

What is the economic value of Creative Tourism in Santa Fe, New Mexico?

By

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A Master's Project

Presented to the Arts and Administration program of the University of Oregon in fulfillment of
the requirements for the Degree of Masters of Science in Arts Management
December 2015

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Advisor Approval

Advisor Approval Signature

Approved:



Dr. Patricia Lambert

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December 1, 2015

Acknowledgments

The Arts Administration curriculum at the University of Oregon informed my interest in my research topic. I would like to thank the Arts and Administration faculty; Dr. Patricia Lambert, Eric Schiff, and John Fenn for guiding me through the process. I acknowledge the Arts Administration staff; Tina Rinaldi and Maia Howes as they provided various resources for my advancement.

I thank Dr. Patricia Lambert for being a guide on the research path and a readily available research advisor.

I thank the representatives from Tourism Santa Fe, Santa Fe Arts Commission, Santa Fe Creative Tourism, Global Center for Cultural Entrepreneurship and Creative Startups for allowing me the opportunity to collect insight into their process and organizations.

I would like to acknowledge the Arts and Business Alliance of Eugene, Travel Lane County, and Kari Westlund who were the driving force in creating the first annual Create! Eugene which I co-created and facilitated with their unending support.

Curriculum Vitae

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EDUCATION

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RELEVANT EXPERIENCE

Director of Media & Membership / La Crosse Area Convention & Visitors Bureau

April 2014 – Present / La Crosse, Wisconsin

The La Crosse Area Convention and Visitors Bureau is a non-profit umbrella organization representing the area in the solicitation and servicing of all types of travelers to La Crosse, WI.

- Project & event management
- Website, social media, and media development
- Community outreach and participant recruitment
- SEO, email marketing, and digital advertising
- Media relations contact and brand ambassador

Creative Tourism Consultant / City of Santa Fe Arts Commission

October 2009 – July 1, 2015 / Santa Fe, New Mexico Area

Santa Fe Creative Tourism is a program of the city of Santa Fe that works with artists and arts businesses to develop and promote workshops that allow visitors to experience Santa Fe's unique culture in a hands-on fashion.

- Project & event management
- Website, social media, and marketing development
- Community outreach and participant recruitment
- Individual art business consulting

Creator & Create! Eugene Coordinator / Arts and Business Alliance of Eugene

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Create! Eugene is a month-long creative arts festival of workshops each August that showcases existing and new events.

- Project & event management
- Maintaining partnerships with stakeholder
- Content and collateral creation
- Market development
- Individual art business consulting
- Grant implementation and reporting

Instructor/Social Media Specialist / Global Center for Cultural Entrepreneurship

December 2010 – June 2012 / Santa Fe, New Mexico Area

GCCE partners with regions, cities, and communities to develop and build creative place making strategies. GCCE provides training, market and entrepreneur development in indigenous communities.

- Led internet skills curriculum for small businesses throughout rural New Mexico
- Developed curriculum for businesses services
- Community outreach and participant recruitment
- Individual art business consulting

Abstract

The purpose of this research project was to identify the economic value of “Creative Tourism” activity in Santa Fe, New Mexico. This study sought to (1) assess the scope, nature and extent of “Creative Tourism” activities in Santa Fe, NM; (2) evaluate the characteristics of a thriving arts and culture sector to support “Creative Tourism” activities; and (3) identify and assess the economic value of “Creative Tourism” activities in Santa Fe, New Mexico.

Key Words

Creative Tourism

Cultural Tourism

Santa Fe New Mexico

Cultural Entrepreneurship

Economic Development

Section 1. Overview of the Research Proposal

1.01 Statement of the Problem

While it is often suggested that Creative Tourism is the next big trend in experiential travel, a significant gap exists in New Mexico, in examining the processes through which “Creative Tourism” activities are contributing financially to a creative economy. Through an in-depth case study, literature review, surveys and interviews, this research project explores the economic value of Creative Tourism in Santa Fe. The first phase of the research involved studying the origins of “Creative Tourism,” a subset of Cultural Tourism. The next examined the history of Santa Fe and its designation to UNESCO Creative Cities, to the development of the Santa Fe Creative Tourism Initiative after the the 2008 International Conference on Creative Tourism. This study (1) assesses the scope, nature and extent of “Creative Tourism” activities in Santa Fe, NM; (2) evaluates the characteristics of a thriving arts and culture sector to support “Creative Tourism” activities; and (3) identifies and assesses the economic value of “Creative Tourism” activities in Santa Fe, New Mexico.

National and international cities and countries are calling for a new way to connect with visitors; Recent articles in the *Journal of Tourism Consumption and Practice* consistently mention the benefits of a sound creative tourism initiative, including sustainability, cultural identity, capitalization on creative industries, tourism development and new creations of cultural goods and service. However, published studies and literature in the field rarely address tangible

economic outcomes of creative tourism. My case study of Santa Fe Creative Tourism provides economic information on the Santa Fe Creative Tourism Initiative for the last five years through existing data, the study also provides insight on workshop providers not actively participating in the Santa Fe Creative Tourism Initiative. In sum, this study explores and describes the economic value of “Creative Tourism” activity in Santa Fe, New Mexico.

1.2 Conceptual Framework

Since creative tourism has been referenced as a subset of cultural tourism, I have studied the much larger field of cultural tourism to give my research of creative tourism history and depth. Identified creative tourism resources include the *Journal of Tourism Consumption and Practice*, which deals with a variety of tourism subsets and initiatives including a specific special issue on creative tourism. Books found include; *Tourism, Creativity and Development* by Greg Richards & Julie Wilson and *Creative Tourism: A Global Conversation: How to Provide Unique Creative Experiences for Travelers Worldwide*, which was based on the 2008 Santa Fe & UNESCO International Conference on Creative Tourism held in Santa Fe, New Mexico. This conference brought together delegates from 16 countries around the world to engage in a conversation about how best to leverage the tourism sector for community and economic development.

1.3 Purpose Statement

The purpose/intent of this study is to examine and find the economic value of “creative tourism activities” in Santa Fe, New Mexico.

1.4 Research Methodology

Using qualitative research strategy, I have engaged with existing literature and data as well as with professionals in the field to understand the history of cultural tourism in general and within New Mexico, assessed the scope, nature and extent of “Creative Tourism” activities in Santa Fe, NM; evaluated the characteristics of a thriving arts and culture sector to support “Creative Tourism” activities; and identified and assessed the economic value of “Creative Tourism” activities in Santa Fe, New Mexico. Through a secondary analysis of financial data, I have examined the processes through which “Creative Tourism” activities are contributing financially to a creative economy.

1.5 Role of the Researcher

As a contractor for the City of Santa Fe Arts Commission I was active in connecting rural artists and businesses with tourists through the development of the Santa Fe Creative Tourism Initiative from 2009 to July 2015. I have substantial data that have been collected for program evaluations, city council meetings and presentations. These data are readily available to the public by request or by finding the data in various public forums including Issuu, Scribd, YouTube, and other online venues. Lastly, as the primary researcher, I have come to this study with my own opinions and biases. Going into the study, I expected to find evidence that the creative tourism has economic value for the City of Santa Fe and should be an important part in marketing cultural tourism in Santa Fe, New Mexico. While I have looked for disconfirming evidence, I inherently viewed the information as an employed Creative Tourism Consultant for the City of Santa Fe Arts Commission, using the lens of my own experiences and knowledge. These personal attributes naturally framed my interpretation.

To validate my own practitioner experiences, opinions and biases, I utilized information on cultural tourism and creative tourism from journals, books, and industry publications to help frame my ideas and projects. This research project aimed to examine and find the economic value of “creative tourism activities” in Santa Fe, New Mexico. The initial literature review aided in the narrowing and selection of key themes related to creative and cultural tourism and its process in Santa Fe, New Mexico. To fully examine the economic value within Santa Fe, I developed several research questions for workshop providers.

1.6 Research Questions

To answer the main research question, “What is the economic value of Creative Tourism in Santa Fe, New Mexico?”, I identified six related questions:

1. What is Creative Tourism?
2. What is the origin of Creative Tourism?
3. What is the economic value of Creative Tourism in Santa Fe, New Mexico?

1.7 Definitions

Key terms used that this study will include: culture tourism, creative tourism, cultural entrepreneurship, economic development and visitor.

- Creative Tourism: “*Creative Tourism is tourism directed toward an engaged and authentic experience, with participative learning in the arts, heritage or special character of a place*” (Rebecca , W., Aageson, T., Pattakos, A., & Pratt, S., 2009).

- Cultural Tourism: Travel involving passive visitor interaction in art, music, history or cultural of a location.
- Cultural Entrepreneurs: *“Cultural Entrepreneurs are cultural change agents and resourceful visionaries who organize cultural, financial, social and human capital, to generate revenue from a cultural activity. Their innovative solutions result in economically sustainable cultural enterprises that enhance livelihoods and create cultural value and wealth for both creative producers and consumers of cultural services and products”* (Anheier, H. and Isar, Y., 2008).
- Economic Development: Quantitative and qualitative changes in the economy which may be do to policy makers that promote the economic growth of an area.
- Visitor: For the purpose of this research a visitor is someone who lives outside Santa Fe County.

1.8 Delimitations

Given the focus of this research project, the amount of time to conduct the research and the resources available, I delimited my study to Santa Fe, New Mexico as a case study.

1.09 Limitations

This research study is not generalizable for several reasons. Investigating one location (Santa Fe, New Mexico) does not provide the scope needed to create concrete recommendations for other

creative tourism initiatives. Additionally, the Southwest region of the United States has a very unique mix of cultures. The final set of recommendations and reporting may not be viable or transferable for reference to other regions with different cultures, attitudes, and resources. Lastly, as the primary researcher, I came to this study with my own opinions and biases. Going into the study, I expected to find evidence that creative tourism has economic value for the City of Santa Fe and should be an important part in marketing cultural tourism in Santa Fe, New Mexico. While I looked for disconfirming evidence, I inherently viewed the information as an employed Creative Tourism Consultant for the City of Santa Fe Arts Commission, and according to my own experiences and knowledge. Additionally, I chose to tailor my research and recommendations to those in the cultural and creative tourism industry, as I plan to continue my career in this career path .

1.10 Benefits of the Study

Through discovering information about the economic value of creative tourism in Santa Fe, New Mexico, this research will provide a set of recommendations that tourism and city officials may find useful in future planning for creative tourism initiatives. Additionally, the research provided may offer creative tourism professionals and workshop providers a valuable opportunity to gain insight and analyze the strengths and weaknesses of the initiative. This case study may allow for future initiatives, partnerships, and programs to have critical insight based on this community case study

1.11 Introduction

I chose Santa Fe, New Mexico for this research project because it is the first place in the United States to establish a creative tourism initiative which was formed out of the first International

Conference on Creative Tourism, held in Santa Fe in 2008. This, along with its rich cultural tourism presence, makes the area ideal for cultural entrepreneurs. The rich opportunities for entrepreneurs, city entities and artists work together to create an ideal environment for a creative tourism initiative. While Santa Fe Creative Tourism is currently an ongoing initiative provided by the City of Santa Fe Arts Commission, it is important for the research community to look at this new model and learn from its strengths and challenges.

Within Santa Fe, I selected key informants based on their history with cultural tourism, creative tourism, cultural entrepreneurship and economic development. I focused my research on the data provided by creative tourism and workshop providers in Santa Fe County. I contacted professionals at the City of Santa Fe Arts Commission, Santa Fe Creative Tourism, Global Center for Cultural Entrepreneurship and individual professionals in the field to participate. Individual artists and organizations within the city of Santa Fe offering creative tourism experiences took part in completing one online survey. Identified key informants participated in one in-person interview.

To explore the relationship between creative tourism and its economic value to the City of Santa Fe, I uncovered the background history of the Santa Fe Creative Tourism initiative, discovered the role art workshops play in the initiative, and identified the economic value of visitors participating in experiential hands-on creative workshops. In this study, I sought to confirm my perception that creative tourism is important to the region, and that creative tourism contributes significantly to the cultural tourists in Santa Fe. This research fills a gap in the research on creative tourism and its economic value in Santa Fe, New Mexico. This research project lasted six months from January 2014 through June 2014.

1.12 Research Approach

In order to investigate the relationship between creative tourism and the economy, this qualitative research project was exploratory and descriptive. The main research strategy was an in depth case study. In addition to a substantial literature review, research methods include document analysis, case study, questionnaires, and in-depth interviews.

1.13 Strategy of Inquiry

In addition to the literature review, document analysis provided rich, full information for this research. I examined websites, reports, and other appropriate internal documents provided by The City of Santa Fe Arts Commission and Creative Santa Fe. Using qualitative research, I selected an appropriate sample of creative tourism providers available in Santa Fe. My research questions offered a clear guide to which organizations and artists I would survey. This research used purposive selection for the case study and its questionnaires and in- depth interviews. The selected parties were motivated to participate, as the findings from this research may be useful to those in the creative and cultural tourism fields.

For my case study, I examined creative tourism in Santa Fe, New Mexico to find the economic value of creative tourism activities in the area. This research began with an in-depth investigation of cultural tourism specific to New Mexico. Key informants such as Alice Loy and Tom Aageson of the Global Center for Cultural Entrepreneurship were identified through their participation in the New Mexico Cultural Corridor.

The short questionnaire for the 195 individual artists and organizations within the city of Santa Fe offering creative tourism experiences used close-ended questions that were designed to shed

light on topics, ideas, and information that formed a basis for the in-depth interviews. The questionnaire was followed up with several email reminders and an online opportunity to take the questionnaire, as it was expected that some participants would prefer an electronic version.

I conducted in-depth key interviews with key informants from the City of Santa Fe, City of Santa Fe Arts Commission, and the Global Center of Cultural Entrepreneurship. Interviews allowed for in depth conversation, to learn the case study of Santa Fe, NM and to contribute to developing recommendations that may foster creative tourism through other initiatives . Interviewees were selected based on information provided in the questionnaire portion of the research and through personal and professional relationship I have earned. I contacted key informants from the City of Santa Fe, Santa Fe Arts Commission, Global Center for Cultural Entrepreneurship. I asked potential interviewees to participate in up to a one hour-long semi-structured interview that could be conducted over the phone or face-to-face.

1.14 Overview of Research Design

I conducted the majority of the research in the winter of 2014. In February 2014 I conducted the literature review and document analysis. I contacted key informants for the questionnaire in January and I administered and collected the questionnaires by the middle of March. I sent out questionnaires to Santa Fe Creative Tourism artists and multiple organizations in the Santa Fe area who promote and provide art workshops and experiences, such as Ghost Ranch, Santa Fe Clay, Santa Fe School of Cooking, and Valdez Art Schools. I gave all questionnaire participants the option to continue to be involved in the research by volunteering to take part in up to a one hour long in-depth interview. The in-depth interviews took place with key informants at the Santa Fe Arts Commission, Global Center for Cultural Entrepreneurship, and the City of Santa

Fe. Please refer to [Appendix A](#) for the data collection schematic and [Appendix B](#) for the research timeline in more detail. [Appendix C](#) lists all interviews completed.

1.15 Selection of Participants

For the first phase of my research project, I identified participating organizations within the City of Santa Fe that offer creative tourism experiences. I contacted employees with knowledge pertaining to cultural tourism, cultural entrepreneurship, and creative tourism to participate in the study from the Santa Fe Arts Commission, Global Center for Cultural Entrepreneurship, and the City of Santa Fe. In total, I administered the questionnaire to six tourism professionals and to 195 individual artists and organizations. In the next phase in data gathering, I interviewed those who volunteered for continued participation through the questionnaire. I also conducted in-depth interviews with program managers, city officials, and creative tourism researchers from Santa Fe, New Mexico. I chose all research participants based on their professional experience and relevance to the study regardless of gender, income, race, ethnicity, etc. All questionnaire responses and in-depth interviews were not confidential for the purpose of this research project, as the participants all have to agreed to let me connect their names to the information and resources provided by signing consent forms,. Survey participant contact information is available by request from the City of Santa Fe Arts Commission. I obtained contact information for interview participants through my professional network.

1.16 Data Collection Instruments

Individual artists and organizations within the city of Santa Fe offering creative tourism experiences took part in completing one online survey. Estimated time for the survey was 5 to 10 minutes; the Survey Monkey survey was taken online and available March 3 -March 14, 2014.

The survey (Appendix C.1) asked artists the demographics of their workshop participants. The questionnaire (Appendix C.2 & C.3) aimed to collect important information on the role of creative tourism, cultural entrepreneurship, and cultural tourism; and considerations in identifying the value of creative tourism in Santa Fe, NM. Key informants participated in a one time interview on site which lasted 1 hour. Please refer to the Appendix C to view the survey, and Appendix D to view the interview protocol.

1.17 Recruitment and Consent Forms

I sent questionnaires to key informants in Santa Fe, after the questionnaire was submitted, I identified informants who may be willing to participate in in-depth interviews. I also contacted the City of Santa Fe to be part of the interview process. I recruited the majority of the tourism professionals and the remaining participants through an email administered letter. The recruitment letter included information about the purpose of the research, participation, and outcomes. The letter included information about voluntary participation and my contact information for questions. I created two separate recruitment letters to obtain participation for the questionnaire and the in-depth interviews. I sent follow-up emails after I sent out the recruitment letters to help obtain participation. The emails included information about the research, an opportunity to ask questions, and my contact information. I obtained consent prior to any information collection. By completing and submitting the questionnaire the participant gave consent for all written material to be used in the final document. A consent form was signed for the in-depth follow-up interviews. The form explained the research, in a clear and easy to understand manner. Participants signed the document before the interview begins. Refer to the Appendix E to view the recruitment letter, F to view the consent form.

1.18 Data Collection & Preliminary Coding and Analysis

I collected data through a literature review and a case study. The case study utilized document analysis, questionnaires, and in-depth interviews to obtain information. Using an inductive approach I analyzed the data. I refined themes that developed from the initial literature review through an extensive literature review, the questionnaires, and in-depth interviews. I coded recurring themes and patterns to aid in the research analysis. From these patterns, I created a set of recommendations for other creative tourism planning for future creative tourism initiatives . I saved all the data at Dropbox, with additional backup copies saved in Google Docs. I will not destroy the data, as it will be kept for future professional development and for reference materials for future creative tourism opportunities.

1.19 Strategies for Validating Findings

I utilized triangulation through multiple forms of data collection: literature review, document analysis, case study, questionnaires, and in-depth interviews. My research advisor and other outside arts administrators helped to select relevant issues and themes. I uncovered disconfirming evidence, and the new data and themes were included in the final analysis, documentation, and recommendations. Lastly, I allowed interview participants the opportunity to review their quotes included in the final document. These techniques have allowed me to validate the findings. _____

1.20 Investigator Experience

Brent Hanifl is active in connecting rural artists and businesses with tourists through the development of Creative Tourism Initiatives and events in northern New Mexico and Eugene,

Oregon. Brent Hanifl received a Bachelor of Arts in Recreation and Tourism from Winona State University in 2009, and a Master of Fine Arts in Arts Administration (Media Management) from the University of Oregon (2015). He lives in La Crosse, Wisconsin with his wife, Melissa, and his kids, Cleo, Cash and Gus.

1.21 Moving Forward

Subsequent sections will touch on the larger view of Creative Tourism. Section 2 includes an introduction to Creative Tourism and touches on the definition and identifies the qualities of creative tourist as well as showcase new programs and initiatives and establishes the economic value of the segment. Section 3, delves specifically in Santa Fe, NM and its current creative tourism Initiative with surveys and questionnaires from professional artists and authorities on the subject. Section 4 provides insight and recommendations and conclusions of the proces.

Section 2 - Introduction to Creative Tourism

2.01 Introduction to Creative Tourism

The term *creative tourism* was originally coined by Crispin Raymond and Greg Richards during their work in New Zealand in 2000. Creative tourism is a subset of cultural tourism, further expanding on the immersive and authentic experience desired by tourists. Where a cultural tourist will visit a country to visit museums and cultural destinations, they are most likely to be passive observers and consumers. Cultural tourists may be looking for an in-depth cultural experience, some may participate casually by sightseeing, or others could have incidental interactions without the realization of their participation. In contrast, creative tourism is a participant in the travel experience; a creative tourist is immersed in a creative craft or arts-based experience. Where a cultural tourist may attend and watch a flamenco dance company in Santa Fe, New Mexico, a tourist learning the dance steps directly from the flamenco performer is participating in creative tourism.

In some ways Creative Tourism is a form of continuing education and or perhaps an alternative way to collect CEU's in some professions. This travel trend as mentioned in the Accor Group (2014) in *Travel Trends: Creative Tourism or the Future of Cultural Tourism* “[t]o be amazed during your travels is a good thing, but to learn to reproduce what amazes you yourself while on holiday is something else” (p.1).

The common example that comes to mind is taking cooking classes in Italy or other culinary region of note. Why watch on TV when you can be immersive in your experience? “Creative activities are an excellent way of blending into the local scene, discovering one's many hidden talents and taking home memories of authentic experiences” (Accor Group, 2014, p.1).

As mentioned by Crispin Raymond (2003) in *Cultural Renewal + Tourism: Case Study – Creative Tourism New Zealand*:

The creative tourist is a participant, someone who learns by doing, someone who finds enjoyment and fulfilment in developing new abilities. As a result, creative tourists get closer to the cultures and the people of the countries they visit. In the words of the Chinese proverb: ‘I hear and I forget, I see and I remember, I do and I understand’ (p.1).

According to Greg Richards (2014) in *Tourism Development Trajectories- From Culture To Creativity?*:

In order to understand the origins of creative tourism, we first have to look at the rise of culture as a form of tourism consumption. In the past, culture was not something strongly associated with tourism, which was viewed mainly as a leisure activity. In Europe, only small numbers of relatively wealthy people used to undertake cultural tours with specific educational goals – However, the rapid growth of cultural tourism from the preserve of the elite Grand Tourists to a the vast majority saw holidays as time for rest and relaxation. This situation gradually changed during the 20 Century, as tourists became more experienced and started seeking new experiences on holiday and more places began to recognise the value of culture as a potential means of generating tourism. (p.6)

Richards (2014) references “co-creation” between the tourist and local, as an intricate piece in creative tourism process. In some sense he labels it a “crude” way to fit to a consumer's needs in the process and relationship. “ At its most crude, this concept involves using the consumer’s knowledge of the product in order to improve it and to provide a closer fits with consumer needs” (p.21). He continues by suggesting that creative tourism bridges the relationship between the host city locals and the tourist “in the context of creative tourism there is usually a much

more important dimension of co-creation at work, which involves a reversal of the normal power relationships attached to tourism” (p 21). Richards references the traditional relationship between locals as hospitality staff (waiters, room attendants, etc) in exchange for a working relationship that involves personal instruction with locals being the “teachers”, and has referenced in Opuwo workshops in Namibia, Africa “workshops are led by local women, who rather than serving tourists in bars or restaurants, or selling them trinkets in the market, now become their teachers and co-workers, guiding them in the skills required to make traditional objects and initiating them into their cultural significance” (p.22).

Within *An Introduction To Creative Tourism. The Effects Of Human Exchange: Being Together, An Anthropological Constant* Richards (n.d.) presents the data on how locations continued to build and rely on “conventional forms of tourism” that relied too heavily on “passive consumption.” Out of necessity they foretold that “distinctive experiences would in future increasingly depend on actively engaging people so that they would remember the moment and value it more” (p. 9). Creative tourism was just the next step for development in an exchange of knowledge and skill in the local / tourist relationship which, in turn, could far exceed the economic value of the passive experience.

2.02 Defining Creative Tourism

Defining Creative Tourism must start with its origin of *cultural tourism*. Cultural tourism is based in a region's culture, specifically the history, art, architecture, and religion of a population.

Cultural tourists participate in the museums, festivals, religious and ceremonial sites and theatres of an area. The definition of cultural tourism has been defined by a number of sources with cultural consumption as its main focal point with others stating that by using the word “culture” and “cultural” you render cultural tourism as undefinable by its vastness and scale. Greg Richards (n.d.) states within *What is Cultural Tourism?*

The problem of defining culture has been accentuated in recent years by the additional meanings and functions attributed to ‘culture’ as a result of the democratization of culture and the increasing convergence of culture and everyday life. The growth of culture is one reason for the colourful assortment of terms that have arisen in the literature and in policy statements in recent years. Cultural tourism, heritage tourism, arts tourism, ethnic tourism and a host of other terms seem to be almost interchangeable in their usage, but it is rarely clear whether people are talking about the same thing. (p.4)

Cultural tourism is a powerful platform for immersion for the tourist, as participation in cultural tourism will educate and expose the tourist to an “authentic” destination and a unique cultural

experience. For this research project *cultural tourism* is defined as travel involving passive visitor interaction in art, music, history, and other arts related activities of a location.

Due to creative tourism being adopted in various countries, and considering the unique cultural identity of each location, the definition of creative tourism has taken many forms with tourists with active participation as its focal point. Cities include Spain, France, Austria, Thailand, the United States (Santa Fe, NM) and many more diverse countries: regions have adopted creative tourism and define creative tourism in their own ways.

In the book *Creative Tourism: A Global Conversation* (2009) the first definition begins with the co-origins of the creative tourism concept, Crispin Raymond and Greg Richards. These authors stated that creative tourism is “Tourism which offers visitors the opportunity to develop their creative potential through active participation in courses and learning experiences that are characteristic of the holiday destination where they are undertaken” (p.18). Before this definition, was articulated, these sort of trips and experiences still existed and were common, from writing workshops in Iowa, to all areas of artist fellowships. Crispin Raymond, co-origins of the concept, pulled from his own daughter's experiences abroad, throughout her multi-country trips she participated in various forms of experiences including learning local secrets in cooking and massage. Location was intricate in framing the learned activity, from the

different languages, cultures, and ingredients, with this, using his daughters correspondence as the basis, he labeled this type of travel as “Creative Tourism”.

2.03 Understanding the Creative Tourist

Within Richards (n.d.) argues in *Tourism Development Trajectories- From Culture To Creativity?* that out of the cultural tourist comes a “new breed” of tourist who is synonymous like “prosumption,” which is “the process by which the consumer becomes a producer of the products and experiences they consume” (p. 19). The tourist is now becoming a part in the production of the services since they are now “demanding more individualised and engaging experiences” (p. 19) which in turn makes the experience malleable for the visitor.

Richards has even gone as so far as to include the inclusion of more connected society via technology as why people seek out such experiences due to the idea of originality in travel in much more desired result. By being inundated with so much information, advertising, opinions, etc., the traveller wants a unique experience that sets them apart in the social atmosphere online and otherwise.

In *An Introduction To Creative Tourism. The Effects Of Human Exchange: Being Together, An Anthropological Constant*, Richards (n.d.) states that “events in general have gained increasing importance in contemporary society” (p.3). Events once thought to be ways for people “ to mark

out the slow gradations of an annual calendar” (p.3) are now used as a way to delineate experiences on a social scale this new structure of life. Richard (n.d.) continues:

Kevin Lynch posed the question ‘What time is this place?’ in response to what he saw as the erosion of time-depth in American cities. Marc Auge (1995) complained about increasing placelessness everywhere as situated places were replaced by the serial reproduction of ‘non places’. The dissolving of the structures of modern life into liquidity (Bauman, 2000) left us without relief and without waymarks, a uniform programming of experience as Boorstin (1964) complained, with ‘no peaks and valleys, no surprises” (p.3).

This has caused the need for people to take stock of experience to differentiate themselves from the constant scroll of current life's experiences online (social media). Less time or the “eradication of time” value has become important to us for identity, Richard (n.d) continues “The fact that we can be physically or virtually anywhere, anytime, anyplace puts a premium on presence. The fact that we decide to pay attention to particular people, in a particular place at a particular time means that the value of an event (in economic, time and attention terms) has increased substantially (p.4).

To understand the *creative tourist*, one must understand the current progression of travel and trends that accompany a growing market of new and experienced travelers looking for a craft

experience or unique travel. The creative tourist is one who is participating in an immersive cultural experience of a region. Primary motivation may include the pursuit of or a better understanding, a need for an in depth experience. McKerche and Du Cros, H (2002) state the need for understanding motivation and experience of the particular cultural tourist . They defined five categories for market segmentation:

- Purposeful cultural tourist – cultural tourism is the primary motivation for visiting a specific destination and the tourist seeks a very deep experience.
- Sightseeing cultural tourist – cultural tourism is a key reason for visiting a specific destination but the experience is less deep.
- Serendipitous cultural tourist – the tourist does not travel for specific cultural reasons, but ultimately does have a deep cultural tourism experience.
- Casual cultural tourist – cultural tourism is a weak travel motivation and the resulting cultural experience is shallow.
- Incidental cultural tourist – the tourist does not travel for cultural reasons, but does engage in some cultural activities and has shallow experiences.

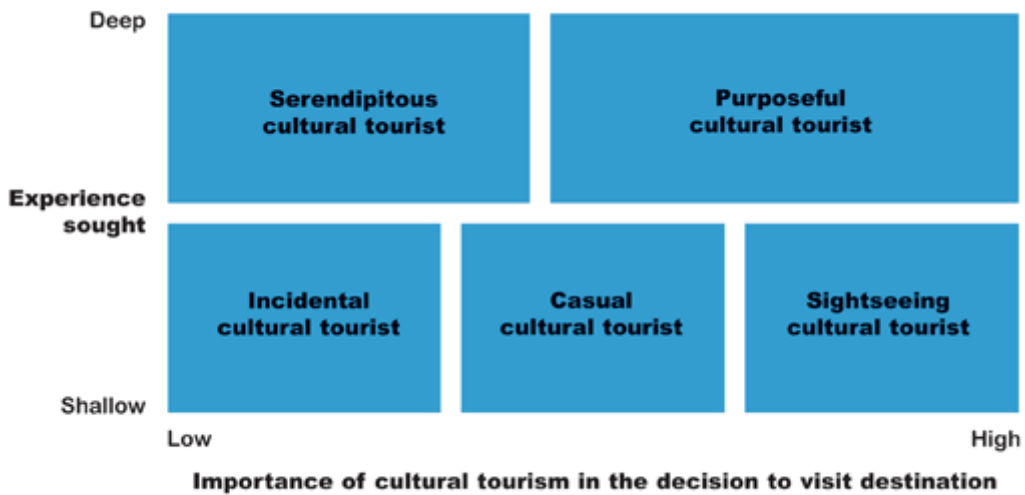


Figure 2.1 Importance of cultural tourism in the decision to visit destination.

Source: McKercher, B and Du Cros, H (2002). *Cultural Tourism: The Partnership Between Tourism and Cultural Heritage Management*.

Understanding the cultural tourist and their motivations is broader than those just looking to be immersed in travel; every cultural tourist will have a different understanding, reasoning, and motivation for participation. Engagement is the main identity of the creative tourist, active participation in travel through workshops, classes or experiences is sought. Creative tourists walk away from a destination with a physical item or a metaphysical change in personality and or spirit. A creative tourist is actively seeking deeper meaning in travel, to learn, to experience a craft, an art form, a philosophy. A creative tourist has an active reason to be in a location from a retired art teacher trying a new craft, to a stay at home mom picking up that old hobby from college, to a professional artist learning from a master; the creative tourist is there to meet, talk, and learn from the artist, host or organization providing the experience.

According to the Accors Group (2014) Greg Richards collaborated on the early stages of Creative Tourism New Zealand, from this experince, “Greg Richards argued that cultural tourism needed to become more interactive and creative, and that tourists should be offered something more engaging and satisfying than visits to museums and historical sites ” (p.3). The teamwork resulted in their own definition, "Tourism which offers visitors the opportunity to develop their creative potential through active participation in courses and learning experiences which are characteristic of the holiday destination where they are undertaken” (p.3.)

Cities and entities have moved forward with the definition that the experiences that offer the opportunity for expression and connection within the environment that the visitor is traveling. Vacations are now an opportunity to build upon knowledge versus passive experiences. Within *Creative Tourism or the Future of Cultural Tourism* they even reference the highly popular DIY ("Do It Yourself") movement in the world from home natural cleaning products to art deco decorating for the home. As referenced, this has been accelerated due the recent economic crisis out of the need for inexpensive options for improvement.

2.04 Delivering the Authentic Experience in Creative Tourism

Concepts of creative tourism continued in Richard’s (n.d). recent publication *An Introduction To Creative Tourism. The Effects Of Human Exchange: Being Together, An Anthropological Constant*. Richards states that “although we are constantly in touch via email and smartphones,

time pressured agendas make personal contact more difficult ” (p.1) This makes the experiences or “contact” “more valuable and important” (p.1) which would also include the importance of this “contact” to be available in travel experiences. The popularity of experience in travel can be tied to “the need for social and cultural exchange” (p.1). Richard states that “destinations that develop creative tourism are effectively facilitating such exchanges and helping to build a new sociality for the network age” (p.1).

Delivering an authentic experience is becoming even more of an issue for the globalized world, in cities that have been largely successful in drawing large numbers of visitors to an area or particular cultural site have seen the degradation over the years. Indeed, “cultural tourism is now becoming a victim of its own success” (Richards, n.d, p.13). For example,

The work of Paolo Russo (2002) in Venice has underlined how historic city centres can suffer from a 'vicious cycle' of cultural tourism development, in which famous sites attract large numbers of tourists, degrading the quality of experience and driving 'serious' cultural tourists away. The falling appeal of the destination forces suppliers to concentrate on new, lower value markets, chiefly consisting of excursionists. (p.13)

Creative tourism largely takes the form of the cities or community it is in, but the concept shares many similarities from destination to destination. Fiber art workshops in Santa Fe, New Mexico and in Eugene, Oregon are inherently similar and both are well known for the craft, but the

process in creation and outcomes will be different due to the culture and heritage of the location.

Creative tourism also covers a varying number of creative mediums. Case in point, the number of creative mediums available from Santa Fe Creative Tourism

(<http://santafecreativetourism.org/>), one can find 30+ categories and various other subcategories that define the available experiences available within Santa Fe, New Mexico.

Assemblage Book Arts Collage Culinary Arts Digital Drawing Sketching Encaustic Plein Air Painting Family Friendly Fiber Arts Fitness	Glass & Jewelry Green & Outdoors Guides & Tours Literary Arts Mixed Media Painting Photography & Film Pottery & Sculpture Printmaking Resort Specials Vacation Packages	Science & Design Short Notice Workshops Spirituality Team Building Theatre Dance Music Traditional Arts Walking Customized Tours
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Figure 2.2 Categories and subcategories of medium available at santafecreativetourism.org.

So as one can see these are very universal in concept, but the individuals and place will form these experiences. As mentioned by Accors Group (2014) *Travel Trends: Creative Tourism or the Future of Cultural Tourism*, “Tourists taking this five-day course spend 1 1/2 hours a day learning about the different stages with a local master glass-maker and then make their own object” (p.5) in Biot, Alpes-Maritimes. And then Guatemala, people can take the "Maya Textile Route" which “consists of a nine-day circuit where cultural visits of cities and museums are

combined with weaving and dyeing workshops during which visitors learn how to create their own fabrics in the traditional brightly colored threads of the land of eternal spring” (p.5).

Current trends around travel involve packaging, niche markets, and customer profiles. Travelers are placed in a categories that is marketed directly to you based on your favorite clothes, the car you drive or what food you buy while creative visitors are looking for spontaneity, discovery and immersion in travel. Within *Creative Tourism: A Global Conversation: How To Provide Unique Creative Experiences For Travelers Worldwide*, Charles Landry (2009) states

Increasingly, experience is prepackaged, created by someone else, targeted at you-a specific niche market with identified needs. You are boxed into a category. Chance encounter, discovery, exploration fall by the wayside. Many things we did in the past as part of everyday life are now turned into saleable products. They are monetized. They become themed products like taking a walk or seeing the locals. Through this process we are letting ourselves become un-free. As cited in Wurzbürger et al, 2009, p.33.

Another component of this new tourism trend is the inclusion of the visitors in its planning.

Even when tourists can successfully ‘infiltrate’ the city, however, there is a need to think beyond the constraints of the encounter itself. There is a growing realisation on the part of practitioners and academics that the experience of places needs to be approached more holistically. Verhoef, Lemon, Parasuraman, Roggeveen, Tsiros and Schlesinger (2009)

emphasise the need to include pre and post purchase factors. Binkhorst and Den Dekker (2009) emphasise the need to treat the whole tourist journey, pre departure, in destination and post-return, as part of a complete creative experience. As many urban tourist experiences are constrained by the temporal pressure cooker of the 'short break', this places extra emphasis on the pre- and post-visit periods as experiential extensions of the visit itself, in which the tourist can anticipate and reflect on the creative dimensions of the experience. (Richards, 2015, p.13)

Richards continues that the "characteristics" of creative tourism makes it hard to study. Being that creative tourism can be largely an entrepreneurial and social experience, he has found that "There are no clear boundaries between tourism and everyday life, between 'local' and 'visitor', and no clearly identifiable creative tourism 'infrastructure' or target market" (p.14) So by being so ultra localized and "embedded in social networks and relationships" (p.14) creative tourism experiences become a draw for visitors but hard for governing entities to put a value on it.

2.05 The Push for Creative Tourism Programs, Partnerships, and Initiatives

Within the article *Travel Trends: Creative Tourism or the Future of Cultural Tourism* the Accors Group (2014) give the example of how in Southern Brazil in Porto Alegre visitors can partake in samba and gaucho classes with the whole event being captured on DVD for the the visitors to take home. Creative tourism is covering all media from culinary classes to digital design,

experiences can range from a few hours up to days and can be free to several thousand dollars.

More traditional experience including photography and pottery will still have local bent to it based on its location, which includes the most important piece, the relationship between the artist and visitor.

In 2004, UNESCO's Creative Cities Network was created to form "A network of creative cities, working together towards a common mission for cultural diversity and sustainable urban development" (unesco.org. *About creative cities* n.d.). It hopes that this collaboration would incite innovation with the support of a global platform. The network identified seven "Thematic Networks" for collaboration including literature, film, music, crafts and folk art, design, media arts, and gastronomy. Members in 2006 included Aswan (Craft and Folk Arts), Berlin (Design), Buenos Aires (Design), Bologna (Music), Seville (Music), Montreal (Design), Edinburgh (Literature), Popayan (Gastronomy), and Santa Fe (Craft and Folk Arts). Creative Tourism through UNESCO was intended to "bridge all seven of the cultural themes represented by the network" (Wurzburger et al, 2009, p.17).

Moving on for the the push for creative tourism programs, partnerships, and initiatives, Richards (n.d.) believe the locations have a few obstacles to overcome before they can succeed, "Many cities have a reputation of being 'creative' in one way or another, just as Santa Fe does. In many cases this creativity is experienced by the visitor not so much in the direct consumption of

creative activities, but rather through the general atmosphere or buzz of the place as a whole, which is generated by the creative sector. (p.7)

Key factors for success identified by Richards included “creative tourism must be developed to link local creativity with creative people who travel” (p.7) and “the combined creativity of local people and visitors can be harnessed to maximise the distinctiveness of places” (p.7)

Richard (n.d.) Lays out principles for this:

<p>Use local capacity</p> <p>Creative tourism is based on those aspects of creativity that are characteristic of the place visited. Importing ideas or skills is often counter-productive to the development of creative tourism (although the knowledge of how to implement creative tourism may have to be borrowed from elsewhere)</p>	<p>Build on what you have</p> <p>There is no need to engage in major construction of new facilities – the trick is to use those you have more creatively. A refitted cave, a renovated factory or an ice hotel would usually be more interesting than a new five star hotel.</p>
<p>Develop quality not gimmicks</p> <p>Although creativity often depends on spontaneity, risk and surprise, it is not a question of using gimmicks or following fashionable trends. For creative tourism it is more important to deal with quality and authenticity, or re-interpreting or innovating tradition.</p>	<p>Use creative resources as a catalyst</p> <p>Whereas the basic strategy of cultural tourism depends on the reproduction of culture into fairly static products for tourists, creative tourism should be viewed as a process which can stimulate further change. The use of local crafts as a basis for creative tourism experiences should provide a means of innovating the production of souvenirs.</p>

Figure 2.3 Principles for Creative Tourism implementation.

Some programs may be straying from the traditional model of creative tourism. As mentioned in Richard’s (n.d.) *Creativity and Tourism in the City*, “the forms of creative tourism that have

developed in cities range from very active creative involvement to the passive viewing of the creativity of others, or even just buying ‘creative’ products” (p.11). Online portals have started to build on creative tourism within their regions and have been the first step to allow the visitors to ‘meet the locals’ or ‘live like a local’.

Paris (http://creativeparis.info/en) Santa Fe (santafecreativetourism.org) Bangkok (www.discovertheotheryou.com)	Sydney (www.gosouthoftheborder.co) Manchester (www.creativetourist.com) Barcelona (www.barcelonacreativa.info)
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Figure 2.4 Creative Tourism portals

One integral part of the process brought forth by *Creativity and Tourism in the City* with this is new trend being adopted by cities and those cities taking similar approaches and the ability to answer “what do visitors value from a creative experience of a city” (p.13) they all focus on the fact that locals are the gateway to the experience.

2.06 The Creative Tourism Network

As mentioned in the article *Travel Trends: Creative Tourism or the Future of Cultural Tourism* the Creative Tourism Network:

...aims to promote the trend and popularize the cities and regions that have the potential to welcome visitors seeking new artistic and human experiences. The network comprises a wide variety of member destinations, ranging from national or regional capitals like Paris, Barcelona and Porto Alegre in Brazil, to the village of Biot in the heart of France's Côte d'Azur, and from the Spanish region of Galicia, to entire countries like Guatemala, Thailand, etc. (Accors Group, 2014, p.4)

One entity that has cornered in the market in all things “Creative Tourism” is the Creative Tourism Network. The network has brought together international cities and entities as a place for conferences, research, and has been the authority on instructing and facilitating new members with support services and training. They, too, realize the benefits from a region's exciting and existing culture, and they identify and create a new brand within an existing infrastructure. An example may include the organizations of a similar congregation of artists in a region to a particular medium; glass artist in the Pacific Northwest, fiber artists in Northern New Mexico, Norwegian crafts in Southeast Wisconsin. By looking in their own back yard, communities can

adapt to the new demand of tourists. The Creative Tourism Network has identified eight virtues of creative tourism, as depicted in figure 2.5.

Diversification of the tourist offers without any investment, just by optimizing existing tangible and intangible heritage.	Positive effects upon the profitability of the cultural infrastructures thanks to this new demand.
Quality tourism endowed with a high added value and purchasing power.	Authenticity and sustainability as it uses the creativity as mean resource.
Positive effect on the self-confidence of the local people thanks to this new interest for their culture and tradition.	Its deseasonalizing character allows a better distribution of the tourist activity along the year.
The geographical outsourcing. The minor interest of creative tourists in traditional “tourist attractions” contributes to a better spatial distribution within the destination.	Intangible heritage recovery.

Figure 2.5 Creative Tourism Network: Eight Virtues of Creative Tourism.

Retrieved from <http://www.creativetourismnetwork.org/about/>

Creative Tourism Network has also identified a “new generation of tourists” associated with creative tourism. When compared with “conventional tourists” they are

- More skilled – in TICs, languages, humanities, among others.
- Polifacetic: they belong to a wide array of social communities.
- Prosumer: they produce valuable contents and experiences themselves.
- They look for more interactivity.

Retrieved from <http://www.creativetourismnetwork.org/about/>

They want to experience the local culture by participating in artistic and creative activities.	They want to live experiences where they can feel themselves as a local.	They do not look for the “monumentality” or the “spectacularity”...
They are prosumers and share their experiences on social medias.	They are exclusive regarding the way they travel: once experienced the creative tourism, they no longer want to come back to a conventional circuit.	They spend a substantial part of the budget for the fulfilment of these activities/experiences.
They want to combine many types of tourism, during the same journey: creative, culinary, eco-tourism, slow tourism.		

Figure 2.6 Creative Tourism Tourist Expectations in Travel.

Retrieved from <http://www.creativetourismnetwork.org/about/>

Creative Tourism Network participating locations to date include Barcelona, Ibiza, Spain, Porto Alegre, Biot, Provence - French Riviera, Province of Namur – The Valley Country (Belgium), Saint-Jean-Port-Joli, Québec, Louvre-Lens, Bangkok, Loulé, Portugal, Brazil, Sant Feliu de Guíxols. Identified Creative Tourism Network platforms for artists include Cerdeira Village Art&Craft – Portugal, StudiainItalia, Austria, Mundo Hispano Costa Rica, Airserve – Japan, EasyFrascati.com, Galicia – Spain, and Guatemala.

2.07 International Participation

Cities are looking for answers to waning fluctuations in visitors, and they are examining all tourist related activities to allow for the “co-creation” in the planning, participation, and implementation of the process. Around the world, cities are tapping into the UNESCO Creative Cities Network.

Participation in the UNESCO Creative Cities Network has increased the visibility of Santa Fe, affording it the opportunity to make presentations at international conferences, resulting not only in increased interest in Santa Fe’s cultural sector, but also in tourism benefits such as reaching new group-travel markets in Taiwan. In 2013, Santa Fe was honored to welcome the “I-Walker” film crew, who shot a three-hour documentary of New Mexico’s unique creative and cultural tourism offerings. In addition, Santa Fe’s membership in the Network has fostered opportunities for participation in exhibitions and festivals around the world. Partnerships with Korea have been particularly fruitful, including contributions to the exhibition at the 2011 annual meeting in Seoul, as well as the World Ceramics Biennale and annual International Sculpture Symposium, both in Icheon.

Membership in the Network has created opportunities to participate in professional- development exchanges that benefit the local economy. Elected officials, civil servants, curators and artists have traveled to other cities to take part in conferences and festivals including Arts

Commissioner Michael Namingha representing Santa Fe at a design symposium in Kobe, Japan;

new media presentation at the Seoul, Korea, Creative Cities Network conference, and artist exchanges with Icheon, Korea. Joint economic- development opportunities for Santa Fe and Icheon, Korea, have included Icheon master artist Mr. Han Sug Bong participating in the Santa Fe International Folk Art Market and at Gebert Contemporary Gallery in Santa Fe, as well as Santa Fe artists such as Rose Simpson, Heidi Loewen, and Todd Lovato participating in exchanges to Korea. To date, there have been exchange visits with Korea, China, and Japan.

Most importantly, membership in the Network has provided Santa Fe the opportunity to become a leader in the evolution of Creative Tourism. In just four years, The Santa Fe Creative Tourism Initiative has become a flagship for Creative Tourism initiatives in the U.S., and continues to present its model in such countries such as Canada, China, Korea, Taiwan and Brazil.

One of the UNESCO Creative Cities Network's newest members, Nassau, the Bahamas, began its creative tourism initiative, Creative Nassau, in 2008 after Pam Burnside and her late husband, Jackson Burnside III, attended Santa Fe's 2008 International Conference on Creative Tourism. Just as Santa Fe has served as a successful creative tourism model for the Bahamas, Creative Nassau aims to provide the same model for other nations in the Caribbean in the hopes of building a sustainable tourism industry throughout the region.

Additionally, SFCT has been able to develop and foster an ongoing relationship with Elena Paschinger, one of the key developers behind Creative Tourism Austria (www.kreativreisen.at),

as well as the curator of the bilingual creative tourism blog www.creativelena.com, will feature Santa Fe in her travelbook-in-progress, *The Creative Traveler's Handbook*. Ms. Paschinger visited Santa Fe in the November 2014 and attended workshops with several artists and organizations through SFCT, including Steven Bundy, the Santa Fe School of Cooking, Lisa de St. Croix, Jane Shoenfeld, and many more. Ms. Paschinger's experiences with these Santa Fe artists are detailed on her blog at www.creativelena.com.

2.08 The Economic Value of Creative Tourism

Tourism is vital to communities, it is a major contributor to the economy and one of America's largest employers. Creative tourism is on the forefront of new travel markets for cities as visitors are becoming disengaged with the places they visit. With the onset of 24 hour media, smart phones and new technology, people are awash with content and distractions. Greg Richards (2009) states "Creative Tourism is a new form of tourism that has the potential to change existing models of tourism development and to make a contribution to diversifying and innovating the tourist experience. By doing so Creative Tourism can help stimulate local economic, social, and cultural development" (as cited in Wurzbürger et al., 2009, p.78).

When predominately focused on the tourist, we now see the many benefits to the community of having artists participate in creative tourism. In heavily artist populated towns and cities, one can see artists diversifying their tools, from artist teaching continuing education at technical colleges

to artist in schools programs throughout the United States. When artists are able to find another revenue stream they continue to live in the communities. One example is the holy city of Chimayo near Santa Fe, NM; this city is the site of an annual pilgrimage for believers and history buffs. One artist, along with owning a shop specializing in art and chile, has been offering classes in Tinsmithing, which originated with her own ancestors in the 1800s. So beyond spending the day passively observing the beautiful scenery and history of the area, visitors may meet the artist and gather insight from hands on participation.

In some cases, creative tourism can even be a rebranding piece for some destinations. One such case is the island Ibiza, which is notorious for its wild summer parties; today, however, throughout the year, can visit the island and cook local Spanish foods or perhaps learn to DJ.

In *Tourism Development Trajectories- From Culture to Creativity?* Richards (2014) is laying out the need to stimulate existing markets with new experiential travels, in some cases utilizing existing methods of economic avenues including the “souvenir” “The use of local crafts as a basis for creative tourism experiences should provide a means of innovating the production of souvenirs” (p.8).

According to Richards (n.d) destinations can “rethink” and “refit” cultural tourism with new programming and initiatives and forward other social issues including showcasing the the highly valuable skills and trade of” minority cultures”. “Individuals who possess unique creative skills

are placed in a new position of power the purveyors of knowledge and the teachers of skills. The tourist is also transformed from an insensitive individual who is ignorant about local culture into a pupil and a colleague who is there to receive and exchange knowledge with their hosts” (p.8).

One example of destination within Richard’s (2015) *Creativity and Tourism in the City* to “rethink” its programming was the “concrete initiatives in the development of creative tourism or creativity and tourism programmes, particularly as an adjunct to cultural tourism” (p.12).

In North America many cities have developed creative districts or cultural corridors that have potential as creative tourism products. Borrellia and Kalayil (2011) describe the development of creative tourism by the Indo American Heritage Museum in Chicago, using the Devon Avenue area as a focus. The aim is to generate ethnic dialogue and to bring tourists into contact with local people through interactive, creative experiences.

(p.12)

One example of a region moving cultural tourism to the forefront of travel and tourism is Northern New Mexico, which has been increasingly sensitive to the decline in tourism spending. The big industries in large cities are government and tourism, and the majority of New Mexico rural areas survive solely on the visitor. One organization is responding to the economic downturn by proposing a regional cultural tourism plan for tourism in Northern New Mexico.

The New Mexico Cultural Corridor is a regional cultural tourism plan focused on the collaboration of cities, communities, and counties in Northern New Mexico. A goal of the New

Mexico Cultural Corridor is to capitalize on the regional marketing and pooling of resources in Northern New Mexico. The focus of this plan is to develop untapped tourism trends that New Mexico possesses. These include investments in programming for geotourism, ecotourism, adventure tourism, and cultural tourism. This plan was created by the Global Center for Cultural Entrepreneurship (GCCE). As with any cultural tourism initiative, a large focus revolves around the business owners and cultural entrepreneurs of an area. Alice Loy, director of programs for GCCE, responded in a recent interview when asked the question “What was the impetus for GCCE?”

The GCCE was formed to identify and meet the needs of unrecognized entrepreneurs. Cultural entrepreneurs build innovative enterprises using self-expression, cultural tradition and entrepreneurial skills to capture market opportunities (Alice Loy, personal communication, November 2012)

The common goal of GCCE is to train “cultural entrepreneurs” locally and internationally. This organization has connected cultural investors and cultural educators with creative entrepreneurs. GCCE has mapped cultural assets, surveyed, and created a database of entrepreneurs throughout Northern New Mexico, which has become the antithesis for the The New Mexico Cultural Corridor. Tom Aageson, Director of GCCE, recently defined the challenge facing communities and the use of traditional marketing plans in an op ed for the *Santa Fe New Mexican*.

Our challenge: To date, cities and counties in our region have developed their own marketing strategies and budgets, effectively competing against one another. Operating in silos, these traditional marketing strategies are enacted with budgets too weak to fully cover markets. Often, growth markets are left unattended. The funds to invest in new

markets are seriously lacking. The results are measurable: Sunport arrivals are down, lodgers taxes are flat, not increasing beyond economic trends (Aageson, 2012).

The New Mexico Cultural Corridor was developed in response to New Mexico's tourism standing amongst the United States and in response to the economic downturn in 2008. New Mexico ranks 36th among the 50 states as a tourism destination. The Corridor addresses the problem of weak budgets, untapped and new markets, and puts in place a collaborative regional plan. Misconceptions are a large part of New Mexico problems with tourism. According to Clausing (2011), Tourism Secretary Monique Jacobson found "surprisingly strong misperceptions" and "complete lack of awareness" of New Mexico. When asked at a Los Angeles focus group about New Mexico, respondents shared descriptive words such as snooze, boring, desert wasteland, and the lost state, others noted that they drove through it on their way to Colorado and two people in Chicago thought the state had beaches. While others had strong misperceptions about New Mexico, the out-of-state focus group had different opinions about nearby Colorado; respondents used words like "beautiful mountains," "crisp air" and "snow." "One of the most beautiful destinations you could go to in the United States," one person from Houston gushed. As stated by Clausing (2012) "Jacobson reported that she was surprised by how strong the misperceptions were. But she said the state can overcome those with the campaigns that deliver simple but profound messages that emphasize the rare and authentic experiences in the state, as well as its beauty." (p.1)

The challenge and goal of the cultural corridor is to form a cohesive regional marketing plan for Northern New Mexico. To do this, the partners, cities, and counties of Los Alamos, Taos, Santa Fe, Albuquerque, and Los Lunas need to pool marketing resources (money) and set policy for a

regional marketing plan. A regional marketing plan will allow for Northern New Mexico to compete in the growing trend of regional promotion which is commonplace in many other states.

Aageson continues his plea on travel trends:

Competitive trends: Nationally and internationally, the growing trend is to work regionally. Our research at the Global Center for Cultural Entrepreneurship ...reveals regional efforts in a range of markets. Iowa, Napa Valley, Cincinnati, Kentucky, Buenos Aires, Los Angeles and a dozen more locations now offer regional destinations.

Cooperation and collaboration are born out of necessity, creating unity for the greater good of the region (Aageson, 2012).

Within policy, GCCE addresses the environment they will be working within concerning the structure, process, and implementation of the plan. The plan requires five cities to work together on a single cooperative strategy. Varying relationships, borders, and policies may have to be adjusted, changed, and stretched to satisfy all stakeholders with the political environment playing a role. GCCE will align itself with interested parties and communities. Alice Loy responded in a recent interview when asked the question *What was the impetus for the Northern New Mexico Cultural Corridor?*

The increasing shift in tourism markets along with the economic downturn was the impetus for the creation of the Northern New Mexico Cultural Corridor. With research and study to make our argument and case for a regional marketing plan we partnered with regional groups, communities and artists to become part of the “fruit basket” that would be housed under one roof of the Cultural Corridor plan. The plan is to make a dent in the growing trend of regional cultural tourism promotion and is trying to get communities to

work regionally, have a combined goal , become a collaborator vs. a competitor (Alice Loy, Personal Communication, November 6 2012).

As stated by Secretary Monique Jacobson, New Mexico needs to deliver key themed marketing campaigns including “adventure steeped in rich culture” and presenting New Mexico as “the destination that feeds the soul.” Jacobson has been trying to develop an umbrella brand to increase tourism and erase the “complete lack of awareness” of New Mexico. The New Mexico Cultural Corridor aligns perfectly with this thinking at a state level and is aligning itself with mutual thinkers.

The Global Center for Cultural Entrepreneurship (GCCE) has been crucial to New Mexico in helping to create innovative programs, including enacting Fast Forward New Mexico, a three-year 1.2 million dollar broadband grant in New Mexico. They have leveraged the power of self-expression in art and artists and have used cultural traditions paired with business skills to create entrepreneurs and small businesses in rural and underserved populations throughout New Mexico. GCCE knows that cultural entrepreneurs build businesses in all sectors of the arts and that they benefit communities. Therefore, GCCE is trying to build momentum for a regional cultural tourism plan to showcase these cultural assets. While identifying artists and entrepreneurs in New Mexico GCCE needed to identify community leaders, stakeholders, policy makers, elders and investors to have any real effect in a community. Some currently invested partners include the City of Albuquerque, Bernalillo County, the City of Santa Fe, and the Regional Development Corporation. GCCE is continuing its efforts with individuals, communities, business leaders, business owners, varying city councils, and government at all levels. GCCE is persuading these partners to realize the benefit of a regional tourism plan by the

use of comparisons, examples, and data. When asked about how GCCE works with policy, Alice Loy, director of programs for GCCE responded:

GCCE is educating the public, business leaders and other key community leaders about issues facing small businesses especially cultural entrepreneurs who can be economic engines for communities, we have done this in meetings, presentation, phone calls, op-ed's and other venues to reach the public (Alice Loy, Personal Communication, November 6 2012).

Building partnerships is one component that GCCE is using to promote the Cultural Corridor. One partnership between GCCE and the city of Santa Fe includes the Santa Fe Creative Tourism initiative. Santa Fe Creative Tourism is a program of the city of Santa Fe that works with artists and arts businesses to develop and promote workshops that allow visitors to experience Santa Fe's unique culture in a hands-on fashion. Partnerships and collaborations with the hospitality industry and other entities are sought throughout the community. The program was created as a result of the city of Santa Fe's 2005 appointment to the UNESCO Creative Cities Network and builds upon the successful 2008 International Conference on Creative Tourism held in Santa Fe (Hanifl 2012).

These sort of partnerships help build community and allow for future collaboration and opens doors for the cities to think regionally about cultural tourism, have a combined goal, and to think about collaboration vs. competition. Larger issues that may arise in collaboration include the various cities large and small that have varying stakes in the process. A much larger partner or city may not want to contribute to the communal pot without certain stipulations giving smaller communities a smaller voice in the matter. A proper policy and agreement will have to be met to

create an ideal situation for all parties involved. Tom Aageson, director of GCCE, commented on the power of cooperative regional marketing plan and budget and proposes a solution.

Budget: Our regional marketing plan calls for strong PR, digital ads and social media in new and traditional markets at levels never seen before regionally. Marketing must focus on “geo-travelers,” a younger age range of visitors who take frequent trips every year and seek authentic experiences. They use smartphones and apps and online tools to design their own trips, create their own experiences (Aageson, 2012).

All partners can agree that Tourism is an economic driver for the state of New Mexico.

According to GCCE Tourism (2012) related spending annually contributes \$5.5 billion to the economy, including \$770 million in tax receipts but New Mexico still falls below most states for market share (p.2).

A proposed solution: Pooling our creativity and our marketing funds, we can build together a larger budget and offer more reasons to visit us. Indications from conversations and regional meetings with private and public leaders confirm that we need to work together. Pooling funds regionally will build a budget that renews current markets and builds new markets. We can invest 10 percent of lodgers tax from each town, city and county or increase a lodgers tax rate 10 percent, (e.g., a 5 percent lodgers tax goes to 5.5 percent), into a pool and additionally sell sponsorships to the private sector in order to complete building a strong budget (Aageson, 2012).

GCCE needs to continue the process of advocating for a regional plan. New Mexico, being ranked 36 out of 50 states in tourism destination, may benefit policy change by allowing new ideas, thoughts, and ideas to flourish. By bringing attention to New Mexico's low ranking in this market, it may allow for pressure to be applied to various leaders and for policy makers to gain a position to allow for change.

As of the January 2014, the GCCE is continuing to educate community members about the need for a regional cultural tourism marketing plan. Though they have supporters in city and state government and have amassed a database of small businesses, entrepreneurs, and community leaders, this plan will most likely not be implemented in this form. Even though they have key allies like Secretary Monique Jacobson calling for a need “to deliver key themed marketing campaigns including “adventure steeped in rich culture” and presenting New Mexico as the “the destination that feeds the soul.” This plan has been initiative in starting the conversation about a regional cultural tourism marketing plan but will most likely be a template for a future plan.

2.09 Creative Tourism on a another level

As summarized by Greg Richards in 2012 “it is clear that creative tourism brings cultural tourism to another level;” it does so by it its close connection between artists and students. (p.3) Having a good base of artists is important to the development of creative tourism initiatives formally or informally among artists.

Section 3 - Introducing Santa Fe Creative Tourism

3.01 Introduction to Santa Fe Creative Tourism

Creative tourism in Santa Fe, New Mexico was started by the drive and passion of Councilor Rebecca Wurzburger, who at the time of the Santa Fe International Conference on Creative Tourism in 2008, was Mayor Pro Tem of Santa Fe. Ms. Wurzburger reflected on the impetus of the conference when a visiting dignitary of was invited to Santa Fe, NM. During this time, Ms. Wurzburger spent a lot of time with the dignitary showing the traveler one of the “richest cultural environments” in the US. Towards the end of the trip the dignitary spoke about the last few days in Santa Fe as an enlightening beautiful experience, however , Wurzburger was floored because the dignitary had not previously know that Santa Fe existed. This interaction became a call for Wurzburger to solve the international absence of notoriety of Santa Fe , New Mexico. Around the same time, the United Nations was interested in starting the Creative Cities Network in which Santa Fe, NM became the first US city to become a creative city with the push from Councilor Rebecca Wurzburger.

In reflecting on this time and the subsequent meetings, Wurzburger comments on the experiences that formed the idea to use tourism as the focal point of the Creative Cities designation. One example of participating in creative tourism includes a gathering of a group of about 10 planners and 3 Egyptian dignitaries visiting one of the local cooking schools.

Commented on the relationship we all share with food and the juxtaposition of the Egyptian men in suits making tortillas, Wurzburger said: “To me it came together right then. Because our cultures were so different. And yet they were so into what we were doing, at demonstrating the possibilities or the reality of creative tourism opportunities to do exactly what we wanted to do. And that is to introduce our guests to our community and our culture in a unique way.” (personal communication, 2014)

3.02 What makes Santa Fe an ideal location for creative tourism?

What makes Santa Fe an ideal location for creative tourism? Debra Garcia y Griego, current Director for the City of Santa Fe Arts Commission, sees the traditional arts and crafts as the groundwork for the location, including the Hispanic, Native American, and the early 20th century arrivals from the east. The notion of the “tri-cultural influence,” includes the 400 years of history in the region. Also mentioned by Griego as integral to creative tourism is the contemporary art scene, including other types of performance and art experiences, “so you get a good diversity of range of offerings in what is a very small area.” Another reason for its the city’s artistic strength is the “geographic density” of Santa Fe, New Mexico. This town of 80,000 is a powerhouse in the art scene, and “consistently we're ranked in terms of art sales up there with New York, San Francisco, Chicago, L.A.” Santa Fe boasts more artists per capita and prizes itself on the “density of Santa Fe's arts and cultural offerings.”

3.03 What does creative tourism do for an artist in Santa Fe, New Mexico?

What does creative tourism do for an artist in Santa Fe, New Mexico? As we have seen in the data and reflected in the interviews, artists have the chance to create a new revenue stream for themselves and perhaps allows them to see “an entirely different way of approaching their business.” Griego reflects on how creative tourism can be an origin for artists to rethink the art they are in. She recently asked a family friend and well known artist how he spends his day. "I'm always doing something because it's a business," he said, "just like you wake up every day and go to work, I wake up every day and go to work." He went on, "And I may not be painting every day, some days I'm cleaning the studio, some days I'm sketching, some days I come into the gallery and meet with people, but I'm always doing something". She continues by stating that “creative tourism has been a really good way to introduce some artists to that concept [arts is a business]”

Griego continues to expand on the theme of creative tourism as being participation and speaks in general about it:

People who are attracted to becoming artists, love to share and they love to learn, and they love to interact. That's a vital part of the creative process. Socializing is part of the creative process. And strong faithed communities have strong social networks. So you give that sort of, given that social nature of art, the opportunity to interact with people, to teach your form, to learn from their mistakes, to learn from what you're teaching them, I

think is a whole other aspect of creative tourism that's incredibly important for artists to participate.

Cynthia Delgado, Marketing Director at Santa Fe Convention & Visitors Bureau, speaks of the wow factor of Santa Fe and the participation aspects of creation: "WOW, I never thought I could do this." Santa Fe has a reputation as an art destination, so it already has a pedigree, of artistic accomplishment. It already draws people who, in some way, love art. And I always believed people love art, whether they are collectors or not. Inside them there is this tiny nugget of "I would love to be that creator".

In 2008, the first International Conference on Creative Tourism was hosted in Santa Fe, New Mexico. This conference was in response to UNESCO naming Santa Fe, New Mexico a Creative City of Folk Art and Design in 2005 and was the first city to receive this designation in the United States.

3.04 Santa Fe International Conference on Creative Tourism

Kanazawa, Japan	Santa Fe, New Mexico	Pekalongan, Indonesia
Hangzhou, China	Suzhou, China	Icheon, South Korea
Jingdezhen, China	Aswan, Africa	Nassau, Bahamas
Fabriano, Italy	Paducah, Kentucky	Jacmel, Haiti

Figure 3.1 Current Creative Cities in Folk Art in Design as of October 2015.

The UNESCO conference brought delegates from 18 countries to “discuss emerging ideas and practices in the development of creative tourism as a powerful economic development tool for cities, provinces, states and countries” (Wurzburger, R., Aageson, T., Pattakos A., Pratt., 2009 p.15). Out of the initial planning of this this conference came the definition for creative tourism: “Creative Tourism is tourism directed toward an engaged and authentic experience, with participative learning in the arts, heritage or special character of a place” (Wurzburger et al, 2009, p.17). Ingrained in this definition is the inclusion of an experiential hands on activity that immerses a visitor in a culturally authentic activity. As stated, this program brought delegates from around the world to Santa Fe, NM for the 2008 Santa Fe International Creative Tourism Conference to ask the questions: What is Creative Tourism? Why should creative cities worldwide and specifically those in the UNESCO Creative Cities Network, collaborate in Creative Tourism? How can Creative Tourism be best organized to enhance economic benefits to cities and provinces and countries globally? (Wurzburger et al, 2009 p.15). The conference was a collaboration by the City of Santa Fe, Aswan Egypt; Bologna, Italy; Berlin, Germany; Buenos Aires, Argentina; Montreal, Canada; Popayan, Colombia; and Seville, Spain - all existing members of UNESCO’s Creative Cities Network at that time. Delegates gathered to answer and discuss the “best practices in the use of Creative Tourism as as a powerful economic tool for cities, provinces, states, and countries” (Wurzburger et al, 2009 p.15). Thought leaders in creativity, tourism, and entrepreneurship led panels and discussions with participants from the

United States and Canada to Nigeria, China, Japan, Australia, Pakistan, the Bahamas and various countries throughout Europe. During the conference, attendees participated in 40+ creative tourism experiences including in studio pottery workshops, puppet making, cooking classes, tinsmithing, physical theatre and musical activities, fiber arts, and painting classes.

Participating in Santa Fe Creative Tourism provides the visitor with a true hands on experience of Santa Fe cultural flavor. As for myself (a spinner/weaver), it links the gallery/museum visit to the 'Origin of Craft -Liane Brown, artist

Figure 3.2 Artist Testimonial.

One particular interest we found was that even locally born and raised Santa Feans were experiencing something they grew up with in a new light, case in point was Debra Garcia y Griego, current Executive Director of the City of Santa Fe Arts and participant at the 2009 conference. The exact themes of creative tourism came out in her experiences with multiple workshops:

Those traditions have just always been part of my working reality. But the experience of going through actual workshops with those three individuals made me understand them and experience them in a way that I never have before. And gave me an appreciation of my own culture that I've grown up in. And so to me the potential impact for a visitor, you know, you come here, you see the tin workshop, you see the micaceous clay, you eat the food, that's all well and good. But when you have that one-on-one experience with somebody who sits there and sort of holds your hand and makes a really deep personal connection, you

suddenly understand that in a way that you never appreciated before (Debra Garcia y Griego, Personal Communication, November 6, 2012).

3.04 Santa Fe Creative Tourism After The Conference

Out of this conference came the Santa Fe Creative Tourism Initiative. This program works with artists and arts businesses to develop and promote workshops that allow visitors to experience Santa Fe's unique culture in a hands-on fashion. After the conference, the program repurposed its conference site into an artist's business workshop directory of over 235 year round arts related workshops that fall under numerous categories, including workshops in agritourism, assemblage and collage, mixed media and book arts, culinary arts, glass and jewelry, painting, sculpture, photography, pottery, science, theatre, dance and music, spiritual classes and the more traditional art work of New Mexico (fiber arts, tinsmithing and woodworking). Since 2010, the program website has generated over \$297,000 dollars in reported income for artist providing workshops to visitors. As of June 2015, over 500 artists and business owners have received consultations and instructive classes on developing Creative Tourism workshops and experiences. The websites number of offering of creative workshops has risen from 40 to 222 as of June 2015 with a high of 235 ongoing workshops in 2015. Artists listed at the Santa Fe Creative Tourism website (santafecreativetourism.org) have reported increases in workshop bookings from their association with the Santa Fe Creative Tourism Initiative. The avenue of promotion for the Santa Fe Creative Tourism website has been largely web-based marketing using content creation and social media. Artist are encouraged to supply the Initiative with content for posts and interviews.

Over 80,000 words have been written on workshop related activities geared towards Santa Fe artists and businesses to entice visitors into participation. Content generated included how to's, featured artist interviews, testimonials, tips and techniques, and a mix of artist submitted content from personal storytelling to professional tips. The content was a vehicle to introduce potential clients to the community of artist workshops in Santa Fe. Artist Andrea Cermanski reflects on participation in the program:

Santa Fe Creative Tourism has been significantly important to my business. In fact, without Santa Fe Creative Tourism, I wouldn't have earned about \$4,000 last year and \$3,000 to date this year for my painting workshops. All of the students who have enrolled in my workshops found me through Santa Fe Creative Tourism, therefore, I wouldn't have earned this income without the site. I also had the opportunity to exhibit my work in a show entitled "Engage," in which seven other Santa Fe Creative Tourism artists who offer workshops also displayed their art. Santa Fe Creative Tourism interviewed me and wrote a well-written and interesting article about my work. Teaching art workshops has been important for my business since painting sales have slowed down, so I am eternally grateful for the City of Santa Fe supporting artists like me. When it comes time for me to pay my gross receipts taxes, I happily do it because I wouldn't have made that money without Santa Fe Creative Tourism. Thank you for your support of Santa Fe artists!" -Andrea Cermanski, artist

The Santa Fe Creative Tourism Initiative has also taken an active role in training new artist workshop providers, taking place in both fall and spring of the cities fiscal year, The program

plans a 10-week business series class for artist interested in developing Creative Tourism programming with opportunities for one on one consultations with tourism, social media, and marketing professionals. According to *City of Santa Fe Creative Tourism 2012/2013 Report*, workshops presented by the initiative have included how to create and distributing press releases, create basic websites using blogs, email marketing, how to harness social media, promoting artist work using digital video. Along with these classes has come support from the community offering various trainings on professional web design, business tips, professional photo instruction, pricing artwork, business marketing and more. Organizations that have presented and instructed these classes have included Santa Fe Web Design, West Business Incubator, City of Santa Fe Arts Commission, City of Santa Fe Community Gallery, representatives from the Santa Fe International Folk Art Market, City of Santa Fe Convention and Visitors Bureau and various local curators, tourism professionals, and community members (p. 6).

Santa Fe Creative Tourism has helped to get the word out about my business in so many ways. They do this with innovative marketing, upkeep on the website, and continual promotional help in the form of published interviews, and marketing lectures. Best of all, I see that, in general, they are passionate about supporting the work of artists in words and deeds. Santa Fe is a better town for having this kind of collaboration between artists and the city.” -Elizabeth Mesh, Owner, New Mexico Artist for Hire

Another component of programming for the Santa Fe Creative Tourism Initiative was the creation of DIY Santa Fe, which is a month-long festival of arts-related workshops throughout the month of March. In collaboration with multiple Santa Fe hotels, visitors have the chance to

take packaged workshops from the many and varied artists in Santa Fe, New Mexico. Featured workshops have included native tinsmith Sharon Candelario teaching traditional tin work in the Village of Chimayo, NM just outside of Santa Fe, Capoeira Regional Classes For Adults; Photo Collage & Mixed Media Workshop with Gail Buono; Photo Encaustic Demonstrations with Angel Wynn; and All Levels Trapeze Class at Wise Fools Studio.

According to *City of Santa Fe Creative Tourism 2014/2015 Report*:

Participating artists offer workshops and classes at their homes or studios, throughout March. March visitors enjoyed special rates on accommodation at select locations, including: The Lodge at Santa Fe, Hotel St. Francis, Hotel Chimayo, Casa Cuma Bed and Breakfast, Two Casitas Vacation Rentals, The Inn and Spa at Loretto, Bishops Lodge; and various guesthouse rentals. Special social media-driven contests, sweepstakes, and giveaways help to promote DIY events, with participating artists and Heritage Hotels providing free workshops and lodging for winning entries. Entries came in from all over the country, with winners coming from Texas, Kentucky, and Minnesota. Since its inception, the March event has contributed a total of \$69,314 in earned revenue for artists and participating accommodations (\$20,763 in 2012; \$20,099 in 2013, \$14,067 in 2014, \$14,385 in 2015). (B.E. Hanifl and Associates, 2015, p. 11)

One artist, Julie Claire reflects on her participation:

I have been growing my intuitive painting and creativity coaching business in Santa Fe for over four years; and in the last year and a half that I have been part of

Santa Fe Creative Tourism my business has finally become financially sustainable and successful. My painting workshops are often half full of people who have discovered me via the SF Creative Tourism website. Some of these participants make it a point to work with me seasonally and repeatedly, having found what they were looking for in Santa Fe as a creative experience. I regularly bring in more than \$500/month and at times over \$1000 in a month due to SF Creative Tourism. Along with tourists, I have newly relocated Santa Feans finding me and my classes in this way as well. Currently a big part of my business plan now includes marketing through Santa Fe Creative Tourism. I feel I have found my niche market in this way: people looking to live bigger more creative lives who have the income to spend on individual coaching sessions, and group workshops.”

-Julie Claire, artist, creativity coach.

3.05 International Participation

Participation in the UNESCO Creative Cities Network has increased the visibility of Santa Fe, affording it the opportunity to make presentations at international conferences, resulting not only in increased interest in Santa Fe’s cultural sector, but also in tourism benefits such as reaching new group-travel markets in Taiwan. In 2013, Santa Fe was honored to welcome the “I-Walker” film crew, who shot a three-hour documentary of New Mexico’s unique creative and cultural tourism offerings. In addition, Santa Fe’s membership in the Network has fostered opportunities for participation in exhibitions and festivals around the world. Partnerships with Korea have been particularly fruitful, including contributions to the exhibition at the 2011 annual meeting in

Seoul, as well as the World Ceramics Biennale and annual International Sculpture Symposium, both in Icheon.

Membership in the Network has created opportunities to participate in professional development exchanges that benefit the local economy. Elected officials, civil servants, curators and artists have traveled to other cities to take part in conferences and festivals, including Arts Commissioner Michael Namingha representing the City at a design symposium in Kobe, Japan; new media presentation at the Seoul, Korea, Creative Cities Network conference, and artist exchanges with Icheon, Korea. Joint economic development opportunities for Santa Fe and Icheon, Korea, have included Icheon master artist Mr. Han Sug Bong participating in the Santa Fe International Folk Art Market and at Gebert Contemporary Gallery in Santa Fe, as well as Santa Fe artists such as Rose Simpson, Heidi Loewen, and Todd Lovato participating in exchanges to Korea. To date, there have been exchange visits with Korea, China, and Japan.

Most importantly, membership in the Network has provided Santa Fe the opportunity to become a leader in the evolution of Creative Tourism. In just four years, The Santa Fe Creative Tourism Initiative has become a flagship for the Creative Tourism initiative in the U.S., and continues to present its model in such countries such as Canada, China, Korea, Taiwan and Brazil.

One of the UNESCO Creative Cities Network's newest members, Nassau, the Bahamas, began its creative tourism initiative, Creative Nassau, in 2008 after Pam Burnside and her late husband, Jackson Burnside III, attended Santa Fe's 2008 International Conference on Creative Tourism. Just as Santa Fe has served as a successful creative tourism model for the Bahamas, Creative

Nassau aims to provide the same model for other nations in the Caribbean in the hopes of building a sustainable tourism industry throughout the region.

Additionally, SFCT has been able to develop and foster an ongoing relationship with Elena Paschinger, one of the key developers behind Creative Tourism Austria (www.kreativreisen.at), as well as the curator of the bilingual creative tourism blog www.creativelena.com, Paschinger will feature Santa Fe in her travelbook-in-progress, *The Creative Traveler's Handbook*. She visited Santa Fe in the November 2014 and attended workshops with several artists and organizations through SFCT, including Steven Bundy, the Santa Fe School of Cooking, Lisa de St. Croix, Jane Shoenfeld, and many more. Paschinger's experiences with these Santa Fe artists are detailed on her blog at www.creativelena.com.

3.06 Surveying Santa Fe Creative Tourism Artists

SFCT's standard reporting efforts are limited to economic benefit that can be traced directly to the program's website, and while the information gathered provides a useful glimpse into the program's effectiveness, it cannot capture the complete picture. Since the program's inception, artist reporting has averaged around 20%, meaning a great deal of data goes uncollected.

Furthermore, many reporting artists and organizations still fail to gather accurate marketing data, such as where their students come from, how they find their workshops, etc. Thus the continued efforts of the City of Santa Fe Arts Commission and SFCT to reach and educate more local

artists through the professional training series remain essential for a clearer understanding of the full impact SFCT, artists, and art education have on the local economy.

Year	Reported Income	% Reporting
2010 -11	\$30,594	Information not available
2011-12	\$40,790	17%
2012-13	\$62,782	21.5%
2013-14	\$83,772	23.2%
2014-15	\$79,528	23.3%

Figure 3.3 Reported earned revenue from SFCT Artists.

Since 2010, artists have reported \$297,466 in revenue attributed to their participation in Santa Fe Creative Tourism.

3.07 The Economic Value of Santa Fe Creative Tourism

Since its origin, Creative Tourism has been called the next big trend in experiential travel.

However, a significant gap existed in New Mexico in examining the processes through which

“Creative Tourism” activities are contributing financially to a creative economy. Through a

survey instrument we identified financial information that may be helpful in framing the

economic value of “Creative Tourism” activities. As a next step, my case study of Santa Fe

Creative Tourism provides economic information on the Santa Fe Creative Tourism Initiative for

the last five years. This study also provides insight on workshop providers not actively

participating in the Santa Fe Creative Tourism Initiative. In sum, this study explores and describes the economic value of “Creative Tourism” activity in Santa Fe, New Mexico.

SFCT’s standard reporting efforts are limited to economic benefit that can be traced directly to the program’s website, and while that information provides a useful glimpse into the program’s effectiveness, it also cannot capture the complete picture--with only 23.2% of artists reporting, a great deal of data goes uncollected, and many reporting artists and organizations still fail to gather accurate marketing data, such as how their students found their workshops. While SFCT is taking steps to improve the integrity and efficiency of these reporting efforts, other research and data collection activities have helped to supplement unreported economic impact.

In March 2014, I conducted a research project in fulfillment of requirements for a Masters of Science in Arts Management at the University of Oregon’s Arts and Administration Program. The project, entitled, “What is the Economic Value of Creative Tourism in Santa Fe, New Mexico?”, set out assess the scope, nature, and extent of creative tourism activities in Santa Fe, NM, to evaluate the characteristics of a thriving arts and culture sector to support creative tourism activities, and to identify and assess the economic value of creative tourism activities in Santa Fe.

A critical portion of this project consisted of a survey of 100 artists and organizations providing arts workshops in Santa Fe County. For the purposes of this survey, students coming from outside of Santa Fe County were considered “tourists.” The 35 respondents, all active participants in the SFCT program, reported over \$560,000 in workshop sales to tourists from January 2013 - December 2013, in addition to over \$485,000 in workshop sales to Santa Fe County residents, for a total of over \$1M in workshop sales alone. Furthermore, these numbers do not factor in some of the Santa Fe arts community’s largest and best-established members, including world-renowned organizations such as the Santa Fe Photographic Workshops, the Santa Fe School of Cooking, and the Ghost Ranch Education & Retreat Center. While the results beg further analysis this survey indicates that SFCT is an active player in a multi million-dollar creative tourism industry.

Section 4 - Conclusion & Implications

4.01 Summary of the Research Project

The purpose of this research project was to identify the economic value of “Creative Tourism” activity in Santa Fe, New Mexico. The study (1) assessed the scope, nature and extent of “Creative Tourism” activities in Santa Fe, NM; (2) evaluated the characteristics of a thriving arts and culture sector to support “Creative Tourism” activities; and (3) identified and assessed the economic value of “Creative Tourism” activities in Santa Fe, New Mexico. Three main research questions were explored:

- What is Creative Tourism ?
- What is the origin of Creative Tourism?
- What is the economic value of Creative Tourism in Santa Fe, New Mexico?

Using a qualitative research strategy, I have engaged with existing literature and data as well as with professionals in the field to understand the history of cultural tourism in general and within New Mexico; assessed the scope, nature and extent of “Creative Tourism” activities in Santa Fe, NM; evaluated the characteristics of a thriving arts and culture sector to support “Creative Tourism” activities; and identified and assess the economic value of “Creative Tourism” activities in Santa Fe, New Mexico. Through secondary analysis of financial data, I have examined the processes through which “Creative Tourism” activities are contributing financially to a creative economy.

4.02 Summary of Findings: Research Questions & Answers

Through discovering information about the economic value of creative tourism in Santa Fe, New

Mexico, this study provides a set of recommendations that tourism and city officials may find useful in future planning for creative tourism initiatives. Additionally, the research provided may offer creative tourism professionals and workshop providers a valuable opportunity to gain insight and analyze the strengths and weaknesses of the initiative. This case study of Santa Fe may allow for future initiatives, partnerships, and programs to have critical insight based on lessons learned in this community.

This project provides answers to the research questions, as discussed below.

What is Creative Tourism ?

In the book *Creative Tourism: A Global Conversation* (2009) the first definition begins with the co-origins of the creative tourism concept, Crispin Raymond and Greg Richards. These authors stated that creative tourism is “Tourism which offers visitors the opportunity to develop their creative potential through active participation in courses and learning experiences that are characteristic of the holiday destination where they are undertaken” (p.18). Before this definition was articulated, these sort of trips and experiences still existed and were common, from writing workshops in Iowa, to all areas of artist fellowships. Crispin Raymond, co-origins of the concept, pulled from his own daughter's experiences abroad, throughout her multi-country trips she participated in various forms of experiences including learning local secrets in cooking and massage. Location was integral in framing the learned activity, from the different languages, cultures, and ingredients. Using his daughter's correspondence as the basis, Raymond labeled this type of travel as “Creative Tourism”.

What is the origin of Creative Tourism?

The term *creative tourism* was originally coined by Crispin Raymond and Greg Richards during their work in New Zealand in 2000. Creative tourism is a subset of cultural tourism, further expanding on the immersive and authentic experience desired by tourists. Where a cultural tourist will visit a country to visit museums and cultural destinations, they are most likely to be passive observers and consumers. Cultural tourists may be looking for an in-depth cultural experience, some may participate casually by sightseeing, or others could have incidental interactions without the realization of their participation. In contrast, a creative tourist is a participant in the travel experience; a creative tourist is immersed in a creative craft or arts-based experience. Where a cultural tourist may attend and watch a flamenco dance company in Santa Fe, New Mexico, a tourist learning the dance steps directly from the flamenco performer is participating in creative tourism.

What is the economic value of Creative Tourism in Santa Fe, New Mexico?

A critical portion of this project consisted of a survey of 100 artists and organizations providing arts workshops in Santa Fe County. For the purposes of this survey, students coming from outside of Santa Fe County were considered “tourists.” The 35 respondents, all active participants in the SFCT program, reported over \$560,000 in workshop sales to tourists from January 2013 - December 2013, in addition to over \$485,000 in workshop sales to Santa Fe County residents, for a total of over \$1M in workshop sales alone. Furthermore, these numbers do not factor in some of the Santa Fe arts community’s largest and best-established members, including world-renowned organizations such as the Santa Fe Photographic Workshops, the Santa Fe School of Cooking, and the Ghost Ranch Education & Retreat Center. While the results

are still far from conclusive, this survey indicates that SFCT is an active player in a multi-million-dollar creative tourism industry.

4.03 Recommendations

When predominately focused on the tourist, we now see the many benefits to the community of having artists participate in creative tourism. In heavily artist populated towns and cities, one can see artists diversifying their tools, from artists teaching continuing education at technical colleges to artist in schools programs throughout the United States. When artists are able to find another revenue stream, they continue to live in the communities.

Recommendations arising from this study include the following:

Data Collection

While it is often suggested that Creative Tourism is the next big trend in experiential travel, a significant gap exists in New Mexico in examining the processes through which “Creative Tourism” activities are contributing financially to a creative economy. Though SFCT’s standard reporting efforts are limited to economic benefit that can be traced directly to the program’s website, and while that information provides a useful glimpse into the program’s effectiveness, it also cannot capture the complete picture--with only 23.2% of artists reporting, a great deal of data goes uncollected, and many reporting artists and organizations still fail to gather accurate marketing data, such as how their students found their workshops. My recommendation to improve data collection would to include an incentive for participation, along with a notice or agreement of anonymity.

Example:

Greetings,

You are receiving this survey because you are listed on the (fill in organization) Website.

If you are receiving this email in error please respond with a message.

We would like to know if (website address) has lead to any bookings for (date range). If you could provide us with this information and dollars earned it would be appreciated in justifying this (city,state) funded service (funding mechanism ex. 1% Lodgers Tax).

This survey is sent monthly (date range) every time you fill it out with earned income (\$0 and up) you will be entered for a chance to win \$200 dollars in art supplies. Random drawing takes place in (date). 12 survey responses = 12 entries.

Note: Individual data will be used to compile a cumulative report for the (name of program); individual reportings will not be included in the report.

Shared resources

National and international cities and countries are calling for a new way to connect with visitors; Recent articles in the *Journal of Tourism Consumption and Practice* consistently mention the benefits of a sound creative tourism initiative including sustainability, cultural identity, capitalization on creative industries, tourism development and new creations of cultural goods and service. My recommendation to improve dissemination and sharing of information would for begining organizations to learn from existing hubs including the Creative Tourism Network

(<http://www.creativetourismnetwork.org/>) who are the leaders in creative tourism worldwide.

Further study may include members of the Creative Tourism Network and how they share information with artist on best practices and other resources.

Communication / Websites

Having a good base of artists is important to the development of creative tourism initiative formally or informally among artists.

Branding / Marketing

Due to creative tourism being adopted in various countries, and considering the unique cultural identity of each location, the shape of creative tourism has taken many forms with tourists with active participation as its focal point. Cities include Spain, France, Austria, Thailand, the United States (Santa Fe, NM) and many more diverse countries: regions have adopted creative tourism and define creative tourism in their own ways. My recommendation for branding and marketing would be to focus campaigns specifically on creative tourism as a “Thing to do” vs. trying to brand your destination as a creative tourism destination. Show the visitors what they can do, people are interested in the activity first, then the location. I feel a lot of these cities, online portals and initiatives have spent too much money and time trying to brand themselves as a creative tourism destination when they should focus on the activity that visitors are interested in.

Destination Identity

According to Richards (n.d) destinations can “rethink” and “refit” cultural tourism with new programming and initiatives and forward other social issues including showcasing the the highly valuable skills and trade of” minority cultures,” “Individuals who possess unique creative skills are placed in a new position of power the purveyors of knowledge and the teachers of skills. The

tourist is also transformed from an insensitive individual who is ignorant about local culture into a pupil and a colleague who is there to receive and exchange knowledge with their hosts” (p.8). My recommendation when I think of destination identity is that the artist and mediums of your area will inform the look and feel of the area as well as the destination. Future research may include examining well known regions and associated art forms (ie. Pacific Northwest - Glass, New Mexico - Fiber Arts, Italy - Cooking).

4.04 Conclusions

As a contractor for the City of Santa Fe Arts Commission I was active in connecting rural artists and businesses with tourists through the development of the Santa Fe Creative Tourism Initiative from 2009 to July 2015. I have substantial data that have been collected for program evaluations, city council meetings and presentations, these data are readily available to the public by request or by finding the data in various public forums including Issuu, Scribd, YouTube, and other online venues. Lastly, as the primary researcher, I have come to this study with my own opinions and biases. Going into the study, I expected to find evidence that the creative tourism has economic value for the City of Santa Fe and should be an important part in marketing cultural tourism in Santa Fe, New Mexico. While I have looked for disconfirming evidence, I inherently viewed the information as an employed Creative Tourism Consultant for the City of Santa Fe Arts Commission, using the lens of my own experiences and knowledge. These personal attributes naturally framed my interpretation.

To validate my own practitioner experiences, opinions and biases, I utilized information on cultural tourism and creative tourism from journals, books, and industry publications to help frame my ideas and projects. This research project aimed to examine and find the economic

value of “creative tourism activities” in Santa Fe, New Mexico. The initial literature review aided in the narrowing and selection of key themes related to creative and cultural tourism and its process in Santa Fe, New Mexico. From this I was to assemble broad recommendations that address a selection of questions and that may be useful for future creative tourism initiative planning. For this research the economic value between creative tourism and Santa Fe, NM was fleshed out by surveying participating artists. I wanted to explore the economic gap in the research and from this I created a list of avenues for future research.

Santa Fe Creative Tourism is just one example of the varied creative tourism marketing efforts happening internationally and nationally. Every initiative is different depending on the location, history, culture, and artists in the community. While creative tourism plays an important part in the overall tourism industry, further research is needed to establish itself as an economic engine for a given community. Creative tourism combined with other creative endeavors (ie. festivals, performances, exhibits, etc.) is only one component of the tourism industry as a whole. Creative tourism will continue to grow and establish itself long as tourists seek new niche activities and experiences. Creative tourism is thriving and vital in Santa Fe, NM due to gallery competition and limited employment opportunities, creative tourism creates value for artists to become, and continue to be entrepreneurs, therefore diversifying income for artists. Creative tourism provides a resource for tourism and cultural entities to collaborate to build a unique destination. Currently, cities and regions around the world continue to establish and identify new ways to compete for limited traveler dollars. New creative tourism initiatives will be established and it is important for communities and thought leaders to take note of the strengths and challenges of the program as well as taking detailed notes on economic value of the programming to establish its value,

data collection and future research may inform and set the groundwork for successful initiatives in a region.

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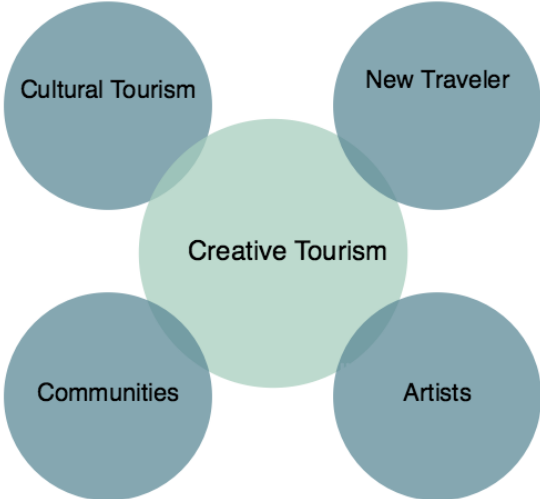
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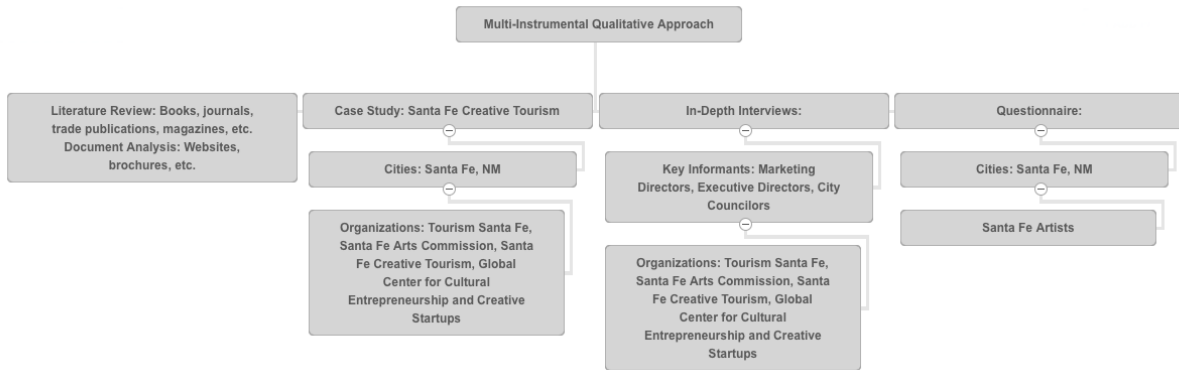
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Appendix A: Conceptual Framework Schematic



Appendix B: Data Collection Schematic



Fall 2007

Continue to conduct extensive literature review
Begin to collect materials for document analysis
Create expanded Master's Project proposal
Draft research instruments
Draft and submit Human Subjects documents by early- December

Winter 2014

January

Work with research advisor to refine instruments and proposal
Continue to collect materials for document analysis
Begin to create first few chapters of project document
Work with research advisor to assign chapter due dates
Contact key informants with recruitment letters and follow up
Administer and collect questionnaires

February

Continue to collect questionnaires
Begin to conduct in-depth interviews
Prepare detailed outline for final Master's Project document
Begin to submit chapter drafts to research advisor

March

Continue to conduct in-depth interviews
Continue with data collected and analysis

Spring

April

Complete data collection
Continue analysis
Write full first draft and submit to research advisor for review and suggestions

Fall 2015

Draft of full document to be submitted to research advisor

October 12: Feedback from research advisor

November 23: Master's presentations

November 30: Submit full final draft to research advisor

D.1 Questionnaire

Workshop Providers Survey

You are invited to participate in a research project titled What is the Economic Value of Creative Tourism in Santa Fe, New Mexico?, conducted by Brent Hanifl from the University of Oregon's Arts and Administration Program. The purpose of this research project is to identify the economic value of "Creative Tourism" (workshop) activity in Santa Fe, New Mexico.

You were selected to participate in this study because you offer art related workshops to the public. To take part in this research project, you will be asked to provide relevant organizational information (website address, contact information) and participate in a short survey, lasting approximately 5 to 10 minutes.

Survey responses data will be used to compile a cumulative report, focusing on an anonymous aggregate of the findings. '

Participation in this research is voluntary. Not participating or withdrawing from the research will not affect participants' relationships with the University of Oregon and any other organizations.

Participants must be at least 18 years old

Number of participants: 250

If you have any questions, please feel free to contact Brent Hanifl at 608-792-5746 or behanifl@gmail.com, or Dr. Patricia Dewey at 541-346-2050. Any questions regarding your rights as a research participant should be directed to Research Compliance Services, 677 East 12th Ave, Suite 500, Eugene, OR 97403, 541-346-2510, ResearchCompliance@uoregon.edu.

- 1) Artist / Organization Contact Information:
- 2) How many workshops/classes have you offered in the past year (January 2013-December 2013)?
- 3) What is the average number of participants in each workshop/class?

- 4) What is the average price per person for your workshop/class?
- 5) What percentage of your participants live outside Santa Fe County?

D.2 Interview Protocol

Date

Brent Hanifl
290 East 37th Ave
Eugene, OR 97405

1. Establish rapport.

Date (insert date)

Name: Brent Hanifl
University of Oregon's Arts and Administration Program.

Interviewee: (name)
(title)

1. Purpose: State the purpose of the interview.

Purpose: What is the economic value of Creative Tourism in Santa Fe, NM

1. Summary of Interview: Summarize the reason for the interview, but don't go into body.

While it is often suggested that Creative Tourism is the next big trend in experiential travel, a significant gap exists (specific to Santa Fe) in examining the processes through which "Creative Tourism" activities are contributing financially to a creative economy.

This study will (1) assess the scope, nature and extent of "Creative Tourism" activities in Santa Fe, NM; (2) evaluate the characteristics of a thriving arts and culture sector to support "Creative Tourism" activities; and (3) identify and assess the economic value of "Creative Tourism" activities in Santa Fe, New Mexico.

1. Explain how the topic of the interview was discovered and by whom it was discovered.

From internship in fall 2009 to now, I have been working with the Santa Fe Arts Commission on the Creative Tourism Initiative and I am using this experience for my research at the University of Oregon's Arts and Administration Program.

1. Refer to how you came upon choosing the interviewee.

You were selected to participate in this study because of your leadership position with City of Santa Fe Convention and Visitors Bureau and your experiences with and expertise pertinent to Creative & Cultural Tourism in Santa Fe, NM

Sign paper work:

Test Soundcloud:

Start Interview: Could you state your name and talk about your position?

Remember

Can you talk about that a little more?

Review artist survey

- Bundle percentages
- Get rid of "don't know"

E. 1 Questionnaire Recruitment Letter

Date

Brent Hanifl
290 East 37th Ave
Eugene, OR 97405

Dear Workshop Provider:

You are invited to participate in a research project titled *What is the Economic Value of Creative Tourism in Santa Fe, New Mexico?*, conducted by Brent Hanifl from the University of Oregon's Arts and Administration Program. This research is being conducted as a part of Brent Hanifl's coursework at the University of Oregon. Brent has been active in connecting rural artists and businesses with tourists through the development of the Santa Fe Creative Tourism Initiative since 2009.

The purpose of this research project is to identify the economic value of "Creative Tourism" activity in Santa Fe, New Mexico.

While it is often suggested that Creative Tourism is the next big trend in experiential travel, a significant gap exists (specific to Santa Fe) in examining the processes through which "Creative Tourism" activities are contributing financially to a creative economy. To begin to address the economic value of Creative Tourism in Santa Fe, this study aims to conduct a literature review while using Santa Fe, New Mexico as a case study. The first phase of the research involves studying the origins of "Creative Tourism" a subset of Cultural Tourism. The next will examine the history of Santa Fe and its designation to UNESCO Creative Cities, to the development of the Santa Fe Creative Tourism Initiative after the the 2008 International Conference on Creative Tourism. This study will (1) assess the scope, nature and extent of "Creative Tourism" activities in Santa Fe, NM; (2) evaluate the characteristics of a thriving arts and culture sector to support

“Creative Tourism” activities; and (3) identify and assess the economic value of “Creative Tourism” activities in Santa Fe, New Mexico.

You were selected to participate in this study because you offer art related workshops to the public, to take part in this research project, you will be asked to provide relevant organizational information (website address, contact information) and participate in a short survey, lasting approximately 5 to 10 minutes.

Participant contact information (names, location, email addresses, phone number,) is being collected to verify the participants business within Santa Fe County and will not be publicly available.

If you wish participate please click here: (URL for survey here)

If you have any questions, please feel free to contact me at 608-792-5746 or behanifl@gmail.com, or Dr. Patricia Dewey at 541-346-2050. Any questions regarding your rights as a research participant should be directed to Research Compliance Services, 677 East 12th Ave, Suite 500, Eugene, OR 97403, 541-346-2510, ResearchCompliance@uoregon.edu.

Thank you in advance for your interest and consideration.

Sincerely,
Brent Hanifl
290 East 37th Ave.
Eugene, OR 97405

E.2 Interview Recruitment Letter

Date

Brent Hanifl
290 East 37th Ave
Eugene, OR 97405
Dear <POTENTIAL INTERVIEWEE>:

You are invited to participate in a research project titled What is the Economic Value of Creative Tourism in Santa Fe, New Mexico?, conducted by Brent Hanifl from the University of Oregon’s Arts and

Administration Program. The purpose of this research project is to identify the economic value of “Creative Tourism” activity in Santa Fe, New Mexico.

While it is often suggested that Creative Tourism is the next big trend in experiential travel, a significant gap exists (specific to Santa Fe) in examining the processes through which “Creative Tourism” activities are contributing financially to a creative economy. To begin to address the economic value of Creative Tourism in Santa Fe, this study aims to conduct a literature review while using Santa Fe, New Mexico as a case study. The first phase of the research involves studying the origins of “Creative Tourism” a subset of Cultural Tourism. The next will examine the history of Santa Fe and its designation to UNESCO Creative Cities, to the development of the Santa Fe Creative Tourism Initiative after the the 2008 International Conference on Creative Tourism. This study will (1) assess the scope, nature and extent of “Creative Tourism” activities in Santa Fe, NM; (2) evaluate the characteristics of a thriving arts and culture sector to support “Creative Tourism” activities; and (3) identify and assess the economic value of “Creative Tourism” activities in Santa Fe, New Mexico.

You were selected to participate in this study because of your leadership position with <NAME OF RELEVANT CASE STUDY ORGANIZATION> and your experiences with and expertise pertinent to Creative Tourism in <CASE STUDY CITY>. If you decide to take part in this research project, you will be asked to provide relevant organizational information (website address, contact information) and participate in an in-person interview, lasting approximately one hour, during March 2014. If you wish, interview questions will be provided beforehand for your consideration. Interviews will take place at <NAME OF ORGANIZATION>, or at a more conveniently located site. Interviews will be scheduled at your convenience. In addition to taking handwritten notes, with your permission, I will use an audio tape recorder for transcription and validation purposes. You may also be asked to provide follow-up information through phone calls or email.

I will be collecting identifying information within the interview. Audio recordings will be utilized during the in person interviews to minimize misinformation and may be used used for future research purposes.

If you have any questions, please feel free to contact me at 608-792-5746 or behanifl@gmail.com, or Dr. Patricia Dewey at 541-346-2050. Any questions regarding your rights as a research participant should be directed to Research Compliance Services, 677 East 12th Ave, Suite 500, Eugene, OR 97403, 541-346-2510, ResearchCompliance@uoregon.edu.

Thank you in advance for your interest and consideration. I will contact you shortly to speak about your potential involvement in this study.

Sincerely,

Brent Hanifl

290 East 37th Ave.

Eugene, OR 97405

E.3 Interview Consent Form

Consent Form

Research Protocol Number: _____

What is the Economic Value of Creative Tourism in Santa Fe, New Mexico?,

Brent Hanifl, Principal Investigator

University of Oregon Arts and Administration Program

You are invited to participate in a research project titled What is the Economic Value of Creative Tourism in Santa Fe, New Mexico?, conducted by Brent Hanifl from the University of Oregon's Arts and Administration Program. This research is being conducted as a part of Brent Hanifl's coursework at the University of Oregon. Brent has been active in connecting rural artists and businesses with tourists through the development of the Santa Fe Creative Tourism Initiative since 2009.

The purpose of this research project is to identify the economic value of Creative Tourism activity in Santa Fe, New Mexico.

While it is often suggested that Creative Tourism is the next big trend in experiential travel, a significant gap exists (specific to Santa Fe) in examining the processes through which "Creative Tourism" activities are contributing financially to a creative economy. To begin to address the economic value of Creative Tourism in Santa Fe, this study aims to conduct a literature review while using Santa Fe, New Mexico as a case study. The first phase of the research involves studying the origins of "Creative Tourism" a subset of Cultural Tourism. The next will examine the history of Santa Fe and its designation to UNESCO Creative Cities, to the development of the Santa Fe Creative Tourism Initiative after the the 2008 International Conference on Creative Tourism. This study will (1) assess the scope, nature and extent of "Creative Tourism" activities in Santa Fe, NM; (2) evaluate the characteristics of a thriving arts and culture sector to support "Creative Tourism" activities; and (3) identify and assess the economic value of "Creative Tourism" activities in Santa Fe, New Mexico.

You were selected to participate in this study because of your leadership position with the City of Santa Fe City and your experiences with and expertise pertinent to tourism development in Santa Fe, NM. If you decide to take part in this research project, you will be asked to provide relevant organizational information (website address, contact information) and participate in an in-person interview, lasting approximately one hour, February 2014. If you wish, interview questions will be provided beforehand for your consideration. Interviews will take place at the City of Santa Fe

Arts Commission, or at a more conveniently located site. Interviews will be scheduled at your convenience. In addition to taking handwritten notes, with your permission, I will use audio tape recorder for transcription and validation purposes. You may also be asked to provide follow-up information through phone calls or email. There are minimal risks associated with participating in this study, particularly since this phase of research is exploratory in nature.

Any information that is obtained in connection with this study will be carefully and securely maintained in a private Dropbox folder and Survey Monkey form. Your consent to participate in this interview, as indicated below, demonstrates your willingness to have your name used in any resulting documents and publications and to relinquish confidentiality. It may be advisable to obtain permission to participate in this interview to avoid potential social or economic risks related to speaking as a representative of your institution. Your participation is voluntary. If you decide to participate, you are free to withdraw your consent and discontinue participation at any time without penalty. Any information that is obtained in connection with this study and that can be identified with you will remain confidential and will be disclosed only with your permission. I anticipate that the results of this research project will be of value to the study of Creative Tourism development as a whole, especially in Santa Fe, NM. However, I cannot guarantee that you personally will receive any benefits from this research.

Participation in this research is voluntary. Not participating or withdrawing from the research will not affect participants' relationships with the University of Oregon and any other organizations.

If you have any questions, please feel free to contact me at 608-792-5746 or behanifl@gmail.com, or Dr. Patricia Dewey at 541-346-2050. Any questions regarding your rights as a research participant should be directed to Research Compliance Services, 677 East 12th Ave, Suite 500, Eugene, OR 97403, 541-346-2510, ResearchCompliance@uoregon.edu.

Please read and initial each of the following statements to indicate your consent:

_____ I consent to the use of audiotapes and note taking during my interview.

_____ I consent to my identification as a participant in this study.

_____ I consent to the potential use of quotations from the interview.

_____ I consent to the use of information I provide regarding the organization with which I am associated.

_____ I wish to have the opportunity to review and possibly revise my comments and the information that I provide prior to these data appearing in the final version of any publications

that may result from this study.

Your signature indicates that you have read and understand the information provided above, that you willingly agree to participate, that you may withdraw your consent at any time and discontinue participation without penalty, that you have received a copy of this form, and that you are not waiving any legal claims, rights or remedies. You have been given a copy of this letter to keep.

Print Name: _____

Signature: _____

Date: _____

Thank you for your interest and participation in this study.

Sincerely,

Brent Hanifl

290 East 37th Ave.

Eugene, OR 97405

E. 4 Verbal Follow-Up Scripts

Hello - My name is Brent Hanifl and I am a student from the Arts and Administration Program at the University of Oregon.

I'm calling to talk to you about participating in my research study. This is a study about examining the processes through which "Creative Tourism" activities are contributing financially to a creative economy. You're eligible to be in this study because of your leadership position with <NAME OF RELEVANT CASE STUDY ORGANIZATION> and your experiences with and expertise pertinent to Creative Tourism in <CASE STUDY CITY>. I obtained your contact information from your organization's website.

If you decide to participate in this study, you will be asked to provide relevant organizational information (website address, contact information) and participate in an in-person interview, lasting approximately one hour, during March 2014. If you wish, interview questions will be provided beforehand for your consideration. Interviews will take place at <NAME OF ORGANIZATION>, or at a more conveniently located site. Interviews will be scheduled at your convenience. In addition to taking handwritten notes, with your permission, I will use an audio

tape recorder for transcription and validation purposes. You may also be asked to provide follow-up information through phone calls or email.

I will be collecting identifying information within the interview. Audio recordings will be utilized during the in person interviews to minimize misinformation and may be used for future research purposes.

Remember, this is completely voluntary. You can choose to be in the study or not. If you'd like to participate, we can go ahead and schedule a time for me to meet with you to give you more information. If you need more time to decide if you would like to participate, you may also call or email me with your decision.

Do you have any questions for me at this time?

If you have any more questions about this process or if you need to contact me about participation, I may be reached at 608-792-5746 or hanifl@uoregon.edu.

Thank you so much.