Creative Tourism: A Transformational Experience?

A study on the relation between involvement and transformation within creative experiences

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A study on the relation between involvement and transformation within creative experiences

Master Thesis

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This thesis is submitted by Demi Roxane Horrocks, student at
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Foreword

The word 'challenge' brought me where I am today. My entire grown-up life up until now consisted of challenges. I believe that we do not grow when things are easy; we grow when we are facing challenges. I see the writing of this thesis as a huge challenge, for several reasons. After obtaining my Bachelor Degree I was told that a Master would be of an unachievable level for me. Ironically, I would start this Master's programme the day after. It taught me to see these two years as a challenge, and looking back, this has been a great decision. Moreover, I consciously decided to perform a quantitative analysis as thesis research, as the courses I have followed in this subject were found to be the least successive. I believe that there was a big possibility for me here to continue learning. Furthermore, an elusive population has cost me tremendously amounts of time and energy. More than actually fitted in my time schedule. In the end however it showed that the extra amounts of time and energy have been worth it, as it has provided me everything that I was looking for.

Both exiting and exhausting times have passed during the writing of this thesis. Sometimes it was inspiring, sometimes it was frustrating. Nonetheless I can say now that the transformation of tourists is a phenomenon that I find fascinating. By completing this thesis, I am finalizing the last part of the MLE master: an important life-chapter, a period that I will always remember, however one that would be less successful without the professional and personal help of some special people that I would like to thank in this section:

- My supervisor, Karin Peters, and my second supervisor, Maarten Jacobs, thank you both enormously for your time, effort, opinions, feedback, support and useful insights.
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- Lastly, a special thanks goes out to my family and friends. To my father, because he provided me with lots of discipline and encouraged me to get the best out of myself. To my mother, because of her enormous confidence and interest in everything I do. To my little sis, for seeing me as a big role model and hence stimulating me to always be the best version of myself. To all my other family-members and my (MLE!) friends for listening to my thesis stories and for getting my mind of when needed. Finally, Max, thank you for always being there.

Will Rogers once said: 'even if you are on the right track, you will get run over if you just sit there'. I think this has been my biggest lesson during the past months. I now know that there is always a reason to keep going, and even the tiniest movement will get you closer to your goal. It is for the above reasons that I feel proud to present to you my thesis. No matter the end result, I already feel like a winner for having learnt so much.

Demi Horrocks
The Hague, 17 August 2015

Table of Contents

List of tables and figures

List of tables

List of figures

Summary

Currently we are in the so-called experience economy era, in which business providers often stage experiences, as was proposed by Pine and Gilmore in 1998. These researchers suggest that the next stage of development will be in the increase of transformations: experiences that actually change the consumer. Transformations provide a high added value as the experience depends on both transformer and transformed. This makes an experience unique. Transformations can hence be seen as a solution to the serial reproduction and staged authenticity of culture and tourism experiences. Creative experiences claim to offer this transformational potential. Applying creativity to experiences can create these creative experiences. Creativity can be a form of actively learning, as it is associated with doing something manually. However not all tourism experiences undertaken to develop creative potential can be considered transformations. It is stated that transformations are dependent on the level of involvement between transformer and transformed. This involvement is claimed to be exactly what explains the added value of transformations. As creative experiences offer high level of involvement, it can be stated that these creative experiences are responding to the need for transformations of tourists by offering tailored experiences, for example in the form of creative tourism. However, it is neither proven that creative experiences lead to transformations, nor is it clear how or to what extent this is happening. Previous studies lack empirical research on creative experiences in relation to tourist transformation, especially from a consumer perspective. Therefore, the aim of this study is to understand the relationship between tourist involvement and tourist transformation within creative experiences.

This thesis consists of a literature research as well as empirical research. Quantitative methods in the form of a survey have been used in order to gain insights into the relation between involvement and transformation within creative experiences. The survey data was statistically analysed in SPSS. Questionnaires were filled in by creative experience participants. It was decided to include participants of two different activity types with varying involvement levels as creative experiences. In this particular case, creative tourists were selected who have participated in a creative tourism experience that is recognized by the Creative Tourism Network. As a second group, readers of two transformational books were selected: Eat, Pray, Love by Elizabeth Gilbert and French Women Don't Get Fat by Mireille Guiliano. Moreover, a case study provided specific insights of these activities within the Provence in France, in order to see creative tourism potential. The findings have shown that most of the creative experience participants experienced a high level of involvement during their activity. Around three quarters of the participants also indicated to have experienced a transformational stage. Nonetheless, no direct relation between involvement and transformation was found. It is further argued that the relation between involvement and transformation within creative experiences depends on the type of activity. The main conclusion hence is that creative experiences indeed offer a high involvement level and transformational potential, though a relation between these concepts depends on the type of activity. In addition, it was found that the transformation of a participant was related to perception of creativity. The study recognizes some limitations: an elusive population, language issues, the adaptation of scales modified to this specific research context, and difficulties for participants to fill in the questionnaire. Recommendations are provided for future research to address these issues. More recommendations were provided for creative tourism in the Provence following the results of the case study as well as ideas for future research subjects.

1   Introduction

'During transformation the individual not only develops a feel for the visited place, but also forms a deep sense of identification with the place and experiences oneself as belonging to this place, to others and to the world. It is the moment in which the experience can reduce people to tears, thrill them, delight them or enlighten them, and change people's entire life and belief system' (Steiner & Reisinger, 2006; Reisinger, 2013c, p.30).

Currently we are in the so-called experience economy era, in which business providers often stage experiences to create memorable events for customers, as was proposed by Pine and Gilmore in 1998 (Hung et al., 2014). The staging of experiences is not a new phenomenon in the tourism industry. The issue of authentic experiences has been discussed for decades, since activities in mass tourism were criticised by Boorstin in 1964 and were described as 'staged authenticity' in 1973 by MacCannell. Many local traditions have been changed to meet the visitors' expectations and this has led to the invention of tradition or fabrication of authenticity (Jelinčić, 2010).

Reasoning that growing competition and commodification lead to an evolution from delivering services to staging experiences, Pine and Gilmore (1999) suggest that the next stage of economic development will be the increase of transformations: experiences that actually change the consumer (Richards, 2014b). Transformations provide something extra, as Steiner and Reisinger (2006) explain with the quote at the top of this page. People arguably attach more value to transformations than to services or basic experiences (Binkhorst, 2007). Transformations would touch the very source of every other need, being commodities, goods, services and experiences. Next to that, transformations cannot be copied, as they are highly dependent on both the transformer and the transformed. Transformations can hence be seen as a solution to the serial reproduction and staged authenticity of culture and tourism experiences. According to Cloke (2007), transformations can be achieved through the application of creativity to tourism experiences. Today, tourists are given more opportunities to participate actively, to interact with the environment and to engage with first-hand experiences, which corresponds with the popularity of creative activities worldwide (Hung et al., 2014). This thesis focuses on creative experiences and their ability to lead to the transformation of a tourist or consumer.

1.1   Background of Tourism Experiences

Within the contemporary tourism literature, there is consensus that the tourist experience is no longer something that is solely supplied by the tourism sector. Rather, tourists 'co-create' their experiences in ways that reflect evolving meanings and modes of consumption with the experience economy (Pine & Gilmore, 1999). This is in line with UNWTO thinking that tourism is widely touted as a beneficial cultural exchange for all parties involved, as among others, promoting better understanding between races, religions and human beings worldwide (Mowforth & Munt, 2009). Binkhorst & Den Dekker (2009) mention that to prevent the world from turning into a global village, culture has become an important source to showcase a destination's uniqueness. However, destinations all started turning their cultural heritage into commoditized experience models in the form of museums, festivals, city tours, etc. These similar tourist product portfolios will not easily distinguish one destination from another. As a consequence, destinations are now in the search of alternatives to escape from the serial reproduction of culture (Binkhorst & Den Dekker, 2009).

The more so, because today's travellers have access to almost anything they want. They are generally in quest of psychological needs such as inspiration, authenticity, belonging to a

meaningful community, value and meaning (Nijs & Peters, 2002; Ter Borg 2003). Reisinger (2013a) argues our values need to undergo a massive shift to fight environmental abuse, injustice, power, hunger and violence. We must craft real alternatives to balance the McDonaldization of this world. She mentions that, in order to make change, we need to follow a transformative path:

'*We need to transform ourselves – our values, life priorities, lifestyle, and the way we use resources and spend time and money. We must move towards a world in which we learn about the purpose and meaning of our life, a world that gives way to new values of eco-logical awareness, empathy for others, non-violence, human rights and equality*' (Reisinger, 2013a, p. 13).

Hence the need for transformation and personal development arises. Places are increasingly in search of alternatives to escape the serial reproduction of culture, as it otherwise is very hard to touch today's people who are in quest of psychological needs. According to MacLeod (2006), discussions on commodification pervade the literature of tourism studies: 'the increasing influence of the tourism industry, the greater ease of travel and ever-widening arena of visited places have increased the urgency or debates on the impacts of tourism on the authenticity of cultures' (MacLeod, 2006, p.177). These impacts are seen as negative ones, e.g. the commodification of objects and performances created for local consumption are seen to destroy the authenticity of local cultural products. Such loss of authenticity is, among others, damaging the experience of the visitor (MacLeod, 2006).

The authenticity debate is important in tourism, especially the discussion on what can be seen or labelled as authentic. MacCannell (1976) argues that a tourist cannot fully immerge into a 'local experience' because it will always be staged in some way. The LATTE-factor is something that the tourism industry needs to look for in the next decade: local-authentic-traceable-trustworthy-ethical (Konings, 2010). "The latter two attributes point towards the growth of global-ethical awareness, but it is the first two – the necessity of experiencing and sharing moments with local people under the rubric of authenticity – that inform the dominant threads" (Konings, 2010 in: Steylaerts and Dubhghaill, 2011, p.263-264). The focus in the tourism industry shifts from sightseeing to lifeseeing (Bosschart & Frick, 2006), which refers to the desire of tourists to immerse themselves in local cultures. In this way, tourists perceive these experiences as more authentic. Current travellers want to steer off the beaten track, away from the formal tourism industry (Steylaerts & Dubhghaill, 2011). This is seen as a sort of counter-reaction to globalization and standardization and hence surpasses the authenticity debate. Tourists who are participating rather than observing are more likely to experience a sense of existential authenticity: they are creating a sense of truth within themselves. Ooi (2002) notes that there is more chance of this happening if cultural mediators absent themselves and allow the tourists to feel they are part of the community and to experience culture bodily.

Consequently, today's tourist experience is a personal experience in which the human being is the central actor. The human being should be considered in relation to a time spatial context. Binkhorst (2005) argues that this means 'no separation between supply and demand, company and customer, tourist and host, tourism spaces and 'other' spaces but viewing tourism as a holistic network of stakeholders connected in experience environments in which everyone operates from different time spatial contexts' (Binkhorst, 2005, p.3). Prat and De la Rica Aspiunza (2012) see this experience as 'a basis for value and to promote the self-creation of experiences whose immersion process is closely related to the self and self-development'

(Prat & De la Rica Aspiunza, 2012, p.22). Within this, the experience is understood as the event created by tourists, where immersion has the ability to produce personal development. Visitors actively participate in events by using simple materials and self-imagination to create unique pieces of work of their own (Hung et al., 2014).

1.2 The Creative Buzz

Having looked at the background of tourism experiences, it can be seen that there is a shift from 'seeing' towards 'being': being involved, being inspired, and being transformed. The idea of 'being' puts more emphasis on the creativity of the tourist, rather than seeing them as passive consumers or gazers upon a series of staged experiences (Richards & Wilson, 2007). By surpassing the gazing stage, tourists start to ask questions about their own identity and the development of multiple identities presents creative possibilities, which are not available in traditional modes of tourism (Richards &Wilson, 2007). This suggests that the shift from seeing to being might have important implications for the structure of tourism. It is hence clear that many different destinations around the world are looking for creative solutions to common challenges in tourism development (Richards & Wilson, 2007). This leads to the creation of creative experiences. However, experiences can only be creative when people are not only playing an interactive and participative role in them, but also when they are creating, designing, selecting and reflecting upon them (Binkhorst, 2007). This links to the quest of today's travellers. Can creative experiences hence be the solution that the tourism industry is looking for? Cloke (2007) suggests that elements of tourism experiences can be combined in different ways in order to produce new creative experiences. Such applications of creativity might lead to the personal transformations that experiences are in need of. This can also be in the form of self-expressive creativity, such as travel writing on blogs or sharing experiences on social networks (Tan et al., 2013).

Changes in the experience economy era provide tourists with more opportunities to participate actively, interact with the environment and engage with first-hand genuine experiences. This change corresponds with the rise of the popularity of creative experiences (Hung et al., 2014). As visitors actively participate in events, they will have creative experiences, as explained by Richards and Wilson (2006). Examples of these creative activities are the creation of traditional crafts, gastronomy and cooking courses, porcelain painting, etc. Participants are able to create unique pieces of work on their own.

The latest contemporary developments have brought new directions for the utilization of creative work; from regeneration led by creative industries to the emergence of creative tourism as a yet another niche in the tourism industry, a re-conception of cultural tourism (Jelinčić & Žuvela, 2012). Creative tourism should provide a valuable experience for tourists and transfer unique values promoting local identities. Moreover, it can be asserted that creative tourism is a projection of new type of tourism in which natural, cultural and personal resources are not manipulated and exploited but valued and enriched (Jelinčić & Žuvela, 2012). According to Richards (2014b), tourists are searching for more interactive and fulfilling experiences rather than just being served by the travel industry. This growing search for experiences is linked to the increasing need for consumer to define their identity through the things they consume (Saile, 2013).

1.3   Problem Statement

Den Dekker and Tabbers (2012) argue that the developments in the area of creative class and creative clustering have multiplied in Europe since the publications by Florida (2002) and Landry (2008). These researchers also mention that the creative industry is an important item on the political agenda. Municipal centres and urban areas have invested significantly in this part of the knowledge economy in recent years (Hospers & Pen, 2008), mainly because the creative industry makes an important contribution to the attractiveness of the cities for companies as well as inhabitants and visitors (Den Dekker & Tabbers, 2012). This indicates the need for research on creative experiences.

Richards and Wilson (2006) state that tourists aim to actively learn about their surroundings and apply that knowledge in order to develop their own skills. Creativity can be a form of actively learning, as it is associated with doing something manually and creating things. Binkhorst (2007) questions if it hence can be stated that all tourism experiences undertaken to develop creative potential at the tourism destination can be considered transformations. This is rejected, as the concept of co-creation is crucial. In the case of experiences and transformation, the consumer is the product and there is a process of co-creation between the transformer and the transformed. This involvement of the transformed is exactly what explains the added value of transformations (Binkhorst, 2007). Key to creative experiences in tourism is the recognition that tourists contribute to their own product, by their cultural capital, expertise, experience, emotions and the like (Bourgeon-Renault, 2005; Cunnell & Prentice, 2000).

Creative experiences claim to answer to the identified need of Pine & Gilmore (1999) by expressing its transformational potential. It can be stated that creative experiences are responding to the need for transformations of tourists by offering tailored experiences, for example in the form of creative tourism. However, it is neither proven that creative experiences lead to transformation nor is it clear how or to what extend this transformation is happening. Previous studies lack empirical research on creative experiences in relation to tourist transformation, especially from a tourist perspective. Some studies have been carried out about the need and quest for transformational experiences (Pine & Gilmore, 1999; Prentice and Andersen, 2000; Binkhorst, 2007), however none about the actual happening of this. Next to this need to understand transformation, Richards and Wilson (2007) point out there is an assumption that in creative tourism, deeper levels of involvement produce more meaningful experiences (Raymond, 2007). They question if this is actually the case and wonder what the contribution of creative experiences is to personal development. In this sense, this study on involvement and transformation in creative tourism can help in providing an answer to this question.

Related to researches of Richards and Wilson (2007), Binkhorst (2007), Richards (2011), and Tan et al. (2013), the involvement of tourists with residents seems key in the operation of creative experiences. It can be hypothesized that if tourists are more involved, they will have a creative experience. Next to that, it can also be hypothesized that if people are participating in creative experiences, they will experience a transformation. It can be stated that the concept of creative tourism is responding to the need for transformations of tourists by offering tailored experiences. However, this transformation is neither proved nor explained. It is not clear if or to what extend this transformation is happening, and the question remains if creative experiences lead to personal transformation.

1.4   Scientific Objective

The scientific objective of this study is to combine tourism literature and transformation literature. Next to that, this research will try to frame creative tourists and therefore add to the little knowledge that exists on the demand side of creative tourism. The aim of the research is to understand the relationship between tourist involvement and tourist transformation within creative experiences. To reach the aim of this study, an answer needs to be provided to the following main question:

'What is the relation between involvement and transformation within a creative experience?'

In order to answer this question, the study focuses on individuals who have participated in a creative experience. With this research I hope to gain more understanding about the concept of creative tourism, in order to contribute to the existing knowledge on this concept. Creative tourism is a relatively new phenomenon that did not yet receive a lot of attention. Consequently creative tourism is selected as a creative experience. The outcomes of this study will contribute to the knowledge and understanding of creative experiences as well as creative tourism in relation to personal transformation.

In the region of the Provence, two types of activities can be found that can be seen as creative experiences. On the one hand, Creative Biot is an existing creative tourism product providing tourists to work with artists (Visit Biot, 2015). On the other hand, the Joie de Vivre lifestyle as presented in the book of Guiliano: French Women Don't Get Fat (2005) is a guideline to transform one's lifestyle. This is a transformational book, meaning that it serves as a tool to help people change their lifestyles. Both Creative Biot as well as the Joie de Vivre lifestyle are in line with the identified need of the experience economy, as they claim to transform consumers. Both concepts claim to transform their 'users'. Next to that, both concepts allow their participants to use their own creativity, either online or offline. However, the level of involvement of the consumers is completely different. I therefore want to see if these creative experiences transform their participants. Next to that, I am questioning the idea that how deeper involvement is, the better the transformation of the consumer will be.

To provide a comprehensive answer to this question, creative tourists and readers of transformational books will be asked to complete a questionnaire. In this particular case, creative tourists are selected who have participated in a creative tourism experience that is recognized by the Creative Tourism Network. As a second group, readers of two transformational books are selected: Eat, Pray, Love by Elizabeth Gilbert and French Women Don't Get Fat by Mireille Guiliano. I will explore to what extent these people feel transformed. I would like to find out how they experienced the level of involvement. Finally, I am interested in how they feel about creativity and the creative experience itself. Creative tourism embraces a whole different level of involvement; it assumes that a deeper involvement produces more meaningful experiences, which lead to transformation. But is this actually the case? Next to that, if the relation between involvement and transformation differs between the two creative experience types, it will be interesting to investigate whether this difference can be explained by the type of experience or by factors like characteristics.

Next to the questionnaire research, a case study in the Provence will be done in order to see creative tourism potential. Could the creative tourism concept add value to the Joie de Vivre lifestyle? And could the Joie de Vivre lifestyle add value to the creative tourism development in southern France? This will be the specific case study of this research.

In order to carry out this research in the best possible way, sub-questions need to be set up. These sub-questions can only be defined after a thorough exploration of the literature on creative tourism, as well as of the three topics that will be studied: creative experiences, involvement and transformation. It is only after thorough investigations that clear sub-questions can be defined. Hence, these sub-questions are to be found at the end of chapter 4.

1.5   Study Relevance

This study is relevant for a couple of reasons. First of all, creative tourism is a relatively new phenomenon that did not yet receive a lot of attention. Only recently there has been a first conference around the topic, which indicates that there is an interest in learning more (Creative Tourism Network, 2015). Creative tourism is receiving an increasing amount of attention, although the concept remains rather vague, and more research is needed (Tan et al., 2013). The existing designations of creative tourism are all supply-led, such as by tourism boards and service providers, without taking into account the tourists' viewpoint, even though tourists are seen as co-creators of the experiences (Ray & Anderson, 2000; Raymond, 2007; Binkhorst, 2007; Prentice & Andersen, 2007; Maisel, 2009; Peters, Frehse & Buhalis, 2009; Anderson, 2009; Tan et al., 2013). Tourists are seen as the co-creators of the creative experiences, and therefore their perspectives should not be ignored (Maitland, 2007; Raymond, 2009; Maisel, 2009; Tan et al., 2013). According to these researchers, there is a need for more sophisticated analyses of creative tourism that draw on the tourists' perspective. There has been limited empirical research on creative tourism, particularly surveying tourists who visit the regions where creative tourism products were developed (Richards, 2011). Lindroth et al. (2007) suggested that a mismatch exists between the perceptions of local stakeholders and the needs of tourists in their study of Porvoo, Finland. In addition, also Gordin and Matetskaya (2012) argued that there is a lack of adaptation to the needs of creative tourists while they reviewed the cultural institutions in Saint Petersburg. In other words, there are many encounters showing the problems of finding and understanding creative tourists.

Secondly, not only the creative tourists' perspective is an under-researched area, also the dimension of creativity remains vague. Even though creativity is seen as the base of creative tourism, the creative factors of creative tourism systems remain unexplored (Tan et al., 2013). In their book Tourism, Creativity and Development, Richards and Wilson (2007) mention that the assumption of much creative development is that creativity makes places better to live in and more attractive to visit. However, there has been relatively little research on the experience of creativity of both visitor and resident (Maitland, 2007). In creative tourism, the term creativity is used to attract consumers as it is being seen as something 'cool' (Richards, 2011). However, the term exists for much longer and it is needed to investigate it further. What is creativity?

Also the topic transformation received scientific attention in the context of tourism. Sampaio, Simoni and Isnart (2014) offered a brief review of the place and significance of transformation in social sciences studies of tourism and went one step further by focussing their attention on the performativity and reflexivity of transformation. The collection marks a significant step to re-open and reconceptualise the issue of transformation in tourism. Moreover, tourism literature shows little discussion of self-transformational learning. There hence is a widespread and urgent need to understand how tourism can change travellers' experiences and behaviour (Reisinger, 2013a). Research in the area of transformation and the application of transformational theory in the context of tourism is very new.

Several recent studies took into account one or some of the identified key concepts of this research, however never in the context that I propose. Gross et al. (2008) examined the role of involvement in combination with place attachment in tourism experiences in South Australia, a state that has positioned itself as a lifestyle tourism destination. They measured tourists' involvement in tourism experiences, place attachment and elements of lifestyle tourism. Lu, Chi and Liu (2015) investigated the influence of perceived authenticity, tourists' involvement and destination image of tourists' experiences at a historic district. Results indicate that perceived authenticity and tourists' involvement in local activities directly contribute to the formation of destination image of the historic district.

Relevance of the case study is demonstrated as well. In major cities such as Barcelona and Paris, creative tourism is now being developed as an alternative to 'mass' cultural tourism. Especially in Barcelona this is clearly visible, as several incidents took place with tourists that led to protesting residents (The Guardian, 2014). However, against expectations, the protesting residents did not want to get rid of the tourists, but would rather attract different types of tourists (Richards, September 2014). One of the clues as to why Barcelona residents may be so tolerant towards tourists in spite of rising touristic pressure on the city is to be found in the high level of contact that most residents have with tourists. The interaction between and involvement of visitor and local can therefore help in obtaining a healthy tourism industry. Having learned from and avoiding what happened in Barcelona, it is hence interesting to see if involvement between visitor and local is happening in the Provence.

1.6   Thesis Structure

After this first introductory chapter, this thesis continues with a literature review in order to understand the concept of creative tourism. Chapter 3 consists of the theoretical framework with as its core elements discussions on creative experiences, tourist involvement, and tourist transformation. This will lead to a conceptual model, which explains the relations between theories and introduces the hypotheses that will be studied. In chapter 4 research methods are explained. The results of the case study are shown in chapter 5, the results of the questionnaire research are presented in chapter 6. Chapter 7 offers the discussion and concluding findings of this study. Figure 1 provides an overview of the several chapters.
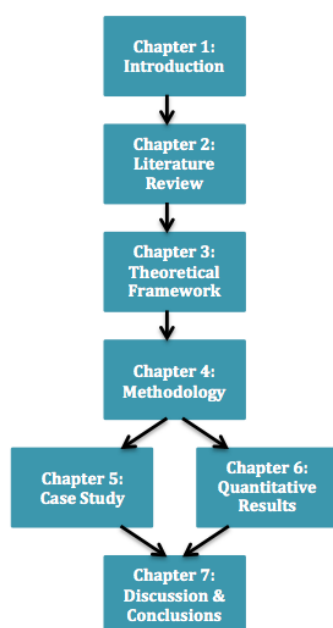

Figure 1 Thesis structure (Individually composed figure, 2015)

2   Literature Review: Comprehending Creative Tourism

As mentioned in the introduction chapter, the literature review will touch upon the context of this study: creative tourism. The background of the overarching problem, the background of creative tourism, the concept itself, the future developments and the existing researches will all be examined.

2.1   Problem Background: Understanding Globalisation

As described in the introduction, creative tourism is assumed to be an answer to the search for avoiding serial reproduction. This reproduction is seen as one of the effects of globalisation. Hjalager (2007, p. 437) defines globalisation as: "the increasing integration of economies, societies, and civilizations; a restructuring process that works across units and affects all aspects of human life: from capital flows, through political collaboration, to the flow of ideas." Albrow (1997, p. 4) even speaks about 'globality' as a substitution for the epochal time of modernity: "an overall change in the basis of action and social organisation for individuals and groups." According to Held et al. (1999, p. 2), globalisation in general can be seen as "the widening, deepening and speeding up of worldwide interconnectedness in all aspects of contemporary social life" but they also state that theorists do not agree on how this process actually works.

Globalisation is a concept that is increasingly invoked in the analysis of tourism (Mowforth & Munt, 2009). Essentially, it is a concept that seeks to capture processes operating on a global scale. Moreover, it refers to the ever-tightening network of connections, which cuts across national boundaries, integrating communities in new space-time combinations (Hall, 1992). According to Allen and Massey (1995), this results in the feeling that the world is a single interconnected and interdependent whole, where local differences are easily eroded and summed in a homogeneous mass. Much commentary of new forms of tourism is dedicated to bemoaning the mass tourists, who, it is claimed, voraciously consume places and cultures transforming them into Disney-like extravaganzas where cultural inauthenticity is actively promoted (Mowforth & Munt, 2009).

Nijman (1999, p. 148) expressed cultural globalisation earlier as "acceleration in the exchange of cultural symbols among people around the world, to such an extent that it leads to changes in local popular cultures and identities". As tourism involved the crossing of boundaries from its beginning, it involved cultural contact as well (Meethan, 2010). Meethan conducted a research among the different conceptualisations of cultural globalisation and found what he refers to as the transformative model of culture. Within his article Meethan mentions that the world is moving from place-bound cultures to diaspora, which are transnationally spread cultures. Meethan indicates three different views on cultural globalisation. First, this is the *lasting difference*. From this point of view, it is assumed that the world and cultures of different nations stay divided and different from each other. Regionalisation will occur rather than globalisation, allowing countries with similar cultures and/or religions to group together, and conflict between the different civilisations may occur. Secondly, a homogenised view assumes that cultures will standardise around the world, led by the dominant western nations. This is known as *cultural convergence*, the idea that one global culture will be created. Thirdly, *cultural divergence* refers to hybridisation. It is not clear in which direction globalisation will go, the outcome is open-ended. It could be a process of either Westernisation or Easternisation. Cultures are expected to mix with each other which eventually leads to new, different cultures which is also referred to as *hybridity*. Nijman (1999) already stated this earlier, as he believes that globalisation does not erase local cultures, but does undermine their original form.

The idea of a hybrid culture (Meethan, 2010) is seen in the tourism industry. Global culture influences local culture. Local cultures try to meet the expectations of guests and are reshaping their local product. Some researchers have referred to this phenomenon as *tourism performativity*. According to Baerenholdt et al. (2004), tourism possesses some unique analogies with dramaturgical performance. The images of the global culture are made and remade through the actions of human beings around the globe, which is leading to a standardised tourism product. Particular actions need to be learnt so as to achieve a degree of competence, as performers are subject to the gaze (Edensor, 2001). By doing so, the regional tourism products are being bypassed. Hence a tourism destination is not valued by distinctively its own culture anymore. However, there is indicated that origins and locality are still important elements around which a sense of identity can be constructed (Meethan, 2010). According to Meethan, current conditions of globalisation allow for a great degree of mixing and interchange.

Next to globalisation, also a new type of traveller affected the tourism industry. Nahrstedt (1998) mentioned the emergence of this new type of traveller in the 1980s due to technological developments and increased income and free time: the postmodern traveller. The travel style of this postmodern traveller consists of experiences, new interests, activities and education (Jelinčić & Žuvela, 2012). Due to this, the tourism industry continued with the creation of new specialized tourism forms. It is argued that the postmodern traveller starts travelling with an exact vision in mind on what form of local community they want to participate in. Due to effects as globalisation and new traveller types, tourist supply required some reshaping, out of which niches such as cultural tourism came to life.

2.2 From Cultural Towards Creative Tourism

It is seen that cultures are easily being copied and reproduced around the world as an effect of globalisation. This questions the authenticity of the tourism product. In earlier work of Richards (2001), he pointed out that the supply of cultural attractions grew faster than cultural demand. This stimulated the creation of more distinctive and impressive cultural developments. However, this also accounted for the rise of the copying of products to every corner of the world, also known as 'serial re-production' (Harvey, 1989) or 'McGuggenheimization' (Honigsbaum, 2001). Hence Richards and Wilson (2006) argue that 'cultural development alone is no longer sufficient to create distinction between destinations'. As a result, in recent years the attention has shifted from quantitative growth of cultural tourism towards qualitative changes. Examples of this are the development of different segments of cultural tourism demand (McKercher & du Cros, 2002), the increasing search for cultural 'experiences' (Prentice, 2001) and the growing integration of cultural tourism with other tourism sectors, such as religious tourism, gastronomic tourism and literary tourism (Smith, 2009).

Chang et al. (2014) state that cultural tourism is one of the main trends in global tourism in bringing economic growth for destinations and countries. Cultural tourism can be referred to as '*a genre of special interest tourism based on the search for and participation in new and deep cultural experiences, whether aesthetic, intellectual, emotional or psychological*' (Stebbins, 1996). However, they argue, in the age of the experience economy, tourists are becoming more active and are looking to involve in new experiences. They want to have experiences that will change them rather than simply filling them with a variety of entertaining experiences (Godbey, 2008; Richards, 2001). It is hence clear that cultural tourism needs to have more interactivity and creativity to satisfy the needs and wants of

contemporary consumers (Chang et al., 2014). In response to this, destinations started to develop unique cultural, social and physical characteristics in order to build competitive advantages (Stojanovic et al., 2012). Even in the experience economy, people are copying and staging. Think for example about how many Little Venice's there are around the world. When something is considered a success, things are getting copied easily. Therefore, Richards (2014b) describes it is important to create even more value to a product or service.

The identified trends point to a shift in the geography of cultural tourism, away from a narrow concentration on sites and tangible heritage towards a broader consumption of intangible heritage, image and identity. Cultural tourism is being consumed by a mix of locals and tourists in different locations that are often figural far removed from the museum/monument context. The decoupling of culture and space is producing a new geography of cultural tourism based on the co-creation of experiences between locals and tourists (Richards, 2014b).

This has led to the development of a number of market segments in cultural tourism, among which creative tourism, as defined by Richards and Raymond (2000). Richards (2014b) mentions that within creative tourism, the emphasis shifts from tangible to intangible culture, with the basic experience consisting of an exchange of knowledge and skills between host and guest. 'This produces a more locally-driven, equitable and arguable more 'authentic' form of cultural tourism' (Richards, 2014b). The shift from traditional tourism models towards more creative tourism models is changing the idea of how people experience the tourism product (Richards, 2014b). Creative assets depend on the local networks of knowledge and creativity that form the basis for the embedded creative economy far more than traditional cultural attractions (Potts et al., 2008). Next to this the creative tourism product has to fully transform the tourist undergoing the experience. Richards and Raymond (2000) defined the concept of combining cultural tourism and creativity as creative tourism. Creative tourism is also seen as a development of cultural tourism that is more suited to contemporary social and economic structures.

The link between creative and cultural tourism is visible from the cultural tourism definition of Richards (2001): 'cultural tourism is not just the consumption of the cultural products of the past, but also of contemporary culture or the way of life of people or a region'. This definition covers the underlining activities of creative tourism. Creative tourism is all about the participatory experience and steps beyond the usual connotations of tourism where a person comes to another place to be a spectator or visitor (Jelinčić & Žuvela, 2012). Creative tourism is travel directed toward an engaged and authentic experience, with participative learning in the arts, heritage, or special character of a place, and it provides a connection with those who reside in this place and create this living culture (UNESCO: Creative Cities Network, 2006). The shift from the cultural model to the creative model is about changing the idea of how people experience tourism, as is shown in Figure 2. Richard and Wilson (2006) point out various ways in which the application of creativity can help develop cultural tourism into creative tourism. These are:
- Creative spectacles: the production of creative experiences for passive consumption by tourists
- Creative spaces: the development of a spatially demarcated creative 'enclave' populated by creatives to attract visitors
- Creative tourism: a more active involvement of tourists, not just spectating or being there but reflexive interaction

	Primary time focus	Primary cultural focus	Primary consumption focus	Primary learning focus
Cultural tourism	Past and present	High culture, popular culture	Product, process	Passive
Creative spectacles	Present	Arts, performance	Performance	Passive
Creative spaces	Present and future	Arts, architecture, design	Atmosphere	Interactive
Creative tourism	Past, present, future	Creative process	Experience, co-makership	Active skill development

Figure 2 The relation between cultural and creative tourism forms (Richards and Wilson, 2006)

2.3 The Creative Tourism Concept Today

The concept of creative tourism can be traced back to 1993 when Pearce and Butler first mentioned it (Tan et al., 2013). According to Richards (2011), these 'founders' did not provide us with a clear description of the term. Richards and Raymond's (2000) definition of the term however is widely recognized and used. They state creative tourism is *'tourism which offers tourists the opportunity to develop their creative potential through active participation in courses and learning experiences which are the characteristic of the destination where they are undertaken' (2000, p.18).* Next to this definition, the United Nations Educational, Scientific and Cultural Organization's Creative Cities Network defined the concept as *'travel directed toward an engaged and authentic experience, with participative learning in the arts, heritage, or special character of a place, and it provides a connection with those who reside in this place and create this living culture'* (UNESCO, 2006, p.3) (Tan et al., 2013). Raymond (2003) defines creative tourism as a development from cultural tourism, which involves learning a skill on holiday that is part of the culture of the country or community being visited. Most creative tourism forms developed out of the need to enhance the experience for travellers by creating a participatory form of cultural tourism (Jelinčić & Žuvela, 2012). It is argued that the definition of creative tourism differs per place, however commonalities as 'active participation', 'authentic experiences', 'creative potential development', and 'skills development' exist (Richards, 2011). Even though creativity is seen as the base of creative tourism, the creative factors of creative tourism systems remain unexplored (Tan et al., 2013). Next to this, the existing creative tourism definitions are all supply-led, and are still vague and lack consideration of tourists' views (Tan et al., 2013).

2.4 The Implementation and Performance of Creative Tourism

The creative tourism concept has been developed for a number of years in many countries, among which New Zealand, Spain, Canada, the United States, Austria and Taiwan (Tan et al., 2013). The idea of creative tourism has been made concrete through the development of courses, workshops, conferences and seminars, and publications (Richards & Marques, 2012). The growth and popularity of this tourism form can be explained by both the tourist demand as well as contemporary policy agendas. Richards and Marques (2012) argue that the Green Paper on Cultural and Creative Industries of the European Commission (2010) was a major source of legitimation of demands for more studies of and intervention in the creative field. With the advent of the global financial crisis, the need for creativity seems to have climbed even higher up many political agendas. According to Richards and Marques (2012), creative tourism hence appears as a key development option. It responds to the need for tourism to re-invent itself, to the need for destinations to stand out in a saturated market, and to the desire of tourists for more fulfilling and meaningful experiences. Next to that, creative enterprises are coming into existence, looking for new markets. Also, creativity is becoming an increasingly popular career option (McRobbie, 2006).

The growth of creative tourism has added to the original definition of the concept, that now includes wide ranges of creative experiences in which the creative content can be foregrounded or used as a creative backdrop. Also, the level of tourist and 'local' involvement

in the production of the experience can be high or low (Richards & Marques, 2012). This is interesting for current research, and indicates that it might be less interesting to see if participants were involved or not, but more interesting to see if they experienced a high or low level of involvement. As the definition of the term got more intensified, creative tourism can take on many forms, such as:

- A means of involving tourists in the creative life of the destination
- A creative means of using existing resources
- A means of strengthening identity and distinctiveness
- A form of self expression or self discovery
- A form of edutainment
- A source of atmosphere for places
- A source for recreating and reviving places (Richards & Marques, 2012).

All these forms of creative tourism can be found in Figure 3. This figure shows that when creativity is used as a background, the involvement of the tourist is less than when creativity is used as an activity. If this is the case, it can hence be stated that tourists who participate in creative tourism where creativity is used as a background feel less transformed after their participation than tourists who participate in creative tourism where creativity is used as an activity.
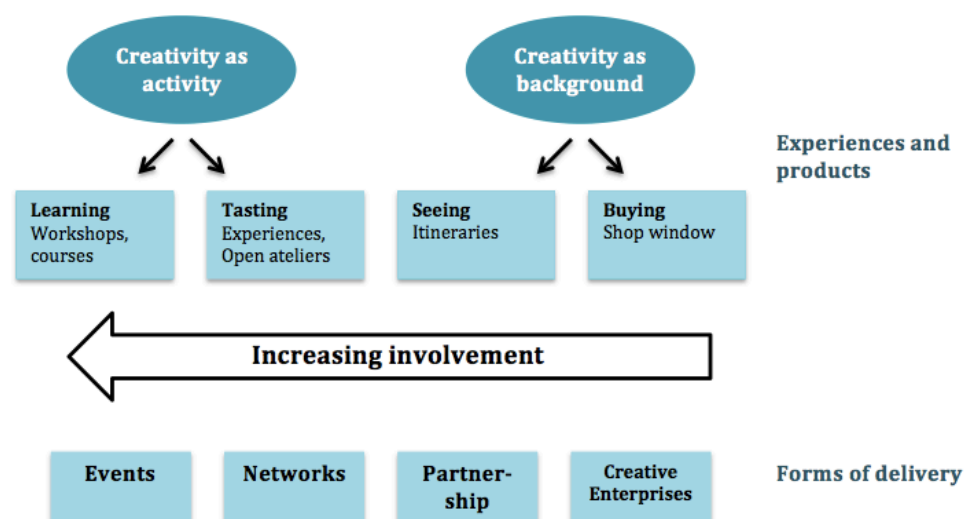
Figure 3 Creativity in tourism (Richards, 2014)

Richards and Marques (2012) link the growing scope of creative tourism and the increasing diversity of the offered experiences to the growth of the contemporary network society as explained by Castells (1996). Traditional social structures are replaced by looser and more flexible relationships. Hence the construction of networks and the flows of information, knowledge and skills within those networks become more important. Creative tourism is a means of increasing social and relational capital for both tourists and local providers, because of the bilateral relationship between these two actors. In the network society, value is created through relationships and the circulation of relational and other forms of capital through networks. Creative tourism is a form of networked tourism, which depends on the ability of producers and consumers to relate to each other and to generate value from their encounters. Creative tourists are 'cool hunters' in search of creative hotspots where their own creativity can feed and be fed by the creativity of those they visit.

2.5   Existing Research on Creative Tourism

This subchapter will provide an overview of the researches that have been conducted within the context of creative tourism. When it comes to research on this concept, Richards' name is extensively mentioned. He has written several books on the concept, sometimes in cooperation with other authors. According to Richards and Wilson (2006), activities related to creative tourism allow tourists to learn more about the local skills, expertise, traditions and unique qualities of the places they visit (Tan et al., 2013). It is easier to establish a supply of creative tourism experiences than to create demand for them (Raymond, 2009), and so this side remains rather under-researched. Creative tourism has been viewed as a strategy to regenerate destinations physically, culturally and socially, contributing to local economies and fostering tourist learning of social and cultural characteristics of the places (Salman, 2010). Because the creative tourism market has shown an increasing trend, it is crucial for researchers and managers to understand the consumption psychology of tourists when engaging in creative tourism (Crouch et al., 2004). Despite current literature and recent attention, there has been little empirical work focused on the tourists' consumption psychology of creative tourism.

Tan et al. (2014) characterized creative tourists and their perceptions of creative experiences at tourism sites. Creative tourists are active co-creators of their experiences; hence they should be treated as a heterogeneous group of co-producers who have subjective opinions and feelings toward their creative experiences. They identified five distinct groups of creative tourists. Novelty-seekers are looking for experiences that make the trip different from others. They are attracted by new activities. Knowledge and skills learners see gaining knowledge as an important motive to participate in an activity. The relax and leisure type focuses on feeling relaxed and escaping life's routine. People that are aware of their travel partners think about what others can learn from a certain activity. For them, creativity must be something that is integrated with something interesting. People that are aware of green issues see creativity as something that is challenging and difficult. They are aware of the local culture and the preservation of cultural heritage. Not everyone is creative, and the professionalism of a tutor is needed in order to obtain reliable information (Tan et al., 2014).

Frey (2009) mentions that the cultural capital and creative resources of places are a resource for cultural tourists who can re-evaluate doubtful places and have a decisive influence. These tourists can hence help to forge new creative or trusting spaces (Richards and Palmer, 2010). Due to these creative skills, cultural tourists seek the local and the defining elements of atmosphere of places. This enables them not only to see or experience a place, but also to live and dwell in the culture itself (Richards, 2014b). Landry (2008) points out that creative tourists seek an engaged, unpackaged, authentic experience that promotes an active understanding of the specific cultural features of a place. Richards (2003) clarified that the purpose of creative tourism is developing the potential of the individual and his/her personal experience. Thus, creative tourism not only helps develop bonds between the visited and the visitor, but also encourages tourists' "self-actualization", as described by Maslow (1943) (Chang et al., 2014).

Jelinčić and Žuvela (2012) carried out two case studies related to creative tourism in Croatia. Both case studies were focused on Croatian cities: Dubrovnik and Zagreb. In this research, creative tourism came to light as a solution for both cities: a remedy for over-developed and under-developed forms of tourism presented in the case studies. Creative tourism should provide a valuable experience for tourists and transfer unique values promoting local

identities. Moreover, creative tourism is a projection of a new tourism type in which natural, cultural and personal resources are not manipulated and exploited but valued and enriched. Next to this, they conclude that 'being creative does not always mean introducing new types of trendy developments in the destination but rather knowing how to generate new development models that will underline the best a destination has to offer both for tourists as well as for the hosts' (Jelinčić & Žuvela, 2012).

Richards (2014b) argues that within creative tourism, the emphasis is shifting from tangible to intangible culture. The basic experience consists of an exchange of knowledge and skills between host and guest. Boswijk et al. (2005) add to this that there has been a shift from a purely production focus and a primarily consumption focus, to the integration of production and consumption: co-creation. The desire for self-actualisation and creative expression is leading to more co-creation of experiences between consumers and producers. According to Pine and Gilmore (1999) the experience economy makes producers no longer charge for goods or services, but for experiences (e.g. Starbucks, Disney). Value creation in tourism is increasingly about stories and narratives. In order to stand out in the contemporary marketplace, destinations need to clearly demonstrate their narratives.

In the near future, it is estimated that tourists will seek escape from the crowds through more small scale and solitary cultural consumption. There will be a need to find solutions to the physical crush of tourists at cultural meccas. This demands the creation of new cultural tourism destinations and attractions (Richards, 2014b). The past 15 years have already seen a steady growth in different forms of creative tourism, and this shift is likely to continue in the future. Creative modes of tourism are likely to increase the range of cultural experience available destinations, for example through the application of technology, the integration of the creative industries, and the rise of the creative tourist (Wolfram & Brunill-Maier, 2012). Creative techniques such as storytelling will be increasingly employed in cultural tourism in the future to provide a link between tourists and places they are visiting. To develop tourism products and provide services that integrate the concept of creativity to satisfy tourists' needs by developing a more active and long lasting from of experience, there is a need to examine tourist consumption psychology in the context of creative tourism destinations (Chang et al., 2014). Tourist behaviour is determined by variables including primary trip motivation, behaviour during and after a visit and post-trip actions (Woodside & Dubelaar, 2002).

The focus of many tourists has changed from the classic 'must see' physical sights towards a 'must experience' imperative to consume intangible expressions of any culture, such as atmosphere, creativity and lifestyle (OECD, 2012). Food is one of the essential expressions of any culture and one of the elements of creativity in everyday life that is engaging for many tourists. This provides new opportunities for tourism destinations and at the same time creates new challenges, particularly in experience development, marketing and branding.

Creative tourism is attracting criticism. This criticism is often a reflection of the wider reaction to creative development strategies in general (Richards & Marques, 2012). However, a lot is being said about the term 'creativity'. There is the danger that a form of 'creativity washing' will occur (Messineo, 2012). Also, the term is generating a significant loss of meaning through more generalised use (Jelinčić, 2009).

3   Theoretical Framework

The literature review in the previous chapter outlined the knowledge that exists within the field of creative tourism and provides an understanding of the background. This chapter contains the theoretical framework of the study, and acts as a guide for the selection of phenomena that come under study. The main theoretical concepts will be described, along with their relations to the substantive areas under investigation. The theoretical framework provides an adequate argument based on existing theories and concepts, and results in a conceptual framework.

As was written in the introductory chapter, this study is about how involvement is related to transformation within creative experiences. Consequently, the main topics of investigation for this theoretical framework are creative experiences, tourist involvement, and tourist transformation. First of all, in order to understand the background of creative experiences and where this concept comes from, an overview of trends, developments and changes in society related to creative experiences will be provided. Secondly, the theory will move on towards involvement. Thirdly, the concept of tourist transformation will be explained. Finally, a conceptual model is proposed to study the relationship between involvement and transformation.

3.1   The Creative Experience: Background and Practice

In order to understand creative experiences in tourism, a closer look should be taken at experiences in tourism in general. Afterwards, the concept of creativity needs to be examined, in order to understand creative experiences.

3.1.1   Experiences in Tourism

Experience is a 'continuous interactive process of doing and undergoing, of action and reflection, from cause to consequence, that provides meaning to the individual in several contexts of his life' (Boswijk et al., 2005). The best experiences, according to Pine and Gilmore (1998), can be found in what they call a 'sweet spot': the middle between entertainment, aesthetic features (seeing beautiful things), education (learning something new) and full immersion into the situation. A lot has been written about how the tourist experience is shaped. Emotions, expectations and perceptions are very important factors of the experience (Clawson & Knetsch, 1966; Larsen, 2007; Cutler & Carmichael, 2010; Jacobs et al., 2013). Several researches theorize experiences in tourism.

According to Mannel & Iso-Ahola (1987), three main approaches in leisure and tourism experience research exist. First a definitional approach, in which the main elements, dimensions and characteristics are being explored. Secondly a post-hoc approach, which focuses more on the psychological outcomes of leisure and tourism research by examining motivations and satisfaction. And lastly the immediate approach, which is related to the nature of on-sight real-time experiences. What do people actually do? This type is highly popular in leisure research (Mannel & Iso-Ahola, 1987). It is probably not a bad guess that social scientists on average would agree that the field of tourist experiences is under-researched. Some state that the interaction of the tourist with the tourism system is essential in the creation of the tourists' experience (Mossberg, 2007). There is evidence that the tourist's interaction with the tourist system is a precursor of tourist experiences (Mossberg, 2007). The research in this study will focus on the immediate approach.

Sharpley and Stone (2011) write about two ways in which the tourist experience may be conceptualised. On the one hand, this is the set of services and experiences consumed by the tourist during time away from home. These experiences should bring immediate but short-term satisfaction or benefits (Sharpley & Stone, 2011). However, on the other hand the tourist experience is simply the experience of being a tourist. This results from a particular combination of provided experiences and the meaning accorded to it by the tourist.

Prat and De la Rica Aspiunza (2012) imply the different nature of travel experience and tourist experience. The travel experience refers to the process in which the tourist is involved while travelling. Gunn (1989) recognised this as a multi-phased process, and he identified seven stages in the leisure travel experience: (1) accumulation of mental images of vacation experiences; (2) modification of those images by further information; (3) decision to take a vacation trip; (4) journey to the destination; (5) participation at the destination; (6) return journey; (7) new accumulation of images based on the experience. On the other hand, the tourist experience refers to the tourist's own subjective experience. It hence requires giving personal meaning or significance to actions (Prat & De la Rica Aspiunza, 2012).

Cutler and Carmichael (2010) stated that the nature of the tourist experience is multi-phased, multi-influential and multi-outcome. They created a model demonstrating this (Figure 4).
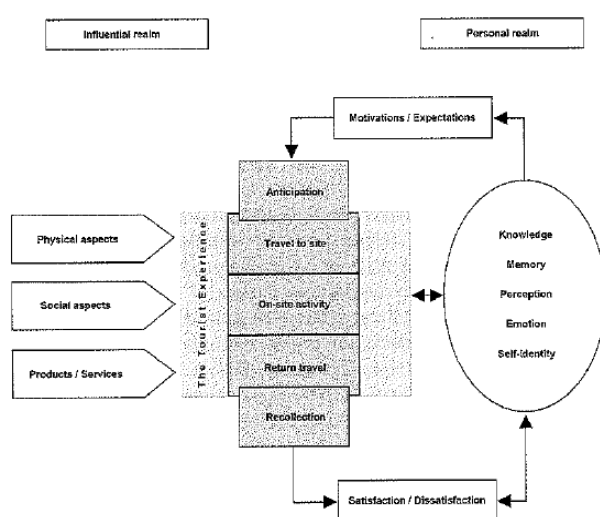

Figure 4 The tourist experience (Cutler & Carmichael, 2010)

From this point on, this study focuses only on what Cutler and Carmicheal refer to as 'the tourism experience' in its entirety.

Jacobs (2014) mentions that there is a tripartite division of experiential concepts. According to him, an experience exists of expectancies, online experiences and memories. Tourists relate to or participate in certain events while travelling and they gather remembrances as a function of undertaking tourist trips. Consequently, a thorough description of tourist experiences concerns the planning process (the individual's foreseeing of tourist events through expectancies), the actual undertaking of the trip (events during the trip), and finally the individual's remembering of these tourist events (Larsen, 2007). Both researchers agree that the expectancies of a tourist are the most important in order to understand leisure and tourism behaviour, as we remember what we expected rather than what happened.

It was noted in the introduction of this study that creative experiences could be achieved through the application of creativity to existing experiences. Hence we should understand what creativity actually means.

3.1.2 What is Creativity?

The term creativity is derived from the Latin word Creatus (Creare), which can be translated as 'to make'. The Greek version, Krainein, means 'to accomplish', and the Sanskrit 'Kar' says 'to make' as well. Creativity hence refers to the creative ability to originate or to produce new ideas (Mishra & Singh, 2010). The universal factor for creativity is novelty (Morgan, 1953). Novelty requires originality and newness, meaning there must be something fresh to the idea (Mishra & Singh, 2010).

The traditional creativity research approach mentioned creativity as something produced by creative people. In contrast to the traditional approach, the contemporary approach assumes that all humans with normal capacities are able to produce at least moderately creative work in some domain, some of the time, and that the social environment can influence both the level and the frequency of creative behaviour (Amabile et al., 1996; Mishra & Singh, 2010). Also in fields such as psychology or design, creativity is seen from the artists' perspective (Tan et al., 2013). Studies have been carried out on how artists develop their work (Mace & Ward, 2002) and on the development of measurements of artistic creativity (Nelson & Rawlings, 2009). However, these findings are not applicable for ordinary people. The examination of artistic creative dimensions is unreachable by tourist (Tan et al., 2013).

Creativity is a mental phenomenon that results form the application of ordinary cognitive processes (Ward et al., 1997), meaning it is accessible to almost everyone. This idea is related to Ericsson (1996), who demonstrates that exceptional talents are less born than made. Creativity develops over the course of human life, and the emergence of creative personalities is favoured by family environments and circumstances (Simonton, 2000). According to Simonton (2000), creativity research has changed from seeing it as a process taking place in the mind of a single individual to seeing it as a social context. In this light, creativity can be best nurtured in school and workplaces (Amabile, 1996) as creativity can be developed through education (Burleson, 2005), meaning that there exists a relationship between creativity and learning.

In 1950, Guilford mentioned that the term creativity had been sorely neglected in his field: psychology. He started a conversation on this topic, which led to an increasing interest in this issue (Simonton, 2000). In 2012, Batey reviewed existing literature and found that many researchers and psychologists define creativity using terms as new/original and useful/appropriate. Creativity is pervasive in all human activities (Tan et al., 2013). The furniture we use, the novels we read, the movies we watch, and the technologies we enjoy are all consequences of our creative minds. Creativity is often seen as a sign of mental health and emotional wellbeing (Simonton, 2000), and hence it is a good attribute fore people to possess (Tan et al., 2013).

Rhodes (1961) identifies 4 P's of creativity, being person, process, product and press/environment. This view gained relatively wide acceptance (Runco, 2004). From time to time, creativity has first been associated with creative people, afterwards with creative products, and now with the social context and the environment of creativity (Richards, 2011).

Relating the concept of creativity to today's tourism is seen as both challenging and complex (Tan et al., 2013). The term can be seen from multiple dimensions, as everyday creativity, artistic creativity, and intellectual creativity (Ivcevic & Mayer, 2009). The convergence between creativity and tourism lies in the everyday creativity dimension (Richards, 2011), as both concepts bound ground in the everyday life. Tourists wish to participate in acts of everyday creativity, which are closer to the circumstances of their real lives (Tan et al., 2013). Ivcevic and Mayer (2009) have categorized 121 items into the following five categories of everyday creativity: craft, cultural refinement, self-expressive creativity, interpersonal creativity, and sophisticated media consumption. According to Hung et al. (2014) the creative experience contains three factors: sense of achievement, unique learning and interaction with instructors. However Tan et al. (2013) specifically researched creativity within a creative experience and found that creativity exists of novelty, usefulness, controlled risk, experiential items, and existential items.

3.1.3 The Creative Experience

Creativity seems to be located at the higher levels of hierarchy of needs. Based on the works of Berlyne (1971), Scitovsky (1976) and Maslow (1987), Andersson (2007) proposes three categories of needs with regard to experience: basic, social and intellectual (Tan et al., 2013). The latter includes the need for 'novelty, excitement and challenges' (Andersson, 2007). This shows that experience is a process that people need to go through to achieve creativity. This idea is being acknowledged by Richards (2011), who mentions that even staged activities such as bungee jumping can become creative through the way they are experienced and reacted to by the participants. Hence, it is important to what extent practitioners use their creativity to add value to an experience, as well as how tourists perceive the activity as creative (Tan et al., 2013).

Tan et al. (2013) carried out a study in order to explore the essence of creativity in creative experience. In Figure 5 their findings are shown. Tan et al. (2013) identified four themes in a creative experience: consciousness/awareness, creativity, needs, and learning and interacting. The first three themes are labelled as 'inner reflections', as the reflective process happens to the inner-self. The latter is reflected as 'outer interactions', as tourists are interacting with outside factors as the environment, people and product/service/experience (Tan et al., 2013). Next to this, 'conscious/awareness' is a prerequisite of a creative experience. The tourist must have a sense of this in order to have a creative experience, as this is the fact that differentiates a creative experience from a normal experience (Tan et al., 2013).

Figure 5 A model of creative experience in tourism (Tan et al., 2013)
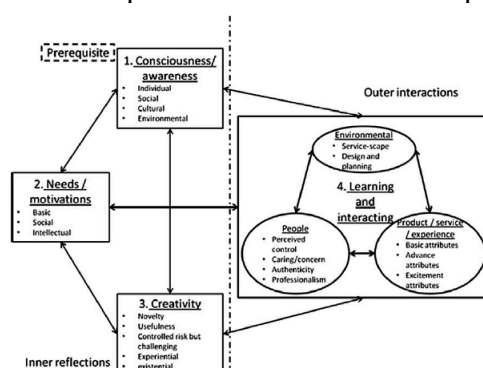
The definition of creative experience as explained by the model of Tan et al. (2012) will be used in this research and is in need of some further exploration. The first theme, consciousness/awareness, is subdivided into for aspects: individual, social, cultural and environmental levels. The individual level refers to self-actualisation, where tourists wish to

find their inner-self by participating in workshop activities. The social level includes consciousness with regard to educating others, as they could get something positive from participating in creative activities. The cultural levels relates to preserving the culture, and the last one, the environmental level, is connected with environmental responsibility. The second theme needs exists of three dimensions: basic, social and intellectual. Basic needs include relaxation, enjoyment and fun. Social needs include travelling together and enhancing relationships. Intellectual needs relates to gaining knowledge and self-improvement. Also the creativity theme is subdivided into multiple dimensions: novelty, usefulness, challenge and controlled risk, experiential and existential. These concepts show how tourists 'see' and label creativity. People, the environment and the product/service/experience influence the last theme, learning and interacting.

Outer interactions and inner reflections together construct the model of creative experiences. This is consistent with the view that self-actualisation, learning, creativity and needs operate in a synergistic circle (Burleson, 2005), as well as with the idea that people are creating, designing, selecting and reflecting upon their creative experiences (Cloke, 2007). In order to have creative experiences, tourists must first have self, social, cultural or environmental related consciousness in their minds (Tan et al., 2013). In other words, the same activities experienced by creative and other tourists will have different outcomes, with the former more likely to have creative experiences (Tan et al., 2013). However, it is not needed to be conscious of these issues, as once tourists evoke their consciousness during the experience, they will have creative experiences as well. The uniqueness of creative experiences is thus to be conscious of the above issues which are evoked by each activity (Tan et al., 2013). The authors argue that this model of creative experiences is particularly suitable for on-site experiences. In contrast, self-expressive creativity, such as travel writing, blogs and sharing experiences on networks, also have the potential to expand the creative experience model. Hence this knowledge can be adapted for this research.

Key to creative experiences in tourism is the recognition that tourists contribute to their own product, by their cultural capital, expertise, experience, emotions and the like (Bourgeon-Renault, 2005; Cunnell & Prentice, 2000). Creativity is everywhere, and can be used as a background or focal activity of tourism, depending on the level of tourist involvement (Richards, 2011; Tan et al., 2013). Creativity is not only a strategy to be adopted by cities or regions in search for development and growth, but also as a strategy for promoting innovation and individual skills development (Ray, 1998; Tan et al., 2013).

Cloke (2007) suggests that we can combine different elements of tourism experiences in different ways to produce new creative experiences. This can produce changes in the way in which places are lived, conceived or perceived. Such applications of creativity can take tourism into:
1) New realms (use of all the senses)
2) New experiences (transformations)
3) New strategies (placing, directing, staging)
4) The revisiting of old strategies (new ways of seeing old products and processes)

3.1.4 Concluding Thoughts
From the previous section it can be concluded that a creative experience can be viewed as any other experience, with a pre-, online-, and post phase. Key to creative experiences is the contribution to one's own product. There are two main concepts that distinguish a creative experience: creativity and involvement. These two are both part of the online experience. The

pre phase can relate to expectations or motives. When it comes to a creative experience, it is not exactly the activity itself that is shocking, but the decision to take part. It would therefore be interesting the research motives as well. It is not clear what motives of creative experiences (or creative tourism) are. In addition, it was found that creativity is accessible to almost everyone, develops over the course of human life and can be achieved through education.

3.2   Tourist Involvement

From this research' introduction and backed by the literature review, it can be hypothesized that without involvement there would be no creative experience. When looking at the creative experience as a whole, it is seen that involvement is part of the online experience. The word involvement is often confused with engagement or participation. Organ et al. (2014) highlight the difference between involvement and engagement, as in their opinion the two terms are often used interchangeably. Engagement is the act of taking part in an activity (Organ et al., 2014). Engagement is seen as a behavioural action incorporating interactive customer experiences (Brodie et al., 2013; Van Doorn et al., 2010). Involvement, however, implies a higher order mental commitment to the task in hand. Being involved in leisure and tourism means that an individual has specific feelings about this activity. This is in line with Mollen and Wilson (2010) who state that whilst involvement comprises a passive, mental relationship, engagement requires active commitment. It can hence be concluded that involvement does not necessarily mean that one has to be present at a place. Involvement could also occur mentally. As the two activity types that were selected for this study either have physical or mental involvement, it is indeed the term 'involvement' that should be used for this research.

The concept of involvement was developed in the consumer behaviour field and is considered as a critical psychographic construct due to its influence on individual's attitudes and decision-making (Josiam et al., 1999). Personal involvement indicates the degree to which an individual is devoted to an activity, product or experience (Prayag & Ryan, 2012). Involvement is also described as the state of motivation and desire towards an activity or an associated item (Gursoy & Gavcar, 2003). In this sense, being aware of consumers' involvement helps predict their future behaviours (Prebensen et al., 2013). In the tourism context, involvement can be defined as the extent to which tourists are interested in an activity and their affective responses aroused from the activity (Manfredo, 1989). Studies argue that the level of involvement can vary based on the activities, products, and individual characteristics (Gursoy & Gavcar 2003, Prayag & Ryan, 2012).

The study of involvement is more mature in leisure than in tourism studies. Havitz and Dimanche (1997) indicated that back in 1997, most leisure involvement research has been conducted using the Personal Involvement Inventory (PII) (Zaichkowsky, 1985), the CIP (Laurent & Kapferer, 1985), the Revised Personal Involvement Inventory (RPII) (McQuarrie & Munson, 1987), and the Enduring Involvement Index (EII) (Bloch et al., 1986). The revised and original Personal Involvement Inventory are both aimed at the involvement of a customer with a specific product.

Where the abovementioned scales are quite general, the assessment of Leisure and Recreation Involvement (LRI) of Ragheb and Burlingame (2002) is the first leisure-specific scale. In addition to common facets of importance, interest, pleasure and centrality, LRI includes new facets labelled as meaning and intensity. The importance subscale measured the extent to which the experience is important for the participants. The pleasure subscale measured the pleasure the participants derived from their experience. The interest subscale measured the

interest the participants had in the experience. The intensity subscale measured the intensity the participants felt when they engaged in the experience. The centrality subscale measured how central the experience is to the life of the participants. The meaning subscale measured the meaning to the experience.

Gross et al. (2008) used the CIP scale of Laurent and Kapferer (1985) for their tourism research. Their study examined the applicability of a modified version of the CIP scale with the attitude object of tourism experiences to better understand the nature of tourists' involvement. Within their research, tourism involvement was conceptualised as a multidimensional construct consisting of centrality to lifestyle, attraction and self-expression. The LRI scale measures a participant's perception of his/her involvement in leisure and recreation, and hence it suits this study perfectly. As a deeper involvement would lead to transformation of a tourist, it is of interest to investigate how actual transformation works. Concluding, this research is interested in studying the level of involvement of participants.

3.3 Tourist Transformation

This subchapter starts with an overview of how transformation works, followed by the need and quest for transformations, general transformation literature, and transformation within tourism contexts.

Smith (1978) referred in her book 'Hosts and guests: the anthropology of tourism' to tourists as a temporarily leisured person who voluntarily visits a place away from home for the purpose of experiencing change (Smith, 1978, p.2). 'Tourism is a powerful medium affecting culture change, and central to its anthropological study is the impact between hosts and guests (Smith, 1978, p.3). This already indicated the transformational power of tourism and the need for involvement. As it was stated that the scientific objective of this study states that there is a gap between tourism literature and transformational literature, the concept transformation is in need of a thorough understanding.

Graburn (1978) introduced transformation as an important and instinct part of the tourist experience: either the tourist experience changes the tourist or it is not a tourist experience at all (Sampaio, Simoni & Isnart, 2014). According to Daszko & Sheinberg (2005), 'transformation is the creation and change of a whole new form, function or structure'. They mention that in order to transform it is needed to create something new that never existed before.

3.3.1 Mental Concepts

When experiencing an environment, mental concepts in our minds influence the way in which we do this. These mental concepts are influenced by evolutionary, cultural and individual factors, which refer to our genes, social rules and knowledge. It can therefore be concluded that every individual experiences an environment in a different manner.
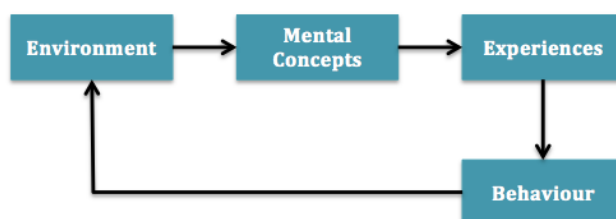

Figure 6 Mental concepts (Jacobs, 2014)

Figure 6 shows that in all our perceptions, we employ pre-existing mental concepts, in order to organise raw sensational information into meaningful experiences (Jacobs, 2014). Finally, these perceptions change our behaviour, which influences again our environments. Within leisure and tourism experiences, we have other experiences than in our daily lives. This is useful, as being somewhere else means that normal mental concepts are not applicable anymore. We have a new mental openness and therefore the freedom to organise raw information in another way, which explains why we can change or transform. What is not clear yet, however, is why we want to experience this change.

3.3.2 The Quest for Meaning

The broad cultural themes of modernism and postmodernism have played crucial roles in intra-, inter-, and transpersonal growth, particularly in economically mature societies (Bottorff, 2015). Today, young adults are eager to find meaning in a wake of postmodernism's reductionist, nihilist, and existential impulses. According to Bottorff (2015), evidence of this shift away from postmodernism is the emergence of transformational festivals. Shining the bright light of conscious awareness on negative emotions as doubt and fear is generally considered to be good for mental health. To help untangle and identify these emotions – affect states readily associated with postmodernism – some predominantly young adults have found, or more accurately 'co-created', a global series of counterculture events called transformational festivals (Bottorff, 2015). Bottorff (2015) argues that the goals and outcomes of transformational festivals almost directly mirror the aspirations and observations described by transpersonal psychology. According to him, many of those undergoing transpersonal psychotherapy report similar feelings of improved internal unity, connection with fellow searchers, and integration with transcendent forces. Transformational festivals help individuals with the search for meaning in their intra-, inter-, and transpersonal lives. Bottorff states that the idea there is no meaning before existence or there is no sense in life à priori presents the main psychological problem modern humans face. Frankl (2006) identified this as a frustration of the will to meaning. In response, transmodernism notes the 'peculiar characteristic of the human mind' (Armstrong, 2005, p.2) to have ideas and experiences that cannot be explained rationally:

We are meaning-seeking creatures… and from the very beginning we invented stories that enabled us to place our lives in a larger setting, that revealed an underlying pattern, and gave us a sense that, against all the depressing and chaotic evidence to the contrary, life had meaning and value (Armstrong, 2005, p.2).

Psychologists, philosophers and gurus have been fascinated by identifying what constitutes psychological stability, spiritual awareness and emotional happiness for centuries (Bottorff, 2015). This is also the case with personal transformation. It can be stated that transformation means different things to each individual. Transformational festivals provide an environment for all participants to engage in similar risk taking, in theory making them particularly hospitable for metaphorically burning the cloak behind which they have been hiding their true intellectual, emotional, physical, and spiritual selves (Bottorff, 2015). Transformational festivals hence answer the need of the postmodern traveller. Perhaps creative experiences that lead to transformation will do so as well. In order to investigate this, methods on how the concept of transformation can be research need to be understood.

3.3.3 General Transformation Literature

Transformative learning involves experiencing a deep structural shift in the basic premises of thought, feelings, and actions. It is a shift of consciousness that dramatically and irreversibly alters our way of being in the world (Morgan, 2010). A shift like that involves our

understanding of ourselves and our self-locations: our relationships with other humans and with the natural world: our understanding of relations of power in interlocking structures of class, race, and gender: our body awareness, our visions of alternative approaches to living: and our sense of possibilities for social justice and peace and personal joy (O'Sullivan, 2002, p.11; Morgan, 2010).

When it comes to measuring transformation, little theories can be found. Mezirow (1978) applied the concept of transformation first in his study of US women returning to post-secondary education or the workplace after an extended period of time out of university or the workforce. By conducting empirical research, he identified factors that facilitated these women's learning progress, and concluded that women underwent a personal transformation. Based on these results, Mezirow developed the Transformational Learning Theory (TLT), which explains the meaning of learning experience; how adults interpret life learning experience, make meaning of it and change beliefs, attitudes or an entire worldview (Reisinger, 2013b). Mezirow's (1978) theory offers a scheme of learning, changing and growing for people seeking to make meaningful, life-transforming changes. Even today, Mezirow is regarded as the most known writer and thinker on the subject of transformation. As this study is about tourists' transformation, I hence will take a closer look at the TLT.

Since 1978, Mezirow has been focussing on transformational theory. He refers to transformational learning as how people understand and interpret their life experiences, critically examine their assumptions and beliefs, and revise these until they have been transformed (Mezirow et al., 2000). Individuals 'reinterpret an old (or new) experience from a new set of expectations, thus giving a new meaning and perspective to an old experience' (Mezirow, 1991, p.11). In the TLT, Mezirow (1991) outlines 11 stages in transformation that show the whole process of how a person makes meaning of new experiences, and integrates that new learning into a more inclusive worldview (Table 1).

Table 1 TLT (Mezirow, 1994)

Phase	Description
1	A disorienting dilemma
2	Self-examination with feelings of guilt or shame
3	A critical assessment of assumptions
4	Recognition that one's discontent and the process of transformation are shared and others have negotiated a similar change
5	Exploration of options for new roles, relationships and actions
6	Planning a course of action
7	Acquiring knowledge and skills for implementing one's plans
8	Provisionally trying out new roles
9	Renegotiating relationships and negotiating new relationships
10	A reintegration into one's life on the basis of conditions dictated by one's new perspective
11	Building competence and self-confidence in new roles and relationships

As can be seen in the figure, the transformation process begins with the person experiencing a 'disorienting dilemma'. This is a catalyst for transformation (Reisinger, 2013b), and can take many forms: a life event or incident that a person experiences as a personal crisis, such as death of a significant other, divorce, an accident, job loss or retirement (Mezirow, 1991). This personal crisis can be internal or external (Taylor, 1998): a person searching for meaning or for something missing in his or her life; and experience of disequilibrium that calls for a change in one's values and beliefs; or an external event that provokes an internal dilemma or a trigger event in the form of a response to an immediate crisis. In all cases, the disorienting

dilemma cannot be resolved by applying previous problem solving strategies, so, the person engages in self-examination that leads to a critical assessment of assumptions (Reisinger, 2013b).

After the self-examination and critical assessment period, the person recognizes that others might have had similar experiences and have undergone similar processes. This results in the person affiliating with similarly situated other, designing a plan of action, and implementing it by exploring new options: trying out new roles, acquiring new skills and knowledge, forming new relationships and engaging in new behaviour. A new attitude and identity begin to emerge at the action stage: the person develops competencies and builds self-competence. This represents the final stage of the transformational process (Mezirow, 1991). Transformation is completed when the individual fully incorporates the new attitudes, beliefs, and behaviours into their own life, as dictated by a new transformed perspective. Mezirow (1991) notes that a person does not have to experience all phases of the process to experience a transformation, and that once the transformation is complete it is irresistible. Even though Mezirow's theory of transformational learning (1981, 1991, 2000) is one of the most sophisticated conceptualisations, the theory has been criticised for failing to adequately account for the multiple contexts (social, cultural, political, historical) (Clark & Wilson, 1991).

According to Mishler (1979), the meaning of experience can only be understood in relation to the context it occurs; context is part of the meaning structure itself. For example, Weedon (1987) argued that the socio-cultural situation of the individual has impact on the self. Other criticism was related to overemphasizing the rational and cognitive aspects of learning, at the expense of the irrational and emotional aspects (Kitchenham, 2008). Mezirow's theory has also been criticized for the degree of cognitive development needed for transformation to take place. Merriam (2004) argued that to be able to engage in the process one requires a certain cognitive development. Next to that, Merriam (2004) questioned whether transformation may or may not address a more inclusive single world (Reisinger, 2013b). Related to this criticism, Mezirow's learning theory has been tested, revised and retested throughout the past decades to describe and explain how adults learn (Reisinger, 2013b). The theory has been proved to be robust and applicable in various disciplines and today the theory continues to influence adult learning practices among many disciplines. A closer look needs to be taken at transformation within tourism contexts.

3.3.4 Transformation in Tourism

Reisinger (2013a) states that human survivability and the creation of a better life are inextricably linked to human transformation, which can be achieved through tourism. Tourism can transform one's journey. Hence, she edited and wrote parts of a book that deals with the important issue of how tourism contributes to human transformation. Although the TLT of Mezirow has been acknowledged among various disciplines, the question remains whether the theory can be applied to tourism. It has been acknowledged in literature as well that tourism has transformational potential: tourism offers an opportunity for self-discovery, self-understanding and self-exploration (Kim, 1988; Berry, 1994; Milstein, 2005). Next to that, there is literature on transformation related to: environment (Wearing, 2001), volunteer activities (Zahra & McIntosh, 2007), pilgrimages (Badone & Roseman, 2004), adventure trips (Beard & Wilson, 2006) and international sojourn (Brown, 2009) (Reisinger, 2013c).

Transformation takes place where one engages with the unknown (Reisinger, 2013c). Reisinger (2013c) argues that the encounter with new or unfamiliar things as food,

accommodation or transport develops a sense of distance from normality or a feeling of uneasiness. The contact with otherness through tourism represents and example of Mezirow's disorienting dilemma: a person's orienting frames and habits of mind are questioned (Reisinger, 2013c). This results in a person engaging in self-evaluation, leading to critical assessment and giving meaning. Hence, the otherness is the driving force of the transformational process. Due to this otherness, transformation takes places in settings that change a mind-set. The disorientation is usually caused by the experience of an encounter beyond the horizon of experience, which is likely to be created in places that provide a significant contrast to the home locality (Morgan, 2010). There are certain touristic places that have this particular transformative power with tangible aspects (food, buildings, landscapes, artefacts) and intangible aspects (values, rituals, morality) that give meaning, value and emotion.

According to Morgan (2010), there are two major types of context that are powerful transformational places: contrasting culture and nature/wilderness. Mass tourism and business travel do not offer transformational learning experiences (O'Reilly, 2006). Also, travelling to tourist resorts is unlikely to provide an encounter with otherness (Auge, 1995). However, alterative tourism, in this context understood as travel for purposes other than rest and having fun, does. Plus this type can deliver significant educational values. Encountering different cultures encourages deep experiential encounters with culture transactions. A person can increase its own cross-cultural understanding and can engage in self-exploration by being immersed in a foreign culture and by being exposed to diversity of emotional and geographical distance from home. This leads to a shift in self-understanding (Reisinger, 2013c).

Concluding, Reisinger (2013c) states that the biggest factors influencing tourists' transformation are place, motivation and personal characteristics. For example, Cohen's (2004) existential traveller can be associated with transformational travel as the individual is motivated by a search for spiritual, emotional and psychological experiences. Transformational experience represents a return to our existentially authentic selves in intimate relation to the world. This is an experience that few people have but that many people crave and expect (Steiner & Reisinger, 2006), especially to escape staged experiences. MacCannell (1976) argues that tourists seek change and pursue the other, as they are alienated and unable to find satisfaction in their own society. Heidegger (1996) mentions that people are so involved in life experiences that they miss out on the origin and meaning of these experiences, leading to less satisfying experiences and therefore to a pursuit of more extreme experiences to feel something.

According to Reisinger (2013c), tourism can deliver very rich, deep, sensual en emotional transformational experiences that enable people to achieve their full potential as unique and authentic human beings. Tourism can offer these experiences, even though it is not marketed and conceived as transformational tourism. Tourism needs to turn its attention to these transformational aspects in order to prevent it from 'sliding off into its fun stage-based notion and into egocentric, status-driven activity, which creates temporary pleasures at best' (p.31). This explains the relevance of this research. Mezirow's theory of transformational learning and transformation (1978) could be a useful framework for thinking about the experiences and rewards of transformational tourism.

3.4   Conclusions and Conceptualisation

It can be stated that creative tourism offers tourists a full co-operation within the experience process, which allows for co-creation, transformation, and direct contact between the tourist and the local. When experiencing and co-creating the creative product, this stimulates an individual's five senses. The understanding of local habits can contribute to a transformation. These transformations change an individual, and therefore, when related to Jacobs (2014), they change our mental concepts. This makes that objects and environments are perceived in a different manner and can be seen as being part of the process of transformative learning.

From the explored theories it can be concluded that a tourist experience contains the planning process, the actual undertaking of the trip and the individual's remembering of the event (Larsen, 2007). The same idea can be found in the model of Cutler and Carmichael (2010). This set-up (pre, online and post experience) has been adopted for this research.

For the pre-experience, it was decided that motives are an interesting phenomenon to research when it comes to creative experiences. It was found that in order to have creative experiences, one must first have self, social, cultural or environmental related consciousness in the mind. In other words, the same activities experienced by creative and other tourists will have different outcomes, with the former more likely to have creative experiences. It can be hypothesized that if a person doesn't have a specific conscious motive in mind before the experience, the experience will be less creative to that person. This means that the individual should decide to participate in the activity to achieve self-actualisation (individual consciousness), to educate others or to participate with others (social consciousness), to preserve the culture (cultural consciousness) or to be in line with environmental responsibility (environmental consciousness).

For the online experience, it was found that it is key to creative experience that tourists contribute to their own product, by cultural capital, expertise, experience, emotions and the like (Cunnell & Prentice, 2000; Bourgeon-Renault, 2005). The introduction of this report already indicated that according to Binkhorst (2007), the involvement of a transformed is what explains the added value of transformations. A person can increase its own cross-cultural understanding and can engage in self-exploration by being immersed in a foreign culture and by being exposed to diversity of emotional and geographical distance from home, which leads to a shift in self-understanding (Reisinger, 2013c). Involvement is hence key in the creative experience. Studies argue that the level of involvement can vary based on the activity and individual characteristics (Gursoy & Gavcar, 2003; Prayag & Ryan, 2012). Next to the importance of involvement, another key is the experience and perception of creativity. Experience is a process that people need to go through to achieve creativity. Hence it is important to what extent practitioners use their creativity to add value to an experience, as well as how tourists perceive the activity as creative (Tan et al., 2013). Creativity is everywhere, and can be used as a background or focal activity of tourism, depending on the level of tourist involvement. It can be concluded that both the concepts of creativity and involvement as defined above are of importance for the creative experience. Also, the concept of creativity is depending on involvement. Hence, these two factors will be seen as measurements 'the online creative experience' for this research.

The concept of transformation accounts for the post experience phase. Reisinger (2013a) states that human survivability and the creation of a better life are inextricably linked to human transformation, which can be achieved through tourism. Next to involvement and

creativity, other big factors influencing tourists' transformation are place, which for this study is referred to as type of activity, motivation and personal characteristics (Reisinger, 2013c).

The following conceptual framework (Figure 7) was drafted to illustrate the several relationships that were investigated. The information in this chapter will help relating the results of this study to a broader context.
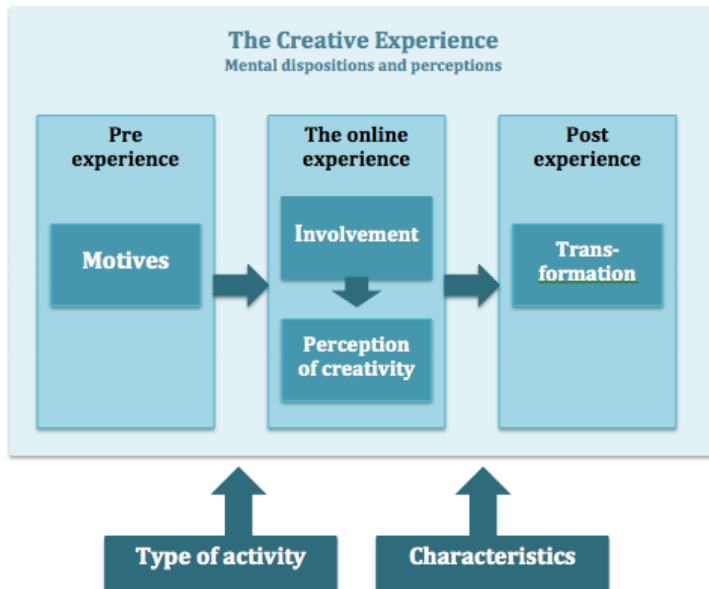

Figure 7 Conceptual Model (Individually composed figure, 2015)

Following this reasoning, the sub-questions of this study will be:

1) What are the motives that drive creative experience participants to engage in the activity?
2) How do creative experience participants experience the level of involvement in the activity?
3) What is the perception of creativity of creative experience participants?
4) Do creative experience participants feel transformed after the activity?
5) What are characteristics of creative experience participants?

In order to investigate if indeed creative experience participants' motives have an influence on the online creative experience, the following two hypotheses where set up:

H1   There is a relation between the motives and the level of involvement of a creative experience participant

H2   There is a relation between the motives and the perception of creativity of a creative experience participant

In order to investigate if the online creative experience indeed is related to transformation, there are two hypotheses as well:

H3   A higher level of involvement leads to a greater transformation of a creative experience participant

H4   A higher perception of creativity leads to a greater transformation of a creative experience participant

H5   The perception of creativity is dependent on the level of involvement of a creative experience participant

In order to see if there are any differences between the two creative experience activities or between characteristics, the following hypotheses were added:

H6   The relations within the creative experience are influenced by type of activity
H7   The relations within the creative experience are influenced by characteristics

An overview of all the questions and hypotheses can be found in Table 2.

Table 2 Research questions and hypotheses (Individually composed table, 2015)

Factor	Research Question	Hypothesis
Pre experience	**Q1:** What are the motives that drive creative experience participants to engage in the activity?	**H1:** There is a relation between the motives and the level of involvement of a creative experience participant **H2:** There is a relation between the motives and the perception of creativity of a creative experience participant
Online experience	**Q2:** How do creative experience participants experience the level of involvement in the activity? **Q3:** What is the perception of creativity of creative experience participants?	**H3:** A higher level of involvement leads to a greater transformation of a creative experience participant **H4:** A higher perception of creativity leads to a greater transformation of a creative experience participant **H5:** The perception of creativity is dependent on the level of involvement of a creative experience participant
Post experience	**Q4:** Do creative experience participants feel transformed after the activity?	
Entire creative experience	**Q5:** What are characteristics of creative experience participants?	**H6:** The relations within the creative experience are influenced by type of activity **H7:** The relations within the creative experience are influenced by characteristics

4 Methodology

To reach the aim of this study and to provide answers to the research questions, both desk and field research were conducted. This chapter on methodology presents the research methods and approaches used for the empirical research. Desk research was conducted in order to get deeper insights into creative tourism, experiences, involvement and transformation. This was presented in chapter 2 and 3. Hypotheses were deducted from what is known about these subjects, which need to be tested using primary research.

4.1 Epistemology of Research

In order to understand the methodological choices of the researcher, it is important to reflect upon the epistemology of the research project. Research is a human practice in which social values and ethical principles apply and moral dilemmas occur (Boeije, 2010). Research in the social sciences can be harmful for the research subject; hence social scientists should follow ethical rules of behaviour to prevent this. It is often said that quantitative researchers operate from a positivist paradigm (Muijs, 2011). However, in my opinion, and based on the following quote, research done by humans can never be absolutely objective: "all of what I am affects the problems I see and the power dynamics I experience as a researcher" (Swain, 2004, p.103). To label all quantitative researchers positivists is inaccurate. Quantitative researchers have taken up many criticisms of positivist views, and there are now a variety of epistemologies underlying theory and practice in quantitative research. This 'labelling' of researches is naturally occurring the other way around as well. Qualitative researchers equally are dealing with critiques. In order to move away from this labelling in social research, I take a pragmatist approach to research, like many other researchers. A pragmatists approach refers to using different methods depending on the research question one is trying to answer. In some cases this will lead to quantitative research. There is no definite truth in pragmatic philosophy. Truth is constantly changing and being updated through the process of human problem solving. The key question for pragmatists is not 'is it true?' but 'does it work?'. There exist four main types of research questions that quantitative research is particularly suited to finding an answer to: 'How many' questions, numerical change questions, explaining phenomena questions and questions that lead to testing hypotheses (Muijs, 2011). The research question of this study is designed to do the latter; hence quantitative research is designated as most beneficial. Quantitative research is not selected in order to generalize the results. Generalization is not the aim of this study; understanding the relationship between involvement and transformation of tourists is. The pragmatic stance is eminently sensible and necessary as tourism-related phenomena are too complicated, with many implications, for knowledge to be adequately developed by specialists favouring one discipline (Leiper, 2000). Disciplinarity continues to be relevant, but more in the sense that it is how the majority of academics understand the intellectual division of labour and allocate resources (Tribe, 2003).

It is the responsibility of the researcher to secure reliability and validity. This gives more credit to the research. Reliability is the extent to which research findings would be the same if the research were to be repeated at a later date or with a different sample of subjects. It can be seen that the model is taken from the natural sciences where, if experimental conditions are properly controlled, a repetition of an experiment should produce identical results wherever and whenever it is conducted. This is rarely the case in the social sciences, because they deal with human beings in differing and ever-changing social situations. While an individual person's report of his or her behaviour may be accurate, when it is aggregated with

information from other people, it presents a snap-shot picture of a group of people, which is subject to change over time, as the composition of the group changes, or as some members of the group change their patterns of behaviour. Further, identical questions asked of people in different locations, even within the same country or region, are likely to produce different results, because of the varying social and physical environment. This means that the researcher must be very cautious when making general, theoretical, statements on the basis of empirical research. While measures can be taken to ensure a degree of generalizability, strictly speaking, any research findings relate to the subjects involved, at the time and place the research was carried out.

Validity is the extent to which the information collected by the researcher truly reflects the phenomenon being studied. Leisure and tourism research are fraught with difficulties in this area, mainly because empirical research is largely concerned with people's behaviour and with their attitudes, and for information on these the researcher is, in the main, reliant on people's own reports in the forms of responses to questionnaire. It has been noted that some attempt at testing validity can be achieved in the design of questionnaires.

4.2 Data Collection

A survey based on the reviewed literature and theory was used as a quantitative research instrument. Many data that do not naturally appear in quantitative form can be collected in a quantitative way. This is done by designing research instruments aimed specifically at converting phenomena that do not naturally exist in quantitative form into quantitative data, which can be analysed statistically. An example of this is behaviour, which can be translated into a questionnaire that rates a number of statements (Muijs, 2011). For this study, survey research is selected out of all the various research methods as this structured data collecting method mainly consists of questions that include a small number of answering possibilities. It consists of the distribution of questionnaires to a sample of respondents selected from a particular population (Vaske, 2008). Veal (2006) indicates that leisure and tourism encompass a wide range of activities, with a range of characteristics, such as frequency, duration and type of participation, location and expenditure. Questionnaires are a good means of ensuring that a complete picture of a person's patterns of participation is obtained. This thus perfectly suits this study's objective of explaining the relation between involvement and transformation within creative experiences.

4.2.1 Questionnaires

Questionnaire surveys rely on information from respondents. The accuracy of what respondents say depends on powers of recall, on honesty and, fundamentally, on the format of questions included in the questionnaire. While objectivity is impossible, questionnaire methods provide a transparent set of research procedures. Just how information was collected and how it was analysed or interpreted is clear for all to see. Data from questionnaire surveys can often be re-analysed by others if they wish to extend the research or provide and an alternative interpretation (Veal, 2006). A questionnaire must be laid out and printed in such a way that the person who must read it can follow all the instructions easily and answer all the questions that are meant to be answered (Veal, 2006). In order to retrieve reliable data, questionnaires are designed that include multiple-choice questions (Veal, 2006). The use of questionnaires is the most common data-collecting tool in social science research when a proposed relationship between two variables has to be assessed. Also previous research on creative tourism, such as the one of Hung et al. (2014), have been using quantitative research methods in order to map out the field of study. In quantitative research, the purpose is to determine how the independent variable relates to the dependent or outcome variable in a population (Hopkins, 2000).

For this study surveys were administered both online and offline. Online surveys are known for their accessibility, as they can reach a large group of people in a short time frame (Lefever et al., 2006). However it is also known that online questionnaires have a lower response rate than offline questionnaires (Sax et al., 2003). Subjects where either given a Dutch, French or English version of the questionnaire, depending on their nationality. The paper survey was provided tri-lingual as well. All versions were completely identical to each other. The online questionnaires were created and collected through the use of the online questionnaire tool SurveyTool. The paper questionnaire was designed using the guidelines and recommendations of Vaske (2008) and can be found in Appendix I. Afterwards, the paper questionnaire was converted into an online questionnaire, which can be found in Appendix II. Chapter 4.3 explains the set-up of the questionnaires.

4.2.2 Case Study

As was mentioned in the introduction of this study, a specific focus of the research lays on creative experiences in the Provence. In order to obtain in-depth information on both the French Women Don't Get Fat book as well as on creative tourism town Biot, a case study was done. The research on the two cases focused on three main sources of evidence: documentation, expert interviews, and direct observation. The documentation mainly contains items as reports, documents, press releases, websites, guidebooks, and brochures. Furthermore, expert interviews were held with some course instructors in Biot. As Meuser and Nagel (2005) mention, expert interviews are suitable to generate in-depth knowledge of a person's understanding, experiences and practices in the organisational context in which that person is situated. The interviews proved to be a very valuable source of information. Lastly, direct observation has been used as a research tool to a limited extent by observing tourists in Biot for two days. These findings mainly relate to on-site events. It is important to note here that all the data has been collected with the prior agreement of the person or organisation involved. Results of the case study are to be found in chapter 5.

4.3   Study Population

The questionnaire data for this study has been collected from individuals that have undertaken a creative experience in the past. This was, next to the specific context, seen as the only criteria for participating in the research. Participants contributing to this study were recruited in several ways. As previously mentioned, the research aims to gather data from people that participated in creative tourism, as this is the main research goal. Next to that it was decided to incorporate another creative experience as well: transformational books, as it helps in understanding the uniqueness of the relation between involvement and transformation within creative tourism. The creative experiences of both groups will be compared in order to get to conclusions. Hence, different sample strategies were needed in order to reach the different groups. As it is very hard to estimate what the total number of either creative tourists or readers of books is, a sample size formula could not have been used. When taking into account the timeframe of this research, it is concluded that a sample of 100 creative experience participants is enough. Vaske (2008) states that a sample size of approximately 100 is enough to generalize to the population of creative experiences with a confidence level of 95% with a +/- 10% sampling error. He argues that a sample size of 400 would lead to the same confidence level but with a +/- 5% sampling error. In the end, there were 121 subjects for this study who were either creative tourists or readers of transformational books. Chapter 4.3.1 and 4.3.2 will explain in greater detail how participants were approached.

4.3.1 Creative Tourists

It should be recognized that there is no clear idea yet of what a creative tourist is, let alone how many there 'exist'. Even though this research is contributing to making this clearer, it

could be considered difficult to gather data. After several attempts to reach creative tourists with online questionnaires, it was decided that directly handing questionnaires to them would be more successful. Therefore, I travelled to the destination of interest, Creative Biot, in order to ask creative tourists directly to participate in the research. Hence paper questionnaires were handed out next to the online questionnaires during the case study in June 2015. The response rate of this was much higher. However as the number of creative tourists in Biot seemed to be quite low, it was decided to continue with the online questionnaires as well. The specific focus of creative tourists in Biot shifted to creative tourists within the Creative Tourism Network (CTN). The creative destinations that are member of the CTN were contacted. Next to that, Santa Fe (Richards & Marques, 2012) is recognized as a creative tourism destination, as well as Creative Tourism Austria, Creative Paris, Creative Tourism New Zealand and Creative Life in Taiwan (Tan et al., 2013). All these destinations were approached and asked if they were willing to distribute the online questionnaire to their creative tourists. Unfortunately this was very hard to achieve, as some were very busy or were not able to participate. In the end, the creative tourists that filled in the survey participated in one of the following destinations: Creative Biot, Creative Ardennen, Creative Manchester, Creative Porto Allegre, Creative Tourism Austria, and Creative Santa Fe. Some of these destinations have posted the online survey on their Facebook pages in order to reach individuals via social media as well.

4.3.2 Readers of Transformational Books

Next to the distribution of online questionnaires to creative tourists, readers of transformational books were asked to participate in the research as well. In order to research this group, at first the transformational book French Women Don't Get Fat by Mireille Guiliano (2005) was selected. The distribution of the questionnaires to this particular group was difficult, so it was decided to incorporate another transformational book as well. Hence, Eat, Pray, Love by Elizabeth Gilbert (2006) was selected. Both groups of readers were approached in several ways. First, the online questionnaire was posted on several book forums or book clubs, in English, French or Dutch. This also included book clubs on social media, like Facebook pages. Second, the networking strategy was used in order to find individuals who have read the book. Via my personal network I was able to find a few readers. Lastly, a message was posted on the Wageningen Student Plaza Facebook page. This page is seen by a lot of (international) students in Wageningen. The page often contains messages about finding thesis participants and as many of the members know how hard it sometimes is to gather enough thesis data, I have the feeling that these people are willing to help each other out.

4.4 Survey Design

The research was set up using the four main theoretical concepts of the conceptual model: motives, involvement, creativity and transformation. The issue to deal with, however, is how these concepts can be operationalized. The questionnaire was set up with the help of existing methods that are used to measure these concepts. It needs to be stated that the questionnaire is aimed at creative tourism. Even though readers of transformational books are no tourists, they will be handed the same questionnaire in order to see if interesting similarities or differences can be found.

4.4.1 Motives

Motives will represent the pre-experience and are measured using Pearce and Lee's motives scale (2005). Based on interviews and literature studies Pearce and Lee (2005) discovered 14 motivational factors which cover a total of 69 potential tourism motives. The scale covers the majority of tourism motives as distinguished in other studies. The motives are translated into

statements. The motive factors can be employed in a cross-cultural setting and also seems to have an adequate validity and reliability (Gieling, 2014). The scale is developed to understand general tourism motives and therefore it needs adjustment in order to relate it to creative experiences. Hence some of the items can be considered redundant, as they are simply not applicable in the creative experience construct. The factors 'relationship (strengthen)', 'nostalgia' and 'romance' will be deleted from the scale because, based on common sense, these items are not relevant motives for creative tourism. Also, the questionnaire would become too time-consuming when all 69 motives were included. The motives included in this research can be found in Table 3.

Table 3 Motive factors (Individually composed table, 2015)

Motive items	Reliability
Novelty	α = 0.70
Escape / Relax	α = 0.82
Relationship (strengthen)	α = 0.83
Autonomy	α = 0.85
Nature	α = 0.92
Self-development (host-site involvement)	α = 0.84
Stimulation	α = 0.89
Self-development (personal)	α = 0.92
Relationship (security)	α = 0.87
Self-actualize	α = 0.89
Isolation	α = 0.81

The Cronbach's Alpha's as found by Pearce & Lee (2005) show that all motives are reliable. It does not matter that motives are evoked after the experience, as Tan et al. (2013) mention that the consciousness can be evoked during the experience as well, which also leads to a creative experience. The motives 'nature', 'self-development (host-site involvement)', and 'recognition' were deleted from the questionnaire that was distributed to readers of transformational books. These participants could not answer the statements, as they did not travel to a physical place. The statements could only have caused confusion, which could have led to not finishing the questionnaire. Each factor includes statements that will be ranked on a 7-point Likert scale from very unimportant to very important. To view Pearce and Lee's motives scale (2005) in its entirety, please see Appendix III.

4.4.2 Involvement

As could be concluded from the theory, the concept tourist involvement is less mature in tourism research. No complete model was found that could be used for this study. In order to still get an understanding of the involvement levels, a mix was made of the Assessment of Leisure and Recreation Involvement (LRI) scale of Ragheb and Burlingame (2002) and the Consumer Involvement Profile (CIP), originally created by Laurent and Kapferer (1985) but adjusted by Gross et al. (2008). As was shown in the theory, the LRI consists of six subscales measuring pleasure, meaning, centrality, interest, importance and intensity (Chapter 3.3). To view the LRI scale in its entirety, please see Appendix IV. A lot of statements within the LRI are aimed at leisure and recreation in general. Therefore, the modified CIP scale of Gross et al. (2008) is adopted as well. To see the CIP scale in its entirety, please see Appendix V. The item 'centrality to lifestyle' is removed for this study, as this item focuses mainly on tourism experiences in general. This is not of importance for this research.

It was decided to make use of both scales, as they both consist of significant statements for this research. This means that the total concept 'involvement' consists of 8 subscales, as

shown in Table 4. For each subscale, participants answered a couple of statements, rating their response on a 7-point Likert-type response format (strongly disagree to strongly agree).

Table 4 Factors of involvement (Individually composed table, 2015)

Involvement factors	Reliability
Attraction	α = 0.87
Self expression	α = 0.84
Meaning	Unknown
Pleasure	Unknown
Centrality	Unknown
Interest	Unknown
Importance	Unknown
Intensity	Unknown

The 7 Likert-scale options are ranked from 1 to 7. The individual scores of each factor need to be added to each other. According to the LRI scale specifications (Ragheb & Burlingame, 2002), the higher the factors are ranked, the more the participant is involved. In the end, it is the sum of all factors scores per participant that matters. This method is adapted to the entire involvement construct of this research. The highest involvement number that can occur is 98, the lowest is 14. An extremely high score is seen as 66 or above, a high score is between 58 and 65, a middle score is between 39 and 57, a low score between 20 and 38, and an extremely low score is between 14 and 19 (these numbers are based on the original numbers of Ragheb & Burlingame, adjusted towards this research).

4.4.3 Creativity

It was stated before that the application of creativity is key to a creative experience. It is hence interesting to investigate if participants think the creative experience is indeed creative. Tan et al. (2013) have indicated that there are 5 sub-categories of creativity in a creative experience. These sub-categories were found by interviews with creative tourists. The statements that belong to the 5 sub-categories are created out of answers to the question: 'In what ways is this experience creative?' Next to measuring creativity in creative experiences, this questionnaire is also a test to see if the 5 sub-categories are reliable or not. Hung et al. (2014) have researched the creative experience with a questionnaire that was developed in accordance with the work of Richards & Wilson (2006) and Raymond (2007). Twenty items were listed and visitors were asked to indicate their levels of agreement on a 5-point Likert-scale. A factor analysis showed revealed three dimensions within a creative experience: sense of achievement, unique learning, and interaction with instructors. The reliability alphas for these three dimensions ranked above 0.85. For this research, the 5 items of Tan et al. (2013) as well as the 3 items of Hung et al. (2014) will be used. As research on creative experiences and creative tourism is very young, research methods and scales are still being developed. It is for this reason that both researches will be used in order to validate them. As mentioned before, this study is not solely aiming to answering the main objective, but also to contribute to future research on creative experiences. The following table (Table 5) shows the creativity items included in the questionnaire:

Table 5 Creativity factors (Individually composed table, 2015)

Creativity items	Reliability
Novelty	α = ?
Usefulness	α = ?
Controlled risk but challenging	α = ?
Experiential	α = ?

Existential	α = ?
Sense of achievement	α ≥ 0.85
Unique learning	α ≥ 0.85
Interaction with instructors	α ≥ 0.85

As both the statements of motives and involvement will be ranked on a 7-point Likert-scale, it was decided to use this for creativity as well, to keep the questionnaire clear and ordered.

4.4.4 Transformation

As was written in the theoretical framework, Mezirow's theory of transformational learning and transformation (1978) could be a useful framework for thinking about the experiences and rewards of transformational tourism. This research will hence make use of his ideas and will examine if the framework is useful for tourism studies. Transformation will be measured using the Learning Activities Scale (LAS) questionnaire as originally developed and validated by King (1997) and as used in Stone's (2014) study on students studying abroad and Brock's (2010) test of transformative learning. Both used the precursor steps of transformative learning as outlined by Mezirow (1978). Brock (2010) operationalized these as can be seen in Table 6. According to Brock (2010), his study provided an initial foray into establishing quantitative targets for evaluation and a better understanding of the process of transformative learning, especially the importance of the 10 precursor steps hypothesized by Mezirow (1978, 1994). As Reisinger (2013c) mentioned that Mezirow's steps are suitable for tourism, this research is a test to see if this is indeed the case.

Table 6 Transformation steps (Individually composed table, 2015)

Steps	Mezirow (1987)	Statement by Brock (2010)
1	A disorienting dilemma	'I had an experience that caused me to question the way I normally act'
2	Critical reflection assumptions	'As I questioned my ideas, I realized I no longer agreed with my previous beliefs or role expectations'
3	Recognized discontent shared	'I realized that other people also questioned their beliefs'
4	Explored new roles	'I thought about acting in a different way from my usual beliefs and roles'
5	Self-examination with feelings of guilt and shame	'I felt uncomfortable with traditional social expectations'
6	Tried on new role	'I tried out new roles so that I would become more comfortable or confident in them'
7	Planned a course of action	'I tried to figure out a way to adopt these new ways of acting'
8	Acquired knowledge and skills to implement plan	'I gathered the information I needed to adopt these new ways of acting'
9	Built competence and confidence in new role	'I began to think about reactions and feedback from my new behaviour'
10	Reintegrated to life	'I took action and adopted these new ways of acting'

King (2009) established construct validity and reliability by ten pilot studies and panel reviews of the instrument. Yeboah (2012) confirmed the validity of the instrument. The above table is converted into a 10 item transformative scale. These 10 items will be measured on a yes/no scale (yes=1, no=0). The more a respondent crosses a 'yes', the greater their transformation is.

4.4.5 Characteristics

Respondents will be asked to provide some demographic information. This is done to ensure that the samples are comparable to the populations. Next to that, characteristics can be used to assess if possible differences in motives, involvement, creativity perceptions and

transformations can solely be attributed to the type of experience, or can also be explained by other factors. In order to contribute to the framing of the creative tourist, the same characteristics are included as in the research of Hung et al. (2014). Their questionnaires were solely distributed to tourists at Yingge in Taiwan. As this research includes other creative destinations, it is considered interesting to see if demographic values differ. Following this reasoning, characteristics will include: gender, marital status, length of stay, how the respondent heard about the destination, education level, age group, and transportation used. For the questionnaire that is distributed to readers of transformational books, solely the gender, marital status, age group and education level were included.

4.5   Data Analysis

Data will be analysed using SPSS 21 (Statistical Package for the Social Sciences). The hypotheses that were derived from literature and theories are saying that an effect is present. These are called alternative (or experimental) hypotheses (Field, 2009). The null hypothesis is the opposite of the alternative hypothesis and so would usually state than an effect is absent. The reason null hypotheses are needed is because we cannot prove the experimental hypothesis using statistics, but we can reject the null hypothesis (Field, 2009). However, one should be aware that if a null hypothesis can be rejected, this doesn't automatically mean that the alternative hypothesis can be accepted: it merely supports it. So, we should be talking about the chances of obtaining the data we have collected assuming that the null hypothesis is true (Field, 2009). Analysis of the case study was done through quoting the relevant sources of information out of all the gathered documents, through quoting statements of the expert interviews and through gathering observation notes.

4.5.1   Sample Characteristics

The analysis of the questionnaire data will start with stating the sample characteristics and making comparisons between the two groups. Additionally, both samples will be compared using the Pearson's chi-square test (X2) to check for significant differences between them that need to be considered in the interpretation of the results. The Pearson's chi-square test is appropriate to use when comparing categorical responses such as age, gender, education, and nationality between two independent samples (Field, 2009).

4.5.2   Descriptive Statistics of Individual Categories

First of all, the data was checked to see if there were any missing values or input mistakes. If the data seemed valid, the data was checked for normal distribution, which is a criterion that has to be met for a lot of statistical tests. The sampling distribution was not normally distributed, as both the Kolmogorov-Smirnov and Shapiro Wilk test showed $p<.001$ for all motive factors. This indicates that the sample is significantly different from a normal distribution. Also total involvement $D(121) = 0.37$, $p<.001$, total creativity $D(121) = 0.15$, $p<.001$, and total transformation $D(121) = 0.15$, $p<.001$ are significantly non-normal.

For each of the concepts mentioned in the questionnaire the mean, the standard deviation and the reliability scores were calculated. Cronbach's alpha is a statistical measurement tool widely used to assess internal reliability. A high Alpha of $\geq.65$ is often used as evidence that items are measuring an underlying construct.

The measurement tools of involvement and creativity were specifically created for this research. It was hence decided to carry out a factor analysis on these concepts.

4.5.3   Statistical Tests

The ultimate goal of this study is to examine whether a relationship exists between involvement and transformation of tourists. Multiple and simple regression analyses were carried out to investigate whether significant relations exist between motives, involvement,

perceived creativity and transformation. Logically, the cognitive state, which occurs later in time, will be regarded as the dependent variable, as the effect is one-directional. The strength of the relationship between any given predictor and an outcome in multiple regression is represented by the B-value. This standardized coefficient tells more about the relative effect of each independent variable (or predictor) on the dependent variable (or outcome) in the model. The B-value can either be positive or negative, which indicates a positive or negative relationship between predictor and outcome. Relations are only considered to be valid when significant at the $p \geq .05$ level.

4.6   Reflection on methodology

As in any other research I ran into some difficulties limiting the results of this study. Firstly, as the sample that is included in this study is very specific, the difficulty laid in first reaching these people and afterwards convincing them to participate. Several messages were posted on insider forums, however these often got deleted. Due to time constraints I had to give up the search for more creative experience participants. In addition, the included participants are possibly not representative of the entire population, as a low sample size means less certainty that the sample reflects the population. At this moment I do not consider this a severe limitation as the in-depth character of the research led to valuable insights and additional knowledge on creative experiences, creative tourism and their users. However, for further research it would be recommended to have more people participating in order to gain an even fuller understanding of the phenomenon of creative experiences. A second limitation of this research is that the data obtained is in three languages. However, this thesis is, as can be read, written in English. Therefore, I had to translate the questionnaire, as the models that were used only provided statements in English. It was decided to translate the questionnaire into Dutch and French. This was done for two reasons. First, translating to Dutch meant that I would reach a larger audience for my research, as I could distribute the questionnaire in my personal network. Second, translating to French meant that I could reach more readers of Guiliano's book (that ironically is written for non-French women) and also more creative tourists. However, this brings along some difficulties. Some information or emphasis will always be lost during a translation process, as a translation can never express the same overtones as the original sentence. Questionnaires might seem easy to translate due to their fairly simple vocabulary, sentence length and item content, however translating is subject to finding appropriate words and phrases in a target language. It might have also occurred that the sample includes respondents who have one of the above three languages as a second or even third language, which makes it more difficult to comprehend. As a third point, it might have happened that respondents have given socially desirable answers, as they were scared or unwilling to leave their true ideas. Next to that, the scales were not specifically developed for creative experiences, and so respondents might have experienced difficulties while filling the questionnaire out. Also, it might have occurred that the respondents missed items in the questionnaire that where not included. Fourthly, the length of the survey is probably one of the main limitations of this study. The high number of dropouts explains this. Within the online questionnaire it was not possible to skip a question, as all questions were labelled as 'Required'. The introductory text in the questionnaire includes a section that states that the entire thing might look long, but that it is rather easy to fill it out. Nevertheless respondents quite often quit the questionnaire early, despite the introductory text. Lastly, the instruments used for measuring involvement, creativity and transformation were an experiment. These instruments were never used before in a context like this and hence there might be a chance that they do not measure what the research intended to measure. This is seen as the limitation that influences the outcomes of this research the most. However, the instruments that were specifically altered for this research proved to be useful tools.

5   Case Study

This chapter provides the results of the case study as described in chapter 4. It will start with demonstrating results of Creative Biot, which will be followed by results of the French Women Don't Get Fat book. Conclusions and recommendations are to be found in chapter 7.

5.1   Creative Tourism in Biot

In 2012, France had a total of 83,013,000 international inbound tourists (Worldbank, 2015), which is the highest number of international inbound tourists of the world. France is a deeply traditional place: castles, chateaux, and ancient churches litter the landscape, while centuries-old principles of rich food, fine wine and Joie de Vivre underpin everyday life (Lonely Planet, 2014). In the South of France, between the mountains and the Mediterranean Sea, sits a region of light and vibrant colour. In the Provence-Alpes-Côte d'Azur (PACA) the sea is at your feet and the Alpine peaks are just a few hours away by car (Rendez-vous en France, 2015). PACA includes the region of the Provence. Please see Figure 8 for a map of the region.
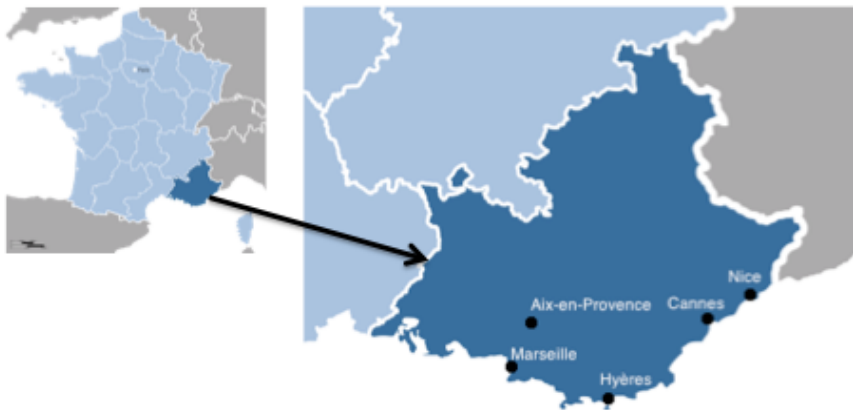
Figure 8 Provence, France (Individually composed figure, 2015)

5.1.1   Tourism in the PACA Region

Tourism has naturally become a major component of the regional economy (Bianchini, 2014). The PACA region is the number one destination for French tourists and the second most visited by foreign tourists after Paris, drawing in 31 million visitors each year (Bianchini, 2014). Christian Mantei, managing director of Atout France, the French Tourism Development Agency, says:

'*Tourism is evidently central to the PACA regional economy, thanks to the region's natural assets, infrastructure, range of services and clearly defined tourism development strategy. Furthermore, the importance of tourism can be observed throughout the region, not only in coastal areas. It is clearly a major branch of the local economy and visitor numbers are constantly rising, which shows that new customers continue to be drawn in and industry professionals are not resting on their laurels*'.

As the world's leading tourist destination, France possesses very numerous assets in terms of natural beauty, history and heritage that are greatly appreciated by many holidaymakers. Lehalle (2012) stresses France's slight loss of momentum in cultural tourism, linked to an ageing public, increased competition and a lack of dialogue between the players in the two sectors involved (tourism and culture). The constant rise of visitor numbers and the slight loss of momentum in cultural tourism might lead to an expanding mass tourism market. As a

concept known for its convergence of, amongst others, tourism and culture (Richards & Wilson, 2007), creative tourism might be a solution to this. Creative Biot is already such a product, located in the Provence, and included in the Creative Tourism Network.

5.1.2 The Creative Tourism Network

The Creative Tourism Network (CTN) is the International Network for the Promotion of Creative Tourism. The objective of this network is to promote a participatory alternative towards cultural tourism by communicating creative destinations. The network was created in 2010 on the initiative of the Fundacio Socitat I Cultura (FUSIC) situated in Barcelona, the Associaton for the Development of Creation, Studies and Projects, installed in Paris, and l'Osservatario of Rome; with the supports of the European Union Programme Culture 2007-2013 (Creative Tourism Network, 2015). The FUSIC, that has been developing participatory cultural projects for over 30 years, is at the origin of the network, designed to promote creative tourism in Barcelona. Modern tourism for a new generation is rapidly expanding, creative tourism offers the chance to develop creative potential, by attending courses and having experiences typical for the destination (Visit Biot, 2015). A sharing of know-how, tourist exchange and local traditions that can be open and flexible, is a three-part process of learning, creating and experimenting. Creative tourism is first and foremost a human experience, based on meeting (Visit Biot, 2015). The CTN distinguishes the different profiles members may have, allowing everyone to get involved to the height of possibilities, such as destinations, researchers, academia and service providers. The network attributes the 'Creative Friendly' sign to the members; this welcomes creative minds, and guarantees the originality and the authenticity of the offers. The success of the first international Creative Tourism conference, which took place in the Town Hall of Paris, was attended by more than 200 professionals from 13 different countries, and demonstrates the growing interest in this new model of tourism development (Creative Tourism Network, 2015).

5.1.3 Creative Biot

Situated between Cannes and Nice, the town of Biot is distinguished by its dense artistic activity. It is centred on glasswork, arts of fire and earth, mosaics, jewellery and plastic arts. The history of Biot is intrinsically linked to arts and culture. This is a breeding ground for creativity, as the rich soils open doors to an artistic destiny created around these arts. With this strong artistic identity, Biot has been embarking on a new project: creative tourism. In joining the Creative Tourism Network, the town is opting for more participative tourism, building on the creative experiences in the workshops of its artists and craftspeople (Visit Biot, 2015).

On their website, Biot mentions to welcome visitors who are looking for a creative experience. These visitors can work with artists, for an hour, a day, or even a week, to learn about crafts, share daily lives, and take home a memorable and unique piece of their own creation (e.g. a blown vase, a glass, a sculpture or jewellery). Biot has 23 creative artists who offer this, all represented by the tourism board of Biot under the name '*Vivez une experience créative*'. This positions the town as the second 'Creative Friendly' destination of France, after Paris, and alongside international towns such as Barcelona, Rome and Santa Fe. Moreover, it is found in several documents that for Biot, this innovative project strengthens the dynamic cultural image of the town and allows a real interaction between tourists and residents. Next to that, it offers the opportunity to develop themed accommodation and activities in workshops throughout the year (Visit Biot, 2015). The organisation quoted Lisi Lopez, contemporary jewellery creator in Biot, who says that this new opportunity to present her work will also be a way to 'build relationships' with people around the world. In her workshop, she would like to share her passion for gemmology and show her work tools. The

visitors would have the possibility to work with these tools, which enables them to be able to handle all the jewels. Lopez wants to try to unlock the secrets of the jewels with the visitors.

However, a visit to Biot will provide one with a totally different image of the town. Indeed, Biot's history is linked to arts and culture, which is definitely noticeable when you wander around the small town. A lot of houses are converted into galleries that either show glass or pottery. It is even possible to peak at a real working place where glass is blown just by walking down the main street. However, when having observed Biot and its tourists for half a day, I discovered that:

1) Tourists were just wandering around town without entering places
2) No-one I spoke to had participated in a workshop
3) The workshops described on the website were not visible around town
4) There is no promotion of creative tourism (neither in the surrounding towns or hotels)

A visit to the *Office de Tourisme* (tourist office) strongly underpinned above issues. When asked about the possibility of joining in a creative tourism course, a little panic occurred in the office. After a few minutes of searching, I got handed a brochure that looked fancy from the outside. However when pulling out the brochure, the document was 41 pages long and had an A4 size. It was very hard to see how the document was build up as there is no introduction or table of contents. On every page, a different workshop is described, accompanied by the addresses and names of the instructors. I asked the tourist office if it was possible to book a workshop but, as they said, this was only possible through the instructor him or herself. From this point on I jumped to several discoveries:

5) The tourist office has little knowledge on the creative tourism product
6) The brochure is a print-out of the website and contains way too much information
7) The brochure is only available in French
8) A lot of the workshops are located outside of Biot's centre and are very hard to find
9) Going directly to the instructors is (in some cases) not the way to book a workshop, as they a) are impossible to reach or b) are only available when a workshop is pre-booked
10) Pre-booking via the website is not possible

After this first observational day I wrote an e-mail to every instructor mentioning that I was in town and would love to speak with them. I introduced my research and said that I would stop by every gallery the day after. I only got a few responses. Visiting the instructors and galleries proved to be a very wise thing to do. Several instructors were willing to be interviewed for a few minutes. Talking to instructors and organisations led me to another set of discoveries:

11) There is a lot of discontent among the instructors
12) Instructor (especially the organisations) think that the tourism office will plan the workshops
13) There is a new mayor in town
14) Instructors do not know that the brochure exists
15) Instructors pointed out a lot of mistakes in the brochure
16) Instructors are very surprised that the brochure is only available in French
17) Some instructors have never had a single visitor for their workshops
18) The ones with success are the ones that offered workshops before the creative tourism product was created
19) At every single gallery or organisation there is no marketing for the creative tourism product at all

5.2 The Joie de Vivre Lifestyle

'French Women For All Seasons' written by Mireille Guiliano (2007), was the successor on her first book: 'French Women Don't Get Fat' (2005). The goal of this first book was to '*lead people to become effortlessly slender beings, alert and devoted to pleasure*'. French women have a relationship with food that every other woman desires (Guiliano, 2007). She appreciates it, creates time to prepare it, and eats it with full enjoyment. It is for this reason that Guiliano wants to teach the non-French women how to live like one. However, as she mentions, it is not just about dieting. It is about adapting a new lifestyle. This lifestyle is called the *Joie de Vivre*; a word impossible to translate into English: '*of course, quality of life, French or otherwise, requires more than good food. Joie de Vivre is in direct proportion to how much pleasure you know how to derive from every aspect of living. Everything from how we move to how we groom ourselves or how we greet each day has the potential or unlocking pleasure and making life feel fuller. There is, after all, more to life than not getting fat*' (Guiliano, 2007, p.12).

As Guiliano (2005) writes, her book isn't a simple dieting guide to lose weight. According to her, a basic diet book tells one to '*eat three meals a day; keep proportions small; eat seasonal fruits and vegetables; drink lots of water; savour wine; walk more; and have occasional treats*'. However, Guiliano (2005) states that this is too general as it can be applied to many books. According to her all the above is rightly called common sense: '*seduced to a set of bullet points, the whole really is much less than the sum of its parts*'. A lifestyle, however, is a set of behaviours by which one adopts lasting principles and embodies certain values (Guiliano, 2007, p.17). The idea is that just doing is not enough, experiencing and adopting another lifestyle is essential. Guiliano's book is a tool for people to fully understand the French Joie de Vivre lifestyle. Her book makes it possible for readers to transform themselves, and so their lifestyles, towards the Joie de Vivre standards. In order to achieve this, Guiliano puts a high emphasis on the entire experience, which is thoroughly described in the book. This seems to be the key; it is not just about reading and dieting, it is about changing one's entire lifestyle by doing. And so this relates to the idea of 'being'.

'*There is nothing barring you from importing what is beneficial from the classic French lifestyle and finding ways of making it work were you live. Long ago, I made the connection that a serious interest in food, this pillar of the French way of life, is the main reason why, overwhelmingly and by tradition, French women don't get fat. (...) The pleasure of quality more than offsets the temptation of unlimited quantity. French DNA is not necessary for the experience. French women don't have thousands of extra little taste receptors that allow them to distinguish Jacques Torres's chocolate from Cadbury's. They do, however, have a lifetime of exposure to and cultivated appreciation of the good stuff. This is something we all can develop*' (Guiliano, 2007, p. 9-10).

After her first book, Guiliano writes she received messages with successful stories of self-transformation and changes of hearts, minds and bodies (Guiliano, 2007). According to her, that is the secret of pleasure in a nutshell: '*change the way you think, and the way you eat will follow*'. Women often complain about not having enough time to buy and cook food. Guiliano therefore highlights that time is not something that is given; it is something has to be made. She states: '*the world is no longer set up to furnish such occasions; we make them for ourselves. We must: life would lose all satisfaction without the time we set aside – the days and hours and even the odd moment – that we reserve to enjoy it. This is not selfishness; it is just living, an opportunity too precious to waste*' (Guiliano, 2007, p.36). She wants to make people, and especially women, conscious of the importance of time when it comes to *Joie de*

Vivre. Time has to be created, in order to cook. The idea is to share experiences of French women with not only food, but with a total approach to healthy living. Guiliano (2005) aims to guide each and every reader towards finding his or her own equilibrium. This equilibrium is one's ultimate goal; not a certain weight, but feeling good in one's skin. The programme Guiliano (2005) proposes is complete and hence takes some time. It is divided into four phases.

The first phase is the wake-up call. It is needed to take a clear look at what one is eating during a period of three weeks. This itself could already begin to turn around one's thoughts about his/her own nutrition.

The second phase is known as the recasting phase and usually takes three-months. It is an introduction to the French portions and diversity of nutrition. This phase should not be seen as a dietary boot camp, but rather as a period to recalibrate one's body. The value of avoiding routine both in activities and meals is key motivational. The emphasis is on quality rather than quantity. The idea is to accustom oneself and the five senses to a new gastronomy. Even though three months is not seen as a short period of time, it is neither long compared to the rest of one's healthy life. At last, this three-month period ideally will be only done once in a lifetime. It of course takes longer to reset a body than to lose weight. But, as stated in the book, because it is French, there will be lots of pleasures along the way.

The third phase is stabilisation; a stage wherein everything one likes to eat can be reintegrated in proper measure. The idea is that one already has achieved the equilibrium one desires. At this point it is possible to increase the indulgences and continue to develop a new lifestyle, or to maintain the ultimate equilibrium if this is already achieved. More recipes and ideas are presented to make sure there is enough variety.

Phase four is the rest of one's life. Preferable a stable equilibrium is achieved. Eating and living habits are by now tailored to tastes and metabolism, so they should last for over years, with minor alternations. Eating will be done in a totally different light, with an intuition to rival that of any French woman, a cultivated respect for freshness and flavour that unlocks the world of sensory delights to be discovered in presentation, colour, and variety. All is done for pleasure, not for punishment. And, very important, chocolate and wine can still be enjoyed.

In addition to nutrition, Guiliano (2005, 2007) also describes aspects of healthy living that need to be pleasurable as well. Compared to food, these do not need extreme measures but only a sense of balance. They include elements of what the author calls French Zen. This can be learned quickly and easily, and practised anywhere. '*Even the French know there is much more to life than eating, so here too you'll find the French take on other diversions, like live and laughter. From beginning to end, it will be important to recognize that Montaigne's apercu is more relevant today than ever: a healthy body and healthy mind work together. To maintain both, there is no substitute for Joie de Vivre*' (Guiliano, 2005, p12). The book has quite a few stories to tell. Unlike a diet book, this book doesn't let one flip to graphics and jump right in: it has to be completely read. The idea is that learning to eat right is like learning a language: nothing works like immersion.

6   Quantitative Results

The research findings that are to be found in this chapter have been collected through carefully processing the previous discussed methodology approached. As such it consists of a thorough analysis of the quantitative research, which is divided into three parts. First, the sample of the research are analysed by describing the characteristics of the respondents. Second, the descriptive results of all four concepts, motives, involvement, creativity and transformation, are analysed. The third subchapter shows the outcomes of the factor analyses. An analysis of the relations between these four concepts is presented as a fourth point. As this research aims to compare the results of these two creative experience activities, the data has been divided for the two activity types and are referred to as 'creative tourists' (or 'CT') and 'readers' (or 'R'). The column 'both' refers to the entire sample and hence includes both creative tourists and readers. For a detailed discussion of the results, please see Chapter 6.

6.1   Sample Characteristics

The questionnaires were distributed in a period between May and July 2015. Within this period, a total of 121 respondents were prepared to complete the questionnaire in its entirety. A higher number of people intended to participate, however some decided to quit halfway. These responses are hence not included in the analysis. This results in N=121 participants, of which 54 are creative tourists, and 67 are readers of transformational books. Table 7 provides an overview of the characteristics of the sample.

Table 7 Sample characteristics

Sample characteristics	Both		Creative tourists		Readers	
	Frequency	Percentage	Frequency	Percentage	Frequency	Percentage
Gender	**121**	**100%**	**54**	**44,6%**	**67**	**55,4%**
Female	94	73,7%	39	72,2%	55	82,1%
Male	27	26,3%	15	27,8%	12	17,9%
Age	**121**	**100%**	**54**	**44,6%**	**67**	**55,4%**
18-20	2	1,7%	0	0%	2	3,0%
21-30	64	52,9%	19	35,2%	45	67,2%
31-40	18	14,9%	10	18,5%	8	11,9%
41-50	10	8,3%	6	11,1%	4	6,0%
51-60	21	17,3%	13	24,1%	8	11,9%
60+	6	4,9%	6	11,1%	0	0%
Education level	**121**	**100%**	**54**	**44,6%**	**67**	**55,4%**
High school	17	14%	12	22,2%	5	7,5%
College/University	67	55,4%	29	53,7%	38	56,7%
Postgraduate	33	27,3%	9	16,7%	24	35,8%
Other	4	3,3%	4	7,4%	0	0%
Marital status	**121**	**100%**	**54**	**44,6%**	**67**	**55,4%**
Single	47	38,8%	13	24,1%	34	50,8%
Married	30	24,8%	18	33,3%	12	17,9%
Other	44	36,4%	23	42,6%	21	31,3%

It is directly remarkable from the table above that a lot more women have participated in the research (73,7%), which is also the case for the specific activity results: 72,2% of the creative tourists and 82,1% of the readers is female. When it comes to age, it can be noted that most of the participants are aged between 21 and 30 years (52,9%). When taking a look at the activity-specific findings, it is seen that this age group is indeed most common: 35,2% of the creative tourists and 67,2% of the readers is aged between 21 and 30 years. Most of the respondents

have a college or university background (55,4%), which is again also the case when looking at the specific activity groups: 53,7% of the creative tourists and 56,7% of the readers have finished college or university. While the above three characteristics show the same pattern, something different is occurring when it comes to marital status. It is seen that, for the overall sample, the biggest group is single (38,8%). However, when looking at the activity-specific results, it is noticed that single people belong to the biggest group of readers (50,8%) yet to the smallest group of creative tourists (24,1%). These are all interesting facts to take into account when getting to conclusions later in this research.

To check for significant differences between the samples, Pearson's chi-square tests (X^2) were done. These were carried out to examine whether there is an association between the types of activity on the one hand, and a specific characteristic (either gender, age, level of education or marital status) on the other hand. The test investigates whether the two variables are independent. If the significance value is small enough, the variables are not independent and it can be concluded that they are in some way related. The results are presented in Table 8.

Table 8 Pearson's chi-square test on characteristics

Pearson's chi-square	X^2	df	Significance*
Gender	1,679	1	,195
Age	19,200	5	,002
Level of education	13,671	3	,003
Marital status	9,386	2	,009

*significant at p < .05

The characteristic 'gender' is insignificant (p>.05), indicating that the type of activity has no significant relation with the gender of a participant. This is also the case for the characteristic 'marital status' (p>.05): the type of activity has no significant relations with the marital status of a respondent. However, characteristics 'age' and 'level of education' are significant (p<.05). The type of activity thus has a significant relation with the age of the participant and the education level of the participant. These findings have to be taken into consideration as well when accepting or rejecting the hypotheses, for differences between samples might or might not be solely explained by type of activity.

Extra Creative Tourists Characteristics
Several extra characteristic questions were added to the questionnaire that was handed to creative tourists. This was done in order to contribute to the existing knowledge about this tourist type and hence create a clearer picture of creative tourists. Nonetheless these are characteristics that make no sense to readers of transformational books, so it was decided to only ask creative tourists. Based on research of Hung et al. (2014), the participants were asked how they found out about the activity, how they visited the activity, and what the length of their stay was. The results are shown in Table 9.

Table 9 Extra creative tourist characteristics

Extra creative tourist characteristics	Frequency	Percentage
Distribution channel	**54**	**100%**
Relatives and friends	22	40,7%
Internet	7	13%
Television	1	1,9%
Magazine	0	0%
Travel brochure	3	5,5%
Other	21	38,9%
Length of participation	**54**	**100%**
Within one hour	6	11,1%
1-2 hours	7	13%
2-3 hours	7	13%
3-6 hours	3	5,5%
6-12 hours	6	11,1%
Over 12 hours	25	46,3%
Transportation	**54**	**100%**
Car	10	18,5%
Train	6	11,1%
Motorcycle	0	0%
Tourist coach	0	0%
Bus / Public transport	9	16,7%
Walking	22	40,7%
Other	7	13%

It is seen that most of the participants heard about the activity via relatives and friends (40,7%). The majority stayed for over 12 hours (46,3%). Walking seems to be very popular, as 40,7% of the participants chose to visit the activity by foot.

6.2 Descriptive Statistics

The second part of this chapter provides an overview of the descriptive statistics of the research. Each of the four concepts (motives, involvement, creativity, and transformation) is described by the mean, the standard deviation, and the reliability score. The mean is the sum of the individual values for each respondent divided by the number of cases. It hence is the average number. The standard deviation is defined as the square root of the variance. If the mean represents the data well, then most of the scores cluster close to the mean, resulting in a small standard deviation. A larger standard deviation occurs when there is more variety in the respondents' answers. The reliability of the concept is the ability of a measure to produce consistent results when the same entities are measured under different conditions. It is indicated by the Cronbach's Alpha value. It is the most common estimate of internal consistency of items in a scale. As mentioned before, a value of >.65 for each individual factor is generally accepted as an adequate reliability.

Participant's Motives
The 43 motive items that were included in the questionnaire were based on the research of Pearce & Lee (2005). As this motive scale is suitable for general travel motives, it was decided earlier that several factors should be removed for this specific research. This resulted in 11 factors that in total cover 43 motive items that were included in the questionnaire. The items were grouped together in the reliable factors defined by Pearce & Lee. Table 10 shows the descriptive statistics.

Table 10 Descriptive statistics and reliability analysis of motive factors

Motive factors	Motive Items	α (Pearce)	α (Horrocks)			Mean			Standard Deviation		
			All	CT	R	All	CT	R	All	CT	R
Novelty	Having fun	.65	,85	,73	,84	1,34	1,56	1,16	1,463	1,076	1,711
	Experiencing something different					,99	2,17	,00	1,809	,694	1,869
	Feeling the special atmosphere					,82	1,72	,06	1,796	,878	2,015
	Visiting places related to my personal interest					,90	1,56	,34	1,732	1,176	1,929
Escape/Relax	Resting and relaxing	.89	,97	,70	,98	,71	1,22	,28	1,935	1,449	2,186
	Getting away from everyday psychological stress/pressure					,90	2,00	-,06	1,980	,824	2,187
	Being away from daily routine					,90	2,00	,00	1,832	,490	2,033
	Getting away from usual demands of life					,98	2,00	,10	1,883	,583	2,163
	Giving my mind a rest					,94	1,94	,06	1,894	,712	2,157
	Not worrying about time					,69	1,94	-,38	2,037	1,036	2,074
	Getting away from everyday physical stress/pressure					,63	1,72	-,32	2,045	1,250	2,133
Autonomy	Being independent	.85	,73	,81	,75	,46	1,06	-,06	2,010	1,458	2,261
	Being obligated to no one					1,08	,78	1,33	1,596	1,525	1,620
	Doing things my own way					1,16	,83	1,44	1,694	1,514	1,798
Stimulation	Exploring the unknown	.89	,70	,67	,74	1,28	1,61	1,00	1,570	1,352	1,699
	Feeling excitement					,63	1,28	,06	1,801	1,156	2,064
	Having unpredictable experiences					1,14	1,61	,76	1,712	1,309	1,906
	Being spontaneous					1,45	1,56	1,36	1,425	1,513	1,355
	Having daring/adventuresome experiences					,99	1,28	,75	1,476	1,250	1,613
	Experiencing thrills					,69	,72	,66	1,738	1,497	1,929
	Experiencing the risk involved					,84	-,06	1,56	1,715	1,271	1,689
Self-development (personal)	Develop my personal interest	.92	,86	,83	,88	1,86	1,67	2,03	1,016	,890	1,092
	Knowing what I am capable of					1,66	1,22	2,03	1,144	1,040	1,104
	Gaining a sense of accomplishment					1,32	1,33	1,30	1,590	1,346	1,784
	Gaining a sense of self-confidence					1,13	1,00	1,24	1,595	1,467	1,701
	Developing my skills and abilities					1,45	1,44	1,45	1,593	1,223	1,768
	Using my skills and talents					,97	1,17	,80	1,727	1,397	1,954
Relationship (security)	Feeling personally safe and secure	.87	,89	,84	,91	,65	,65	,65	1,771	1,197	2,124
	Being with respectful people					,67	1,44	,00	1,810	1,269	1,943
	Meeting people with similar values/interests					,50	1,28	-,15	1,917	1,497	1,994
	Being near considerate people					,61	1,39	-,03	1,837	1,017	2,106
	Being with other if I need them					,74	1,11	,43	1,792	1,574	1,912
	Feeling that I belong					,57	,38	,71	1,487	1,468	1,497
Self-actualize	Gaining a new perspective on life	.89	,94	,84	,96	1,05	1,38	,82	1,575	1,282	1,731
	Feeling inner harmony/peace					,51	1,06	,06	1,961	1,522	2,171
	Understanding more about myself					,62	1,00	,32	1,836	1,386	2,093
	Being creative					,91	1,72	,21	1,857	1,504	2,103
	Working on my personal/spiritual values					,44	1,17	-,17	1,724	1,129	1,905
Isolation	Experiencing the peace and calm	.81	,83	,84	,82	1,17	1,22	1,12	1,502	1,369	1,610
	Avoiding interpersonal stress and pressure					1,05	1,33	,82	1,658	1,467	1,775
	Experiencing the open space					,41	,56	,29	1,776	1,515	1,950
	Being away from the crowds of people					,39	,50	,29	1,703	1,514	1,852
	Enjoying isolation					,63	,47	,75	1,936	1,932	1,945
Nature	Viewing the scenery	.92	X	,89	X	X	1,50	X	X	1,077	X
	Being close to nature					X	1,56	X	X	1,076	X
	Getting a better appreciation of nature					X	1,50	X	X	1,129	X
	Being harmonious with nature					X	1,50	X	X	1,225	X
Self-development (host-site involvement)	Learning new things	.84	X	,90	X	X	2,35	X	X	,668	X
	Experiencing different culture					X	1,29	X	X	1,331	X
	Meeting new varied people					X	1,56	X	X	1,127	X
	Developing the knowledge of the area					X	1,50	X	X	1,314	X
	Meeting the locals					X	1,44	X	X	1,176	X
	Observing people in the area					X	1,29	X	X	1,418	X
	Following current events					X	,50	X	X	1,676	X

Table 11 shows the overall means for each motive factor. Taking the mean score of the underlying items of each factor created these variables. These are the variables that will be used for further analyses.

Table 11 Means per motive factor

Motive Factor	All	Creative Tourists	Readers
Novelty	,95	1,61	,39
Escape/Relax	,70	1,61	-,06
Autonomy	1,26	1,67	,93
Stimulation	1,21	1,61	,89
Self-Development Personal	1,50	1,56	1,46
Relationship Security	,91	1,61	,35
Self-actualize	,84	1,56	,25
Isolation	1,07	1,56	,67
Nature	X	1,51	X
Host-site involvement	X	1,46	X

The motive item 'Develop my personal interest' turns out having the highest mean (1,86), while 'Being independent' has the lowest (,46). All Cronbach's Alpha's of the motives scale are >.65 which indicates good reliability of the travel motives scale used in this research. This means that all the motive factors will be used within the analyses to come.

Participant's Level of Involvement
In order to measure the level of involvement, both statements of the LRI and CPI scale were used. The LRI scale exists of 24 involvement items in 6 reliable factors. The CPI scale exists of 20 involvement items in 3 reliable factors. After deleting the items that did not seem to have any relation with creative experiences (centrality to lifestyle, which is more about being involved in leisure in general), 8 factors accounting for 14 involvement items were included in the questionnaire. Table 11 shows the results. As explained in chapter 4, it is the overall involvement score that explains the level of involvement of a participant. Each involvement item is ranked from 1 to 7. The means that are demonstrated in Table 12 hence give an understanding of the ranking of the individual items.

Table 12 Descriptive statistics and reliability analyses of involvement factors

Involvement factors	Involvement Items	α (Gross et al.)	α (Horrocks)			Mean			Standard Deviation		
			All	CT	R	All	CT	R	All	CT	R
Attraction	I enjoy engaging in the experience					6,08	6,35	5,88	,892	,688	,977
	The experience interests me					5,56	5,50	5,61	1,290	1,225	1,348
	The experience gives me pleasure					5,60	5,56	5,64	1,242	1,076	1,367
	I prefer this experience over any other leisure activity	.87	,75	,69	,80	5,07	5,44	4,78	1,450	1,176	1,584
	I often discuss the experience with my friends					4,98	6,17	4,03	1,830	,841	1,858
Self expression	Engaging in the experience gives a glimpse of the type of person I am					5,24	6,33	4,34	1,808	,673	1,955
	When I engage in the experience others see me the way I want them to see me	.84	,84	-,44	,94	3,95	4,50	3,54	1,908	1,676	1,977
	When I engage in the experience I can really be myself					4,97	5,50	4,54	1,505	1,077	1,664
Importance	The experience is important to me	X	X	X	X	5,10	5,50	4,78	1,573	1,129	1,799
Pleasure	After participating in the experience I felt satisfied	X	X	X	X	5,04	5,56	4,62	1,481	1,127	1,608
Interest	Engaging in the experience expressed my wishes	X	X	X	X	4,49	5,50	3,67	1,871	1,314	1,862

Intensity	The experience helped me to discover many things about myself	X	X	X	X	4,85	5,29	4,51	1,667	1,331	1,821
Meaning	The experience gives me a sense of value in my life	X	X	X	X	5,35	5,50	5,22	1,413	1,077	1,631
Centrality	The experience has a central role in my lifestyle	X	X	X	X	4,41	5,29	3,73	1,836	1,418	1,839

All Cronbach's Alpha's of the involvement scale are >.65 which indicates good reliability of the scale used in this research. The Cronbach's Alpha measured by Gross et al. (2008) and the Cronbach's Alpha shows only a small difference for the factor 'attraction'. The Alpha of the factor 'self expression' is lower in this research. The involvement item 'I enjoy engaging in the experience' turns out having the highest mean (6,08), while 'When I engage in the experience others see me the way I want them to see me' has the lowest (3,95). Ragheb (2002) operationalized the scoring for each factor on the LRI.

For this research the overall involvement is of more importance than what the subscales indicate. The total score provides understanding about the involvement and the subscales help explain why the total score is as it is. Table 13 below shows the Cronbach's Alpha's of the entire involvement construct.

Table 13 Total involvement reliabilities

Total Involvement	α (Horrocks)
All	,939
Creative tourists	,853
Readers	,951

The Cronbach's Alpha's of the total involvement items are all >.65, meaning that the items show consistency when grouped together as 'total involvement'. The final involvement score that was created as explained in chapter 4 indicates the level of involvement of each participant. Table 14 below demonstrates the levels of involvement and the number and percentage of participants that belong to these specific levels.

Table 14 Total involvement levels

Total Involvement Level	All		Creative Tourists		Readers	
	Nr.	%	Nr.	%	Nr.	%
Extremely High	75	62%	48	88,9%	27	40,3%
High	27	22,3%	3	5,6%	24	35,8%
Moderate	13	10,7%	3	5,6%	10	14,9%
Low	6	5%	0	0%	6	9%
Extremely Low	0	0%	0	0%	0	0%

It can be noticed that, for all samples, most of the participants have experienced extremely high involvement. None have experienced zero involvement. The total involvement levels as presented above will be used to represent involvement in the analyses to come.

Participant's Perception of Creativity
The creativity factors and items that were included in the questionnaire were adopted from earlier creative experience researches of Tan et al. (2013) and Hung et al. (2014). This resulted in 8 factors consisting of 11 items in total. The descriptive statistics are to be found in Table 15.

Table 15 Descriptive statistics and reliability analyses of creativity factors

Creativity factors	Creativity Items	α (Hung et al.)	α (Horrocks)			Mean			Standard Deviation		
			All	CT	R	All	CT	R	All	CT	R
Novelty	Once something is new to me, I think it is creative. This is because I have never thought of it before, and it gives me some new ideas.	X	X	X	X	,80	1,94	-,15	1,764	,979	1,707
Unique learning	Participating in this activity gave me the opportunity to design my own works	X	X	X	X	,61	1,33	,00	1,684	1,346	1,705
Usefulness	The activity provided me with different experiences from any other activities	X	X	X	X	1,24	1,89	,71	1,496	1,160	1,538
Controlled risk but challenging	The experience involved anyone: it is challenging but with controlled risk	X	X	X	X	,95	1,72	,31	1,549	,998	1,713
Sense of achievement	The experience allowed me to explore my own creativity	.85	,72	,18	,93	,71	1,72	-,16	1,917	1,295	1,944
	I became more self-confident during and after the experience					,32	,65	,04	1,750	1,798	1,669
Experiential	The experience can only be experienced in this specific setting	Unknown	,77	,29	,90	1,27	1,83	,80	1,740	1,657	1,679
	I immersed into the experience and forgot about other things during the experience					1,50	2,33	,79	1,680	1,116	1,761
Interaction with constructor	The interaction between the instructor/author and me were fairly good	.85	,82	,57	,78	1,28	2,33	,38	1,706	,752	1,782
	The instructor/author shared his/her experiences with me					1,29	1,94	,73	1,408	,627	1,638
Existential	I cultivated my potential and expanded my horizons during/after the experience	X	X	X	X	1,27	1,50	1,08	1,454	1,314	1,544

The creativity item 'I immersed into the experience and forgot about other things' turns out having the highest mean (1,50), while 'I cultivated own potential and expanded my horizons during/after the experience' has the lowest (,32).

The hypotheses in this research are focusing on the overall creativity construct. In order to see if the individual creativity items can be clustered as one 'total creativity' item, a reliability analysis on all the items together was carried out. See Table 16 for the results.

Table 16 Total Creativity Reliability

Total Creativity	α (Horrocks)
All	,921
Creative tourists	,746
Readers	,930

All the Cronbach's Alpha's are >.65, meaning that the items show consistency when put under the same 'total creativity' factor. A factor analysis will show if this is a wise thing to do.

Transformation
The transformation scale that was used in this research does not exist of several factors and items as the other three concepts. Rather, the transformation scale measures if a person went through several transformational steps. In total, there are 10 steps that could be ranked with either 'yes' or 'no'. Table 17 below shows the frequencies of the ranking.

Table 17 Descriptive statistics of transformational steps

Transformational steps	All		Creative tourists		Readers	
	Yes	No	Yes	No	Yes	No
I had an experience that caused me to question the way I normally act	55	66	18	36	37	30
As I questioned my ideas, I realized I no longer agreed with my previous beliefs or role expectations	56	65	11	43	45	22
I realized that other people questioned their beliefs	59	62	13	41	46	21
I thought about acting in a different way from my usual beliefs and values	50	71	18	36	32	35
I felt uncomfortable with traditional social expectations	48	73	11	43	37	30
I tried out new ways of acting so that I would become more confident with them	65	56	25	29	40	27
I tried to figure out a way to adopt these new ways of thinking	57	64	21	33	36	31
I gathered the information I needed to adopt these new ways of acting	54	67	24	30	30	37
I began to think about reactions and feedback from these new ways of acting	45	76	12	42	33	34
I took action and adopted these new ways of acting	52	69	23	31	29	38

Most of the items have more often been ranked with 'no' than 'yes'. This is also the case when looking at creative tourist specific results. The results of the readers of transformational books include more statement that have a higher 'yes' ranking. However, it is the total transformation amount that matters for this research. The total transformation score is the sum of all scores per item, and thus can range between 1 to 10. A high score indicates that a participant went through more transformation phases. Hence, the higher this score is, the more the participant feels transformed after the creative experience. Table 18 below shows the level of transformation and the number and percentage of participants that belong to this specific level.

Table 18 Total transformation scores

Total Transformation Score	All		Creative tourists		Readers	
	Nr.	%	Nr.	%	Nr.	%
0	29	24	21	38,9	8	11,9
1	10	8,3	4	7,4	6	9
2	10	8,3	5	9,3	5	7,5
3	8	6,6	0	0	8	22,9
4	9	7,4	6	11,1	3	4,5
5	8	6,6	3	5,6	5	7,5
6	2	1,7	2	3,7	0	0
7	12	9,9	5	9,3	7	10,4
8	5	4,1	2	3,7	3	4,5
9	5	4,1	0	0	5	7,5
10	23	19	6	11,1	17	25,4

Table 18 is converted into a figure that provides a more graphical idea of the findings. See Figure 9 below.
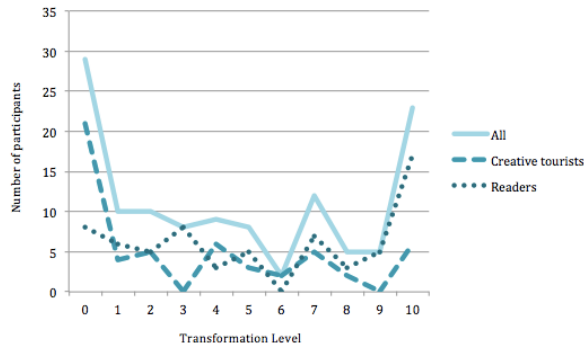
Figure 9 Total transformation scores

Figure 9 clearly shows that participants ranked either zero or ten statements as 'yes'. What can be noticed as well is that creative tourists have a higher number of 'no' statements compared to readers of transformational books, but that these readers more often have experienced complete transformation. Table 19 shows the overall reliability of the total transformation scale.

Table 19 Total transformation reliabilities

Total Transformation	α (Horrocks)
All	,921
Creative tourists	,922
Readers	,917

All the Cronbach's Alpha's are >.65, meaning that the items are consistent under the 'total transformation' factor.

6.3 Factor analyses

The next part of the results consists of the outcomes of the factor analyses for the concepts of involvement and creativity. It was decided to do this in order to let this research be a contribution to the gathering of knowledge around creative experiences. Factor analysis provides the possibility to investigate whether it is possible to cluster the items differently. As the involvement and creativity measurement models were formed out of two existing scales and hence were not tested, it was decided that a factor analysis would be a helpful tool to see if the models can be shaped differently. Also, the different context in which the scales have been carried out makes it useful to perform a factor analysis.

6.3.1 Involvement

A principal component analysis (PCA) was conducted on the 14 involvement items with orthogonal rotation (varimax). The Kaiser-Meyer-Olkin measure verified the sampling adequacy for the analysis, KMO = .84 ('great' according to Field, 2009), and all KMO values were >.72, which is well above the acceptable limit of .5 (Field, 2009). Bartlett's test of sphericity $\chi2$ (91) = 1429,190, p<.001, indicated that correlations between items were sufficiently large for PCA. An initial analysis was run to obtain eigenvalues for each component in the data. Two components had eigenvalues over Kaiser's criterion of 1 and in combination explained 70,47% of the variance. The scree plot begins to tail off after three factors, see Figure 10.
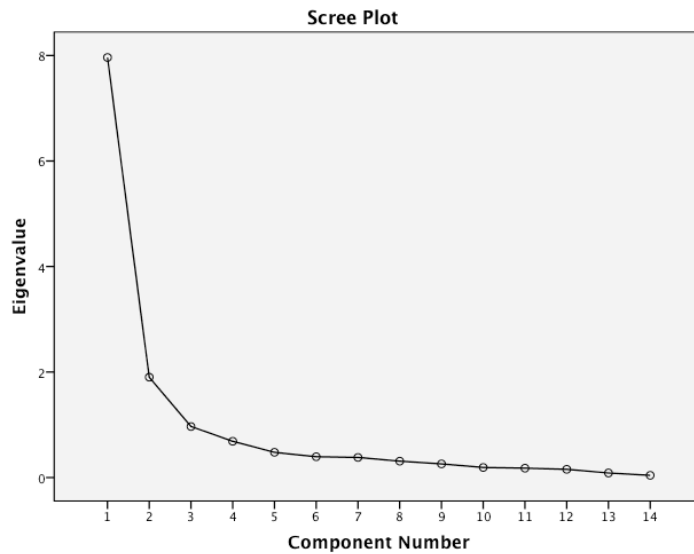
Figure 10 Scree plot of involvement factor analysis

In contrast with Kaiser's criterion of four components, only 2 factors with corresponding Cronbach Alpha's will be used in the continuation of this study, as it is considered necessary to manually alter the statistical results in order to increase its practical utility. Table 20 shows the factor loadings after rotation.

Table 20 summary of exploratory factor analysis results of involvement

Item	Component 1	Component 2
I enjoy engaging in the experience	**.70**	.39
The experience interests me	**.68**	.67
The experience gives me pleasure	**.66**	**.67**
I prefer the experience over any other leisure activity	**.73**	-.23
I often discuss the experience with my friends	**.67**	-.33
Engaging in the experience gives a glimpse of the type of person I am	**.85**	-.22
When I engage in the experience, others see me the way I want them to see me	**.78**	-.35
When I engage in the experience, I can really be myself	**.68**	-.27
The experience is important to me	**.81**	.36
After participating in the experience I felt satisfied	**.85**	-.02
Engaging in the experience expressed my wishes	**.80**	-.35
The experience helped me to discover many things about myself	**.77**	-.24
The experience gives me a sense of value in my life	**.80**	.29
The experience has a central role in my lifestyle	**.74**	-.24
Eigenvalues	7.96	1.90
% of variance	56.878	13.592
α	.94	X

Even though the scree plot shows otherwise, the items that cluster on the same components suggest that component 1 represents the entire total involvement. This total involvement has a high reliability (.94). It is the total involvement level that is of importance for this research. From this point on the analyses will include this total factor.

6.3.2 Creativity

Also, a principal component analysis (PCA) was conducted on the 11 creativity items with orthogonal rotation (varimax). The Kaiser-Meyer-Olkin measure verified the sampling adequacy for the analysis, KMO = .83 ('great' according to Field, 2009), and all KMO values for individual items were >.75, which is well above the acceptable limit of .5 (Field, 2009).

Bartlett's test of sphericity χ2 (55) = 871,545, p<.001, indicated that correlations between items were sufficiently large for PCA. An initial analysis was run to obtain eigenvalues for each component in the data. Two components had eigenvalues over Kaiser's criterion of 1 and in combination explained 69,58% of the variance. The scree plot was slightly ambiguous and showed inflexions that would justify retaining both components 2 and 4. See Figure 11.
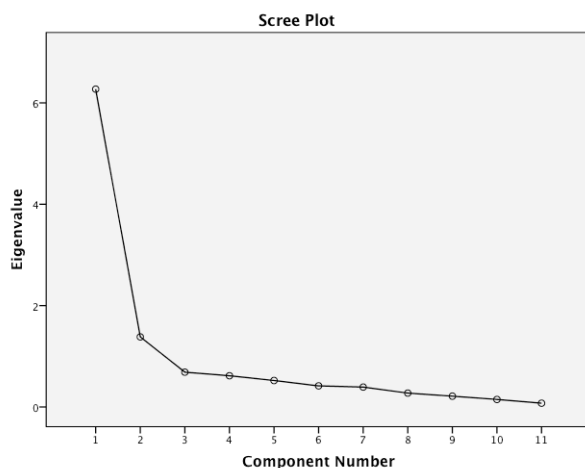
Figure 11 Scree plot of creativity factor analysis

Again, and despite Kaiser's criterion, only 2 factors with corresponding Cronbach Alpha's will be used in the continuation of this study, as it is considered necessary to manually alter the statistical results in order to increase its practical utility. Table 21 shows the factor loadings after rotation.

Table 21 Summary of exploratory factor analysis results of creativity

Item	Component 1	Component 2
Once something is new to me, I think it is 'creative'. This is because I have never experienced it before and it gives me some new ideas	.73	-.26
Participating in this activity gave me the opportunity to design my own works	.85	-.15
This activity provided me with different experiences from any other places	.71	-.46
The experience is open to anyone: it is challenging but with controlled risk	.80	-.00
This experience allowed me to explore my own creativity	.83	-.28
I became more self-confident during and after the experience	.58	-.46
The experience can only be experienced in this specific setting	.61	.64
I immersed into the experience and forgot about other things	.83	.24
The interaction between the instructor and I was fairly good	.84	.19
The instructor shared his/her experiences with me	.81	.05
I cultivated my potential and expanded my horizons during and after the experience	.65	.54
Eigenvalues	6.27	1.39
% of variance	57.103	12.574
α	.92	X

The above table clearly shows that the items that cluster on the same components suggest that component 1 represents the entire total creativity. This total creativity has a high reliability (.92). The 'total creativity' consists of the sum of all scores that a participant ranked on an item. The higher this sum is, the more the participant thinks the activity was creative. It is this item that will represent the concept creativity within further data analyses in this report.

6.4 Multiple and Simple Regression Analyses

The main aim of this study is to examine if a relation exists between the concepts motives, involvement, creativity and transformation within creative experiences. In order to provide an answer to this aim, multiple as well as simple regression analyses were carried out as these investigate whether significant relations exist between concepts. For each of the relations that were introduced in the hypotheses, the concept that occurs later in time has been treated as the dependent variable. A motive might predict levels of involvement, but this does not have to be the case the other way around. The strength of the relationship is represented by the β-value. This standardized coefficient indicates more about the relative effect of each independent variable (predictor) on the dependent variable (outcome) in the model. The –value can be positive or negative, indicating a positive or negative relation between the predictor and the outcome. However, it should be taken into account that relations are only valid when they are significant at the $p \leq .05$ level. Also, it should be kept in mind that the significance might be influenced by the sample size. Even though a relation is insignificant, the possibility exists that a larger sample size leads to a significant relation. The adjusted R^2 provides some idea of how well the model generalizes. It explains the per cent of variability in the dependent variable that is explained by the independent variable(s) after adjusting for sample size. This tool is used to test the strength of the model. A low adjusted R^2 suggests a model issue with applying the results of the study to the general population. The adjusted R^2 is a ratio on a scale from 0 to 1. It is possible that a low sample size leads to a fairly high adjusted R^2. Small increases in sample size will reduce this high number quickly.

The following tables will present the outcomes of the relations for the entire study sample (creative experience participants), to be found in column 'All'. In order to provide an answer to the hypothesis that the relationship between concepts is being influenced by type of activity, the calculations are also made for the separate activity samples. These are to be found in column 'CT' for creative tourists and 'R' for readers of transformational books. The concepts involvement, creativity and transformation are measured using the ultimate total scores. This means that no distinction is made between the factors, but the total level of involvement, the total perception of creativity and the total transformation are used within below analyses.

6.4.1 Motives and Level of Involvement

Table 22 shows the outcomes of the multiple regression tests of the motive factors on total involvement.

Table 22 Multiple regression motives and total involvement

Motive factors	All		Creative Tourists		Readers	
	β	Sig.**	β	Sig.**	β	Sig.**
(Constant)		,000		,000		,000
Novelty	,359	,022	-,809	,000	,525	,019
Escape/Relax	-,214	,209	,314	,049	-,357	,101
Autonomy	,104	,366	-,146	,126	,080	,599
Stimulation	-,075	,501	,322	,013	,151	,297
Self-development (personal)	,150	,104	-,448	,000	,361	,007
Relationship (security)	,135	,342	,025	,866	-,227	,212
Self-actualize	,362	,004	,784	,004	,314	,040
Isolation	,041	,721	-,724	,000	,151	,282
Nature***			,420	,000		
Self-development (h/s)***			,223	,122		

Adjusted R²	,481	,769	,505

All

The motive novelty (p<.05) and the motive self-actualize (p<.05) are both significant predictors of total involvement. The standardized beta values for the novelty and self-actualize motives are virtually identical (.359 and .362 respectively) indicating that both variables have a comparable degree of importance in the model. This indicates that as the motive novelty increases by one standard deviation (1,373), the total involvement increases by 0.359 standard deviations. Also, as the motive self-actualize increases by one standard deviation (1,390), the total involvement increases by 0.362 standard deviations. All other motive factors are insignificant at the p<.01 and p<.05 level. This indicates that no relationship exists between these motive factors and total involvement. This means that if these motive factors are of importance for the participants, it does not predict anything about their level of involvement. The adjusted R² is 0.481, meaning that the motive factors combined can approximately explain 48% of the variability of the total involvement.

Creative tourists

At the creative tourist level, the motives novelty (p<.001) and self-actualize (p<.01) are significant predictors of total involvement as well. However, next to these, the motives escape/relax (p<.05), stimulation (p<.05), self-development personal (p<.001), isolation (p<.001) and nature (p<.001) also are significant predictors. With a standardized beta value of 0.784, the motive self-actualize has the biggest degree of importance in the model. This indicates that as the motive self-actualize increases by one standard deviation, the total involvement increases by 0.784 standard deviations. The adjusted R² is 0.769, meaning that the motive factors combined can approximately explain 77% of the variability of the total involvement.

Readers

When taking a look at the specific results for 'readers', it can be seen that the motives novelty (p<.05) and self-actualize (p<.05) are significant predictors of total involvement as well. Next to these, also the motive self-development personal (p<.05) is significant. The motive item novelty has the biggest degree of importance in the model, with a standardized beta value of 0.525. The adjusted R² is 0.505, meaning that the motive factors combined can approximately explain 51% of the variability of the total involvement.

6.4.2 Motives and Perception of Creativity

Table 23 shows the outcomes of the multiple regression tests of the motive factors on total creativity.

Table 23 Multiple regression motives and total creativity

Motive factors	All		Creative Tourists		Readers	
	β	Sig.**	β	Sig.**	β	Sig.**
(Constant)		,163		,063		,010
Novelty	,905	,000	,387	,315	,841	,000
Escape/Relax	-,272	,095	-,522	,137	-,384	,062
Autonomy	-,165	,128	,055	,789	-,139	,309
Stimulation	-,158	,160	-,223	,412	,216	,163
Self-development (personal)	-,167	,053	-,035	,885	,503	,000
Relationship (security)	,002	,986	,086	,796	-,410	,018

Self-actualize	,347	,004	-,219	,699	,313	,025
Isolation	,001	,996	,293	,369	,067	,591
Nature***			-,165	,462		
Self-development (h/s)***			,279	,376		
Adjusted R²	,551		-,067		,613	

* N=121
** Significant at p<.05
*** (only applicable to creative tourists, N=54)

All
The motive novelty (p<.01) and the motive self-actualize (p<.01) are both significant predictors of total perception of creativity. The standardized beta value for the novelty motive (.905) indicates the biggest degree of importance in the model. This indicates that as the motive novelty increases by one standard deviation, the total involvement increases by 0.905 standard deviations. All other motive factors are insignificant at the p<.01 and p<.05 level. This indicates that no relationship exists between these motive factors and total creativity. This means that if these motive factors are of importance for the participants, it does not predict anything about their level of creativity. The adjusted R² is 0.551, meaning that the motive factors combined can approximately explain 55% of the variability of the total perception of creativity.

Creative tourists
When looking at the creative tourist results, it can be seen that all motive factors are insignificant at the p.<05 and p.<01 level. This indicates that no relationship exists between these motive factors and total creativity. This is backed by the negative adjusted R² (-,067).

Readers
Where there seems to be no relation between motives and perception of creativity for the creative tourists, there seems to be a lot more connection for the readers of transformational books. The motives novelty (p<.001), self-development personal (p<.001), relationship security (p<.05), and self-actualize (p<.05) are significant predictors of the total perception of creativity. The motive novelty again shows the largest standardized beta value (.841), indicating that it has the biggest degree of importance in the model. The adjusted R² is 0.613, meaning that the motive factors combined can approximately explain 61% of the variability of the total perception of creativity.

6.4.3   Perception of Creativity and Level of Involvement
Table 24 shows the outcomes of the multiple regression tests of total creativity on total involvement.

Table 24 Multiple regression total creativity and total involvement

Total Creativity	All		Creative Tourists		Readers	
	β	Sig.	β	Sig.	β	Sig.
(Constant)		,000		,000		,000
Total Creativity	,726	,000	-,054	,696	,807	,000
Adjusted R²	,524		-,016		,646	

When looking at the outcomes for the entire sample, it can be stated that indeed the perception of creativity depends on the level of involvement of a creative experience participant (p<.001). The adjusted R² shows that total creativity approximately explains 52% of the variability of the total perception of creativity. When taking a look at the specific

activity types, it is seen that this is also the case for readers of transformational books (p<.001). However, the relation is not visible for creative tourists (p>.05).

6.4.4   Level of Involvement and Transformation

Table 25 shows the outcomes of the multiple regression tests of total involvement and total transformation.

Table 25 Multiple regression total involvement and total transformation

Total Involvement	All		Creative Tourists		Readers	
	β	Sig.	β	Sig.	β	Sig.
(Constant)		,414		,037		,052
Total Involvement	,157	,085	-,197	,154	,553	,000
Adjusted R²	0,16		,020		,295	

* N=121
** Significant between at p<.05 and p<.001

At first sight, it can be noticed that there seems to be no relationship between the level of involvement and the final transformation of a creative experience participant (p>.05). When taking a look at the specific activity types however, it can be concluded that a relation does exist among readers of transformational books (p<.001). This supports the idea that the type of activity influences the relation between involvement and transformation. The adjusted R² sustains this, as approximately 30% of the variability of the total transformation is explained by the level of involvement of readers, versus solely 2% of the creative tourists.

6.4.5   Perception of Creativity and Transformation

Table 26 shows the outcomes of the multiple regression tests of total creativity on total transformation.

Table 26 Multiple regression creativity on total transformation

Total Creativity	All		Creative Tourists		Readers	
	β	Sig.	β	Sig.	β	Sig.
(Constant)		,000		,000		,000
Total Creativity	,195	,034	,036	,799	,555	,000
Adjusted R²	,030		-,019		,297	

* N=121
** Significant at p<.05

Table 26 shows that a greater perception of creativity leads to a greater total transformation, as total creativity is a significant predictor of total transformation (p<.05). Again looking at the two activity-types proves to be an interesting thing to do. Where there seems to be no relation among creative tourists (p>.05), there is a relation among readers of transformational books (p<.001). Again, the adjusted R² sustains this, as approximately 30% of the variability of the total transformation is explained by the perception of creativity of readers, versus absolutely none of the creative tourists.

6.5 Results of Open-ended Questions

The questionnaire included two optional open-ended questions:

- During the creative experience, do you believe you experienced a time where you realized that your values, beliefs, opinions or expectations had changed? Please briefly describe what happened.
- What is your idea of a creative experience?

These questions were asked in order to get insights in the ideas of creative experience participants on a transformational experience and a creative experience. It appears from the results that participants rather wrote what belief or opinion had changed than the experience itself. Participants that had a transformational experience *'realised that there is more in the world than one's own environment'*, *'realised that there is more to life than everyday routines'* or *'realised that as a person one does not need a lot to be happy'*. A transformational experience comes down to *'exploring interests'* and *'allowing one to try new things is important to cultivate your true self'*. When turning to creative experiences, it was often mentioned that this relates to *'doing something completely different'*, *'doing something new'*, *'getting out of your comfort zone'*, or *'doing something other the all-day every-day'*. Participants mention that these statements are often accomplished through challenging oneself, through putting ones hands on artistic projects, through living an experience and through allowing ones mind to add personal touches to an experience. These findings might help to understand the previously described results.

7 Discussion and conclusions

In this final chapter, the results from this research will be discussed in relation to the concepts outlined in the theoretical framework. Conclusions will be drawn with regards to the aim of this study. In other words, the relationship between involvement and transformation within a creative experience will be examined. Subchapters 7.1 to 7.5 accept or reject the identified hypotheses. Subchapters 7.6 to 7.8 discuss the findings in relation to the identified problem that was explained in the introductory chapter. In subchapter 7.9 conclusions are drawn and 7.10 provides as well practical recommendations as recommendations for future research.

7.1 Motives and heir Relation to Involvement and Creativity Levels

The 8 motive factors that were included in this research were based on Pearce & Lee's (2005) general motives scale: novelty, escape/relax, autonomy, stimulation, self-development (personal), relationship (security), self-actualize and isolation. All of these factors showed adequate reliability, meaning that the items within each of these factors show considerable consistency. So, when a participant evaluates an item high, it is likely that he or she has high scores on all other items within that same factor.

This indicates that the motives scale was an appropriate instrument for this research. When taking a closer look at the results, it is seen that the factors 'self-development personal' and 'autonomy' are having the highest means, which indicates that especially these two factors are important motives to participate in a creative experience. The factors 'escape/relax' and 'self-actualize' have the lowest (however still positive) means. Apparently, creative experience participants are especially motivated to participate by being on their own and by developing interest and skills. Motives related to resting, being away from stress and gaining a new life perspective seem to be less relevant. This finding matches previous studies on the transformational potential of tourism, which found that tourism offers an opportunity for self-discovery, self-understanding and self-exploration (Kim, 1988; Berry, 1994; Milstein, 2005). However, findings in this research show that participants are not specifically interested in *understanding* more about themselves, but in *developing* and *using* skills, talents and abilities. This means that the main aim of participants is not to search for new perspectives or spiritual values but is to actually work on themselves. Also, these outcomes match the idea that alternative tourism, which is understood as travel for purposes other than rest and having fun, are powerful transformational places (Morgan, 2010; Reisinger, 2013c). As the participants have indicated that the motive factor 'escape/relax' is the least important for them while deciding to participate in a creative experience, this indicates that the creative experience hence can be a powerful transformational place. In addition, Tan et al. (2013) found some main motives of why people travel to creative activities, based on the three categories of needs with regard to experiences as proposed by Andersson (2007). The first set of needs is labelled as 'basic needs' and refers to relaxation, enjoyment and fun. The second set, 'social needs', includes being with family or friends. The final set of needs is referred to as 'intellectual needs' and includes gaining knowledge and improving oneself. The findings of this study support the intellectual needs, as participants indeed indicated that self-development is their biggest motivator.

Creative experience motive factors 'novelty' and 'self-actualize' have a significant relation with the total involvement a participant experienced. In other words, when a participant is motivated to join in a creative experience for novelty or self-actualize reasons, he or she is expected to experience a high level of involvement. This is an interesting outcome, as the mean of the self-actualize motive is one of lowest encountered. Hence, the group of people that are motivated by working on values and perspectives are also the ones that feel most

involved. This might be explained by the fact that they are encouraged to experience other values and perspectives than their own. All motive factors other than 'novelty' and 'self-actualize' report to have no significant relation with the total involvement level of a participant. As a result, the first hypothesis *'There is a relation between the motives and the level of involvement of a creative experience participant'* can be partly accepted. Solely the motive factors novelty and self-actualize are related to the total level of involvement.

In addition, the motive factors 'novelty' and 'self-actualize' have a significant relation with the perception of creativity of a participant as well. These are again the only two motive factors that show a relation. This means that when a participant is motivated to join in a creative experience for novelty or self-actualize reasons, he or she is expected to have a higher perception of creativity. All other motive factors report to have no significant relation with the total involvement level of a participant. As a result, the second hypothesis *'There is a relation between the motives and the perception of creativity of a creative experience participant'* can be partly accepted as well. Only the motive factors novelty and self-actualize have a relation with the perception of creativity.

7.2   Levels of Involvement

The involvement factors that were used in this research consist of the instruments of Gross et al. (2008) and Ragheb and Burlingame (2002): attraction, self-expression, meaning, pleasure, centrality, interest, importance and intensity. The results show that participants feel most involved when the experience is interesting and pleasurable and when the experience gives them a sense of value in their life. However, the experience often has no central role in one's lifestyle. Interestingly, it was found that the items could better be clustered as one total involvement factor. When a participant rated one item in the scale high, it was very likely that all the other items would get a high score as well. The involvement of participants is the standout feature of a creative experience. The questionnaire completed during this study suggests that up to 85% of all participants experienced a high to extremely high level of involvement. This hence means that both activities can be seen as creative experiences, as if participants are more involved, they will have a creative experience (Richards and Wilson, 2007; Binkhorst, 2007; Richards, 2011).

Surprisingly, the results of the statistic tests indicate that there is no significant relation between the total level of involvement and the total transformation of participants. This is in contrast with previous findings. Binkhorst (2007) argues that the involvement of the transformed is exactly what explains the added value of transformations. Next to that, she questioned if it can be stated that all tourism experiences undertaken to develop creative potential at the tourism destination can be considered transformations, yet this was rejected, as the concept of co-creation should be crucial. No relation was found however and so this study shows no similarities with the ideas of Binkhorst (2007). Also the idea of Smith (1978) that the impact between hosts and guests is central to change is not applicable to this research. Reisinger's theory (2013c) that a person can increase its own cross-cultural understanding and can engage in self-exploration by being immersed in a foreign culture and by being exposed to diversity of emotional and geographical distance from home, leading to a shift in self-understanding, is not supported by this research either. In this light, the third hypothesis of this study *'A higher level of involvement leads to a greater transformation of a creative experience participant'* is rejected. Among the participants of this research, a higher level of involvement does not necessarily have to lead to a greater transformation. It could indeed be the case that participants did not transform at all. However, the none-existing relationship might also be due to the fact that people are not aware of their change. Also, transformation means different things to each individual (Bottorff, 2015). So, what one individual sees as transformation, the

other might not see as transformation. Moreover, it could be that participants felt transformed, yet not as a direct result of their level of involvement.

7.3   Perceptions of Creativity

The perception of creativity of creative experience participants was measured by a combination of two existing creativity instruments of Tan et al. (2013) and Hung et al. (2014). This led to a total of 8 factors: novelty, usefulness, controlled risk, experiential, existential, sense of achievement, unique learning and instructor interaction. Creative experience participants thought the activity they participated in was creative for three main reasons. First of all, they found themselves changed, with more self-confidence and with potential to explore and develop. This refers to the 'existential' factor of creativity. Secondly, the creative experience participants felt that their activity was related to their feelings/emotions, as they felt immersed into the activity. This refers to the 'experiential' factor of creativity. As a last point the creative experience participants were very positive about the interaction that they felt with the instructor. They experienced a good interaction and shared ideas with him or her, which links to the 'interaction with instructor' creativity factor. On the other hand, the participants explained creativity the least as something that they could explore during the activity. Also they feel like they had the opportunity to design their own works, however to a very little extent as well. An exploratory factor analysis was carried out and suggested that all creativity items should be labelled as one total creativity factor. This might be explained by the fact that the used scales of Tan et al. (2013) and Hung et al. (2014) show some overlap.

The relation between perception of creativity and total transformation is significant. This means that when the participants had a greater perception of creativity during the experience, it was most likely that they experienced a greater transformation. Cloke (2007) suggested that the applications of creativity could lead to new transformational experiences. This is indeed true for the creative experience participants in this sample. The fourth hypothesis *'A higher perception of creativity leads to a greater transformation of a creative experience participant'* can hence be accepted.

Furthermore, Richards (2011) wrote that creativity is everywhere and can be used as either the background or focal activity, depending on the level of tourist involvement. From the regression analysis it was indeed found that the perception of creativity depends on the level of involvement within creative experiences. Following this thinking, the fifth hypothesis *'The perception of creativity is dependent on the level of involvement of a creative experience participant'* can be accepted. This means that within the creative experience, creativity is used as an activity.

7.4   Transforming the Creative Experience Participant

It was already stated that the high level of involvement that was found in this study had no relation with the level of transformation of the participants. It was questioned if this could be explained by the fact that participants had not experienced any level of transformation. From the results it is seen that almost every transformation item is more often ranked with 'no' than 'yes', meaning that more participants had not experienced a certain transformation level. However, the item 'I tried out new ways of acting so that I would become more confident with them' is an exception to this thinking. The positive ranking of this specific statement relates to the idea that a person engages in self-exploration, which leads to a shift in self-understanding (Reisinger, 2013c). Almost a quarter of the participants (24%) report a level 0 of transformation. Graburn (1987) introduced transformation as an important and instinct part of the tourist experience: either the tourist experience changes the tourist or it is not a tourist experience at all (Sampaio et al., 2014). It might hence be that the participants were not aware of (or were not willing to share) their transformation. The other 76% of the participants hence have experienced transformation, ranging from very little to a lot.

It might be that the TLT scale does not fit the transformational levels of a creative experience. The scale shows adequate reliability. The theoretical framework already indicated that there are little theories on the measurement of transformation. This might be due to the fact that it is such an intangible and personal phenomenon. It can be stated that transformation means different things to each individual. Also, it is hard to measure something that people are not (yet) aware of. Although it has been acknowledged that tourism has transformational potential, Reisinger (2013c) questioned if Mezirow's TLT can be applied to tourism. For this research, the statements that were used to measure transformation were reliable. However, it should be kept in mind that people remember flashbulb memories rather than general memories. Moreover, this means that people tend to remember either very positive or very negative memories. This might be an explanation why, when looking at the transformation results, the majority of the participants have experienced either zero transformation or complete transformation. This means that when a participant had a negative feeling about his or her total transformation, he or she would rank all the items as 'no'. Vice versa, this would mean that a participant with positive total transformation feeling would rank all items as 'yes'. Future research can deal with this by trying out a different answer-system, such as a Likert-scale. In this way it would be possible for participants to indicate to what extent they (dis)agree with a statement, instead of ranking either 'yes' or 'no'. This scale might challenge people to think about a certain statement a bit longer or to dig a bit deeper. Concluding, the TLT scale was useful for this study, yet alterations in the answer-system are suggested.

7.5   The Importance of Activity Type and Characteristics

The sixth hypothesis of this study states that the entire creative experience is influenced by activity type. Moreover, the relevance of this study showed that it is needed to understand creative tourism from the demand side. This served as one of the main reasons to analyse the results of this research not only as a whole, but also per activity type. In this way, it is possible to discuss creative tourism results and transformational book results separately. At the beginning of the research process, it was decided that as there was no clear definition of the creative tourists, a creative tourist was defined as any tourist who has visited the identified creative tourist attraction of Biot, or one of the other creative tourist attractions of the Creative Tourism Network. Also, all of the results that are presented in this study need to be understood within the context of the obtained sample.

Two extra motive factors were added to the questionnaire that was handed to creative tourists: nature and self-development (host-site involvement). This led to a total of 10 creative tourism specific motive factors. Again, all these 10 factors have adequate reliability scores, meaning that the items did not need to be clustered in a different way. Creative tourists are mostly motivated by being obligated to no one, and by doing things their own way, as the motive factor 'autonomy' shows the highest mean. However, even though it is the highest, this mean is not very outstanding compared to the rest of the means, which actually come very close. In contrast, the items 'self-development (host-site involvement' and 'nature' have the lowest (but still highly positive) means, meaning that creative tourists motivated by these factors to a lesser extent. These are very interesting findings when compared to previous literature. For example, Tan et al. (2014) identified five distinctive groups of creative tourists: 'novelty-seekers', 'knowledge and skills learners', 'aware of travel partners' growth', 'aware of green issues', and 'relax and leisure type'. The findings in this study show comparisons with the first two groups. The results indicate that creative tourists have scored the motive factors higher than readers of transformational books. This was already expected; the motive factors are especially created for tourism and readers of transformational books do not physically travel. The motives for creative tourists all have a mean of around 1,5 or higher. This

indicates that the creative tourists in this study agreed to all motive factors. When it comes to readers of transformational books, however, it is seen that the means are significantly lower, with only one motive factor coming close to 1,5: self-development personal. This shows that a larger range of motives drive creative tourists, while only the self-development motive is of higher importance for the readers of transformational books. More interestingly, the results of readers of transformational books show a negative mean for the motive factor 'escape/relax'. This means that they are not motivated by resting, relaxing, and being away from stress. When looking at the hypothesized relations per activity type, some other interesting findings come up. For creative tourists, the motive factors 'escape/relax', 'stimulation', 'self-development personal', 'isolation' and 'nature' are all significantly related to total involvement. This means that if a creative tourist is motivated by either one of the above motives, this most likely leads to a high level of involvement within the experience. This is in line with findings of Tan et al. (2012) who mention that needs/motives are part of the inner reflections of a total creative experience. However, when turning to the readers of transformational books, it is seen that less motives lead to a higher level of involvement. As a last point, there seems to be no relation between motives and creativity within creative tourism. However, a strong relation is seen among readers of transformational books, with 5 out of 8 motives showing a significant relation.

The high involvement level that was found in this research is in line with Mollen and Wilson (2010) who mention that involvement does not necessarily mean that one has to be present at a place. Readers of transformational books are indeed not present, but do have a high involvement level. This indicates that involvement indeed implies a higher order mental commitment (Brodie et al., 2013; Van Doorn et al., 2010). The statements ranked by readers of transformational books have lower means than the ones of creative tourists. When looking at total involvement levels, it can be seen that for the creative tourists the percentage of participants that experienced high to extremely high involvement is huge, with 94,4%. This percentage is lower among readers of transformational books, with 'only' 76,1% having had a high to extremely high involvement experience. This suits the idea that the level of involvement varies based on activity (Gursoy & Gavcar, 2003; Prayag & Ryan, 2012). Where the relation between involvement and transformation is non-existent for the creative experience in general, the relation is highly significant when it comes to readers of transformational books.

Tan et al. (2012) found that creativity in creative tourism could be viewed from novelty, usefulness, controlled risk, experiential and existential dimensions. This is supported by current research, as all of these dimensions turn out having positive means among creative tourists. Morgan (1953) stated that the universal factor for creativity is novelty, requiring originality and newness, meaning there must be something fresh to the idea (Mishra & Singh, 2010). The positive means of the 'novelty' demonstrate this; nonetheless this idea is especially shared among creative tourists and to a lesser extent among readers of transformational books. Ivcevic and Mayer (2009) make a distinction in everyday creativity, artistic creativity and intellectual creativity. According to Richards (2011) the convergence between creativity and tourism lays in the everyday dimension, as they both ground in the everyday life. Ivcevic and Mayer (2009) have classified 121 items into the following five categories of everyday creativity: craft, cultural refinement, self-expressive creativity, interpersonal creativity and sophisticated media consumption. The results of this study seem to contribute to this thinking, as participants' perceived creativity from an existential, experiential and instructor interaction dimension. Readers of transformational books rank the items on creativity significantly lower than creative tourists. For these readers, the creativity factor 'experiential' seems to be of the biggest importance. This is also the case with creative tourists, together with 'instruction interaction'. Off-site experiences allow for self-expressive

creativity. Tan et al. (2012) stated that this creativity form also has the potential to expand their creative experience model. This study relates to this, as reading a transformational book is an off-site experience, while offering self-expressive creativity. Where the relation between creativity and transformation is significant for the entire creative experience, it is insignificant within creative tourism context. This means that this research shows no relation between creativity and transformation among creative tourists. Richards and Marques (2012) mention that when creativity is used as a background, the involvement is less than when it is used as an activity. This study objects this idea. Results namely show that a relation between creativity and involvement is present among readers of transformational books, however not among creative tourists.

It is remarkable that approximately 39% of the creative tourists indicate that they did not experience any transformation, versus around 12% of the readers of transformational books. Also, these readers more often report to have experienced total transformation (25,4%) than creative tourists (11,1%). This shows that readers of transformational books feel more transformed than creative tourists.

The above results indicate that the two activity types have interesting different outcomes. As a result, the sixth hypothesis '*The relations within the creative experience are influenced by type of activity*' is accepted. The seventh hypothesis of the study states that the entire creative experience is influenced by activity type.

Reisinger (2013c) indicates that personal characteristics have an influence on transformation. Moreover, the level of involvement can vary based on individual characteristics as well (Gursoy & Gavcar, 2003; Prayag & Ryan, 2012). The findings of the study have shown that the characteristics 'Age' and 'Level of education' are significantly different within the two specific samples (creative tourists and readers of transformational books). This means that the variables 'Type of activity' and either 'Age' or 'Level of Education' are dependent. The significant results indicate that there is an association between type of activity and age/level of education, meaning that the pattern of the responses in the two activity types is significantly different. The variables 'Gender' and 'Marital status' do not show significant differences in the two activity types. This means that the descriptive statistic and relation differences that were found between the two activity types might not solely be explained by the type of activity, but also by differences in age and level of education. Hence, the seventh and last hypothesis of this study '*The relations within the creative experience are influenced by characteristics*' is accepted.

Several characteristics where added to the questionnaire of creative tourists, in order to contribute to the framing of the creative tourist. Results show that creative tourists found out about the activities mostly through relatives and friends (40,7%), which is similar to the findings of Hung et al. (2015) with 48,1%. The two characteristics that show significant differences however are length of participation and transportation. This is hence a logical result, as these factors depend heavily on the scope and place of the activity. Most of the participants participated in the activity for over 12 hours (46,3%), versus solely 2,1% of Hung et al.'s participants. In the research of Hung et al., the majority stayed between 3 to 6 hours (40,1%). Next to that, 40,7% of the participants walked to the creative activity, versus 0,8% of Hung et al.'s participants. Within their research, creative tourists more often went by car (45,6%). These findings contribute to the existing knowledge on framing the creative tourist.

7.6 Creative Experiences as a Solution to the Serial Reproduction of Tourism?

The start of this study highlighted one of the biggest challenges within the tourism industry today: the staging and copying of experiences, or serial reproduction. The authenticity debate is important in tourism, especially the discussion on what can be seen or labelled as authentic. Moreover, MacCannell (1976) argued that local experience would always be staged in some way. This staging and copying of experiences is seen as an effect of globalisation, which allows for worldwide interconnectedness (Held et al., 1999). This could lead to cultural convergence, the idea that local experiences will be changed and one global culture will be created. This makes it hard for destinations to distinguish themselves from other places. Binkhorst & Den Dekker (2009) mentioned that to prevent the world from turning into a global village, culture has become an important source to showcase a destination's uniqueness. However, destinations all started turning their cultural heritage into commoditized experience models. As a consequence, destinations are in the search of alternatives to escape from the serial reproduction of culture. The offering of transformational experiences for tourists is seen as a solution to this. Transformations cannot be copied, as they are highly dependent on both the transformer and the transformed. Creative experiences claim to offer transformation potential, as they offer unique involvement between host and guest.

It was found in the results of this study that creative experiences indeed offer most participants a high level of involvement with their host. This high involvement level means that there is an intense contact between host and guest. This contact, which can be either mentally or physically, makes an experience unique, and hence impossible to reproduce. Moreover, the findings of this research show that more than 75% of the experiences have led to transformations. Creative experiences indeed offer transformational potential. As both the experience of transformation and involvement are unique, creative experiences can be seen as a solution to serial reproduction.

7.7 Creative Experiences as an Answer to the Needs of Today's Traveller?

In relation to the previous paragraph, not only tourism suppliers have a counter-reaction to globalization and serial reproduction. Tourists themselves are trying to escape this as well. The focus in the tourism industry shifts from sightseeing to lifeseeing (Bosschart & Frick, 2006), which refers to the desire of tourists to immerse themselves in local cultures. Current travellers want to steer off the beaten track, away from the formal tourism industry (Steylaerts & Dubhghaill, 2011). Tourists who are participating rather than observing are more likely to experience a sense of existential authenticity: they are creating a sense of truth within themselves. Today's travellers have access to almost anything they want and are now in quest of psychological needs such as inspiration, authenticity, belonging to a meaningful community, value and meaning (Nijs & Peters, 2002; Ter Borg 2003). Ooi (2002) notes that there is more chance of this happening if cultural mediators absent themselves and allow the tourists to feel they are part of the community and to experience culture bodily. Concluding, today's traveller is eager to life-see, to steer away from the formal tourism industry, and to participate. He or she is in need of meaning-making and of belong to a meaningful community.

It can be concluded from this research that creative experiences offer the opportunity to not only see, but to immerge into another lifestyle. Additionally, creative experience let the guest completely participate. Furthermore, the results of this study show that creative experiences contribute to self-exploration, understanding and developing. The results of the open-questions indicate that a creative experience is seen as doing something new, different and

other than day-to-day. It can be stated that creative experiences are responding to the need of today's traveller by offering tailored experiences, for example in the form of creative tourism.

7.8   The Joie de Vivre Lifestyle as Creative Tourism Potential?

In the introductory chapter, it was wondered if the creative tourism concept could add value to the Joie de Vivre lifestyle and if the Joie de Vivre lifestyle could add value to the creative tourism development in southern France. In other words, it was questioned if it would be interesting to develop the Joie de Vivre concept as a creative tourism tool.

Guiliano's idea of transforming people instead of teaching them, perfectly relates to creative tourism, as experiencing, transforming and value are highly important. As Jacobsson (2005) states: '*food is no longer looked upon as just a necessity for survival, but also as a means of enriching our experiences, expressing our personal identities and adding to the general quality of life*' (p.106). This refers to the quality of life Guiliano (2005) is talking about. When the secret of French women, the Joie de Vivre, is something so popular and interesting to learn, this could mean that it has added value, something creative, which the tourism industry is craving for, meaning that this lifestyle is interesting 'food for thought' for creative tourism. This conclusion is backed by several findings in the study. It was stated earlier in this study that the focus of many tourists changed from the classical 'must see' physical sights towards a 'must experience' imperative (OECD, 2012). This imperative includes the consumption of intangible expressions of any culture, among which lifestyle. Food is one the essential expressions of lifestyles and can be engaging for many tourists. This provides new opportunities for tourism destinations. Moreover, the results of this study have shown that readers of transformational books already feel highly involved within their experience. It was noted however that the involvement level of creative tourists was even higher. Physically being somewhere might contribute to the learning, and therefore transformation, process of a consumer.

When putting it the other way around, it is seen that the Joie de Vivre lifestyle offers a lot of potential when it comes to creative tourism. Currently one can learn about the lifestyle via interaction with the author, which will lead to transformation. The results of this study showed that readers of the transformational books felt more transformed than creative tourists did. This underpins the potential of the Joie de Vivre lifestyle towards becoming a creative tourism product as well. Also, the relation between involvement and transformation is only visible when it comes to readers of transformational books. This means that if the reader gets even more involved through physical immersion, this leads to even greater transformation.

7.9   Conclusions

The introduction chapter of this study highlighted the search for transformations within the current experience economy. Transformations are seen as the solution to the serial reproduction of experiences worldwide, especially in the tourism industry. This is because transformations prove to have an added value: they are highly dependent on both transformer and transformed and hence offer a unique, tailored experience time after time. Literature shows that these transformations could be achieved in tourism through the application of creativity to tourism experiences. Creative experiences claim to have transformational potential, as they offer these tailored experiences. It was even found that transformation within these experiences is closely related and influenced by the level of involvement of the consumer. However, it was not proven that creative experiences lead to transformation, nor was it clear how or to what extent this transformation is happening, especially in relation to tourism. This research intended to take a closer look at the gap that exists between tourism literature and transformation literature. Next to that, the research tried to contribute to the existing knowledge on creative tourism, which hence serves as the context of this study. This resulted in the aim of this research: to understand the relationship between tourist involvement and tourist transformation within creative experiences. This aim is expressed in the main research question of this study:

'What is the relation between involvement and transformation within a creative experience?'

In order to answer this main question, the study focused on individuals who have participated in a creative experience. A thorough study on the existing literature on the context of this study as well as on theory regarding transformations and creative experiences has led to the following set of research questions:

1) What are the motives that drive creative experience participants to engage in the activity?
2) How do creative experience participants experience the level of involvement in the activity?
3) What is the perception of creativity of creative experience participants?
4) Do creative experience participants feel transformed after the activity?
5) What are characteristics of creative experience participants?

These questions and the hypotheses that were linked to them were discussed in the first few subchapters of this chapter. Hypotheses were accepted or rejected, which means that right now conclusions can be drawn.

The results answer the identified sub-questions. My findings show that both creative tourists and readers of transformational books have a quest for meaning as they are looking for ways to develop and understand themselves. This quest for meaning motivates them to participate in a creative experience. The participants in this research are motivated to engage in a creative experience by the development of their personal interest and their willingness to gain a sense of self-confidence and accomplishment. They want to be obligated to no one and do things in their own way. Hence the creative experience is seen as a way to self-exploration. Additionally, the results show that involvement is an important part of the creative experience. The majority of the creative experience participants (95%) had a positive experience of involvement within the activity. It can be concluded that creative experience participants often have experienced a high level of involvement.

Furthermore, creativity within a creative experience is perceived as experiential and existential, meaning that creativity is seen as something that is unique, that makes one forget

about the rest and that leads to the cultivation of own potential. Creativity is also seen as the interaction with the instructor is of extreme importance as well.

Moreover, while almost a quarter of all participants report to not having experienced any transformation, the other 75% has experienced at least one stage of the transformational steps as defined by Mezirow. This means that three quarters of the creative experience participants have experienced at least one transformation stage, and are aware of this. Creative experience participants indicated that they felt transformed through questioning their ideas, trying out new ways of acting and figuring out how to adapt these ways of acting. Moreover, they realised that there is more to life than one's environment and daily routine. It can be concluded that the creative experience has led to a certain level of transformation (ranging from very little to very high) for the greater part of the participants.

Based on the results, it can be stated that there is no relation visible between involvement and transformation within creative experiences. When specifically looking at the creative tourism activity, the relation is non-existent. However, looking at results of readers of transformational books, a relation is visible. This is definitely remarkable, as both activity types sustain a complete different manner of being involved. While creative tourists experience a high level of involvement and a great transformation, there seems to be no relation between these two concepts. On the other hand, readers of transformational books report a somewhat lower involvement level and smaller transformation, however a relation is visible. Creative tourists can be physically involved with the activity, whereas readers of transformational books are mentally involved. Hence, this might indicate that it is not about *being* involved, but about *feeling* involved. As the involvement levels of creative tourists are a bit higher, it might be that, once one is feeling involved, being at a specific place will positively contribute to this feeling. This relates to the following saying of Guiliano (2005): 'learning to eat is like learning a language: it needs immersion'. The author tries to say that immersion often speeds up the learning process, which can be seen as an explanation of why creative tourists in this study show these higher involvement levels.

This leads to the conclusion that based on the results of this study there is a relation between involvement and transformation within creative experiences. It has been argued in the theoretical framework and supported by the results found in this study that a relationship is visible. The main conclusion and answer to the aim hence is that a relation between involvement and transformation is visible within creative experience, however depending on the type of creative experience. A greater transformation is not solely dependent on involvement, but on perception of creativity and type of activity as well.

7.10 Recommendations

Despite the above conclusions and beyond the scope of this study, the situation in Biot is noteworthy. The negative image creative tourism has among the artists in Biot is remarkable. The town copes with a serious lack of creative tourists, which is probably the cause of this negative image and which might also have influenced the conclusion of this study. During the research, it appeared that the lack of creative tourists is most likely influenced by the insufficient organisation of the entire program. The town has a lot of galleries, museums and workplaces that are very interesting which could offer a wide range of workshops that fit perfectly to the idea of creative tourism, were it not the bad marketing and set-up that ruins the amazing picture. Even though the scope of this thesis did not focus on providing recommendations for the city of Biot, after this extensive period I feel that it would be a great shame if these specific findings would be neglected.

The content for a wonderful creative tourism product is present in Biot. It is, however, very much in need of a clear management that takes care of the marketing, distribution, and planning. The instructors were promised great outcomes, yet some of them have not even seen one participant for their workshops. Consequently the following recommendations are proposed:

- **Promotion is key**. When visiting Biot (without having seen either the Creative Tourism Network website or the municipality website), a new visitor would have absolutely no idea that the town offers such an exciting deal of creative tourism workshops. Promotion will help lots in the attraction of creative tourists. The website of the tourism office is already a great attempt, were it not that the build expectations make no sense as the concept is currently not very alive.

- **Create consistency**. As the current situation of the Creative Biot programme is chaotic, it is advised to create consistency with the information that is provided to tourists. Right now, the several actors (tourist office, artists and municipality) are sending different messages to tourists, which makes it very hard to get a grip and actually book a workshop. A tourist will feel like being dragged from pillar to post.

- **Focus on all tourists**. The little information that is available to date is only available in French, to the amazement of the artists. It is advised to not solely focus on French tourists. The Provence is receiving many international tourists everyday, which can be of a great importance for Biot. Next to that, there might be creative tourists that have participated in activities elsewhere in the world that are now looking for activities in France. Without the information being in other languages, it would be impossible for them to find out about Biot.

- **Keep the information up to date**. When the unofficial brochure was handed to the artists during my short stay in Biot, it was remarkable to see how many flaws where in it. These flaws where especially price-related. Imagine that an artist would receive a creative tourist and together they would have an inspiring experience. In the end however, one of them would get dissatisfied either the tourists has to pay more, or the artist has to give in.

One person that is responsible for the entire product could sustain all above recommendations. This person should serve as the connector between the municipality, the artists, and the tourists. Furthermore, he or she should share his or her knowledge with the tourism office staff, in case of absence or peak periods. More detailed research is needed to operationalize this.

Next to these practical recommendations, recommendations for future research are also suggested. This research aimed to investigate if the Joie de Vivre lifestyle that is described in the books of Guiliano (2005, 2007), could benefit to the creative tourism industry in the Provence. The discussion in paragraph 7.8 showed that this indeed is the case. As the creative experience that is currently offered in Biot is not very successful yet, the creation of another creative touristic product might help to build a stronger creative tourism product in the Provence. This entire idea could be operationalized by the creation of a 'Joie de Vivre experience'. The Joie de Vivre lifestyle could be developed into a creative tourism product that, for example, offers an intensive 1 to 3 week stay with a French woman. Within these weeks, courses take place and one would be immersed in the lifestyle. It should be noted however that the need of labelling this

lifestyle experience as 'creative tourism' is not the goal; it is only about adopting the ideas and benefits of creative tourism. Further research is highly recommended in order to expand this idea.

Due to the fact that transformation in relation to creative experiences and tourism is an under-research phenomenon, different directions for further research can be suggested. A lot of additional research is recommended in order to fully understand the potential of creative tourism and the nature of the creative experience. This study has empirically addressed the relationship between involvement and transformation within creative experiences. The research served as an exploration of the separate concepts as well as of the relations between these topics. Further research is needed to obtain a more thorough explanation, especially one addressing qualitative research techniques by interviews with the participants as well as with other stakeholders as policymakers or artists. However, not only a deeper explanation of the relations is needed. The methodology and questionnaire as developed in this study should be applied in a variety of other creative experience activities in order to better understand its usefulness, external validity and generalizability. Also, the methodology and questionnaire as developed in this study should be applied to other creative tourism settings. Or, as mentioned in the discussion, a greater sample should be found that fits the population. Next to that, it would be interesting to carry out the same research among creative and non-creative tourists, in order to see what the added values of creative tourism are. In the methodology chapter it was already addressed that the used instruments are seen as a severe limitation of the study. This research however revealed that all the motive, involvement, creativity and transformation scales that were adopted from existing literature have demonstrated good reliability and validity. It is hence recommended to use and further develop these instruments in future research. The creativity instrument was an infusion of two earlier existing instruments. Both scales of Tan et al and Hung et al have interesting statements, however they also show overlap. It might be interesting to conduct a research using all statement of both scales and carry out a factor analysis in order to create the ultimate creativity scale.

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Appendix I   Paper Questionnaire (Creative Tourism Version)

Creative Experiences Questionnaire

This survey is a part of a research project I am conducting for Wageningen University in the Netherlands. With this questionnaire, you are helping me finishing my master thesis. I highly appreciate it that you are willing to fill it out. All responses will be treated in an anonymous and confidential manner. It is not possible to give right or wrong answers; I am only interested in your honest reactions and opinions. The questionnaire consists of 5 parts and will take a maximum of 10 minutes to fill out.

Part 1   Motives
Several tourism motives are listed below. Please indicate for each reason how important it was in motivating you to visit and participate in Creative Biot. Please tick the answer that suits you best.

	Very unimportant	Unimportant	Slightly unimportant	Neither	Slightly important	Important	Very important	No opinion
Having fun	o	o	o	o	o	o	o	o
Experiencing something different	o	o	o	o	o	o	o	o
Feeling the special atmosphere	o	o	o	o	o	o	o	o
Visiting places related to my personal interests	o	o	o	o	o	o	o	o
Resting and relaxing	o	o	o	o	o	o	o	o
Getting away from everyday psychological stress or pressure	o	o	o	o	o	o	o	o
Being away from daily routine	o	o	o	o	o	o	o	o
Getting away from the usual demands of life	o	o	o	o	o	o	o	o
Giving my mind a rest	o	o	o	o	o	o	o	o
Not worrying about time	o	o	o	o	o	o	o	o
Getting away from everyday physical stress/pressure	o	o	o	o	o	o	o	o
Being independent	o	o	o	o	o	o	o	o
Being obligated to no one	o	o	o	o	o	o	o	o
Doing things my own way	o	o	o	o	o	o	o	o
Exploring the unknown	o	o	o	o	o	o	o	o
Feeling excitement	o	o	o	o	o	o	o	o
Having unpredictable experiences	o	o	o	o	o	o	o	o
Being spontaneous	o	o	o	o	o	o	o	o
Having a daring / adventuresome experience	o	o	o	o	o	o	o	o
Experiencing thrills	o	o	o	o	o	o	o	o
Experiencing the risk involved	o	o	o	o	o	o	o	o
Develop my personal interest	o	o	o	o	o	o	o	o
Knowing what I am capable of	o	o	o	o	o	o	o	o
Gaining a sense of accomplishment	o	o	o	o	o	o	o	o
Gaining a sense of self-confidence	o	o	o	o	o	o	o	o
Developing my skills and abilities	o	o	o	o	o	o	o	o
Using my skills and talents	o	o	o	o	o	o	o	o
Feeling personally safe and secure	o	o	o	o	o	o	o	o
Being with respectful people	o	o	o	o	o	o	o	o
Meeting people with similar values / interests	o	o	o	o	o	o	o	o
Being near considerate people	o	o	o	o	o	o	o	o
Being with others if I need them	o	o	o	o	o	o	o	o
Feeling that I belong	o	o	o	o	o	o	o	o
Gaining a new perspective on life	o	o	o	o	o	o	o	o
Feeling inner harmony/peace	o	o	o	o	o	o	o	o
Understanding more about	o	o	o	o	o	o	o	o

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myself								
Being creative	o	o	o	o	o	o	o	o
Working on my personal values	o	o	o	o	o	o	o	o
Experiencing the peace and calm	o	o	o	o	o	o	o	o
Avoiding interpersonal stress and pressure	o	o	o	o	o	o	o	o
Experiencing the open space	o	o	o	o	o	o	o	o
Being away from the crowds of people	o	o	o	o	o	o	o	o
Enjoying isolation	o	o	o	o	o	o	o	o
Viewing the scenery	o	o	o	o	o	o	o	o
Being close to nature	o	o	o	o	o	o	o	o
Getting a better appreciation of nature	o	o	o	o	o	o	o	o
Being harmonious with nature	o	o	o	o	o	o	o	o
Learning new things	o	o	o	o	o	o	o	o
Experiencing a different culture	o	o	o	o	o	o	o	o
Meeting new varied people	o	o	o	o	o	o	o	o
Developing my knowledge of the area	o	o	o	o	o	o	o	o
Meeting the locals	o	o	o	o	o	o	o	o
Observing the people in the area	o	o	o	o	o	o	o	o
Following current events	o	o	o	o	o	o	o	o

Part 2   *Involvement*

Several statements of involvement with the creative experience are listed below. Please indicate for each statement whether you agree or disagree with this in relation to the Creative Biot experience. Please tick the answer that suits you best.

	Strongly disagree	Disagree	Slightly disagree	Neither	Slightly agree	Agree	Strongly agree	No opinion
I enjoy engaging in the experience	o	o	o	o	o	o	o	o
The experience interests me	o	o	o	o	o	o	o	o
The experience gives me pleasure	o	o	o	o	o	o	o	o
I prefer the experience over any other leisure activity	o	o	o	o	o	o	o	o
I often discuss the experience with my friends	o	o	o	o	o	o	o	o
Engaging in the experience gives a glimpse of the type of person I am	o	o	o	o	o	o	o	o
When I engage in the experience, others see me the way I want them to see me	o	o	o	o	o	o	o	o
When I engage in the experience I can really be myself	o	o	o	o	o	o	o	o
The experience is important to me	o	o	o	o	o	o	o	o
After participating in the experience I felt satisfied	o	o	o	o	o	o	o	o
Engaging in the experience expressed my wishes	o	o	o	o	o	o	o	o
The experience helped me to discover many things about myself	o	o	o	o	o	o	o	o
The experience gives me a sense of value in my life	o	o	o	o	o	o	o	o
The experience has a central role in my lifestyle	o	o	o	o	o	o	o	o

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Part 3   *Creativity*

Several statements related to creativity within the experience are listed below. Please indicate for each statement whether you agree or disagree with this in relation to the Creative Biot experience. Please tick the answer that suits you best.

	Strongly disagree	Disagree	Slightly disagree	Neither	Slightly agree	Agree	Strongly agree	No opinion
Once something is new to me, I think it is 'creative'. This is because I have never experienced it before and it gives me some new ideas	○	○	○	○	○	○	○	○
Participating in this activity gave me the opportunity to design my own works	○	○	○	○	○	○	○	○
This activity provided me with different experiences from any other places	○	○	○	○	○	○	○	○
The experience is open to anyone: it is challenging but with controlled risk	○	○	○	○	○	○	○	○
This experience allowed me to explore my own creativity	○	○	○	○	○	○	○	○
I became more self-confident during and after the experience	○	○	○	○	○	○	○	○
The experience can only be experienced in this specific setting	○	○	○	○	○	○	○	○
I immersed into the experience and forgot about other things	○	○	○	○	○	○	○	○
The interaction between the instructor and I was fairly good	○	○	○	○	○	○	○	○
The instructor shared his/her experiences with me	○	○	○	○	○	○	○	○
I cultivated my potential and expanded my horizons during and after the experience	○	○	○	○	○	○	○	○

Part 4   *Transformation*

Several statements of transformation after participating in a creative experience are listed below. Please indicate for each statement whether you agree or disagree with this in relation to the Creative Biot experience. Please tick the answer that suits you best.

	No	Yes
I had an experience that caused me to question the way I normally act	○	○
I realized I no longer agreed with my previous beliefs or role expectations	○	○
I realized that other people questioned their beliefs	○	○
I thought about acting in a different way from my usual beliefs and values	○	○
I felt uncomfortable with traditional social expectations	○	○
I tried out new ways of acting so that I would become more comfortable with them	○	○
I tried to figure out a way to adopt these new ways of acting	○	○
I gathered the information I needed to adopt these new ways of acting	○	○
I began to think about reactions and feedback from these new ways of acting	○	○
I took action and adopted these new ways of acting	○	○

Question 1   During the experience, do you believe you experienced a time when you realized that your values, beliefs, opinions or expectations had changed?

       ○   Yes (If 'Yes', please go to question 2 and afterwards continue the survey)
       ○   No (If 'No', please go to part 5 and continue the survey)

Question 2   Please briefly described what happened.

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Part 5   Additional information

To do a proper analysis of my data, I would like to have some additional information regarding my respondents.

Gender
What is your gender? Please tick the applicable box.

- ○ Male
- ○ Female

Age
What is your age? Please tick the age group you belong to.

- ○ < 20
- ○ 21 – 30
- ○ 31 – 40

- ○ 41 – 50
- ○ 51 – 60
- ○ 60+

Marital status
What is your marital status?

- ○ Single
- ○ Married
- ○ Other

Level of education
What is your level of education?

- ○ High school
- ○ College/university
- ○ Postgraduate
- ○ Other

Creative Experience
How long did you participate in the creative experience?

- ○ Within one hour
- ○ 1 – 2 hours
- ○ 2 – 3 hours

- ○ 3 – 6 hours
- ○ 6 – 12 hours
- ○ Over 12 hours

How did you find out about the creative experience?

- ○ Relatives and friends
- ○ Internet
- ○ Television

- ○ Magazine
- ○ Travel brochure
- ○ Other

How did you visit the creative experience?

- ○ Car
- ○ Train
- ○ Motorcycle
- ○ Tourist coach

- ○ Bus / Public transport
- ○ Walking
- ○ Other

What is your idea of a creative experience? (This is an optional question)

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Thank you for your cooperation! I again assure you that this information will be treated completely confidential and will only be used for this research.

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Appendix II   Online Questionnaire (Creative Tourism Version)

The Creative Experience Survey

A questionnaire on the creative experience of creative tourism

Dear respondent,

This survey is part of a research project I am conducting for Wageningen University in the Netherlands. With this survey, you are helping me finishing my master thesis. I highly appreciate it that you are willing to fill it out.

In order to fill out this questionnaire in the best possible way, I want to ask you to take your experience in Creative Biot in mind. The survey consists of 5 parts: I am interested in your sincere motives, feelings of involvement, perception of creativity, perception of transformation and demographics.

The questionnaire will take around 10 minutes of your time. It is not possible to give right or wrong answers; I am only interested in your honest reactions and opinions. Please don't let the size of the tables scare you: they look huge but are really easy and quick to fill out. Please make sure you fill out each section. All responses will be treated in an anonymous and confidential manner.

Thanks a lot for your time, effort and support!

Demi Horrocks

Next

14% completed

The Creative Experience Survey

A questionnaire on the creative experience of creative tourism

Several tourism motives are listed below. Please indicate for each reason how important it was in motivating you to visit and participate in Creative Biot. Please tick the answer that suits you best.

	Very Unimportant	Unimportant	Slightly Unimportant	Neither	Slightly Important	Important	Very Important	No Opinion
Having fun	☐	☐	☐	☐	☐	☐	☐	☐
Experiencing something different	☐	☐	☐	☐	☐	☐	☐	☐
Feeling the special atmosphere	☐	☐	☐	☐	☐	☐	☐	☐
'Visiting' places related to my personal interests	☐	☐	☐	☐	☐	☐	☐	☐
Resting and relaxing	☐	☐	☐	☐	☐	☐	☐	☐
Getting away from everyday psychological stress/pressure	☐	☐	☐	☐	☐	☐	☐	☐
Being away from daily routine	☐	☐	☐	☐	☐	☐	☐	☐
Getting away from the usual demands of life	☐	☐	☐	☐	☐	☐	☐	☐
Giving my mind a rest	☐	☐	☐	☐	☐	☐	☐	☐
Not worrying about time	☐	☐	☐	☐	☐	☐	☐	☐
Getting away from everyday physical stress/pressure	☐	☐	☐	☐	☐	☐	☐	☐
Being independent	☐	☐	☐	☐	☐	☐	☐	☐
Being obligated to no one	☐	☐	☐	☐	☐	☐	☐	☐

Doing things my own way	☐	☐	☐	☐	☐	☐	☐	☐
Exploring the unknown	☐	☐	☐	☐	☐	☐	☐	☐
Feeling excitement	☐	☐	☐	☐	☐	☐	☐	☐
Having unpredictable experiences	☐	☐	☐	☐	☐	☐	☐	☐
Being spontaneous	☐	☐	☐	☐	☐	☐	☐	☐
Having a daring/adventuresome experience	☐	☐	☐	☐	☐	☐	☐	☐
Experiencing thrills	☐	☐	☐	☐	☐	☐	☐	☐
Experiencing the risk involved	☐	☐	☐	☐	☐	☐	☐	☐
Develop my personal interest	☐	☐	☐	☐	☐	☐	☐	☐
Knowing what I am capable of	☐	☐	☐	☐	☐	☐	☐	☐
Gaining a sense of accomplishment	☐	☐	☐	☐	☐	☐	☐	☐
Gaining a sense of self-confidence	☐	☐	☐	☐	☐	☐	☐	☐
Developing my skills and abilities	☐	☐	☐	☐	☐	☐	☐	☐
Using my skills and talents	☐	☐	☐	☐	☐	☐	☐	☐
Feeling personally safe and secure	☐	☐	☐	☐	☐	☐	☐	☐
Being with respectful people	☐	☐	☐	☐	☐	☐	☐	☐
Meeting people with similar values/interests	☐	☐	☐	☐	☐	☐	☐	☐
Being near considerate people	☐	☐	☐	☐	☐	☐	☐	☐
Being with others if I need them	☐	☐	☐	☐	☐	☐	☐	☐
Feeling that I belong	☐	☐	☐	☐	☐	☐	☐	☐
Gaining a new perspective on life	☐	☐	☐	☐	☐	☐	☐	☐
Feeling inner harmony/peace	☐	☐	☐	☐	☐	☐	☐	☐
Understanding more about myself	☐	☐	☐	☐	☐	☐	☐	☐

Being creative	☐	☐	☐	☐	☐	☐	☐	☐
Working on my personal/spiritual values	☐	☐	☐	☐	☐	☐	☐	☐
Experiencing the peace and calm	☐	☐	☐	☐	☐	☐	☐	☐
Avoiding interpersonal stress and pressure	☐	☐	☐	☐	☐	☐	☐	☐
Experiencing the open space	☐	☐	☐	☐	☐	☐	☐	☐
Being away from the crowds of people	☐	☐	☐	☐	☐	☐	☐	☐
Enjoying isolation	☐	☐	☐	☐	☐	☐	☐	☐
Viewing the scenery	☐	☐	☐	☐	☐	☐	☐	☐
Being close to nature	☐	☐	☐	☐	☐	☐	☐	☐
Getting a better appreciation of nature	☐	☐	☐	☐	☐	☐	☐	☐
Being harmonious with nature	☐	☐	☐	☐	☐	☐	☐	☐
Learning new things	☐	☐	☐	☐	☐	☐	☐	☐
Experiencing different culture	☐	☐	☐	☐	☐	☐	☐	☐
Meeting new varied people	☐	☐	☐	☐	☐	☐	☐	☐
Developing my knowledge of the area	☐	☐	☐	☐	☐	☐	☐	☐
Meeting the locals	☐	☐	☐	☐	☐	☐	☐	☐
Observing people in the area	☐	☐	☐	☐	☐	☐	☐	☐
Following current events	☐	☐	☐	☐	☐	☐	☐	☐

Next

The Creative Experience Survey

A questionnaire on the creative experience of creative tourism

Several statements of involvement with the creative experience are listed below. Please indicate for each statement whether you agree or disagree with this in relation to the Creative Biot experience. Please tick the answer that suits you best.

	Strongly Disagree	Disagree	Slightly Disagree	Neither	Slightly Agree	Agree	Strongly Agree	No Opinion
I enjoy engaging in the experience	☐	☐	☐	☐	☐	☐	☐	☐
The experience interests me	☐	☐	☐	☐	☐	☐	☐	☐
The experience gives me pleasure	☐	☐	☐	☐	☐	☐	☐	☐
I prefer the experience over any other leisure activity	☐	☐	☐	☐	☐	☐	☐	☐
I often discuss the experience with my friends	☐	☐	☐	☐	☐	☐	☐	☐
Engaging in the experience gives a glimpse of the type of person I am	☐	☐	☐	☐	☐	☐	☐	☐
When I engage in the experience, others see me the way I want them to see me	☐	☐	☐	☐	☐	☐	☐	☐
When I engage in the experience I can really be myself	☐	☐	☐	☐	☐	☐	☐	☐
The experience is important to me	☐	☐	☐	☐	☐	☐	☐	☐
After participating in the experience I felt satisfied	☐	☐	☐	☐	☐	☐	☐	☐
Engaging in the experience expressed my wishes	☐	☐	☐	☐	☐	☐	☐	☐
The experience helped me to discover many things about myself	☐	☐	☐	☐	☐	☐	☐	☐
The experience gives me a sense of value in my life	☐	☐	☐	☐	☐	☐	☐	☐
The experience has a central role in my lifestyle	☐	☐	☐	☐	☐	☐	☐	☐

Next

The Creative Experience Survey

A questionnaire on the creative experience of creative tourism

Several statements related to creativity within the experience are listed below. Please indicate for each statement whether you agree or disagree with this in relation to the Creative Biot experience. Please tick the answer that suits you best.

	Strongly Disagree	Disagree	Slightly Disagree	Neither	Slightly Agree	Agree	Strongly Agree	No Opinion
Once something is new to me, I think it is 'creative'. This is because I have never thought of it before and it gives me some new ideas.	☐	☐	☐	☐	☐	☐	☐	☐
Participating in this activity gave me the opportunity to design my own works	☐	☐	☐	☐	☐	☐	☐	☐
This activity provided me with different experiences from any other places	☐	☐	☐	☐	☐	☐	☐	☐
The experience involved to anyone: it is challenging but with controlled risk	☐	☐	☐	☐	☐	☐	☐	☐
The experience allowed me to explore my own creativity	☐	☐	☐	☐	☐	☐	☐	☐
I became more self-confident during and after the experience	☐	☐	☐	☐	☐	☐	☐	☐
The experience can only be experienced in this specific setting	☐	☐	☐	☐	☐	☐	☐	☐
I immersed into the experience and forget about other things	☐	☐	☐	☐	☐	☐	☐	☐
The interaction between the instructor and I were fairly good	☐	☐	☐	☐	☐	☐	☐	☐
The instructor shared his/her experiences with me	☐	☐	☐	☐	☐	☐	☐	☐
I cultivated my potential and expanded my horizons during and after the experience	☐	☐	☐	☐	☐	☐	☐	☐

Next

The Creative Experience Survey

A questionnaire on the creative experience of creative tourism

Several statements of transformation after participating in a creative experience are listed below. Please indicate for each statement whether you agree or disagree with this in relation to the Creative Biot experience. Please tick the answer that suits you best.

	No	Yes
I had an experience that caused me to question the way I normally act	☐	☐
As I questioned my ideas, I realized I no longer agreed with my previous beliefs or role expectations	☐	☐
I realized that other people questioned their beliefs	☐	☐
I thought about acting in a different way from my usual beliefs and roles	☐	☐
I felt uncomfortable with traditional social expectations	☐	☐
I tried out new ways of acting so that I would become more comfortable with them	☐	☐
I tried to figure out a way to adopt these new ways of acting	☐	☐
I gathered the information I needed to adopt these new ways of acting	☐	☐
I began to think about reactions and feedback from these new ways of acting	☐	☐
I took action and adopted these new ways of acting	☐	☐

During the creative experience, do you believe you experienced a time when you realized that your values, beliefs, opinions or expectations had changed?

☐ Yes (If yes, please go to question 12 and afterwards continue the survey)

☐ No (If no, please go to the next page and continue the survey)

Please briefly describe what happened

[   ]

Next

The Creative Experience Survey

A questionnaire on the creative experience of creative tourism

To do a proper analysis of my data, I would like to have some additional information regarding my responses.

What is your gender? Please tick the applicable box.

☐ Male
☐ Female

What is your age? Please tick the age group you belong to.

○ 18 – 20
○ 21 – 30
○ 31 – 40
○ 41 – 50
○ 51 – 60
○ 60+

What is your marital status?

○ Single
○ Married
○ Other

What is your level of education?

○ High school
○ College/university
○ Postgraduate
○ Other

How long did you participate in the creative experience?

○ Within one hour
○ 1 – 2 hours
○ 2 – 3 hours
○ 3 – 6 hours
○ 6 – 12 hours
○ Over 12 hours

How did you find out about the creative experience you participated in? Please tick every answer that suit you.

☐ Relatives and friends
☐ Internet
☐ Television
☐ Magazine
☐ Travel brochure
☐ Other

How did you visit the creative experience?

○ Car
○ Train
○ Motorcycle
○ Tourist coach
○ Bus / Public transport
○ Walking
○ Other

What is your idea of a creative experience? (This is an optional question)

[   ]

[**Next**]

86% completed

The Creative Experience Survey

A questionnaire on the creative experience of creative tourism

Thanks a lot for your cooperation!

I again assure you that this information will be treated completely confidential and will only be used for this research. If you would like to receive the outcomes of the research, please leave your e-mail address below.

Demi Horrocks

E-mail Address

[   ]

[**Submit**]

Appendix III   Motives scale (Pearce & Lee, 2005)

Motive Factors	Motive Items
Novelty	Having fun Experiencing something different Feeling the special atmosphere of the vacation destination Visiting places related to my personal interests
Escape/Relax	Resting and relaxing Getting away from everyday psychological stress/pressure Being away from daily routine Getting away from the usual demands of life Giving my mind a rest Not worrying about time Getting away from everyday physical stress/pressure
Relationship (strengthen)	Doing things with my companion(s) Doing something with my family/friend(s) Being with other who enjoy the same things as I do Strengthening relationships with my companion(s) Strengthening relationships with my family/friend(s) Contracting with family/friend(s) who live elsewhere
Autonomy	Being independent Being obligated to no one Doing things my own way
Nature	Viewing the scenery Being close to nature Getting a better appreciation of nature Being harmonious with nature
Self-development (host-site involvement)	Learning new things Experiencing different culture Meeting new varied people Developing my knowledge of the area Meeting the locals Observing other people in the area Following current events
Stimulation	Exploring the unknown Feeling excitement Having unpredictable experiences Being spontaneous Having daring/adventuresome experience Experiencing thrills Experiencing the risk involved
Self-development (personal development)	Develop my personal interest Knowing what I am capable of Gaining a sense of accomplishment Gaining a sense of self-confidence Developing my skills and abilities Using my skills and talents
Relationship (security)	Feeling personally safe and secure Being with respectful people Meeting people with similar values/interests Being near considerate people Being with others if I need them Feeling that I belong
Self-actualize	Gaining a new perspective on life Feeling inner harmony/peace Understanding more about myself Being creative Working on my personal/spiritual values
Isolation	Experiencing the peace and calm Avoiding interpersonal stress and pressure Experiencing the open space Being away from the crowds of people Enjoying isolation
Nostalgia	Thinking about the good times I've had in the past Reflecting on past memories
Romance	Having romantic relationships Being with people of the opposite sex
Recognition	Sharing skills and knowledge with others Showing others I can do it Being recognized by other people Leading others Having others know that I have been there

Appendix IV Assessment of Leisure and Recreation Involvement (Ragheb & Burlingame, 2002)

Involvement Factors	Involvement Items
Meaning	Without engaging in my favourite leisure activities, life has no flavour I express myself best when I am doing my favourite leisure activities My leisure activities give me a sense of value in my life I do not know what to do without my leisure activities
Pleasure	My favourite leisure activities give me pleasure After completing my leisure activities, I usually feel satisfied and full I identify with the leisure activities I favour I take pride in the leisure activities in which I engage
Centrality	I reserve sufficient time to engage in my favourite leisure activities I continue to do the leisure activities of my choice, even when I am busy There is a focus for my leisure choices My leisure activities are parts of my lifestyle
Interest	I usually want to know more details about the leisure activities that interest me Engaging in my favourite leisure activities expresses my wishes Engagement in my favourite leisure activities is worthwhile I practice the skills required to improve my leisure performances, if needed
Importance	I feel that I am responsible about the choices made to participate in leisure activities I am willing to devote mental and/or psychical effort to master my preferred leisure activities I like to do my leisure activities well, even when they require a great deal of time and effort For my preferred leisure activities, I am willing to invest my money, time and energy
Intensity	My leisure activities I do occupy my feelings My favourite leisure activities help me to discover many things about myself My choices of leisure activities give a sense of inner freedom for me to do what I desire I expect something food to come out of my participation in my favourite leisure activities

Appendix V Consumer Involvement Profile (Gross et al., 2008)

Involvement Factors	Involvement Items
Centrality to lifestyle	Because of tourism experiences, I do not have time to spend participating in other leisure activities
	If I could not engage in tourism experiences, I am not sure what I would do
	If I stopped engaging in tourism experiences, I would probably lose touch with a lot of my friends
	Other leisure activities do not interest me as much as tourism experiences
	I find that a lot of my lifestyle is organised around tourism experiences
	Others would probably say that I spend too much time engaging in tourism experiences
Attraction	I really enjoy engaging in tourism experiences
	Tourism experiences are important to me
	Tourism experiences interest me
	Engaging in tourism experiences is one of the most enjoyable things that I do
	Tourism experiences are pleasurable
	Tourism experiences have a central role in my lifestyle
	I prefer tourism experiences to any other leisure activity
	I often discuss tourism experiences with my friends
Self Expression	When I engage in tourism experiences gives a glimpse of the type of person I am
	My choice of tourism experiences says a lot about who I am
	You can tell a lot about a person by whether or not they engage in tourism experiences
	When I engage in tourism experiences, others see me the way I want them to see me
	When I engage in tourism experiences, I can really be myself