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CREATIVE TOURISM IN SMALL CITIES AND RURAL AREAS: A BIBLIOGRAPHIC REVIEW

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ABSTRACT

The objective of this research work is to know, through a bibliometric and bibliographic analysis, the research that on Creative Tourism, in small cities and/or rural areas, has been carried out until now. The work methodology is developed through a descriptive-quantitative bibliometric analysis, applying different bibliometric indicators, providing information

on the evolution of the research, identifying the researchers or groups working on this subject, the disciplines from which it is studied and the means, through which the results are disseminated. In addition, a bibliographic analysis of the content of the identified studies is carried out, to know the results achieved as well as the methodology used in the investigations. The bibliographic material to be analyzed is obtained using a methodology of tracking in the international databases Web of Science (WoS) and Scopus. The results, collected in a database, are made up of a small number of investigations, focused mostly on the study of relevant cases of success due to the effects of diversification of the economy, or the development of capacities that have enabled to create a different tourist potential and with identity to attract tourists in these areas.

KEYWORDS

Creative Tourism; Rural Areas; Small Cities; Economic Development; Bibliometric study.

ECONLIT KEYS

R110; Z300; Z320; M15

1. INTRODUCTION

In past decades, small cities and rural areas grew accustomed to a situation of lethargy and forgetfulness, due to the lack of resources of local governments, leading to the development of a state of conformity, in view of this situation. These spaces are characterized by strong dependence, especially in rural areas, on primary economic activities such as agriculture, livestock and exploitation of natural resources. In this sense, since their economic base is focused on the primary sector, their development depends on how fruitful the market is for these activities. On the other hand, this strong dependence on this sector causes multiple negative impacts that are fragmenting their social structures, such as an ageing population, an increase in depopulation and unemployment, a deficit in the local budget which decreases the quality of basic services and with this, the quality of life within the areas (Brouder, 2012:384), these being only some of the effects that have been developed.

At present, local authorities, entrepreneurs and residents have focused on the integration of new economic activities to curb the progress of these negative effects. In this way, several proposals are observed in which the tourist activity is integrated as a tool to aid in the economic development of these spaces (Hemmati & Abbasi,

2013), which has positive economic and social impacts (Brouder, Brouder & Eriksson, 2012; Löffler, 2007). This is considered to be the third largest economy, due to the driving force it has for the economic development of countries and areas devoid of complementary activities to the primary sector, such as small cities and rural areas (Hemmati & Abbasi, 2013; Brouder, 2012).

But the tourism activity as such, is not enough to position these spaces as competitive with the destinations already positioned, so they have focused on the integration of new ways of selling tourism through creativity, resulting in creative tourism, which is characterized by allowing the visitor to be an active subject in the development of cultural and traditional experiences of the place visited (Mazarrasa, 2016), while if he is only a passive subject or spectator, we would be talking about Experiential Tourism (Mazarrasa, 2016).

According to García Suárez & Pulido Fernández (2015:72), creativity is part of the new paradigm of economic growth and especially within the tourism activity, as the most important strategic instrument because it contributes to increasing the wealth of the areas in a considerable way.

In the last decade, the traditional way of travelling, in which the tourist dedicated time to visiting destinations and just seeing them is disappearing, giving way to much more participative tourism, looking for experiences that allow him to connect and live with the place, evolving from being mere visitors to being members of the community for a short time, through their active participation in experiences of the place they visit (Richards & Raymond, 2000). This type of tourism involves the participation of tourists in artistic and creative activities with the local population of the destination that is visited, achieving participatory learning and it involves the adaptation of the tourist offer to this new trend in tourist behaviour. Richards & Marques (2012) affirm that "the creative tourism has grown rapidly in the past decade, reflecting the growing desire of consumers to develop their own creative potential and to attach themselves to creative networks, as well as the need for creative producers, cities and regions to profile themselves in an increasingly crowded global market". The phenomenon of creative tourism as an extension of cultural tourism involves different facets, which is why there are many definitions according to the approach followed by its authors. The term "creative tourism" was coined by Richards and Raymond (2000) and was

born within a European project (EUROTEX) which was aimed at encouraging the production of tourism through tourism (Richards, 2005). These authors defined it as "tourism which offers visitors the opportunity to develop their creative potential through active participation in courses and learning experiences which are characteristic of the holiday destination where they are undertaken".

According to Richards & Marques (2012:4), from this first definition of creative tourism its meanings and activities attached to it have also expanded well beyond the narrow range of "learning" experiences primarily envisaged by Richards and Raymond (2000). There are several roles and forms of creative tourism that arise. Para Richards & Marques (2012:4) these roles are: "(1) a means of involving tourists in the creative life of the destination, (2) a creative means of using existing resources, (3) a means of strengthening identity and distinctiveness, (4) a form of self expression/discovery, (5) a form of edutainment – education a self-realisation and education, (6) a source of "atmosphere" for places, (7) a source for recreating and reviving places".

On the other hand, OECD (2014:16) "reveals that as the creative economy has evolved and gained importance over the past two decades, the boundaries between the creative sectors have softened and creative knowledge and skills are being deployed in the wider economy. Such changes are also reflected in the developing relationship between tourism and the creative industries. Early creative tourism concepts were based on learning experiences related to traditional areas of culture and creativity. More recent models have been based on the integration of the tourism and creative industries as a whole, engaging not only consumers but also producers, policy makers and knowledge institutions. In this sense, as destinations seek competitive advantage through creativity and consumers are looking for engaging tourism experiences, creative economy approaches offer the potential to add value through developing engaging creative content and experiences, supporting innovation and helping to make places more distinctive and attractive."

In this context, a new approach to creative tourism arises, "the creative industries" that in as they relate to tourism are defined as: "knowledgebased creative activities that link producers, consumers and places by utilising technology, talent or skill to

generate meaningful intangible cultural products, creative content and experiences" OECD (2014:14).

It is observed that many places have made use of creative tourism as a mechanism to reconstruct these rural spaces, through the application of transformation strategies, in which local knowledge becomes useful resources (Kneafsey, 2001:763). Among these resources, we can find local gastronomy, handicrafts, cultural, folklore manifestations, dialects or local languages, historical sites, landscapes, flora and fauna (Halpern & Mitchell, 2011:211). The most used resource for this type of tourism is the cultural heritage of destinations (Gomes, 2016; Sepe & Di Trapani, 2010; Phillips, 2004), followed by gastronomy and culinary resources (Muizu & Hilmiana, 2016; Munadjat, 2016; Pearson & Pearson, 2016; Guerra Ashton, Valduga, & Luis Tomazzoni, 2015; Lee, Wall, & Kovacs, 2015).

These experiences that can be very simple for residents become elements of great attraction for visitors. According to Innantananon, Somtrakool, & Koseyayotin (2011) and Richards (2009), tourists enjoy more those experiences that take place within small places in which these skills originate, because the authenticity of the culture is much more latent, i.e., they look for where culture is still alive (Fernandes & Rachão, 2014).

Within the creative production system, the aim is to improve the reality and image of these spaces, as well as to contribute to the economic development and reduction of existing socioeconomic impacts, such as depopulation or a deteriorated economy (Kakiuchi, 2016; Donaldson, 2012), therefore, creative tourism is a form with great possibilities of success in these spaces, as long as the population becomes an active element of this situation (Aquino, Phillips, & Sung, 2012; Mitchell & Fisher, 2010; Sepe & Di Trapani, 2010). Due to the nature and characteristics of these spaces, many of the initiatives are established as tourist community-based actions, where community involvement determines the success of this action (Rocharungsat, 2008).

Taking into account that this type of tourism is in full expansion, and especially in small places, it is important to carry out research that contributes to generate the necessary knowledge so that the administration, the entrepreneurs and the local community, make an adequate development of these destinations. In this context, the main objective of this research work is to know, through a bibliometric and

bibliographic analysis, the research that on Creative Tourism, in small cities and/or rural areas, has been carried out up until now. The findings will allow us to propose future lines of research that will correspond to the gaps found in the research on this subject.

This article is structured into four sections. After the introduction, in which the subject is contextualized and the research objective is set, the methodology of work is described and in the third section, the results obtained in the bibliometric analysis and of content carried out are shown. Finally, the last section presents the conclusions and limitations of the present study.

2. METHODOLOGY

The methodology consists of the application of a bibliometric analysis and content analysis to bibliographic material on creative tourism in small cities and rural areas, collected in the international databases Scopus (SCImago, 2015) and WoS -Web of Science. In this sense, the combination of these two typologies of analysis is established as the best mechanism to examine the impact or tendency of any area of science in-depth, thus increasing the effectiveness of the results (Chiu & Ho, 2005; Estabrooks, Winther, & Derksen, 2004). In this way, bibliometric analysis, characterized by integrating mathematical and statistical techniques for the organization of bibliographic data (Spinak, 1996: 2) will allow to determine, through the application of some indicators, how national or international research is focused up to that moment (Raisig 1960:1418). Among the quantitative bibliometric indicators established for this study are those of collaboration, dispersion and production (by years, author, country or institutions).

On the other hand, the content analysis, according to Piñuel Raigada (2002:7), is the set of interpretative processes in which quantitative or qualitative measurement techniques can be applied to the selected communicative products (articles in our case), allowing to identify the most relevant data on the process of creating such products. The elements analyzed within each document conform to those developed within the research by Durán-Sánchez, Álvarez-García, & Río-Rama (2016); authors,

thematic/country/geographics area, population and sample, methodology/type of date and objective, and results.

The tracking of the articles was done through a series of advanced search of terms in the two databases (table 1). For Scopus, it was done within the field of “Article Title, Abstract, Keywords”, while for WoS these were in the “Theme” field. In both cases, the search in type of document field was delimited to articles because it has been catalogued as the means with the greatest representation at present, due to its updating and distribution speed within the scientific community (Martín Vega, 1995). The documents tracked went through two filters. In the first place, those that were duplicated were eliminated, then a more detailed analysis was performed, emphasizing the title, summary and field of application or methodology, to avoid discrepancy in the content and to obtain an adequate filter of the documents.

Search Word	Creative tourism, Non-metropolitan areas, Small cities Rural areas, Rural development, Small countries town, Economic development
Category	Article Title, Abstract, Keywords (Scopus) Title (WoS)
Subject area	ALL
Document type	Journal article
Period time	ALL
Language	ALL
Query String	<i>creative tourism AND non-metropolitan areas; creative tourism AND small cities; creative tourism AND rural areas; creative tourism AND rural development; creative tourism AND small countries town; creative tourism AND economic development</i>
Search Date	January 2017

Table 1: Search strategy

Source: Own elaboration

Prior to the search, the following question was delimited: what is meant by small cities and rural areas? When it comes to classifying the spaces between rural and urban or between small, medium and large cities, the definitions are many and varied. Each country classifies according to a series of aspects such as administrative criteria, population size, population density or economic function (Unicef, 2012:10). Therefore, a single distinction between urban and rural space that applies to all countries in general, is not established (for example, Sweden considers a rural town to have 199 or fewer inhabitants, Australia and Canada 499 or less and Japan 29,999 or less inhabitants (Villalvazo Peña, Corona Medina, & García Mora, 2002). In this research, it was decided to consider rural areas as those which are

characterized by the predominance of farms, forests, rivers, mountains or extensive natural areas in which the main economic function depends on primary sector activities (agriculture, livestock and fisheries), and where access to means of production and basic services is limited (FAO, 2017, UNESCO, 2016). While in the case of small cities a broad range is set, that can be adapted for most countries, but it is not necessarily an official or replicable range, considering a small city those that have a population < 400,000 but > 100,000.

In this way, the study focused on places that fulfilled the characteristics previously mentioned, and that are spaces characterized or specialized in the production of crafts, reflect the local or regional heritage and also offer the opportunity to sell products brought from areas a little further away (Fan, Wall, & Mitchell, 2008). This review makes it possible to identify a series of studies that analyze the different initiatives developed to overcome and curb the decline of these spaces that have been studied very little, by integrating creative tourism into their economic activities (Brouder, 2012).

Based on this classification, those publications that considered an entire developing country (Hartley & Montgomery, 2009; Wendland, 2009), of large regions such as Southeast Europe (Dukić & Vukmirović, 2012), or regions within the same country like Macau (Azevedo & Barbosa, 2014) or Taiwan in China (Chang & Lee, 2015; Lee CB, 2015), of major cities such as Belfast, Ireland (Ramsey, 2013); Vilnius, Lithuania (Levickaitė, 2011); Cape Town, South Africa (Booyens & Rogerson, 2015); Dublin, Cork and Galway (Bayliss, 2004); Dubai, Cancun, Maldives, Catalonia and Valencia (Russo & Segre, 2009); Barcelona, Berlin, Helsinki and Turin (Richards, 2014); or urban areas of large cities such as Soho (London) and Beyoğlu (Istanbul) in (Durmaz, Platt, & Yigitcanlar, 2010), or Liberty Village (Toronto) (Catungal, Leslie, & Hii, 2009), were not taken into account.

The final database was made up of 23 articles in Scopus and 10 in WoS, and was collected in the Microsoft-Office Excel software for further analysis.

3. RESULTS

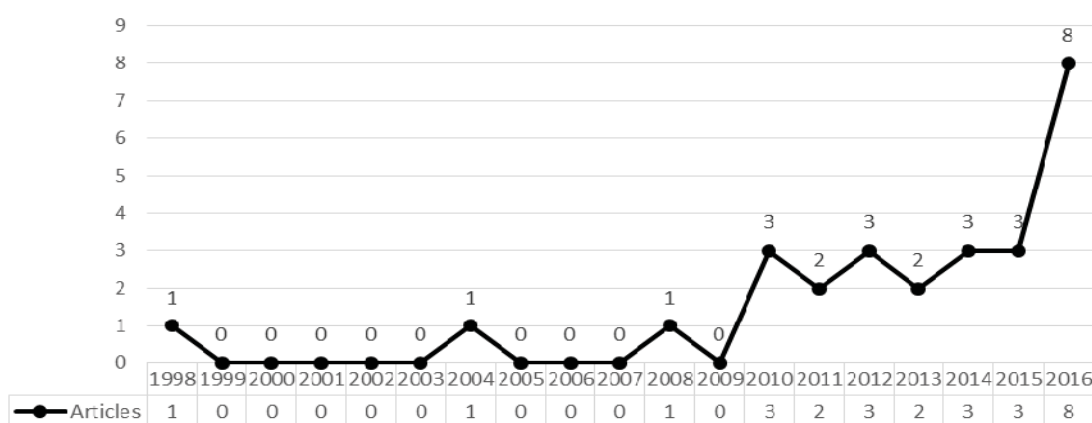
3.1) *BIBLIOMETRIC ANALYSIS*

3.1.1. PRODUCTIVITY BY DOCUMENTS AND BY YEARS

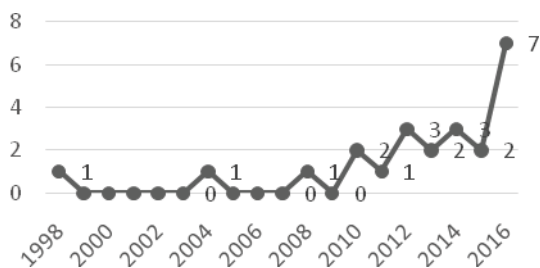
Of the 32 identified articles (23 Scopus and 9 Wos), five coincidences were identified between both bases, for which the analysis total was set at 27 articles of unique nature within both bases.

The articles are published in an interval of 19 years, from 1998 to 2016 (Graph 1). If the line of evolution is analysed, it is composed of three phases: precursors, exponential growth and linear growth (López López, 1996). Based on this, it is observed that the subject is adjusted to two of the phases. First, the precursor phase corresponds to the first 12 years (1998 - 2009), with a small number of publications, 0.3 articles/year, being these papers catalogued as the firsts to deal with the subject; while in the next 7 years (2010-2016), the production starts to increase, 3.4 articles/year, which shows the beginning of the exponential growth phase and the Law of Price, which establishes that after 10 to 15 years, information is doubled, and an exponential growth of information is evidenced (Price, 1963).

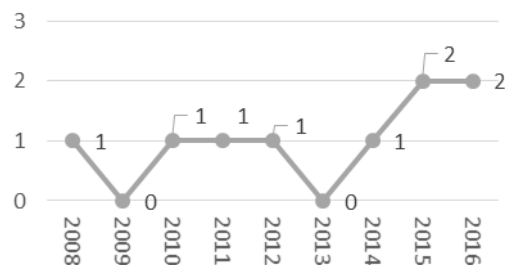
It should be noted that Scopus is the basis that covers the whole period of study, when registering the first article that addresses this issue in 1998 (Graph 2), while WoS only has information from 2008 onwards (Graph 3). The year of greatest production for Scopus is 2016 (7 articles); while in Wos it is 2016 and 2015 (2 articles each).



Graph 1: Evolution of publications
Source: Own elaboration



Graph 2: Trend of publications in Scopus
Source: Own elaboration



Graph 3: Trend of publications in WoS
Source: Own elaboration

3.1.2. AUTHORAL PRODUCTIVITY AND CO-AUTHORSHIP

In general, we identified 52 authors as producers of the 27 articles, establishing a productivity index per author of 1.09 articles in both databases. Based on the construction of the ranking of the most prolific authors, Mitchell, C.J.A. is observed as the most productive for both bases, with 3 articles in Scopus and 2 in WoS (Table 1).

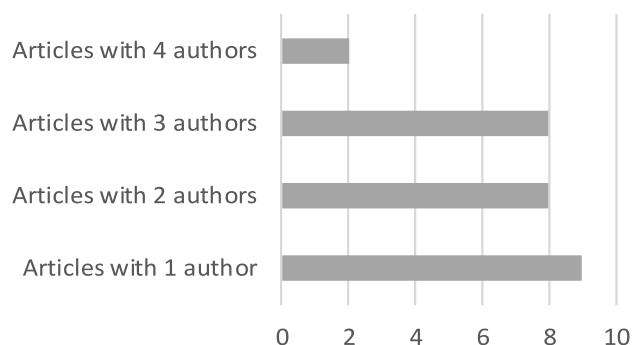
Table 2 shows the authors' distribution according to their Productivity Index (PI), for which we apply the Lotka law (base-10 logarithm of the total of articles published), where the authors are classified into three levels: a) Small producers, have a single publication which represents a PI = 0; b) medium producers, have between 2 to 9 papers representing a PI > 0 but < 1; and c) large producers, with 10 or more papers represented by PI = or > 1 (Lotka, 1926). Taking into account the index, it was observed that 93% of Scopus (43 authors) and 91% of WoS (20 authors) are classified as small producers, whereas only 7% and 9% respectively are medium producers with 2 to 3 publications.

Scopus				WoS			
Author	No. Articles	Lotka Index	H Index	Author	No. Articles	Lotka Index	H Index
Mitchell, C.J.A.	3	0.4771	11	Mitchell, C.J.A.	2	0.3010	7
Phillips, R.	2	0.3010	4	Wall, G.	2	0.3010	13
Wall, G.	2	0.3010	28				

Table 2: Most productive authors
Source: Own elaboration

Another index considered was the “H Index” of each author (table 2). This index determines the visibility that the production of each author has, and it measures the number of "X documents" that have received "X citations" or more, and at the same time does not have "X+1 documents" with "X+1 citations" or more (Hirsch, 2005). In this way, the most relevant author is G. Wall, with an H Index = 28 for Scopus and in WoS with an H Index = 13.

With respect to the productivity analysis by co-authorships, it shows that 9 articles (33%) are signed alone, supporting the presence of a high percentage of small producers. While articles with two authors and three authors each have 8 articles (30%), while only 2 articles (7%) have the participation of four authors, which is the highest number of signatures among the analyzed papers.



Graph 4: Analysis of Co-authors
Source: Own elaboration

In this way, the coauthorship index establishes that on average 2.07 authors work per document. In an analysis of the coauthorship trend per year, it can be observed that the years with the greatest number of coauthorships are 2012 (8 authors); 2015 (8 authors) and 2016 (17 authors). A contribution that this work accomplishes is going into depth on the distribution of coauthorships, since a higher number of collaborations within the documents produce a greater degree of maturity of a discipline according to Berelson (López López, 1996:19). For that reason, the type of coauthorship that predominates within the years with the greatest number of coauthorships is analysed. In 2012, a mode of coauthors is not established, whereas

in 2015 the mode of coauthors is of 3 authors but in 2016, it goes down to a single author signing, so this participation trend leads to reinforce the youth of the subject.

3.1.3. PRODUCTIVITY BY TYPE OF INSTITUTION AND COUNTRY

Another way of establishing productivity is to perform an analysis of the geographical affiliation or institution to which the authors are associated. Productivity in this sense enables to evaluate the research behaviour between organizations or countries (Spinak, 1996:7). In this way, a ranking of the countries according to the affiliations registered by authors was performed (table 3), being South Africa with 8 authors, 8 authorships and 3 centers the leader in both databases, Indonesia was in the second place with 6 authors, 6 authorships and 2 centers in the case of Scopus; while the second location for WoS was in Canada with 6 authors, 8 authorships and 2 centers.

<i>Scopus</i>				<i>WoS</i>			
<i>Country</i>	<i>Authors</i>	<i>Authorship</i>	<i>No. Centers</i>	<i>Country</i>	<i>Authors</i>	<i>Authorship</i>	<i>No. Centers</i>
South Africa	8	8	3	South Africa	8	8	3
Indonesia	6	6	2	Canada	6	8	2
Canada	5	8	2	Brazil	3	3	3
Australia	4	4	3	Sweden	3	3	1
Japan	4	4	3	Portugal	1	1	1
Sweden	4	4	2	United States	1	1	1
Thailand	3	3	1				
United States	3	4	2				
Iran	2	2	1				
Italy	2	2	1				
Portugal	2	2	1				
Spain	2	2	1				
France	1	1	1				
Totals							
Countries	14	Authors	52	Authorship	56	Centers	28

Table 3: Number of centers, authors and authorships by their country of affiliation

Source: Own elaboration

As far as institutional affiliation is concerned, the total number of authors is concentrated in 28 centers, establishing only two types: Universities and Research Institutes. Universities lead the affiliations with 41 and 20 within Scopus and WoS respectively, being the leaders of this segment the University of Padjadjaran with 5 affiliations for Scopus and The University of Waterloo also with 5 affiliations for WoS;

while the second location for both bases is Rhodes University with 4 affiliations (Table 4). When analyzing the geographic location of the research centers of the authors, it is also possible to establish the collaboration processes between them (Spinak, 1996: 31). The number of articles that have coauthorships was analyzed (67% of total articles), observing that these documents are developed 100% only under national collaboration by members of the same institution or with members of other institutions but from the same country.

Scopus			
Institutions	Authors	Authorships	Country
1. University of Padjadjaran			Indonesia
2. Rhodes University	5	5	South Africa
3. University of Waterloo	4	4	Canada
4. Mahasarakham University	4	7	Thailand
5. Dalarna University	3	3	Sweden
6. University of Stellenbosch	3	3	South Africa
7. Griffith University	3	3	Australia
8. Guilan University	2	2	Iran
9. Institute for Service Industry Research – NRC	2	2	Italy
10. Polytechnic Institute of Viana Do Castelo	2	2	Portugal
11. Universidad de Jaén	2	2	Spain
12. Arizona State University	2	2	United States
13. Tokyo Metropolitan University	2	2	Japan
WoS			
Institution	Authors	Authorships	Country
1. University of Waterloo	5	7	Canada
2. Rhodes University	4	4	South Africa
3. Dalarna University	3	3	South Africa
4. University of Stellenbosch	3	3	Australia

Table 4: Most productive institutions

Source: Own elaboration

3.1.4. JOURNALS

In relation to the journals, it is observed that the 27 articles have been published in 22 journals; the dispersion of articles is 1.23 articles/journals, so 78% (14 journals) of Scopus and 88% (8 journals) of WoS have published a single article (61% and 78% of articles in order of the above). The most prolific journal in this subject in Scopus is the Journal of Rural Studies (3 articles), whose publication country is UK and it is found in The Scimago Journal & Country Rank in the first quartile with an SJR Index of 1.28. In the case of WoS, the leading journal is the South African

Geographical Journal (2 articles), also published in the UK and with a JCR Index of 0.423, which places it in the fourth quartile (Table 5).

Scopus				WoS			
Journals	No. Art.	%	Quartile	Journal	No. Art.	%	Quartile
Journal of Rural Studies	3	13.0	Q1	South African Geographical Journal	2	20.0	Q4
Academy of Strategic Management Journal	2	8.7	Q3				
South African Geographical Journal	2	8.7	Q3				
Tourism, Culture and Communication	2	8.7	Q4				

Table 5. Most productive journals

Source: Own elaboration

Studying the dispersion of the articles further, it can be added that there is no nucleus of journals that collect most of the articles that have been published related to the subject, for which the Bradford Law does not apply within this study (Bradford, 1934). This fact is supported after calculating the Lorenz Curve, which states, for example, that within Scopus 55% of the journals have published 56% of the articles, whereas in WoS 50% of journals have published 44% of the articles.

3.1.5. AREAS AND THEMATIC CATEGORIES

The criteria of classification by areas and categories, by which the journals are catalogued, are different between the databases. The classification by areas is somewhat similar, as they follow the four major science groups, but the difference between these focuses on the division used for the establishment of categories, so to carry out their analysis, the aim was to equate them.

In relation to the areas, it is observed that 44.4% of the journals belong to the area of Environmental Science within Scopus, while in WoS 33.3% are catalogued within the area of Geography. Other areas that stand out are Business, Management and Accounting (8) and Social Sciences - OT (2) as can be seen in table 6.

Within the studies developed, it is observed that these deal with three of the nine directions pursued by creative tourism, which were analyzed by Maldonado-Erazo, Álvarez-García, & Del Río-Rama (2016). In this way, 52% (14 articles) of the articles focus on the Creative Exploitation of Resources, 33% (9 articles) on Recreation and Revitalization of places and 15% (4 articles) on the Creative Destruction of spaces (table 6).

As for the geographic scope selected for the development of the research, a large variety of countries are found, but Canada (4 articles) and Indonesia (3 articles) are the countries with the highest number of studies analysed. The case studies were classified according to the geographic area studied, noting that 56% deal with rural areas and 44% relate to small cities.

On the other hand, the study population was classified into six analysis groups that facilitate their grouping, establishing: a) Companies, b) Residents, c) Public administration, d) Academics, e) Tourists or consumers, and f) Artists. Therefore, the group most used to obtain information are service providers and residents, being used in 16 articles each.

3.2.2. METHODOLOGY OF THE ARTICLES

Among the research techniques used, these are determined as quantitative or qualitative. Among the work, 41% use a combination of both techniques; while 37% prefer the use of qualitative techniques, and only 19% use quantitative techniques. As for the methodology, it is observed that 37% of the studies use primary and secondary sources, 30% primary sources, 30% secondary sources and 4% do not detail this information. The processes for obtaining information in the 8 studies that use primary sources, focus on the use of structured and semi-structured surveys and interviews; while in the case of the 8 studies that use secondary sources, they develop hermeneutics, review of other studies or the compilation of information from other documentary sources.

Finally, a general matrix is presented, in which each of the elements analysed is detailed by article identified in this research (Table 7).

Authors/ Classification	Thematic/Country/ Geographic area	Population and Sample	Methodology/Type of data	Objective and Results
Mitchell (1998) Rural	Creative destruction analyses three variables, business investment, consumption commodifying heritage and the destruction of rural idyll Canada (St. Jacobs)	Residents: (Study of Hohol, 1984, 89 surveys; Study of the author, 1990, 148 surveys; Study of Woolwich Township, 1992, 119 surveys; -Study of Hanley, 1994, 64 surveys)	Quantitative and qualitative (Surveys) Primary and secondary data	Objective: it focuses on the analysis of creative destruction in a rural community, where the desire to diversify the economy and improve living conditions is misrepresented by non-local and local entrepreneurship. Result: it analyzes three variables: business investment, consumption commodifying heritage and the destruction of the rural idyll and it is established as a tool for the planning of a community and for the prediction of where it is developing towards.
Phillips (2004) Small Cities	Creative exploitation of resources United States (Sneedville, New Orleans, Jackson, Tifton, Bellows Falls)	Residents	Qualitative Secondary data	Objective: it proposes the integration of art as a mechanism of great potential for the development of communities. It analyzes different types of integration: a) Incubators of artistic businesses, b) Art cooperatives, c) Tourist places, and d) Development of integral approaches. Result: the integration of the three previous elements is established to contribute to the rehabilitation of the communities.
Fan, Wall and Mitchell (2008) Small Cities	Creative destruction China (Luzhi)	Residents (P=2300 homes and M=220 surveys) Companies: 5 interviews Administration: 10 interviews Academics: 1 interview	Quantitative and qualitative (Interviews and surveys) Primary and secondary data	Objective: a study where the model of post-modern community development is replicated, analyzing the pressure of communities with a certain patrimonial level, with the introduction and development of tourism activities within their space. Result: it is established that Luzhi is currently in the final stages of commodification and is moving towards the early destruction stage.
Mitchell and Fisher R. (2010) Rural	Recreation and revitalization of places Australia (Kenilworth)	Residents: Artists, companies and administration (15 interviews)	Qualitative (Interviews) Primary data	Objective: it focuses the study on the analysis of art as an element capable of sustaining economically rural communities in times of strong changes. The paradigm of creative industries, proposed by Cunningham (2006), is established as the conceptual basis of the study. Result: the integration of the community as an active part of the arts is a very relevant element because it represents a stimulus for the creation of creative industries within rural spaces.
Sepe and Di Trapani (2010) Small Cities	Recreation and revitalization of places Spain (Bilbao, Zaragoza)	Companies	Qualitative Secondary data	Objective: it analyzes the concept of creative city based on the integration of art as an element of development. Result: The success of projects for creative development is based on the participation and integration of the local community at all levels of the process. This is reflected in an improvement and consolidation of the identity of place, in order to achieve economic, social and environmental sustainability.
Scott and Allen (2010) Rural	Creative exploitation of resources United Kingdom (Lake District)	Residents Companies	Qualitative Secondary data	Objective: it analyzes the system, where the production of goods and services is characterized by providing pleasure, enjoyment and recreation to tourists/consumers. Result: these types of systems are proliferating more rapidly in peripheral areas around the world, taking advantage of cultural, economic ones.
Innantanon, Somtrakool and Koseyayotin (2011) Rural	Creative exploitation of resources Thailand (Fang, Mae Ai, Mae Fa Luang, Mae Suai, Mueang, Song)	Residents: Three types of informants 30 main, 65 occasional and 30 general)	Qualitative: participatory observation, non-participative observation,	Objective: study of methods for the potential development of Akha tribal culture through the integration of creative tourism under the support of the eight cultural universals. Results: after analyzing the information collected, three types of informants establish that the culture and traditions of this tribal group are not altered, attracting a considerable group of tourists interested in living experiences with non-affected communities, which

			structured interview, discussion groups and workshops Primary data	reinforces the possibility of integrating creative tourism within these areas.
Halpern, and Mitchell (2011) Rural	Creative destruction Canada (Salt Spring Island)	Tourists: 88 surveys Residents Companies Administration	Quantitative and qualitative (surveys) Primary and secondary data	Objective: it analyses the model of creative destruction and after that, it considers establishing whether a preservationist ideological can stop this process and thus preserve the already commercialized landscape. Result: it is possible to maintain a post-productivist landscape if public discourse is based on a preservationist ideology, as this type of economic strategy provides some economic benefits for local residents and preserves cultural markers; otherwise, when the discourse focuses on a motive for profit or growth, the generation of greater economic benefits is evident, but at the expense of the quality of the landscape leading to the eventual destruction of the rural market environment.
Aquino, Phillips and Sung (2012) Small Cities	Creative exploitation of resources United States (Phoenix, Burlington)	Residents	Qualitative: participatory interviews, discussion groups and documentary review Primary and secondary data	Objective: analysis of how art and creative industries based on community tourism affect economic development within areas or neighborhoods of small cities in need of rehabilitation. Result: the effects that creative industries generate within the residents of intervened neighborhoods are much deeper within these, generating greater participation by them and presenting the revitalization of the neighborhoods, which has generated greater interest in them.
Brouder (2012) Rural	Creative exploitation of resources Sweden (Jokkmokk)	Companies: P=12 entrepreneurship companies and M=10 surveys. Administration: 5 interviews	Qualitative (Semi-structured interviews) Primary data	Objective: to analyze innovation systems within creative processes associated with the development of tourism in non-metropolitan or rural areas. Result: the supply shows that there is a relationship between tourism and rural innovation, which is based on the interaction of local actors. Therefore, tourism has a special place in rural innovation in creative jobs.
Donaldson, Spocter, Du Plessis and Van Niekerk (2012) Rural	Creative exploitation of resources South Africa (Western Cape)	Residents Companies Administration	Quantitative and qualitative: composite index of development potential, based on 21 basic indicators Primary and secondary data	Objective: analysis of all the small cities that make up the Western Cape Province of South Africa. Result: the development base is focused on the integration of creative industries as an element of great potential, as it promotes regional integration, economic growth and job creation and in particular, it offers the opportunity of regenerating depressed areas and improving their habitability levels.
Mitchell (2013) Rural	Creative destruction Canada (Ferryland, Elora, St. Jacobs)	Service providers	Quantitative Secondary data	Objective: it introduces the term of creative improvement, to take into account the varied evolutionary trajectories non-metropolitan spaces are taking. Results: with the analysis of three different scenarios within the same country, the authors determine that communities can experience a variety of experiences in the transition from their conservation state and largely production-based to a multifunctional one. This transition is driven by the dual forces of creative improvement and destruction.
Hemmati and Abbasi (2013) Small Cities	Creative exploitation of resources Iran (Rasht)	Residents Companies	Quantitative and qualitative Secondary data	Objective: analysis of the period from 2004 to 2012 of creative cities in the world. Result: to take advantage of its attractions in relation to cuisine and crafts in order to become one of the creative cities. To this end, it proposes a greater participation of citizens, especially in the creative sector.

Fernandes and Rachão (2014) Small Cities	Recreation and revitalization of places Portugal (Viana do Castelo)	Tourists (Non-probabilistic sampling at convenience, 205 surveys)	Quantitative (Surveys) Primary data	Objective: construction of the tourist profile, through which it explores the attitudes, expectations and motivations and with this it considers forms by which it can reinvent itself, taking into account emerging trends in the tourist market. Result: the authors propose that the locality should be supported by a new form of cultural tourism, based on the valuation of local knowledge and creative skills that creative tourism proposes, since many destinations can buy the culture so that it is visited, but the tourist prefers to enjoy cultural and creative skills actively in the places where these skills originate, in particular they look for places where culture is still alive.
Thulemark, Lundmark and Heldt-Cassel (2014) Rural	Creative exploitation of resources Sweden (SA" Len, Idre)	Residents	Quantitative: longitudinal study with micro-data geo-referenced period 1990 - 2008) Primary data	Objective: analysis of the labour forces that exist within two important mountain tourist destinations, in order to determine the influence that the workforce has within the tourism field, in order to establish this type of employment as an attraction factor for highly trained and well-paid people. Result: The immigrant workforce represents a substantial part of creative tourism. It shows that tourism is indeed a driver for regional development in peripheral areas, not least in terms of attracting immigrants prepared to become part of the "creative workforce".
Lusso (2014) Small Cities	Recreation and revitalization of places Germany (Emscher Valley)	Companies (12 cultural facilities)	Quantitative and qualitative: surveys and interviews Primary and secondary data	Objective: the integration of cultural events for the revitalization of both the city and the social structure of the area. Result: it establishes that continuing capital-intensive investment by the state in the organization of events within this area on debt, is not the most viable option, which is why it encourages the search for private financing and external support to continue in the development of creative industries and the area as such.
García Suárez and Pulido Fernández (2015) Small Cities	Creative exploitation of resources Spain (Bilbao, Córdoba Granada)	Academics (8 experts)	Quantitative: Synthetic Creativity Index, for the selection of the 35 indicators is used as a measure of trend, the median and as a measure of dispersion, the interquartile range) Primary data	Objective: the development of an index to measure tourist creativity is applied to three case studies, where the creativity of a local urban-cultural tourism system is established, based on spatial, environmental and institutional dimensions. Result: it is established that the most creative tourist system is that of Bilbao.
Guerra Ashton, Valduga and Tomazzoni (2015) Rural	Recreation and revitalization of places Brazil (Vale dos Vinhedos)	Companies: On-site visits to 13 wineries, 9 restaurants, 2 handicraft shops, 5 accommodations and the general headquarters of APROVALE	Qualitative: non-systematic and unstructured observation technique Primary and secondary data	Objective: to develop the tourism offer through creative tourism and verify that the creative tourism cluster benefits the region, so that it becomes stronger. Result: some elements that identify creative tourism can be introduced, through the implementation of activities within the wineries of the region of the Vineyard Valley, which is the main enotouristic cluster of Brazil.
Lee, Wall and Kovacs (2015)	Creative exploitation of resources	Residents, Companies and Administration	Qualitative (semi-structured interview)	Objective: we study the branding processes of two organizations that encourage the promotion of rural development based on the formation of food groups through

Rural	Canada (Stratfor, Muskoka)	(Executive Marketing Manager, General Manager, Board President, Product Developer / Gourmet Program, Executive Chefs, Administrative Staff, Farmers, Artisans, Restaurant Owners / Managers, Cafes, Tea Shops, and Employees)	Primary and secondary data	<p>perspectives of the creative economy.</p> <p>Result: The creation of a food cluster requires a clearly defined branding strategy, through which cohesion can be created between agriculture and tourism, becoming the support harness for economic, cultural and environmental strengthening of the case studies. With the implementation of this strategy, local actors will be more attracted to the initiative and to contribute to a more sustainable economic future.</p>
Pearson and Pearson (2016) Small Cities	Creative exploitation of resources Colombia (Popayan), China (Chengdu), Sweden (Östersund), South Korea (Jeonju), Lebanon (Zahlé)	Residents	Qualitative Secondary data	<p>Objective: review of five cases of creative cities of UNESCO in the gastronomic field.</p> <p>Result: the benefits obtained by these cities after winning the titles of creative culinary cities have contributed to the development of the area.</p>
Dewatmoko, Suherly and Henwany (2016) Rural	Recreation and revitalization of places Indonesia (Java Occidental)	Residents	Qualitative Secondary data	<p>Objective: review of the literature that establishes the basis for the development of an empirical to future research.</p> <p>Result: it establishes the influence of the creative economy, in addition to determining opportunities that allow the case study to develop a strategy to compete with other cities.</p>
Irvine, Kepe, De Wet and Hamunime (2016) Rural	Recreation and revitalization of places South Africa (Nieu Bethesda)	Residents Companies Administration Academics	Qualitative Primary and Secondary data	<p>Objective: to explore the effects that an economy based on post productivism and tourism have had on the impoverishment of the inhabitants of the study area.</p> <p>Result: there are many determinants within the community that have led to low tourism development in the community, including lack of community cohesion due to factors of racism, limited local economic multipliers, a poorly targeted government action and limited participation in tourism by the population.</p>
Munadjat (2016) Small Cities	Creative exploitation of resources Indonesia (Bandung)	Companies	Quantitative and qualitative (of action, participatory, group of discussion, ...) Primary and secondary data	<p>Objective: to work on the development of a strategy for the creation of sustainable gastronomic tourism, focusing on small and medium-sized food and beverage companies in the case study.</p> <p>Result: the improvement of the conditions of this segment of companies must be worked under the action of government policies, in which a minimum percentage of participation of local food producers within the regenerated and modernized spaces is required, in order to increase the appreciation of the gastronomy among the visitors.</p>
Kakiuchi (2016) Small Cities	Creative exploitation of resources Japan (Kanazawa)	Companies (Statistical data are taken from the basic survey of Japanese business structure and activities, selecting companies with equity capital that have 50 or more employees with equity capital)	Quantitative and qualitative (Surveys) Secondary data	<p>Objective: it examines the arguments of current creativity and identifies the importance of cultural creativity in Japan.</p> <p>Result: The city's creative strategies can improve the city's image by rectifying the actions it has used until this moment, while at the same time helping to counteract a number of socio-economic impacts, such as continued depopulation and reducing the economy.</p>
Gómez (2016) Rural	Recreation and revitalization of places Portugal (Alqueva)	Companies Administration (22 informants at both sites)	Qualitative (Semi-Directed Interviews)	<p>Objective: it proposes a model of intangible heritage assessment, which is based on the combination and improvement of previous proposals.</p> <p>Result: the localities that have archaeological sites benefit from the preservation of these</p>

			Primary data	areas, but the presence of communication problems and active participation of the locality delays and make it difficult to generate cooperation networks for the development of creative tourism.
Nohara, Okamura and Kawahara (2016) Small Cities	Recreation and revitalization of places Japan (Ota Ward)	Companies	Quantitative Secondary data	Objective: application of a comprehensive and active planning method, that contributes to the integration of manufacturing, community development and city promotion, with the purpose of solving a series of specific problems of mixed industrial residential cities. Result: this small area seeks to build a new identity based on creativity and action, which is why, within the actions that are being undertaken, the planning of a creative city is created as it creates platforms for new creative industries, in addition to taking advantage of the inclusion of industrial tourism within its improvement actions.
Muizu and Hilimiana (2016) Rural	Creative exploitation of resources Indonesia (Java Occidental)	Companies (50 culinary companies)	Qualitative (In-depth interviews) Primary data	Objective: to produce business competitiveness through proper management of human resources, thereby boosting the tourism industry and creative industry players. Result: the West Java culinary companies have the necessary attributes to execute and enhance their businesses, as they have the ability to see a business opportunity, perform the functions of organization, commitment and development.

Table 7: Matrix of content analysis

Source: Own elaboration

4. DISCUSSION AND CONCLUSIONS

The analysis makes it possible to establish a series of conclusions, both at bibliometric level and on the research content carried out so far on creative tourism. In the first place, bibliometric analysis determines that this subject is a new line of study for researchers, with only 19 years of experience, originating the first publication in 1998, and being in 2010 when the exponential growth of its study begins. Since it is a subject with very little development, the number of prolific authors is very small, observing that there are only two authors in common, who have more than one publication within both bases. These authors were Mitchell, C.J.A. (2) and Wall, G. (2), who focused their work on the line of “creative destruction”. Another effect produced by the short history of the subject is having papers with a small number of citations, so within WoS there is no study with 50 citations or more (the one with the most has 21 citations); while in Scopus there is only one study with more than 50 citations, 84 precisely.

As for productivity, it is 1.09 articles per author in both bases. In addition, it is observed that the research has focused on the development of collaborations at national level, either with members of the same institution or with members of other institutions, but 83% of the researchers are affiliated to Universities. With regard to geographical affiliation, a remarkable fact is that the ranking is led by South Africa. Regarding the journals, the dispersion of articles is 1.23 articles/journals, observing that only the Journal of Rural Studies has two articles by the same author, Mitchell, CJA, besides being the journal with more publications in Scopus (3 articles). In addition to determining that by presenting a small number of articles within each journal, there is no possibility of complying with the Bradford Law.

On the other hand, the content analysis made it possible to establish that the study of creative tourism focused on the development of three specific lines: (1) creative exploitation of cultural and gastronomic heritage in order to develop or expand the creative industries within the areas in which this form of tourism is integrated; (2) recreation and revitalization of places through the use of their cultural capital and creative industries, which allows to strengthen productivity and improve the economy of these destinations; and (3) creative destruction of rural spaces and

landscapes as a result of the commercialization of destinations and the saturation of the capacity of acceptance of the tourist by the community. Finally, an important fact is that 56% of the case studies that are addressed within the publications, focus on the analysis of rural areas, through the predominance of the use of qualitative research techniques.

The originality of this study focuses on being the first bibliometric study and of content analysis within creative tourism in small cities and rural areas. In this way, it is possible to establish the development presented by this subject and towards which lines the studies so far developed are focused on.

This study presents several limitations. First, the limitation involved when choosing a particular source of information (Scopus and WoS database) and defining a specific search profile should be taken into account. On the other hand, this subject of study is clearly expanding, so that the evolution of the definition and approach of the authors consulted varies according to the chosen path (creative tourism, creative cities, ICC's, creative experiments, co-creation) to address the study of creative tourism in small cities and rural areas. It would be interesting, as a way to extend this research, for future studies to analyze the indexed papers in other databases, in addition to the possibility of including comparative analysis between them or to carry out further analysis on citations.

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Article info: Received 17/12/2018. Accepted 26/03/2019. Refereed anonymously.