

Creative Tourism Strategy Development and Execution: A Framework for Sri Lanka

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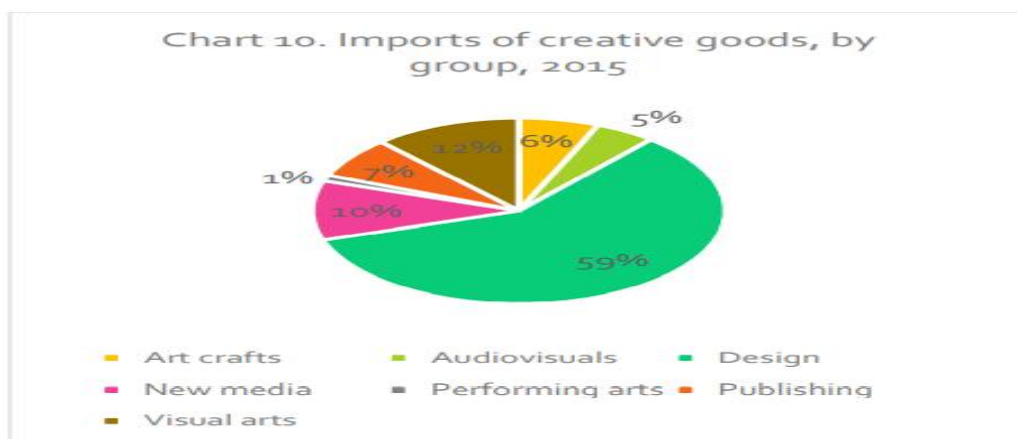
Abstract: Tourism industry is ever changing and tourism literature shows a paradigm shift from cultural tourism to ‘creative tourism’. Despite the adoption of creative tourism around the world, the knowledge on ‘creative tourism strategy development and execution’ seems scarce. Therefore, by conducting an inductive study, the authors of this paper attempt to identify components of strategy through the lenses of Strategic Management and Marketing applied to creative tourism with a view to develop ‘Creative Tourism Strategy Framework (CTSF)’. The study found that components of CTSF can be placed under typical strategy development stages namely; Strategic Analysis, Strategic Vision, Strategy Formulation, Strategy Execution and Strategy Evaluation though the elements in each stage differ in relation to creative tourism.

Keywords: Creative tourism, Creative and cultural industries, Creative tourism strategy framework

1. Introduction

With the emergence of creativity as a driving force, the interest in the ‘creative economy’ has attracted all types of economies. The global demand for ‘creative goods and services’ are on the rise and many developed economies and some of the Asian counterparts of Sri Lanka have successfully exploited the opportunity while creative economy performance of Sri Lanka remains rather weak (UNCTAD 2018: 396).

The creative industries are considered the backbone of a creative economy and ‘tourism’ is also considered a creative industry (Richards, 2011: 1; Boston Redevelopment Authority, 2005 cited in Wattanacharoensil and Schuckert, 2014). Out of the groups of ‘creative goods’ used for measuring creative industry performance cited in Figure 1, Art crafts, Performing arts and Visual arts are used for creative tourism development as acknowledged by previous researchers. Therefore, an opportunity exists for using these creative goods for developing creative tourism with the intention of strengthening weak creative economy of Sri Lanka.



Source: UNCTAD, based on official data reported to UN COMTRADE Database

Figure 1: Creative goods: Imports of creative goods by group
Source: UNCTAD (2018:23)

In order to exploit this opportunity, Sri Lanka needs to develop a strategy for creative tourism. Though individual components of creative tourism strategy appear in previous studies, a suitable framework for developing creative tourism strategy is yet to emerge. Therefore, with the intension of developing a Creative Tourism Strategy Framework (CTSF), the author of this paper aims to address: ‘What are the Components of a Creative Tourism Strategy?’

2.0 Literature Review

The contribution of tourism towards an economy of a country is well documented. Though some of the previous studies acknowledge the contribution of creative tourism towards respective economies, a holistic view of its contribution is yet to be established. Therefore, prior to recommending creative tourism as a strategy for Sri Lanka, the authors conducted a systematic multi-journal review not only to assess the contribution of creative tourism towards creative economy but also to identify creative industries that can facilitate creative tourism development and the findings are presented next.

2.1 Contribution of creative tourism towards creative economy of a country

To assess the contribution of creative tourism towards creative economy, UNCTAD criteria (2010: 23) comprises of four main aspects of creative economy namely; Economic Aspects, Social Aspects, Cultural Aspects and Sustainable Development Aspects was used and the outcome is summarized in Table 1.

Table 1: Contribution of creative tourism towards creative economy at a glance

UNCTAD Economy (2010)	Creative Criteria	Dimensions	Authors <i>(As per List of References)</i>
Cultural Aspect		Cultural value of identity	(2) (3) (4) (5) (6) (7) (10) (11) (12)
		Role of the creative industries in promoting cultural diversity	(14) (15) (16) (17) (18) (19) (20) (22) (23) (25) (28)
Economic Aspect		Promoting of conservation of countries’ environmental endowments and cultural heritages	(3) (4) (10) (11) (14) (15) (15) (16) (28)
		Innovation	(3) (10) (11) ((15) (16) (22) (28)
Sustainable Development Aspect		Environmental protection and preservation	(5) (10) (11) (15) (20) (28)
		Innovation (sustainability related)	(10)
Social Aspect		Fostering social inclusion	(2) (17) (20)
		Employment generation	(3) (20)
		Facilitating educational systems in culture and the arts	(28)

The findings above show that creative tourism has the potential to contribute to all four aspects of a creative economy. The highest contribution is towards ‘cultural aspects’ (20 studies), followed by ‘economic aspects’ (16 studies), ‘sustainable development aspects’ (7 studies), and ‘social aspects’ (5 studies).

Apart from above contributions, this study found new contributions of creative tourism: economic regeneration (Kostopoulou, 2013; Booyens and Rogerson, 2015; Ranathunga et al, 2019), national level development (Wattanacharoensila and Schuckertb, 2014; Chugh, 2018) and towards the discipline of marketing: ability to reposition a city (Carvalho, et al, 2016) and usefully differentiating an offer (Macfarland et al, 2019).

2.2 Creative industries facilitating creative tourism development

The results of the review show that creative and cultural industries facilitating creative tourism development are predominantly associated with Art crafts, culinary tourism, Festivals & Events, Cultural sites, Performing arts & Visual arts. Furthermore, over 55% of the countries use more than one creative industry in support of creative tourism development.

The creative and cultural industries supporting ‘Art crafts’ are enormous and include: pottery, ceramics, porcelain, jewelry, leather, wood, brass etc. The Culinary industry not only facilitates culinary tourism but also a dominant partner for promoting various festivals & events. The ‘Festivals and Events’ are supported by another set of creative and cultural industries namely; art, music, theatre, dance, cinema/film, literature, comedy, performing arts and creative industries related events such as fashion. Similarly, Performing arts too use music, theatre, dance etc.

Having established both the capacity of creative tourism to contribute to all four aspects of creative economy and creative and cultural industries capable of facilitating creative tourism development, the authors were convinced to introduce creative tourism as a strategy for strengthening the creative economy of Sri Lanka.

2.3 Creative Tourism Strategy Framework (CTSF)

If Sri Lanka is to adopt creative tourism as a strategy, the country needs guidance. Most of the previous studies (Ottenbacher and Harrington, 2011; Lee et al, 2016; and Jenasama and Sawant 2018) focus on ‘culinary tourism strategy’ development. Though Stipanović and Rudan (2014) study is on ‘creative tourism development’, it’s a mere explanation of current condition and possible future developments of creative tourism in Kvarner. However, these studies and other studies on creative tourism are useful in developing CTSF.

Furthermore, Tourism literature identifies ‘competitiveness’ as a critical factor for the success of tourism destinations and many models of destination competitiveness are found. As creative tourism strategy needs to be competitive, the authors have considered components related to strategy included in these models.

The strategy making process is commonly divided into four key phases of strategic management: Environmental scanning (Strategic analysis), Strategy formulation, Strategy implementation, and Evaluation and control (Whellen & Hunger, 2008 cited in Ottenbacher Harrington, 2011) and some authors consider ‘Strategic Vision’ as a stage in strategy development process (Gamble et al; 2015:15). The literature review on strategy components are identified under these stages as presented next.

2.3.1 Strategic Analysis

The components associated with ‘Strategic Analysis’ are summarized in Table 2.

Table 2: Components associated with strategic analysis

Models and Empirical studies	PESTEL Factors	Resources	Capabilities
Crouch and Ritchie Model (1999)	✓	✓	
Hassan’s Model (2000)		✓	
Heath’s model (2002)		✓	✓
Dwyer & Kim's integrated Model (2003)	✓	✓	✓
Omerzel Gomerzelj & Mihalič’s Model (2008)		✓	
Ottenbacher and Harrington (2011)	✓		
Stipanović, and Rudan (2014)		✓	✓
Wattanacharoensil, and Schuckert (2014)		✓	✓
Lee, Wall, Kovacs and Kang (2016)		✓	

Ottenbacher and Harrington stated that ‘PESTEL’ (*Political, Economic, Social-cultural, Technological, Environmental and Legal*) is a lacking element in South Germany and PESTEL is part of both Crouch and Ritchie (1999) and Dwyer &

Kim's (2003) models of competitiveness. As cited in Table 2, all 6 models and 3 empirical studies address the need for 'Resources'.

The need for 'Capabilities' are highlighted in studies of Stipanović and Rudan (2014) and Wattanacharoensila and Schuckertb (2014) and models of Dwyer & Kim's (2003) and Heath, (2002) cited in Goffi (2013).

2.3.2 Strategic Vision

The components associated with Strategic Vision are presented in Table 3.

Table 3: Components associated with strategic vision

Models and Empirical studies	Vision	Sustainability	Innovation
Crouch and Ritchie Model (1999)	✓		
Hassan's Model (2000)		✓	
Heath's model (2002)	✓	✓	✓
Ottenbacher and Harrington (2011)		✓	
Korez-Vide (2013)		✓	
Stipanović, and Rudan (2014)	✓	✓	✓
Wattanacharoensil, and Schuckert (2014)		✓	✓
Booyens & Rogerson (2015)			✓
Lee, Wall, Kovacs and Kang (2016)		✓	✓
Srbuhi (2016)		✓	
Lucia and Segre (2017)			✓
Jenasama and Sawant (2018)		✓	

As cited in Table 3, Stipanović and Rudan (2014) study in Kvarner, Crouch & Ritchie model (1999) and Heath's model (2002) confirm the need for 'Vision'. Furthermore, Stipanović and Rudan (2014) suggest the vision to focus on authenticity and creativity.

UNWTO discourages mass tourism and creative tourism is considered a form a sustainable tourism. Altogether 2 destination competitiveness models and 7 empirical studies provide evidence of incorporating 'Sustainability' in to creative tourism development as cited in Table 3. Srbuhi (2016) confirms the existence of sustainable tourism in Óbidos and reports both tangible and intangible benefits to local community; Jenasama and Sawant (2018) reports that tourism authorities in Thailand are focusing on limited carrying capacity and the need for respecting local cultures by tourists and Stipanović, and Rudan, (2014) study in Kvarner emphasize the need for appreciation of all aspects of sustainable development in developing creative programs. In fact Korez-Vide (2013) present a model of sustainable creative tourism.

Creative tourism is identified as an example of 'Innovation' in tourism (Richards 2011a, 2012, 2013; Waitt and Gibson 2014) and it is called 'new generation of tourism'. Several studies have adopted an 'innovation perspective' to their studies on creative tourism: Booyens and Rogerson, (2015) study in Cape town refers to 'role of innovation in creative tourism' in developing new and unique cultural-based tourism products; events or spectacles; and

creative urban spaces; and Lucia and Segre (2017) study in Italy focuses on ‘innovation potential of culture and creativity’ and consider agglomeration of cultural heritage, content (movies, television, and publishing) and the information industry (software). The other studies emphasizing innovation in creative tourism include; Stipanović, and Rudan, (2014); Wattanacharoensila and Schuckertb, (2014); and Lee et al; (2016). Furthermore, innovation is part of Heath’s model of destination competitiveness (2002).

2.3.3 Strategy Formulation

The components associated with ‘Strategy Formulation’ relates to Marketing Strategy as shown in Tables 4 and 5.

Table 4: Components associated with strategy formulation

Models and Empirical studies	Demand/ Target market	Positioning	Packaging (bundling)	Place branding and image
Crouch and Ritchie Model (1999)	✓			✓
Hassan’s Model (2000)	✓			
Heath’s model (2002)	✓	✓		✓
Dwyer & Kim’s integrated Model (2003)	✓			✓
Omerzel Gomerzelj & Mihalič’s Model(2008)	✓			
Ottenbacher and Harrington (2011)			✓	✓
Stipanović, and Rudan (2014)	✓	✓	✓	
Wattanacharoensil, and Schuckert (2014)		✓		✓
Booyens & Rogerson (2015)	✓		✓	✓
Lee, Wall, Kovacs and Kang (2016)	✓		✓	✓
Dimeska (2017)			✓	
Jenasama and Sawant (2018)				✓
Dias-Sardinha, Ross, and Calapez Gomes (2019)			✓	
Macfarland et al. (2019)			✓	

The ‘Demand (target market)’ is important for any industry with no exception for tourism. This element is identified in all five models of destination competitiveness and the studies of Stipanović, and Rudan, (2014); Booyens & Rogerson (2015) and Lee et al, (2016). The need for ‘Positioning’ of creative tourism is addressed in the studies of Stipanović, and Rudan, (2014); Wattanacharoensila and Schuckert (2014); and Heath model (2002). Except Crouch and Ritchie Model (1999), other four models show the incorporation of marketing in to their models.

The relevance and opportunities available for ‘Packaging’ (Bundling) of creative tourism product is addressed in all studies except Wattanacharoensil, and Schuckert (2014) and Jenasama and Sawant (2018). ‘Place branding’ and/or ‘Image’ is another component addressed by many authors (Ottenbacher and Harrington, 2011; Wattanacharoensila and Schuckertb, 2014; Booyens and Rogerson, 2015; Lee et al, 2016; Lucia and Segre 2017; and Jenasama and

Sawant (2018) and destination competitiveness models (Crouch and Ritchie, 1999; Dwyer & Kim's 2003; and Heath, 2002).

Table 5: Components associated with strategy formulation – Marketing Mix

Models and Empirical studies	Product	Price	Place	Promotion
Dwyer & Kim's integrated Model (2003)		✓		
Ohridska-Olson, and Ivanov, (2010)	✓			
Ottenbacher and Harrington (2011)	✓		✓	
Stipanović, and Rudan (2014)	✓	✓	✓	✓
Wattanacharoensil, and Schuckert (2014)	✓		✓	
Booyens & Rogerson (2015)	✓			
Nácher, and ToMás, (2015)	✓			
Lee, Wall, Kovacs and Kang (2016)	✓			
Carvalho, Ferreira and Figueira, (2016)	✓			
Dimeska (2017)	✓			
Jenasama and Sawant (2018)	✓			
Chugh (2018)	✓			
Ramos, Rosová, and Campos, (2018)	✓			
Bakas et al. (2019)	✓			
Dias-Sardinha, Ross, and Calapez Gomes (2019)	✓			
Macfarland et al. (2019)	✓			

As per (Richards, 2012; Marques and Richards, 2014; Richards and Bartos, 2014; cited in Booyens and Rogerson, 2015), the application of creativity in tourism is not confined to ‘creative tourism experiences’ but can be stretched to ‘creative spectacles’ and ‘creative spaces’. These creative tourism products are explained next followed by place, price and promotion elements of marketing mix.

Creative experience refers to consumer participation in activities using simple materials and imagination to develop unique experiences (Richards & Wilson, 2006 cited in Ali et al; 2015). The creative experiences found in the literature are enormous and both ‘specialized’ experiences and ‘mixed’ experiences can be found. The specialized creative tourism experiences are predominantly associated with ‘Culinary tourism’. In fact UNWTO confirms that food tourism has grown tremendously and has become one of the most dynamic and creative segment of tourism (UNWTO, 2012 cited in Jenasama and Sawant 2018:27). Jenasama, and Sawant, (2018) study on food activities in Thailand, show how culinary tourism contributes to destination image by stating that Thailand is considered a ‘paradise of food’ in the eyes of foreigners. As reported by several authors, some countries offer a ‘mix’ of creative tourism experiences.

As per Richards and Wilson (2006) cited in Booyens and Rogerson (2015), ‘creative spectacles’ refers to performing arts that has a cultural focus where visitors consume it passively in most cases. These performing arts include;

various cultural and performing arts events, festivals, parades, street art projects and outdoor art exhibitions. After ‘culinary tourism’, the next popular creative tourism activities are ‘festivals’ and ‘events’ of different sort and countries such as Canada, Cape Town, Saint Petersburg and Portugal are at the forefront of staging annual international festivals. The art, music and film festivals are the most popular among festival categories. Though they are named as a specific activity (arts or music) a combination of activities are offered especially in Portugal.

Ottenbacher and Harrington (2013) report that focusing on ‘geographic areas’ with the greatest potential for growth is an issue relevant to tourism in general and ‘culinary tourism’ in particular. These locations are identified as ‘Creative space’ in creative tourism and include; creative villages (e.g. *Village of Siby in Mali*), creative districts (e.g. *798 Art Zone in Beijing*), creative cities (e.g. *Creative Paris*) or even creative countries (*creative Singapore*). The other authors reporting creative space include; Stipanović and Rudan (2014) and Wattanacharoensila and Schuckertb (2014).

In marketing mix, the ‘Place’ refers to where the product is delivered. While Stipanović and Rudan (2014) refers to it as creative space, Wattanacharoensila and Schuckert (2014) name them as Creative city prototypes. Ottenbacher and Harrington (2011) takes regional stance and identifies Baden-Württemberg (BW) as a creative space for culinary tourism. The ‘Pricing’ element of marketing mix seems scarce due to its context- specific nature. However, Stipanović, and Rudan (2014) and Dwyer & Kim's (2003) model have addressed pricing. The ‘Promotion’ element of marketing mix appears equally scarce due to its context- specific nature. However, Stipanović, and Rudan (2014) emphasised the need for long term promotion of creative tourism and found the importance ‘profiled websites’ to facilitate potential creative tourists find deals they desire. The other promotional methods found relevant include; media, various publications, promotional materials, thematic workshops, etc.

2.3.4 Strategy Execution

The components associated with Strategy Execution are shown in Table 6.

Table 6: Components associated with strategy execution

Models and Empirical studies	Leadership/ Structure	Funding	Partnerships	SH collaboration	Policy	IP law
Crouch and Ritchie (1999) Model		✓			✓	
Heath’s model (2002)	✓	✓		✓	✓	✓
Hassan’s Model (2000)				✓	✓	
Dwyer & Kim's (2003) integrated Model					✓	
Ottenbacher and Harrington (2011)	✓		✓	✓		
Stipanović, and Rudan (2014)	✓	✓	✓	✓	✓	
Wattanacharoensil, and Schuckert (2014)					✓	✓
Booyens & Rogerson (2015)			✓		✓	
Lee, Wall, Kovacs and Kang (2016)	✓	✓	✓	✓	✓	
Lucia and Segre (2017)					✓	
Jenasama and Sawant (2018)						✓

As cited in Table 6 above, both Lee, Wall, Kovacs and Kang (2016) study on culinary tourism strategy development in Canada and Heath's model of destination competitiveness (2002) show the relevance of most of the strategy execution components above, except legal aspects and partnerships that were not addressed respectively.

The need for 'Leadership and Structure' is a component addressed in number of studies. While leadership by government is proposed in studies of Ottenbacher and Harrington (2011) and Stipanović and Rudan (2014), Heath (2002) model also address leadership. Lee et al; (2016) suggest a structure based on clustering. The 'Funding' is addressed by Stipanović and Rudan (2014) and propose funding by tourist board, local government and private sector. Lee, Wall, Kovacs and Kang (2016) address funding under facilitators and funding is included in models of Crouch and Ritchie (1999) and Heath (2002).

The need for 'Partnerships' is another component addressed by several authors including Ottenbacher and Harrington (2011); Booyens and Rogerson, (2015) and Lee, Wall, Kovacs and Kang, (2016). Lee et al; (2016) study specifically address partnership with Related and supporting industries in support of food clusters. The need for 'Stakeholder collaboration' is addressed in 2 models and 3 previous studies as shown in Table 6 above. The need for 'Policy' is addressed in all 4 models of destination competitiveness above.

A considerable number of studies confirm the need for policy in place for developing creative tourism (Stipanović and Rudan, 2014; Wattanacharoensila and Schuckertb, 2014; Booyens and Rogerson, 2015; Lee et al, 2016 and Della Lucia and Segre, 2017). While the need for Intellectual property (IP) law is specifically addressed by Wattanacharoensila and Schuckert, (2014) and Jenasama and Sawant (2018), Heath (2002) model address legal concerns.

2.3.5 Strategy evaluation

The need for 'Strategy Evaluation' is supported in the models of Crouch and Ritchie (1999); Dwyer & Kim's (2003) and Heath (2002) and the study of Ottenbacher and Harrington (2011).

The above discussion shows the components of strategy elements emerged from previous studies under each stage of the strategy development. However, there is no specific strategy framework that could guide creative tourism development. Thus, an inductive study was conducted to identify the components of a creative tourism strategy.

3.0 Methodology

The authors adopted an 'Inductive approach' to the study based on Delphi Technique as the intension was to formulate theory related to creative tourism strategy by making sense of interview data collected from experts through the analysis. A 15 member 'Think Tank' comprises of Tourism, Strategy and Marketing experts was formed especially for this purpose. In stage one, an open-ended questionnaire was sent to the experts to identify the components of a creative tourism strategy. All 15 experts responded and by conducting a content analysis, responses in stage 1 were categorized in to components emerged through the literature review above. The answers of the experts that were beyond the scope of the study were eliminated. In stage two, 2nd questionnaire comprised of both close-ended and open-ended questions were developed and sent to experts for their agreement or disagreement. The close-ended questions included the categorized answers of stage 1 and open-ended questions intended to obtain elaborate answers for the responses provided in stage 1. All 15 experts responded and the answers to 2nd questionnaire were finalized based on over 65% agreement of the experts. In stage 3, the final results document was compiled and sent to experts for further comments (if any) and approval. The experts expressed their agreement but did not raise any further concerns. The outcome is presented under findings.

4.0 Findings

The components of creative tourism strategy identified through the inductive study are presented under stages of strategy development next.

4.1 Strategic Analysis

The findings show the need for considering both the impact of external environmental factors (*PESTEL*) and internal environmental factors (*Resources & Capabilities*) in developing creative tourism strategy. With regard to ‘PESTEL’, majority of the experts have deliberated the impact of COVID 19 on creative tourism and have suggested the use of technology and/or strictly imposed health & safety measures to overcome the limitations in delivering creative tourism product. With regard to ‘Resources’, ‘endowed resources’ (e.g. *world heritage sites and cultural resources*), ‘created resources’ (*creative events & festivals, creative activities and creative spaces*) and ‘other resources’ namely; human resources, physical resources and technological resources etc. were considered necessary for creative tourism development.

With regard to ‘Capabilities’, creative skills, innovation skills, language skills were considered relevant.

4.2 Strategic vision

The findings show the need for a clear ‘vision’ for directing creative tourism development efforts of the country. Despite creative tourism being a sustainable form of tourism, the experts suggested the need for ‘sustainability’-focused vision based on Triple Bottom Line (TBL) plus ‘cultural sustainability’. The other suggestions for vision included; uniqueness, Sri Lankan ‘ness’ and authenticity. In order to avoid standardization of creative tourism experiences, few experts also suggested the need for integrating ‘innovation’ in to vision.

4.3 Strategy Formulation

The components of strategy emerged through the study relates to ‘marketing strategy’ and the specific components fall in to Segmentation, Unique Selling Proposition (USP), Marketing mix, Packaging and Branding.

Both domestic and international markets were found as ‘target markets’ for creative tourism and Authenticity, Culture and Heritage, Compactness and Diversity were suggested as suitable Unique Selling Propositions (USPs) for Sri Lanka.

As per the findings ‘creative tourism product mix’ of Sri Lanka comprises of Creative experiences, Creative spectacles and creative spaces and all these categories are ‘unique and authentic’ to Sri Lanka. A total of sixteen ‘creative experiences’ were identified by the experts and making of masks, stilt fishing/angling/madal fishing, Sri Lankan tribes, pottery making, angampora (*martial art of Sri Lankan style*), gem mining and cashew processing were the most popular. The creative spectacles emerged through the study predominantly fall in to the categories of festivals and events, performing arts, visual arts and art crafts. Sri Lankans usually associate names of places in Sri Lanka with places where traditional crafts are being produced or where a particular cultural activity takes place. Most popular creative spaces in Sri Lanka identified through the study are summarized Table 7.

Table 7: Creative spaces in Sri Lanka

Creative Space	Creative and Cultural industry/activity
Ambalangoda	Traditional mask industry
Ratnapura	Gem industry
Bataleeya	Cashew industry
Tissamaharama	Pottery industry
Moratuwa	Wood carving industry
Ritigala	Angampora (<i>martial art of Sri Lankan style</i>)

As the creative spaces cited in Table 7 are the places where creative tourism product is delivered, they can be considered under place element of the marketing mix. Due to social distancing, few experts suggested the use of augmented reality (AR) & Virtual reality (VR) for delivering creative tourism product. Pricing was not popular among experts due to its context-specific nature. However, few experts suggested ‘market skimming strategy’ for creative tourism considering the niche market. Promotion element was also not considered in depth due to its context-specific nature. However, few experts specified digital marketing. With regard to packaging of creative tourism product, majority of the experts suggested to offer both ‘standalone’ and ‘bundled’ product options. With regard to place branding and image, consideration of each experiential location as a sub brand was proposed.

4.4 Strategy Execution

Strategy execution elements emerged through the study relates to ‘leadership and structure, resource allocation (funding), partnerships, stakeholder collaboration and communication, policy and Intellectual property (IP) law. Majority of the experts believe that in the Sri Lankan context, the ‘Leadership’ for developing creative tourism should be provided by the ‘government’ while collaborating with other stakeholders in the tourism industry. The experts believe that a structure in the form of a ‘specialized department’ under current structure of Sri Lanka Tourism Development Authority (SLTDA) or a ‘leadership committee’ comprised of tourism stakeholders will serve the purpose.

With regard to resource allocation (funding) for creative tourism, majority of the experts believe that ‘government’ should undertake this responsibility making use of Tourism Development Levy (TDL) or by providing an allocation in the annual marketing budget. The other sources of funding include; new business ventures, entrepreneurs and other stakeholders, sponsorships from Destination Management Companies (DMCs), hotels and other firms, and conducting annual fund raising events.

The need for Partnership between tourism and creative and cultural industries (*including listed in Table 7*) to ensure secure supply sources was found relevant. Furthermore, the strong relationship that exists between ‘culinary industry’ and the creative festivals and events too were recognized. The need for cluster formation and stakeholder collaboration and communication were also considered responsibilities of the ‘government’ of Sri Lanka.

All 15 experts undisputedly emphasized the need of ‘Policy’ in place to introduce creative tourism to Sri Lanka and specifically, creative economy policy, creative tourism policy and sustainability policy were highlighted. The need for strengthening Intellectual property (IP) law of the country was considered important by experts to facilitate creative tourism based innovations.

4.5 Strategy Evaluation

Majority of the experts confirmed the need for Key Performance Indicators (KPIs) for measuring creative tourism performance. Few experts suggested the following KPIs;

Table 9: Key Performance Indicators (KPIs) for Creative Tourism

1.	The contribution of creative tourism towards each dimension of creative economy
2	The creative and cultural industries facilitating creative tourism development the most
3	The creative tourism products in demand
4	Source markets generating highest demand for creative tourism

Based on the findings above, the ‘Creative Tourism Strategy Framework (CTSF)’ for Sri Lanka is presented in Figure 2. However, the authors intend to test the framework through a deductive study.



Figure 2: Creative Tourism Strategy Framework (CTSF)

Source: Developed by author based on the findings

5.0 Conclusion

The capacity of creative tourism to contribute towards all four aspects of a creative economy was found by conducting a systematic multi-journal review. Therefore, creative tourism can be a strategy to strengthen the weak creative economy of Sri Lanka. In order to facilitate creative tourism strategy development, this study developed a Creative Tourism Strategy Framework (CTSF). However, the authors wish to acknowledge few limitations. Firstly, CTSF is not covered in full as the strategy components identified by majority of the experts are only included. Lastly, the framework cannot be generalized as all experts are from Sri Lanka. The future researchers can test the practical relevance of the strategy framework.

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