

PROMOTING CREATIVE TOURISM THROUGH NIKE ART GALLERY, OSOGBO: A SUSTAINABLE ECONOMIC DEVELOPMENT STRATEGIES FOR OSUN STATE, NIGERIAO. S. Folorunso*
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ABSTRACT

Tourism has evolved and so are its components. Different environments, climates, natural systems and people have shaped tourism into having unique varieties. These diversities enhance the contents of sociocultural systems too. Such dissimilarities serve as foundations for innovation and creativity. Handicraft productions are the result of creativity. This births the concept of creative tourism. Creative tourism takes a cue from special interest tourism which includes cookery, painting, photography, crafts and art holidays. This study seeks to assess the development and promotion of creative tourism as a panacea for economic sustainability in Osun State, using Nike Art Gallery in Osogbo the state capital as a case study. The philosophy of this paper is a positivist approach which allows for quantitative data collection methods using questionnaires. Therefore, this study adopted a survey research method using the tourists and visitors at Nike Art Gallery as the population of study, out of which 125 respondents were randomly sampled. Descriptive statistical analysis was employed for the study and findings revealed that creative tourism is a recognized and economically viable form of tourism in the study area. However, its sustainability hinges on collective efforts from government and private sectors, and carrying out more researches on how creative tourism can be properly integrated and made distinctively different from cultural tourism. The study concludes that creative tourism is an essential part of the tourism industry.

Key Words: art, creativity, culture, development, economy, promotion, sustainability

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INTRODUCTION

Tourism in its practice has evolved greatly over the last decade. A paradigm shift has changed some narratives about how tourism is seen by many tourists. The advent of entertainment and event tourism has created needs for a review of other forms of tourism in order for them to remain attractive to tourists who seek creativity, authenticity and sustainability. This new trend is evident in some aspects of cultural tourism, changing the scope of contemporary participation in tourism activities. Hence, tourists now tend to endear themselves more to the culture of the people, participate more in the local tourism activities and be involved in the entirety of its experience, creating a shift from conventional tourism. This is tagged creative tourism (Raji, 2021). Presently, the tourism industry, particularly creative tourism, is a key to developments in major countries, especially the developing and underdeveloped countries. According to statistics and reports, the tourism industry is the biggest and progressive

industry on a global scale. For this reason, an important objective of UNESCO is to help the creative tourism sub sector. The organization aims to assist areas that are suitable tourism destinations. It also works to increase the competitive abilities of those areas to attract tourists through creativity and innovation. Many cities in Nigeria due to various climates, living conditions and advantages have excellent ability to attract tourists in creative handicrafts and increase the tourism value chain. Nigerian artists have a global reputation and a noble competitive ability in this sub sector (Caton, 2011). Klausen (2018), affirms that creative tourism has been stimulated as new form of tourism by more skilled forms of tourism activities, by the growth of new consumption patterns, and by changes in the merchandising of tourism products. It can solve the problems experienced by tourists in the conventional tourism. Creativity can be anchored on four areas: creative person, creative product, creative process, and creative environment. Creativity means "the production of novel and useful ideas in any domain",

which refers to the generation of ideas. Creativity is presently perceived as a strategy that promotes individual skill development and innovation.

Long and Morpeth (2016) assert that creativity can play a significant role in the mainstream tourism experiences that can be added to the places' atmosphere. Indeed, creativity can impact tourism in many ways, the important role of creativity in tourism has been incarcerated in many trends. Recent research indicated that tourism is often considered as one of the creative industries, and therefore many destinations around the world have been applying 'creative tourism' in their location. According to Raji (2021), "Creative tourism" can be defined 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". This could include some of the more active forms of special interest tourism such as cookery, painting, photography, crafts and arts holidays.

As indicated in **Figure 1** below, due to its production and consumption pattern, creative tourism is being pursued particularly by those destinations that cannot compete based on their resources. Applying creativity in tourism can take place in four areas, for example: involving creative persons in creative activities, using creative tourism products as attractions, utilizing creative process in providing tourists with creative activities and using creative environment for visiting creative clusters. Thus, creative tourism has become a significant tool for developing specific environment experience by producing innovative and more flexible tourism's forms, by developing creative tourism production, and by repackaging tourist services. Creative production in tourism has been stimulated by the nature of tourism itself, and by increasing the attractiveness of creative occupations (Smith, 2018).

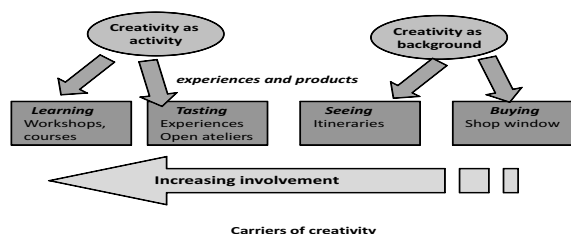


Figure 1: Models of Creative Tourism Production and Consumption

Source: Smith, 2018

Folorunso, Bashiru and Festus (2017), stress that in recent times, the strategies of creative tourism have

been implemented in destinations classified as fully conventional tourism. Tourism creative approaches can be linked to several strategies, which help tourism to create distinctive destinations by promoting for creative cities; creative class and creative industries. Creativity can provide atmosphere, activity and content for tourism, which in turn supports a number of creative activities. Increasing integration between creativity and tourism is a significant indicator that tourism is a creative industry. Thus, creative tourism involves 'authentic' experiences and co-creation of participative events. More specific creative tourism has been initiated in many places such as artistic havens in rural regions and major cities (Stewart, 2009).

Creative tourism is therefore a form of tourism that offers visitors the opportunity to develop their creative potentials through active participation in courses and learning experiences, which are characteristic of the holiday destination where they visit. Tourists want to experience the local culture by participating in artistic and creative activities; they want a live experience where they can feel themselves as a local. They are prosumers and share their experiences on social media. They are exclusive regarding the way they travel: once experienced the creative tourism, they no longer want to come back to a conventional circuit. They spend a substantial part of their budget for the fulfillment of these activities/ experiences. They tend to combine many types of tourism, during the same journey: creative, culinary, eco-tourism, slow tourism (Raji, 2021).

The perceived economic benefits of creative tourism lie in its ability to generate income for the host destination and create employment opportunities for the locals. However, the knowledge of this creative tourism is still shallow among many local tourism service providers in Nigeria and this can consequently have a bearing effect on how it is developed and promoted. This brings about a genuine interest in assessing the development and promotion of creative tourism as a panacea for economic sustainability. Hence, this study adopted the historical but sophisticated Nike Art Gallery in Osogbo Osun State. The Gallery provides aesthetic and stimulating object-oriented experiences. The objects allow tourists to have an authentic and unique creative experience of this form of tourism.

The main aim of the study is to assess the development and promotion of creative tourism as a panacea for economic sustainability using the Nike

Art Gallery in Osogbo, Osun State as a case study. To fulfil this aim, the following objectives are essential for this study: to conceptualize creative tourism as a form of tourism; to ascertain the role of creative tourism in tourism development; to examine the economic impact of creative tourism in Osun State; and to assess the level of sustainability of creative tourism industry.

METHODOLOGY

This study adopted a survey research design method; quantitative approach was employed for data collection, using questionnaire. Random sampling technique was employed for the administration of questionnaires to visiting tourists and online respondents. Participant observation was also employed. The visitors at Nike Art Gallery formed part of the population of the study as 64 and 61 respondents were respectively drawn from both the field and online survey at random, making a total of 125 respondents. Two types of well-structured questionnaires were administered. The first type was designed for the staff of the Gallery while the second part was designed for the visitors and for online survey through Survey Heart platform.

This study would employ online survey to elicit information from tourists that have experienced creative tourism to know how they feel it can contribute to the economic development of the host destination. This was adopted based on the justification that in this digital age, many tourists take to the internet to express their satisfaction and dissatisfaction about a product, some do this to warn other prospective tourists against patronizing where they were not treated well, while some do so to ensure patronage of the place where they obtained maximum satisfaction and experienced authenticity. Descriptive statistical analysis was employed to interpret data gathered from the field and online survey.

RESULTS

Table 1 reveals that majority of the respondents (40.6%,) were between 26 – 35 years of age, while 21.9% were 16 – 25years. As regards to gender, male respondents amounted to 40.6% while 59.4% were female. The singles were just 3.1% more than the married respondents who were 42.2%. A very significant number of the respondents were educated with over 50% being first degree holders. Equally, most of the respondents are employed with 39.1% being self-employed.

Table 4.1: Demographic characteristics of the respondents

Variables	Status	Respondents	Percentage %
Age	16 – 25	14	21.9%
	26 – 35	26	40.6%
	36 – 45	11	17.2%
	46 – 55	7	10.9%
	56 & above	6	9.4%
	Total	64	100%
Gender	Male	26	40.6%
	Female	38	59.4%
	Total	64	100%
Marital Status	Single	29	45.3%
	Married	27	42.2%
	Others	8	12.5%
	Total	64	100%
Educational Qualification	O'level	3	4.7%
	ND/NCE	4	6.2%
	First Degree	34	53.1%
	Masters	17	26.6%
	Others	6	9.4%
	Total	64	100%
Occupation	Employed	14	39.1%
	Self	25	14.1%
	Employed	14	21.9%
	Unemployed	2	3%
	Students	64	100%
	Others		

The concept of creative tourism as a form of tourism

Table 2 shows the level of understanding of creative tourism by respondents. Only 32.8% of the respondents had knowledge of creative tourism as a form of tourism. Exactly 45% of the respondents, however thought tourism means creative tourism treasures. About the same number of respondents who understand creative tourism very well also felt that there is a difference between tourism and creative tourism. About 30.0% displayed little understanding by opining that there is no difference between creative tourism and tourism. Majority of the respondents (71.9%) perceived creative art as a form of creative tourism. On the basis of being aware of creative art, a significant percentage (68.8%) of the respondents admitted to have seen a creative tourist site before.

Table 2: Respondents' understanding of creative tourism

S/N	Questions	Options	Frequency	Percentage
1.	Do you understand what creative tourism means?	Yes	21	32.8%
		Partially	25	39.1%
		No	18	28.1%
		Total	64	100%
2.	Does tourism means creative tourism treasures?	Yes	29	45.3%
		Partially	22	34.4%
		No	13	20.3%
		Total	64	100%
3.	Is there any difference between tourism and creative tourism?	Yes	22	34.4%
		Partially	23	35.9%
		No	19	29.7%
		Total	64	100%
4.	Is creative art a form of creative tourism?	Yes	46	71.9%
		Partially	16	25%
		No	2	3.1%
		Total	64	100%
5.	Have you seen a creative tourist site before?	Yes	44	68.8%
		Partially	10	15.6%
		No	10	15.6%
		Total	64	100%

Online survey conducted to gather opinion and perception of people about creative tourism shows in **Figure 2** that out of the 61 samples drawn, 47.5% representing 29 respondents felt that it is a new form of tourism while 52.5% representing 32 respondents felt otherwise. Similarly, 33.3% of the respondents felt creative tourism is the same as cultural tourism and another 55.7% representing 34 respondents opined that it is an element of cultural tourism. Meanwhile, 69% which amount to 42 of the 61 respondents thought creative tourism is more participatory than other forms of tourism. Another 40% of the respondents supported that view by submitting that it is a form of tourism activity that engages tourist during their visit. Most importantly, a very significant percentage (92%) representing 56 of the 61 online respondents felt that creative tourism has economic benefits, while 76.7% of them also say that it is a safe tourism practice. Lastly 18 respondents which amounts to 29.5% indicated that creative tourism enhances community development.

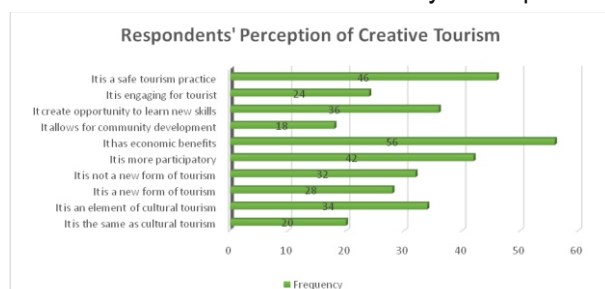


Figure 2: Perception of online respondents about creative tourism

The roles of creative tourism in tourism development

In examining the roles of creative tourism in tourism development, **Table 3** reveals that many respondents (53.1%) stated that creative tourism is partially the most attractive of all forms of tourism, while 26.6% to a large extent viewed it as the most attractive. Similarly, 53.5% of the respondents do not believe that creative tourism is the reason why people participate in tourism. This submission is buttressed by 46.9% of the respondents who opined that creative tourism only partially contributes to the popularity of tourism in Nigeria. However, a significant 45.3% perceived that creative tourism contributes to the popularity of tourism in Nigeria to a large extent. **Figure 3** shows the perception of the respondents about creative tourism as a form of tourism and based on their general comments, it can be drawn that more than half of the respondents are aware of creative tourism but they do not really know

what category of tourism it could be classified under. Significantly and with a better understanding of creative tourism, 57.8% of the respondents were of the opinion that creative tourism contributes to the growth of tourism in Osun State and in Nigeria at large with only 12.5% having a contrary opinion as shown in **Table 3**.

Table 3: The roles of creative tourism in tourism development

S/N	Questions	Options	Frequency	Percentage
1.	Is creative tourism the most attractive of all forms of tourism?	Not at all	13	20.3%
		Partially	34	53.1%
		Large extent	17	26.6%
		Total	64	100%
2.	Is creative tourism the reason why people participate in tourism?	Not at all	33	51.5%
		Partially	20	31.3%
		Large extent	11	17.2%
		Total	64	100%
3.	Does creative tourism contributes to the popularity of tourism in Nigeria?	Not at all	5	7.8%
		Partially	30	46.9%
		Large extent	29	45.3%
		Total	64	100%
4.	Does creative tourism contributes to the growth of tourism in Osun State and in Nigeria at Large?	Not at all	8	12.5%
		Partially	19	29.7%
		Large extent	37	57.8%
		Total	64	100%

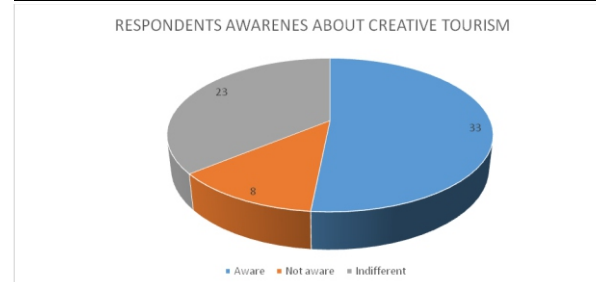


Figure 3: Respondents' awareness of creative tourism

The economic impact of creative tourism in Osun State

Having established the contribution of creative tourism to tourism development, this study further examines the economic impact of creative tourism in Osun State and **Table 4** shows that 67.2% the respondents felt that creative tourism creates job opportunities for the local people. A fraction of just 4.7% which amount to 3 out of the 64 respondents were indifferent about this.

According to 37.5% of the respondents, creative tourism sites do not really attract more tourists than other tourist sites and a further 28.1% do not feel that creative tourism contributes to the influx of visitors and travelers in the state. However, a very significant 71.9% of the respondents believed that creative tourist sites like Nike Art Gallery generate revenue for its host community and almost half of the respondents were of the view that creative tourism has a direct impact on the state's economy through

various handicraft and creative art with only 14.1% of the respondents thinking otherwise. This is better explained through **Figure 4** which shows the various employment opportunities available through creative tourism as indicated by the respondents.

Table 4: Economic impacts of creative tourism in Osun State

S/N	Questions	Options	Frequency	Percentage
1.	Does creative tourism creates job opportunities for the local people?	Yes	43	67.2%
		Partially	18	28.1%
		No	3	4.7%
		Total	64	100%
2.	Do creative tourist sites attract more tourists than other tourist sites?	Yes	18	28.1%
		Partially	22	34.4%
		No	24	37.5%
		Total	64	100%
3.	Does creative tourism contributes to the influx of visitors and travelers in the state?	Yes	12	18.8%
		Partially	34	53.1%
		No	18	28.1%
		Total	64	100%
4.	Do creative tourist sites generates revenue for its host communities?	Yes	46	71.9%
		Partially	16	25%
		No	2	3.1%
		Total	64	100%
5.	Does creative tourism has a direct impact on the state's economy?	Yes	31	48.4%
		Partially	24	37.5%
		No	9	14.1%
		Total	64	100%

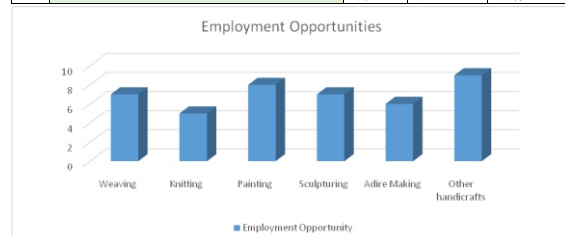


Figure 4: Employment opportunities available through creative tourism

Sustainable creative tourism development and promotion

Figure 4 shows that creative tourism has a significant impact on the economy of Osun State and positions itself as an integral form of tourism capable of promoting participation in tourism and subsequent development of its host community. It is however essential to examine the sustainability of creative tourism development and promotion. **Table 5** therefore shows that 51.6% of the respondents agreed that more creative tourism sites should be developed with another 35.9% strongly agreeing to this. Similarly, a very significant 46.8% of the respondents want the existing creative tourism sites to be developed and promoted by the government. A further 42.2% strongly want the government to show responsibility towards tourism development and promotion.

In the light of the above, as seen in **Table 5**, it is interesting to note that 78.1% of the respondents want the private sectors to be supported to participate in the development and promotion of creative tourism sites especially owing to the fact that creative tourism promotes entrepreneurial venture and can lead to setting up of small and medium scale

enterprises. Funds are needed for this to be actualized and government cannot do it alone. As a result of this, 50% and 35.9% of the respondents agreed and strongly agreed respectively that government should enact laws and put regulations in place to allow for ease of doing a creative tourism business which ranges from weaving, painting, sculpturing, knitting and *adire* making to other handicrafts of various creativity and innovation as highlighted in **Figure 4** above.

To aid rapid development and promotion of creative tourism, majority of the respondents want the local community to be involved in the decision making that affects the development and promotion of creative tourism. Exactly 53.1% of the respondents agreed to this and a further 28.1% equally agreed but even more strongly. The respondents therefore agreed at 53.1% that more awareness about the benefit and contributions of tourism to the economy be raised while also ensuring that small scale business owners that deal with handicraft and other creative tourism packages such as local vintage creations and the ones earlier mentioned be encouraged through financial empowerment by the government as supported by 51.6% and 37.5% of the respondent who agreed and strongly agreed to the statement respectively as shown in **Table 5**.

Table 5: Sustainable creative tourism development and promotion

S/N	Questions	Options	Frequency	Percentage
1.	Should more creative tourism sites be developed?	SA	23	35.9%
		A	33	51.6%
		D	6	9.4%
		SD	2	3.1%
		Total	64	100%
2.	Should the existing creative tourism sites be developed and promoted by the government?	SA	27	42.2%
		A	30	46.8%
		D	4	6.3%
		SD	3	4.7%
		Total	64	100%
3.	Should private sectors be supported to participate in the development and promotion of creative tourism sites?	SA	19	29.7%
		A	31	48.4%
		D	10	15.6%
		SD	4	6.3%
		Total	64	100%
4.	Should government enact laws and put regulations in place to allow for ease of doing creative tourism business in the state?	SA	23	35.9%
		A	32	50%
		D	5	7.8%
		SD	4	6.3%
		Total	64	100%
5.	Should the local communities be involved in the decision making that affects the development and promotion of creative tourism?	SA	18	28.1%
		A	34	53.1%
		D	6	9.4%
		SD	6	9.4%
		Total	64	100%
6.	Should more awareness about the benefit and contributions of tourism to the economy be raised?	SA	22	34.3%
		A	34	53.1%
		D	4	6.3%
		SD	4	6.3%
		Total	64	100%
7.	Should small scale business owners that deal with handicraft and local vintage creations be encouraged through financial empowerment by the government?	SA	24	37.5%
		A	33	51.6%
		D	2	3.1%
		SD	5	7.8%
		Total	64	100%

Key: SA – Strongly Agreed A – Agreed D – Disagreed SD – Strongly Disagreed

DISCUSSION OF FINDINGS

Tourism has metamorphosed into new several emerging phenomena of which creative tourism is one of them. The findings of this research show that the respondents are aware of a new form of tourism but lack knowledgeable about what it is called. As the survey proceeded, they developed more consciousness about the term and eventually related with it in the light of their understanding of what it stands for.

The concept of creative tourism as a form of tourism has long been thought under the scope of cultural tourism. However, over the last couple of years, common understanding of creative tourism has tilted a little bit. Richards (2012), affirms that creativity has been employed to transform traditional cultural tourism, shifting from tangible heritage towards more intangible culture and greater involvement with the everyday life of people in the destination. This same understanding was developed by the respondents during the survey as the findings revealed that most of them didn't know that handicraft and similar products can be categorized under creative tourism. This view was buttressed by Richards and Wilson (2016) who submitted that creative resources are now regularly employed to generate more distinctive identities, offering regions and cities a symbolic edge in an increasingly crowded tourism market.

The role of creative tourism in tourism development was well established by this study. It was revealed that even though creative tourism is not the most attractive form of tourism and it is not the main reason why people travel for tourism most of the times, it offers of inclusiveness makes it a very viable form of tourism and the respondent largely feel that it contributes to the popularity of tourism in Nigeria and has a direct impact on tourism development as asserted by most of the respondents. Burgess *et al.*, (2016), support this view by asserting that creative tourism helps to create everyday tourism experience and has helped to develop more interest in tourism activities. They stressed that a similar shift has taken place in tourism, where recent research on cultural and creative tourism has challenged the view of tourism as an activity that allows people to get involved directly and be part of the total package. An example of this is a musical concert and painting.

Richard (2012), posits that the new turn towards creativity can therefore be seen not just as a general trend affecting a range of academic disciplines, but also as a broader exhibition of culture and creativity leading to economic growth orchestrated by more

appreciation of the various job opportunities created by tourism especially creative tourism. In tandem with the findings of this work, creative tourism creates jobs for local people but does not really attract more tourists than other tourist sites and it only partially contributes to the influx of visitors and travelers in the state. It however generates revenue for its host communities which subsequently makes it to have a direct impact on the state's economy. Burgess *et al.*, (2016) stress the new integration of culture and business and hence the experience of economy are central elements expressing the 'creative' turn where culture becomes an instrument for growth and development. Tourism is in turn one of the major carriers of economic growth in the field of culture and creativity.

Finally, this research work considered sustainable creative tourism development and promotion. The findings reveal that more creative tourism sites like the Nike Art Gallery should be developed and the existing ones should be promoted. To achieve this, the private sector should be supported with sound regulations for ease of doing creative tourism business. Equally, the findings indicate that the local community has to be involved in the decision making which affects the promotion of local creative tourism sites. These combined efforts will help to create more awareness about creative tourism. SMEs created through creative tourism therefore need to be encouraged through financial support by both the government and the private sectors.

From the foregoing, Charles (2010), states that sustainability of creative tourism is essential to ensure continuous development and promotion of tourism at large. Richards (2015), then concludes that creative tourism is itself a more sustainable form of tourism that provides an authentic feel for a local culture through informal, hands-on workshops and creative experiences. He emphasizes that these types of workshops take place in small groups at tutors' homes and places of work; they allow visitors to explore their creativity while getting closer to local people and this is what creative tourism is all about. No other form of tourism is more participatory than creative tourism, along with adventure tourism (Folorunso *et al.*, 2017).

CONCLUSION

Creative tourism also becomes expedient because having evaluated the performance of the Nigerian tourism industry, the absence of a tourism spirit among industry player and the lack of adequate

visitor ready tourism products makes demand to be placed on something more participatory. People want new experiences so they will always be willing to embrace something more dynamic. Although, this study shows that creative tourism still has some way to go to endear itself into the heart of the general populace, it has the prospect of becoming the most important and most patronized form of tourism.

Despite the low contribution of tourism to the national GDP of the country, the Nigerian government has made several efforts and attempts to boost the industry with sporadic development in some state of the country of which Osun State is one of them. It is with this view that this study was conducted and the findings show that creative tourism is very capable of contributing to the economic development of Osun State while also adding to the popularity and promotion of tourism at large in Nigeria. The results of the study are supported by extant literature considered by this research work. Future studies can investigate in this area with the focus on the visitors to the tourist site. This can help understand further if their engagement with the activities of the providers of attractions and services at the tourist site has helped in enhancing their skill development in local craft and handicraft, in enhancing their experiences among other variables.

As in many other disciplines, creativity has increasingly become a focus of attention for tourism scholars in recent years. Although the concept of creativity remains elusive to define, it has been integrated into tourism in a range of different forms, via creative people, products, processes and places. Creativity provides activity, content and atmosphere for tourism, and tourism in turn supports creative activities of which Nike Art Gallery in Osogbo, Osun State can be used as a model. The growing integration of tourism and creativity is evident in the treatment of tourism as a creative industry. This integration has also led some to identify a specific form of 'creative tourism', which involves the co-creation of participative, 'authentic' experiences that allow people to develop their creative potential and skills through contact with local people and culture. Creative tourism is therefore often seen as a development of cultural tourism, which has arguably become increasingly mainstreamed over the years. The irony is that creative tourism, in apparently offering an alternative to mass cultural tourism, may be far more effective in spearheading new forms of commodification. It also seems that notions of 'authenticity' are shifting in models of creative

tourism. The material and contextual forms of authenticity so important in the tangible heritage of cultural tourism is being replaced by more conceptual forms of authenticity which are judged according to the concept of the original performer or maker. In the co-creation of creative tourism experiences, conceptual authenticity is arguably negotiated *in situ* by the host and the tourist, each playing a role as the originator of the experience. This also represents a shift from the externally-defined forms of distinction so prevalent in cultural tourism towards a more internal, skills-based model of distinction which defines creative tourism as known. The work concludes that government should develop more creative tourist sites in the state to help those who have acquired skills to utilize the opportunities provided by the tourist sites to display their creative products and services which will in turn attract patronage from visitors to the site enabling them to be gainfully employed, generate employment for others and contribute to the overall economic development in the state.

Based on the findings of this work and the fact that the evolving relationship between creativity and tourism may force us to re-think some important aspects of contemporary tourism, here are some recommendations:

1. Tourists do not only visit a place; they also make them. To ensure that co-makership happens through an exchange of skills and knowledge with the tourist, the local creative tourism promoter such as artists, painters, sculptors and the likes must be financially supported to give tourists that tangible experience that will make them to make a repeat visit and create more awareness about creative tourism in Osun State.
2. Government should partner with private sectors to develop the existing creative tourism sites such as *adire* (tie and dye) market, art exhibitions and local handicraft gallery to contribute to the popularity of tourism in the country and attract new tourists.
3. The local communities must be involved in the decision making that affects the development and promotion of creative tourism sites and the empowerment of local creative artisans to encourage their support and allow for sound cooperation.
4. More research need to be carried out to establish creative tourism distinctively from cultural tourism and the local people must be properly sensitized to be able to distinguish between cultural tourism and creative tourism.

5. Aside from supporting the private firm to produce efficient professional and skilled labour, required technologies for handicraft manufacturing and necessary technical know-how must be provided for them; and,
6. Permanent and seasonal craft exhibition must be held, sponsored by the government in partnership with private sector and local communities. Tourists all over the world should be invited to be part of it.

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