

CREATIVE-BASED TOURISM DEVELOPMENT IN SMALL SCALE TOWNS: A CASE OF ALA'ATI

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Abstract

Today, tourism has rapid expansion with the term of globalization (Hall and Page, 2003). Globalization offers technological innovations in transport, communication and information spreading around the world and it also reduces borders and barriers for culture exchange. Tourism development has been viewed as an opportunity for economic development of many destinations. In spite of the fact that negative impacts embodied in rapid development of tourism based on globalization process. Many tourism areas are in danger of mass tourism that consume sensitive landscapes and characteristics of settlements (Endresen, 1999). In that sense, the new phenomenon of creativity including various concepts such as creative economy, creative class, creative industries, creative clusters and creative tourism comes out as a driving force to contribute development of tourism (Florida, 2002; Landry, 2000; Richards, 2011). For this study, small scale towns, which have a risk of substantial losses of their cultural values, landscapes and way of life due to the rapid development of tourism, is examined in terms of creative-based tourism development. In this context, an urban design approach is defined as a tool that has a hand in guiding creative tourism development. Moreover, urban design toolkit which has various methods and techniques is used for fostering and understanding creative environment of Ala at , which is small Turkey. Ultimately, the study investigates creative environment of the small scale town for understanding the dynamics between creativity and tourism in the context of sustainable development.

Keywords: Creative tourism, Small scale town, Urban design toolkit

1. Introduction

Development of tourism contributes to change in social, cultural and economic structure of communities. Accordingly, globalization process, which offers lower transaction costs, rise of service economy, knowledge expansion and virtual networks, emerges as a pushing factor that contributes the tourism development (Hall and Page, 2003). In this context, the rapid development of tourism constitutes negative and positive impacts on social, environmental and economic structure of cities, direct and indirectly. While positive impacts of tourism brings opportunities based on economic and social development of communities, negative impacts cause loss of traditions, commercialisation of culture, noise, pollution and waste and rising cost of services (Girard & Nijkamp, 2009). In this scope, especially, small scale towns, which are known with their distinctive characteristics such as accessible places, identity, sociable and tasteful way of life, have risk of over use of cultural resource, loss of cultural identity, undermining of local traditions and ways of life due to the rapid development of tourism (Knox & Mayer, 2009). Ultimately, the rapid and uncontrolled tourism development effects social, economic and physical characteristic of many settlements depended on globalization process.

In line with clarification of negative impacts of the tourism development, the phenomenon of creativity that generates social and economic success in the context of tourism development emerges as a fundamental tool for balancing cost and benefits of tourism development (Florida, 2002; Landry, 2000; Richards, 2001; Pohl, 2010). In this conceptualisation, the phenomenon of creativity with various conceptions including creative economy, creative class, creative industries, creative clusters and creative tourism leads to economic development and growth of communities based on knowledge

exchange (Florida, 2002). Accordingly, creative tourism that promotes knowledge-based activities with the creative individuals, locals and visitors within the context of creating new ideas, artifacts, and products mainstreams local identity and cultural assets of the settlements (Florida, 2002; Landry, 2008). Ultimately, the phenomenon of creativity emerges as a development tool in the context of sustainable development.

Within this wider array of debates, the term of creativity is generally conceptualized in the context of metropolitan cities in developed countries that have larger networks, strong labor markets and agglomeration economies by many scholars (Seleda et al. 2012; Bell and Jayne; 2009; van Heur, 2010; Lewis and Donald; 2010). However, growing literature has been attempted to identify creative economy of small and medium sized towns in both developed and developing countries that changed their development path towards under increasing globalization (Seleda et al. 2012; INTELI, 2011; Zhang et al. 2011; Waite et al. 2009; Waite and Gibson, 2009; Lewis and Donald, 2010; Mc Grahnan et al. 2011, Munoz, 2010). In this context, creative tourism that eliminates the negative impacts of tourism development comes out as a driver force for contributing cultural life of small scale towns.

More central to research, this paper draws attention creative place making process of small scale towns in terms of tourism development. In this context, the paper comprises four sections. The first and second sections introduce literature review on the phenomenon of creativity by an investigation of the relationship between creativity and tourism. The second part examines the case study based on the findings of urban design toolkit, which is evaluated for understanding creative environment. The final section represents briefly summarize of the research and concludes. This section also discusses the importance of creative-based tourism development in small-scale town.

2. Theoretical Arguments

The concept of creativity takes its roots from 1980s and it has become the focus of many scholars (Florida, 2002; Landry, 2008; Hessler & Zimmermann, 2008; Verwijnen & Lehtovuori, 1999; Hall, 2000; Durmaz, 2012). In 1980s, the idea of creativity was developed with terms of culture, arts, cultural resources and in the mid-1990s; the cultural industries became creative industries that came forward as a combination of culture, creativity, art and technological products together (Landry, 2008). In the beginning of the twenty-first century, especially with the rise of digital media and networks, the phenomenon of creativity has become have become main debate of sustainable development (Florida, 2002; Landry, 2000; Richards, 2001; Pohl, 2010). In this context, in order to understand drivers of creative- based tourism development, key terms of creativity including creative economy, creative class, creative industries, creative clusters and creative tourism are examined as follows:

2.1 Creative Economy

Creative economy that appeared in the twenty-first century conceptualized with innovation, technology transfer, and intense knowledge exchange of creative workforces (Landry, 2008). Florida (2002) clarified creative economy as a transaction of creative product that put extraordinary value and wealth on science, technological innovation, novelty and intellectual property rights (UNCTAD, 2010) Furthermore, United Nations Conference on Trade and Development (UNCTAD) defined the creative economy as an evolving concept based on creative assets potentially generating economic development (UNCTAD, 2010, pp.15). In this context, Landry and Florida point out that creative economy come into prominence with the concept of knowledge economy . Additionally, and Frithsch (2007) emphasize that the creative economy play a fundamental role in cultural and economic development. In this conceptualization, the creative economy has shaped the economic and social structure of cities based on the changes in production systems, technology, labour markets and dynamics in locational agglomeration (Scott, 2006). Ultimately, the creative economy brings opportunities by integrating art and creativity in economic structure of cities.

2.2 Creative Class:

The term of *creative class* developed by Richard Florida (2002) is defined as a sources of creative capital for economic development of cities (Florida, 2002). In this context, Landry (2008) defines the creative class as the group of people including designers, scientists, artists and brain workers, who maintain their jobs with creativity. Accordingly, Florida identifies creative class within two groups as follows: 1) the *super creative core*, including scientists, social scientists, architects (2) the *creative professionals* who works in business, finance, the law and advertising in the context of creative problem solving. He also defines the *bohemians* including designers, performing artists, media and entertainment workers and musicians as a part of creative class. In line with the definition, he claims that creative class needs a certain place to maintain their activities for economic development. In this respect, he identifies the creative class theory with *Three T's* based on the quality of place. The theory indicates that economic growth of place depends on technology, talent and tolerance (Florida, 2002). Ultimately, social, cultural and environmental amenities of the place come out as an important factor in order to attract creative class for economic growth (Kunzmann 2005; Landry, 2000). For this study, location decision factors of creative class are examined in the context of small scale town.

2.3 Creative Industries:

Definition of creative industries varies among countries such as United Kingdom, Hong Kong (China), Japan, Singapore, Taiwan, Australia, New Zealand etc. Accordingly, in 1997, UK department for Culture, Media and Sport launched of Creative Industries Task Force defines creative industries as those activities which have their origin in individual creativity, skill and talent and which have the potential for wealth and job creation through the generation and exploitation of intellectual property (Council, 2010, pp.16). Additionally, United Nations Conference on Trade and Development (UNCTAD) identifies creative industries as a set of knowledge-based economic activities that constitute link with traditional knowledge and cultural heritage (UNCTAD, 2010). In this concept, creative industries, which consist sector of advertising, architecture, arts and antique markets, crafts, design, fashion, film and video, software, computer games and electronic publishing, music and the visual and performing arts, publishing, television and radio, have been classified with various models and system that shift among countries. For this study, the classification system of the UNCTAD, which focuses on cultural heritage and tradition knowledge, is used for mapping creative industries. The UNCTAD classification system has four broad groups including heritage, arts, media and functional creations and nine subgroups. The following table (Table 1) demonstrates the classification system of the UNCTAD, which is used in this study in the context of creative-based tourism development.

Table 1. Classification Systems of Study
(Source: UNCTAD, 2010)

Creative Industries			
Heritage	Arts	Media	Functional creations
<p>Traditional cultural expressions: arts and crafts, festivals and celebrations;</p> <p>Cultural sites: archaeological sites, museums, libraries, exhibitions, etc.</p>	<p>Visual arts: painting, sculpture, photography and antiques;</p> <p>Performing arts: live music, theatre, dance, opera, circus, puppetry, etc.</p>	<p>Publishing and printed media: books, press and other publications;</p> <p>Audiovisuals: film, television, radio and other broadcasting.</p>	<p>Design: interior, graphic, fashion, jewellery, toys;</p> <p>New media: software, video games, and digitalized creative content;</p> <p>Creative services: architectural, advertising, cultural and recreational, creative research and development (R&D), digital and other related creative services.</p>

2.4 Creative Tourism

Creative tourism, which appeared in 2000s by Richards and Raymonds, comes into the approach as an extension of the cultural tourism (Richards 2005; 2011). UNESCO (2006) defines creative tourism as travel directed toward an engaged and authentic experience, with participative heritage, or special character of a place, and it provides a connection with those who reside in this place and create this living culture (UNESCO, 2006:3). In this context, Richards and Wilson emphasize the importance of the link between cultural landscape and creativity in terms of tourism development. They claimed that cultural landscape of cities such as festivals, cultural routes, museums, cultural heritage constitutes a strong link between the tourists, the local and creative individuals in terms of creative tourism. Accordingly, the following figure (Figure 1) demonstrates the model of creative tourism. In this context, creative tourism engages with active participation in order to access to culture via creative initiatives (Smith, 2009). For instance, Creative Tourism Barcelona program offers the project that supports local artist in order to foster creative industries. In addition to Barcelona, Obidos, which is a small town in Portugal, organize the project of for the development of creative tourism. In that sense, they provide flexible spaces to work and live by regenerating historical disabled buildings. In this project, the town generates the creative places for constituting links between local community and artists. As well as, Nelsonville, which is a town of the US, Ohio State, also promote cultural and artistic events in order to connect with the locals and creative individuals. Based on these creative activities, many creative individuals chose to locate in Nelsonville (Selada et al, 2011). Consequently, creative tourism, which is fundamental tool for protecting cultural assets through creative activities, promotes interactive participation of the creative individuals, visitors and locals.

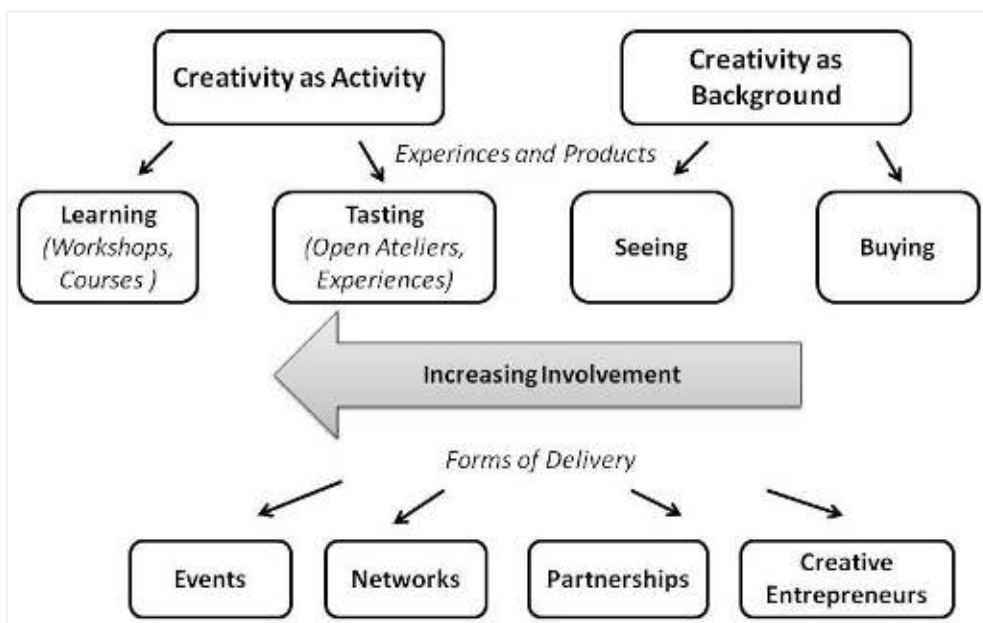


Figure 1. The Model of Creative Tourism
(Source: Richards, 2011)

3. Case study: The Small Scale Town, Ala at

Ala at , where is located 79 km from center of Izmir (see Figure 2), is one of the small scale towns in Izmir with the population of 11.004. (ABPRS-Address based Population Results, 2012-<http://www.turkstat.gov.tr>). Ala at has evolved under various eras including Hellenic, Byzantine and Ottoman. In this scope, the town has gained tourism popularity depended on its multicultural ethnic background, authentic architecture, seashores, vineyards, climate, natural beauties and coastal facilities such as surfing activity. In about twenty years period, significant transformation in the context of tourism development. In that term, planning decisions and governmental organizations that generated positive and negative impacts on physical, economical and social structure of the town affected this transformation process. Today, the town becomes a unique tourism destination based on its tangible and intangible heritage. In this respect, the study focuses on Hac Memi District that is located on the center of Ala at as a yet untapped area for development of creative tourism.

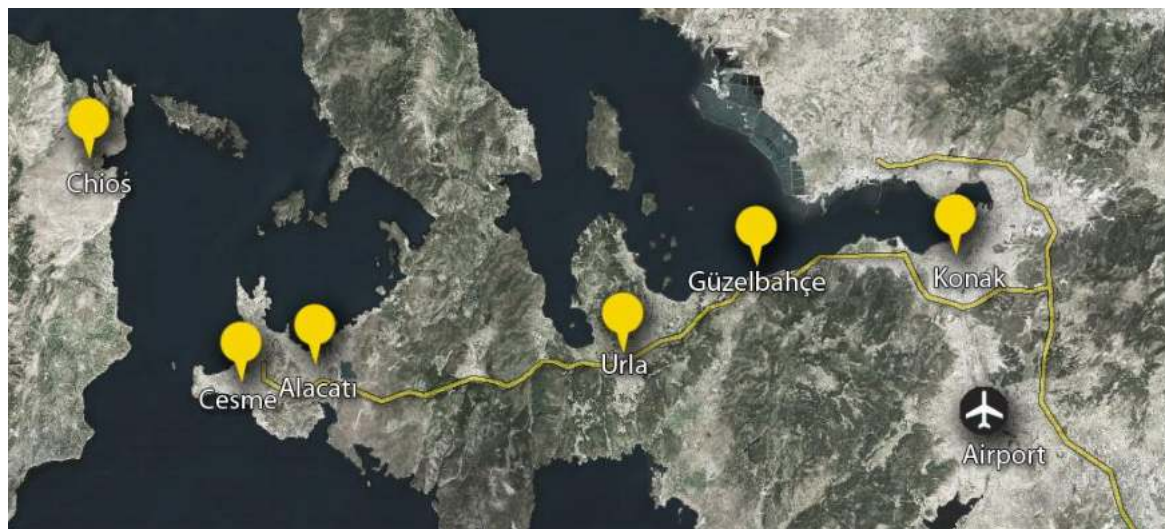


Figure 2. Location of Ala at
(Source: Google Maps, 2013)

3.1 Methodology

The study applies the mixed method research techniques of urban design approach. In this scope, urban design toolkit for creative place making that includes various analyses for understanding the context of creative clusters is evaluated in four phase. Firstly, components of tourism and creativity that come from literature review are defined for understanding creative place-making process. Secondly, diagnostic analyses including accessibility, behavior observation, mental mapping, social diversity map, cultural assets map and interview are generated according to components of tourism and creativity. Thirdly, predictive analyses including design policies, creative-based strategies are specified for scenario development. Finally, urban design toolkit for creative place-making that has two main parts including diagnostic analyses and predictive analyses was used at the case study of Ala at for understanding operational structure of the toolkit (see Figure 3) (Ince, 2011).

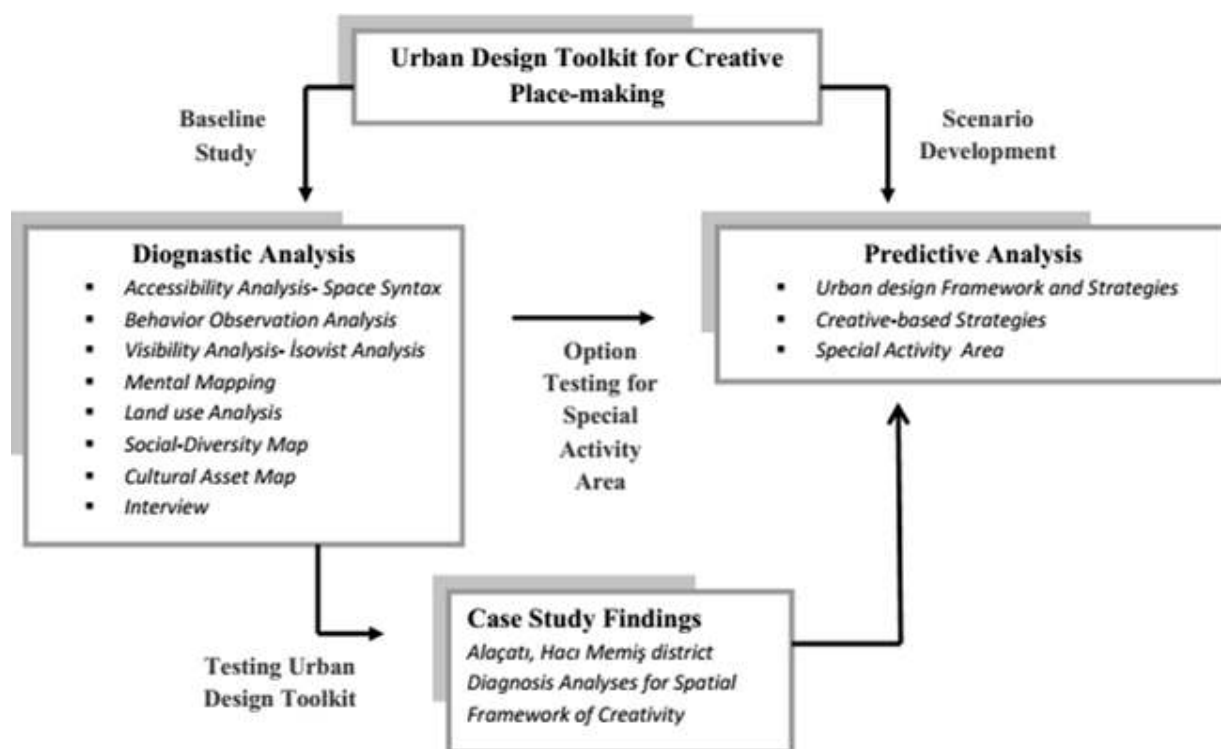


Figure 3. Urban Design Toolkit for Creative Place-making

For this study, the diagnostic analyses of space syntax analysis, cultural assets map, creative cluster mapping and interview are selected from the toolkit based on the limitations of study including date access and study time. Additionally, creative based strategy defined in predictive analyses of the toolkit is also generated for fostering creative environment of the town. Consequently, creative place-making toolkit that provides options with many tools for understanding and enhancing creative environment is used in the case of Ala at .

3.2 Emergence of Creative tourism in Ala at -Hac Memiş District

According to interview results and site observations, the creative activities firstly have emerged in the Hac Memiş District. The creative individuals including photographers, designers, and ceramist have chosen to locate in Hac Memiş district since 2000s based on different motivations. In this scope based on results of the interviews, emergence of the creative tourism in Hac Memiş dist described in three phases as follows: (1) The banning of the Antique bazaar in 2009; (2) Characteristics of the district including natural, physical and cultural; (3) Clustering of the creative individuals that bring positive impact on social networking. Firstly, in 2009, many antiquarians located and opened antique shops in Hac Memiş District due to the banning of the Antique Ala at . In that term, art and antiques market, crafts, fashion and design s industries based on UNCTAD classification system emerged in four years at the town (UNCTAD, 2010). In this scope, the Antique bazaar came out as one of the pull factor of the creative clustering process of the town. Secondly, in 2010 and 2011, ceramist, designers, the owner of art galleries moved to the town depended on the cultural, psychical and natural characteristic of the town. Thirdly, in 2012 and 2013, many young creative individuals including fashion designers moved to the district for reaching out the community and generating their ideas with other creative individuals. Ultimately, Hac Memiş District becomes one of the known creative clusters for both to individuals and the district is still in the center of creative clustering process (see Figure 4).

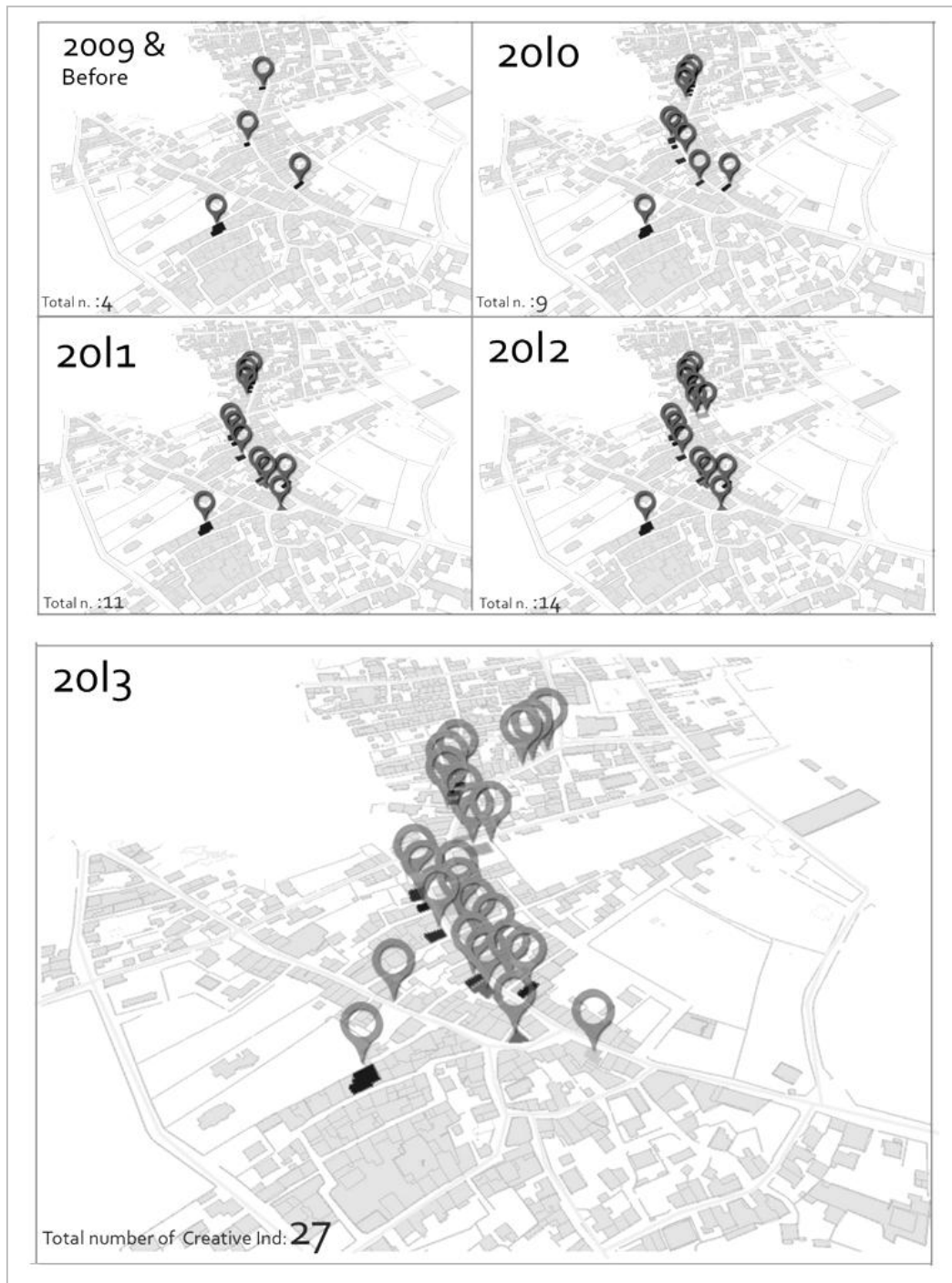


Figure 4. The evolution and location pattern of the creative individuals

3.3. Generating Creative Place Making Toolkit for Ala at , Hac Memi District

The following analyses including interview, cultural assets map, space syntax analysis, creative cluster mapping defined in diagnostic analyses of the toolkit were used for understanding creative environment and creative place-making process of the Hac Memi District. Moreover, creative based strategy which leads to understand potential creative environment was constituted based the outputs of diagnostic analyses.

3.3.1 Interview:

Interviews provided to understand creative individuals location choices, like terms of characteristic of the creative environment. In this study, interviews were conducted with eighteen creative individuals including the pioneers based on snowball technique in August 2013. The interviews gave detailed information about location patterns of creative individuals and the positive and negative impacts of creative clustering process in terms of creative tourism. Additionally, the interviews also revealed the relationship between the locals and creative individuals based on creative-based tourism development. In this context, the findings of the interviews demonstrated that creative individuals are working to preserve the tangible and intangible assets of the town. Furthermore, in social sense, creative individuals generate knowledge-based activities including workshops, festivals, exhibitions and micro-scale projects for promoting local lifestyle, maintaining the cultural assets and socializing with the locals. For instance, one of the respondent (43, male, has an art gallery in Memi District) explained the project of Art Farm. In that project, they organized the platform where the creative individuals, locals, visitors and academics meet via symposiums, art galleries, workshops and concerts. He claimed that they (the creative individuals) aimed to develop the creative tourism during the whole year via knowledge-based activities. Additionally, creative individuals enhance the physical quality of the town and they regulate street management as for promoting the district in the context of creative-based tourism development. For instance, one of the respondents (male, musician, collector and designer, has an antique shop in Hac Memi District called Es) stated that:

We (the creative individuals) gather among ourselves for avoiding the detour pattern, keeping the sound, noise in certain level. We gather for our street. Generally, we gather at the Dutlu Kahve.

The findings also demonstrated that creative individuals bring economic vitality to the district by working with locals and supporting the small creative businesses. Ultimately, the major positive impacts of creative-based tourism come into the prominence as follows: economic vitality, connecting locals, improving quality of public space, supporting community, and constituting vibrant spaces. Respectively, positive impacts of creative-based tourism can be summarized in the following table (Table 2).

Table 2. Positive Impacts of Creative-based Tourism

Physical Sense	Social Sense Knowledge-based activities			Economical sense
	Workshops	Festivals	Organizations	
<ul style="list-style-type: none"> - Constituting vibrant spaces - Improving quality of public space - Preserving historical site. 	<ul style="list-style-type: none"> - Connecting with the locals. - Supporting community. 	<ul style="list-style-type: none"> - Carrying artistic identity of the town in both national and international level. - Maintaining the cultural assets 	<ul style="list-style-type: none"> - Socializing with the locals. Discovering the cultural values of Ala at which sunk into oblivion. - Protecting local cultural values. 	<ul style="list-style-type: none"> - Supporting the small creative businesses especially the business of the young talents - Working with locals based on art and craft production - The length of the tourism season

On the other hand, based on the interview s results, negative impacts of creativ comes out as prices of goods, rents and habitat loss due to rapid development of tourism. According to interview s results, many responded complained about high rental rates due the de service tourism. In the last two years, the workplaces of locals and creative individuals threatened by the restaurants and cafes that caused the increase in the rents. On another point, negative impacts of creative-based tourism were eliminated with creative clustering process such as over use of cultural resource, undermining of local life, noise and pollution. Ultimately, many negative externalities of the mass tourism were reduced with creative-based development process.

3.3.2 Space Syntax Analysis:

Space Syntax analysis, which demonstrates the most accessible places based on p skills, is defined as a tool for identifying well-connected place and primary pedestrian routes in terms of vitality and permeability (Hillier et al., 2007, Carmona et al., 2003). The following figure (Figure 5) shows the potential movement choice map of the town, which measured integration R800m and calculated the angular closeness up to 800m (10 minute walk). The analysis has been done for according to formal and informal pedestrian routes in order to understand potential and high movement routes. In this analysis, red lines reveals the most chosen routes, which also indicates the current routes of creative individuals working places. Similarly, yellow lines demon potential high movement routes of the district, where the creative individuals have started to locate. Moreover, the space syntax analysis indicates the well-connected places where the creative individuals gather and stimulate their knowledge-based activities. Ultimately, space syntax analysis offers insights on the creative spaces for improving creative environment of the district.

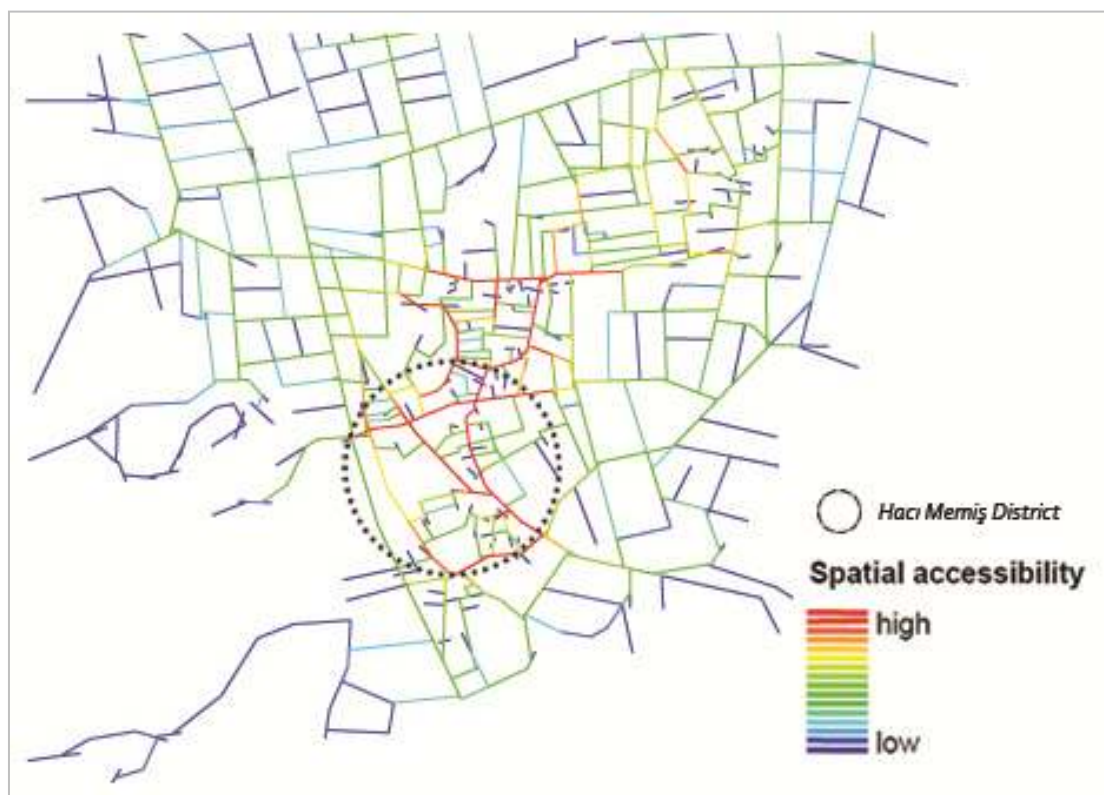


Figure 5. Potential Movement Choice Model of Hac Memi District

3.3.3 Cultural Asset Map:

Cultural asset map, which illustrates cultural resources including cultural heritage, industries, occupations, organizations, events and festivals, comes into the prominence as a fundamental tool for transforming the intangible and invisible assets in terms of creative tourism (Crawhal, 2008; MCPI, 2010). Furthermore, in this study, cultural asset map illustrates the physical cultural assets in order to generate key resources such as art, culture and heritage in terms of creativity. For this study, cultural asset map analysis has been applied for identifying places, events and organizations of the town as for fostering the creative environment.

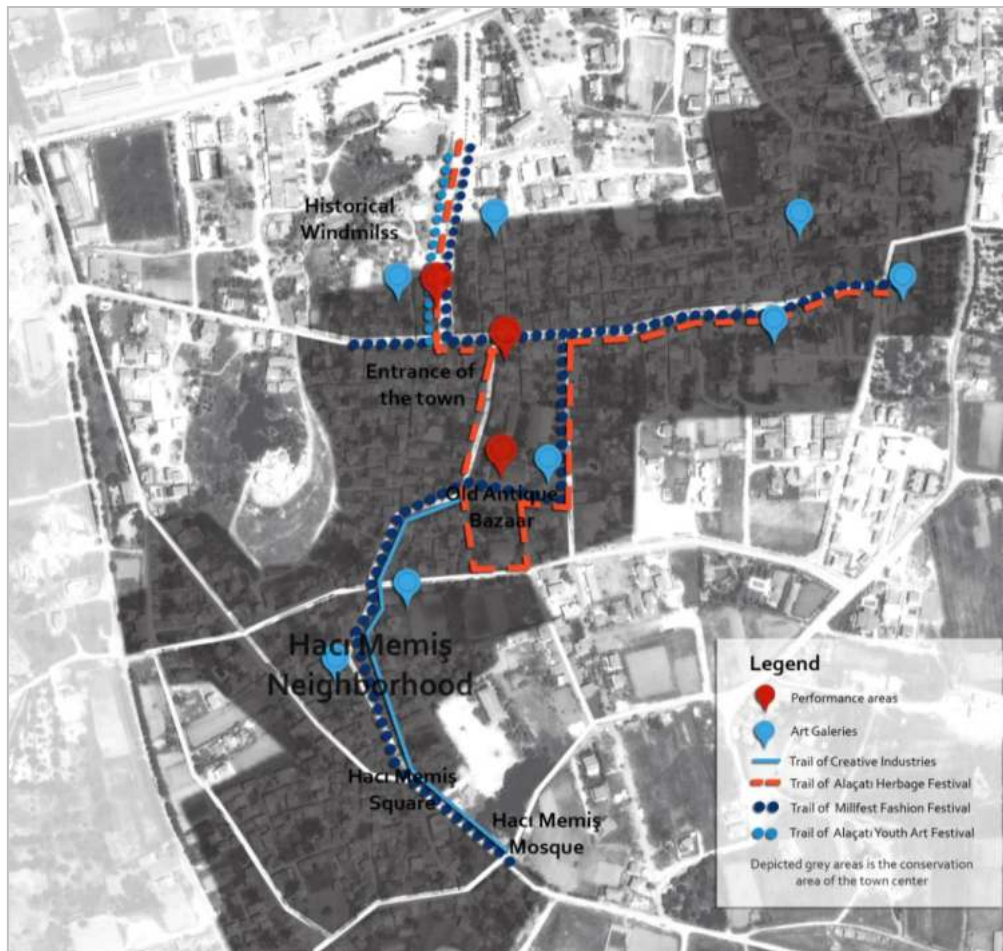


Figure 6. Cultural Assets of the Ala at

In Ala at , four associations including Tourism Association of Ala at , the C of Ala at , Ala at Art Friends and Ala at 2020 organize festivals for maint reflecting invisible assets of community. For instance, Ala at Art friends, which is a group of art enthusiasts formed by the creative individuals, organize workshops and festivals such as Youth Art Days in Ala at for promoting art life of the town. Today, there are six festivals organize associations including Ala at Herbage Festival, Ala at Youth Art Festival, Cup, Millfest Fashion Festival, International Ala at Festival, Ala at Fishing Fe. hand, the creative individuals also organize street exhibitions to illustrate tangible and intangible assets of the town. Ultimately, invisible assets of the town come into the prominence through these festival and organizations. Accordingly, the cultural asset map of the town demonstrates the link between cultural assets and physical structure in order to generate creative place (see Figure 6).

3.3.4 Mapping Creative Clusters

Mapping creative clusters provides spatial and statistical data about creative industries in order to clarify the size and contribution of creative cluster in terms of employment, value and exports (Higgs and Cunningham, 2008). In that sense, the creative cluster mapping analysis demonstrates the location pattern of creative industries, where creative individuals stimulate their activities.

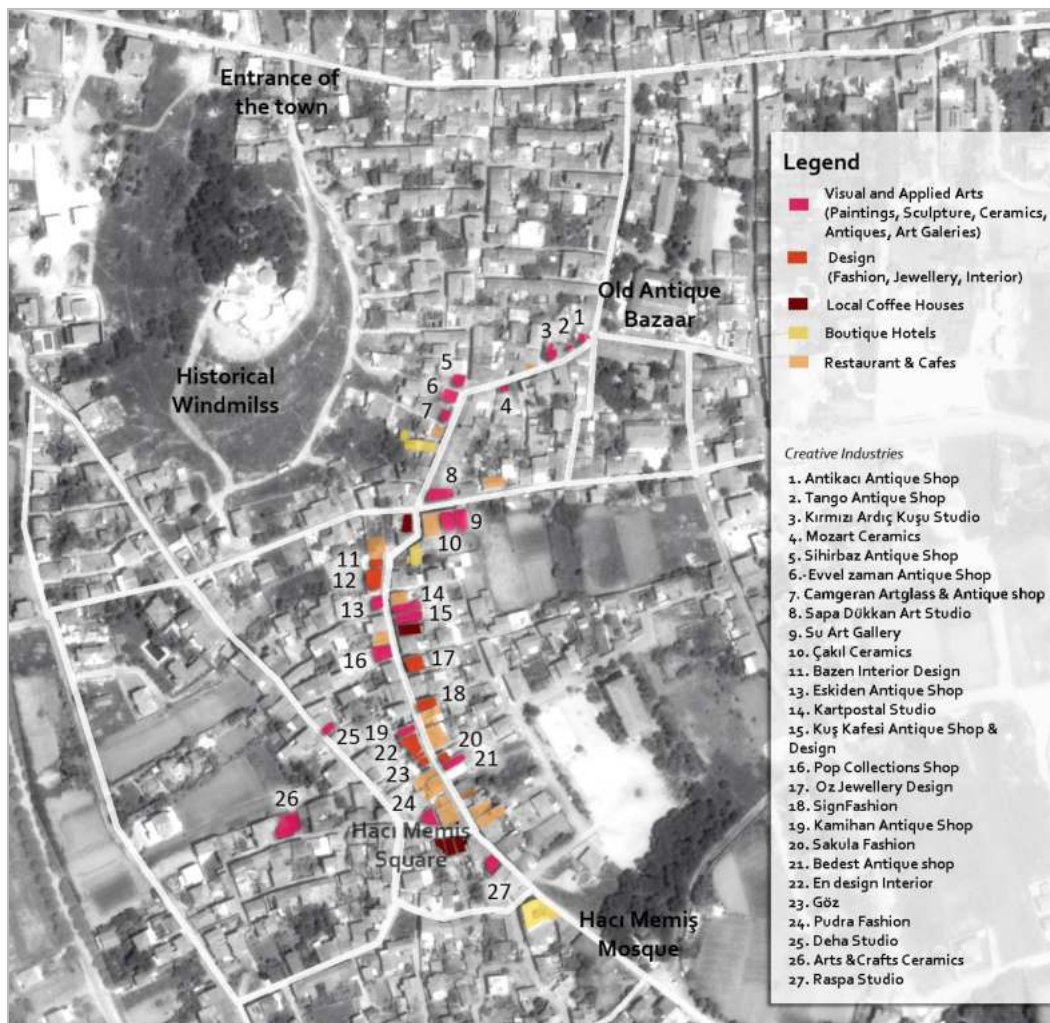


Figure 7. Creative Cluster Map of Hac Memi

For this study, the creative cluster mapping have been done for the Hac Memi District using the UNCTAD classification system that includes design and visual and performing arts (UNCTAD, 2010). The analysis illustrates the detailed land use map of creative industries of Hac Memi District including art galleries, antique shops, fashion, design and ceramic studios. Furthermore, the creative cluster mapping analysis also demonstrated the local shops (e.g. coffee houses, grocery) of Hac Memi District in terms of creative-based tourism development. Ultimately, the analysis indicated twenty seven creative spots of the Hac Memi district that provide opportunities for interaction between the locals, creative individuals and visitors (see Figure 7-8).



Figure 18. A View from the Workplace of the Glass Artist

3.3.3.5 Creative-based Strategies

Creative-based strategy defined in predictive analyses of the toolkit is identified as a tool for fostering creative environment. Creative based strategy aims to promote endogenous assets, specific amenities, natural landscape, cultural heritage and creative atmosphere in order to encourage creative works in urban fabric. According to Seleda et al. (2012), creative based strategy is mainly based on three main dimensions as follows: (1) Governance that promotes the creative economy, (2) Endogenous resources based on natural and built environment, social and symbolic capital, economic and cultural activities, (3) Territorial embeddedness related with territorial position; urban densities; and accessibility. Thus, creative-based strategies, which constitute policy and design strategy for creative place-making, enhance creative activities in urban fabric through interactive participation.

In this study, creative-based strategies have been done according to the outcome of diagnosis analyses including space syntax, cultural asset maps, interview and creative cluster mapping. Outputs of diagnostic analyses, which provides detailed data about the size and contribution of creative cluster business model, the projects and organizations of the creative individuals, events and festivals of the town, constitutes a baseline study for understanding the creative environment of the town. The following figure (Figure 9) illustrates the findings of diagnostic analyses including cultural assets map, creative cluster mapping and interview. For the study, creative-based strategy has been developed based on two dimensions including governance and endogenous resources for achieving creative-based tourism development. Firstly, in governance part, the role of agents including non-governmental organizations, creative individuals, local citizens, municipality, which was defined in the findings of the cultural asset map and interviews, enhance the creative place making process. Accordingly, the findings of diagnosis analyses revealed that the role of agents promotes the creative- based tourism development. Furthermore, they mitigate the negative impacts of tourism development through projects, organizations, and festivals. For instance, street management , which

by the creative individuals, protects local life of the town. Addition to street management, the creative individuals organized the projects including art farm project and protecting the local coffee houses, which foster cultural assets and local life of the town. In that sense, these specific strategies generated by the agents including non-governmental organizations, creative individuals and local citizens must be enhanced by participatory process in terms of creative tourism. Secondly, endogenous resources such as cultural, natural, aesthetic and built assets of the town come into prominence as an important tool for fostering creative environment. In this scope, infrastructure and support programmers become crucial (Seleda et al., 2011; 2012). Additionally, creation of creative spaces emerges such as live-work houses, studios, performing art spaces, meeting points comes out as an important factor in the context of creative-based development (Gertler et al, 2006). Respectively, according to findings of diagnosis analysis, the current creative activities of the town are concentrated on high movement routes that are shown in the findings of space syntax analysis. In this scope, in order to promote creative activities of the town, potential high movement routes can be defined as development routes of the creative activities in terms of creative tourism. Accordingly, new creative activities must be developed on the potential high movement routes by offering performance areas, open studios, arts workspaces, and exhibitions. The creative spaces, where the locals, creative individuals and visitors exchange their ideas, also must be enhanced visually and aesthetically for attracting the creative tourist (Markusen et al, 2010). Ultimately, the creative based strategies, which offers potential development routes of creative activities, enhance the creative based tourism development based on the findings of diagnosis analysis.

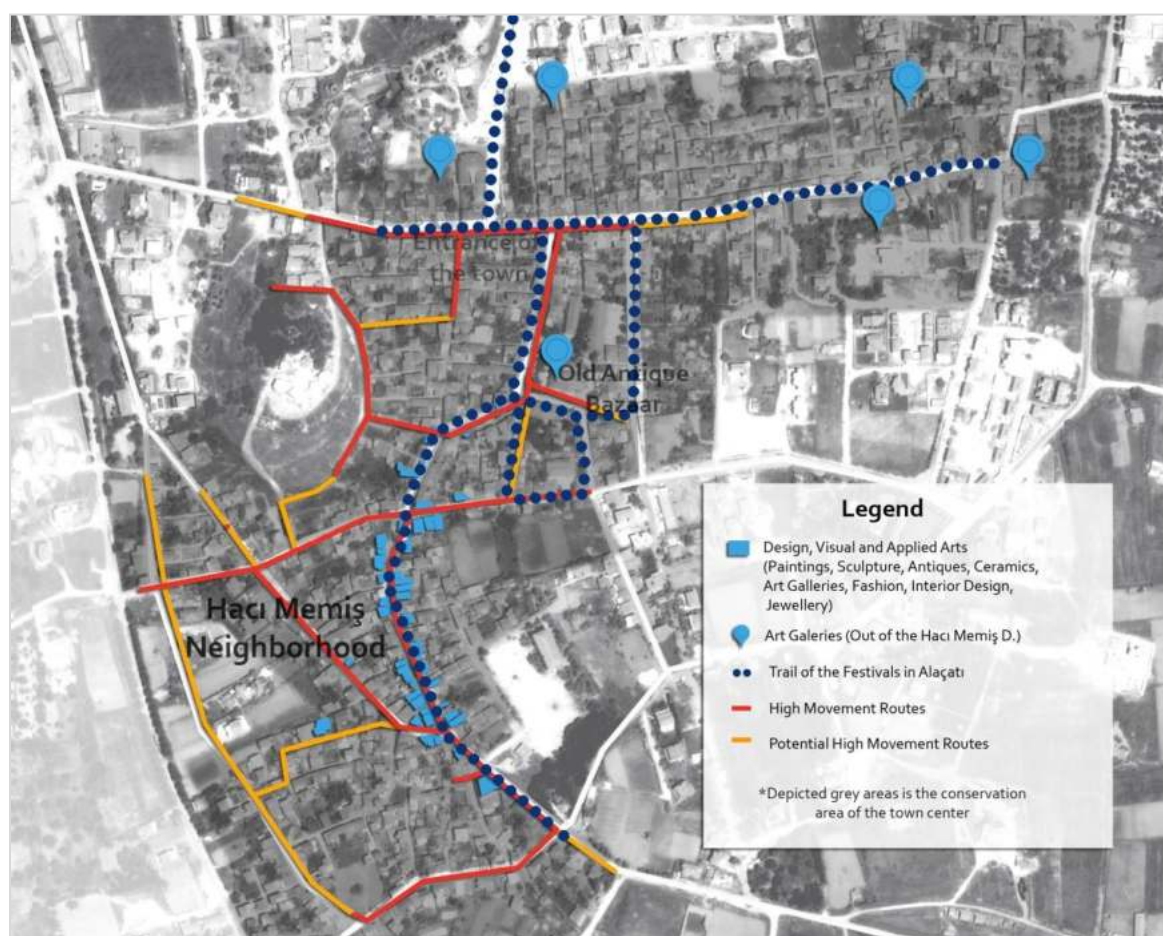


Figure 29. Diagnostic Analyses of Hac Memi District

4. Conclusions

In this study, creative clustering process is examined in small town settings. In this scope, urban design toolkit that was evaluated for understanding characteristics of creative environment was used for understanding creative clustering process in Ala at , Hac Memi District which e creative-based tourism development. The findings of the toolkit represent creative clustering process of the town in the context of tourism development. Furthermore, creative-based strategies defined in predictive analyses of the toolkit reveals the potential development routes for creative activities for enhancing creative clustering process. In this scope, this process can be enhanced with creative- based strategies for contributing creative tourism in small town settings. Ultimately, benefits of the concepts of creativity in terms of tourism can be summarized in following part.

Creative clustering process controls the development of tourism in small scale town. In this scope, the agents including non-governmental organizations, creative individuals, local citizens, and municipality emerges as a control mechanism for eliminating negative impacts of tourism development. Especially creative individuals who engaged in creative clustering process aim to promote local lifestyles and cultural assets of the town. In this scope, they organize micro-scale projects, organizations and festivals for the locals and visitors. The creative individuals, who strengths the identity of town, also add value on the physical quality of the town in order to enhance vibrancy of the street life. Moreover, creative tourism constitutes interactive participation between the locals, creative individuals and visitors for contributing the local economy (Richards, 2011). Creative tourism also keeps tourism alive both in summer and winter seasons and brings economic vitality in the town (Walker, 2010, Richards, 2011). On the whole, this study claimed that creativity is not solely based on metropolitan phenomenon and place-making does matter as a consistent location factor for art-based communities. In that sense, creative tourism in small scale town, which provides an opportunity for taking a place in global economy, contributes to the healthy development of small scale town (Seleda et al, 2011; 2012).

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