

## NERR Research Note

## Conceptualizing Creative Agritourism

Ann Morgan Hawthorne<sup>a</sup> and Carla Barbieri<sup>a</sup>

<sup>a</sup> Department of Parks, Recreation and Tourism Management, North Carolina State University, Raleigh, NC  
Please send correspondence to Carla Barbieri, [carla\\_barbieri@ncsu.edu](mailto:carla_barbieri@ncsu.edu)

### Abstract

Infusing creativity in agritourism has become increasingly important to distinguish farm offerings and respond to the growing desire of tourists seeking immersive, meaningful, and authentic experiences. Despite this importance, the extent to which agritourism providers are leveraging their creativity is not yet fully understood, limiting potential spillover benefits to providers (e.g., repeat visitation) and society (e.g., heritage preservation, rural revitalization). Building upon Creative Placemaking and Creative Tourism frameworks, we developed a conceptual Creative Agritourism framework to capture the infusion of creativity (operationalized as sense of localness, authenticity, and co-creation) across the four components of agritourism (offerings, meaningful interactions, setting, repurposing). This conceptual framework will be validated by collecting data from highly creative agritourism operations in North Carolina (USA). Qualitative data will be used to develop the Creative Agritourism Rubric that will guide practitioners (providers and supporting agencies) in maximizing their creativity, helping to enhance overall distinctiveness and appeal.

### Keywords

*Authenticity, co-creation, creativity, creative tourism, localness, placemaking*

## Introduction

As more farmers offer agritourism experiences, conceptualized for this study as recreational and educational experiences offered on working farms (Gil Arroyo et al., 2013), creativity has become increasingly important to create distinctiveness that can attract visitors (Farsani et al., 2019). Creativity can also enhance visitors' experience, which may encourage intentions to revisit and positive word of mouth (Suhartanto et al., 2020), altogether supporting providers' financial gain (Hollas et al., 2021). Supporting a strong agritourism development is fundamental to maximizing its benefits in rural communities, particularly by influencing consumers to increase local food consumption, providing employment for locals, and conserving local heritage (Ammirato & Felicetti, 2013; Brune et al., 2021). Despite the growing necessity for providers to utilize creativity to enhance the farm aesthetic appeal, repurpose existing resources, and

attract the increasing number of visitors seeking meaningful experiences, the extent to which farmers infuse creativity into their agritourism operation is underexplored.

The use of creativity to stimulate distinctiveness can be examined through the Creative Placemaking and Creative Tourism frameworks. The National Endowment for the Arts (a federal agency of the United States of America–USA) developed the Creative Placemaking framework in the early 2000s to guide the revitalization of public and private spaces through local arts and cultural activities (Markusen & Nicodemus, 2014), for example, community murals. Creative Placemaking proved successful for a small rural town in Louisiana that created an artist cooperative in a vacant store, attracting artists from different cultural backgrounds (e.g., Cajun, French, German, Indigenous American) who moved to the area to find community (Markusen & Gadwa, 2010). By stimulating community engagement, Creative Placemaking can enhance authentic spaces that are attractive for residents and visitors, ultimately strengthening community pride and cohesion and fostering place attachment (Redaelli, 2018). According to the Project for Public Spaces (2000), Creative Placemaking seeks to infuse creativity through four main domains: (1) Uses and Activities (functions and offerings that are fun, sustainable, and homegrown); (2) Sociability (ability to foster social interaction and attachment); (3) Comfort and Image (perception of how welcoming and charming the space is); and (4) Accessibility (how functional the location is).

The Creative Tourism framework emerged as a response to cultural tourism, shifting from mass tourism to creative, intangible experiences (Richards et al., 2019). Creative Tourism seeks to provide visitors with immersive and creative experiences that are culturally significant, unique, and authentic to a specific location (Duxbury & Richards, 2019), fostering emotional attachment to their experiences and local provider-visitor bonds (Jelinčić & Senkić, 2019; Richards, 2011). Infusing creativity into experiences has become an essential development strategy for communities, particularly rural ones, as creative tourists increasingly seek to co-create their experiences with hosts (Richards, 2020a). Since the level of tourists' involvement and co-creation increases as they move from a creative background to creative activities, Richards (2011) stresses the importance of carrying creativity throughout all tourism domains: (1) Environment (spaces that foster authentic experiences for providers and tourists); (2) People (providers and tourists co-creating the products); (3) Processes (utilization of existing resources for tourism purposes); and (4) Products (mix of intangible and tangible resources available at a destination). Infusing creativity throughout these domains will foster a sense of connectedness with the locality by building a memorable host-visitor relationship (Richards, 2020b).

## **Agritourism within Creative Placemaking and Creative Tourism**

Agritourism supports the preservation of rural heritage, particularly by repurposing existing farm resources (LaPan & Barbieri, 2014). Repurposing old farm tools, equipment, and structures for decoration or visitors' services (e.g., creating historical displays, turning barns into gift shops) exemplifies how creativity can convert (rural) heritage and spaces in the unique, engaging, and renewed way that Creative Placemaking strives for (Markusen & Nicodemus, 2014). Agritourism has also been positioned as a form of Creative Tourism given its ample suite of immersive and creative offerings

(e.g., hand-feeding animals, u-pick berries, floral arranging classes) contributing to the farm's distinctiveness (Baby et al., 2024). Creativity in agritourism is also essential to sustain longevity of the enterprise and innovation of its offerings, while adjusting towards visitors' increasing preferences for new, unique, and meaningful experiences (Baby et al., 2024). Overall, building upon local culture (e.g., products, storytelling, infrastructure), the emphasis of agritourism on authenticity and interactive participation (co-creation) aligns with the Creative Placemaking and Creative Tourism frameworks.

Agritourism gives visitors the opportunity to interact with local agricultural heritage and culture through various activities that stimulate placemaking and community attachment (Kamrul Hassan et al., 2023), which are at the core of Creative Placemaking and Creative Tourism. For example, a hands-on workshop on making traditional soap or butter not only demonstrates a skill but also connects participants to the community's history and traditions. The creativity infused in the agritourism experiences (e.g., repurposing tractors for rides), décor (e.g., hand-painted barn quilts), and hand-made local products sold on-site (e.g., crocheted potholders, barnwood picture frames) gives visitors tangible, culturally significant pieces that contribute to their connection with agricultural ways of living (Kastenholz et al., 2016), increasing their satisfaction (Rong-Da Liang et al., 2021). The interaction between farmers and visitors, either direct or indirect, is a central aspect of agritourism that offers insights into the agricultural lifestyle and its associated local agrarian spaces and resources. Such interaction also aligns with Creative Placemaking and Creative Tourism, both of which actively seek to cultivate place attachment (Markusen & Nicodemus, 2014; Richards, 2020b).

Agritourism also fulfills the authenticity requirement of Creative Placemaking and Creative Tourism by showcasing the local culture (living practices, beliefs, and customs) and heritage (past tangible and intangible elements) that, combined, create the farm's distinct experiences. Because agritourism most often occurs on working farms, participation in engaging and meaningful activities, such as u-pick, workshops, and storytelling, gives visitors the opportunity to experience living, agricultural authenticity. More in tune with Creative Tourism, agritourism can infuse creativity through products (e.g., goat yoga), people (e.g., storytelling of the farm's past using local language), environment (e.g., displays of traditional agricultural tools), and processes (e.g., transformed barn into ticket booth). These creative activities not only entice a sense of connection with the agricultural ways of life that participants seek (Baby et al., 2024; Duxbury et al., 2020) but are also conducive to providers' desire to share their agricultural culture and farm heritage with visitors (McGehee & Kim, 2004).

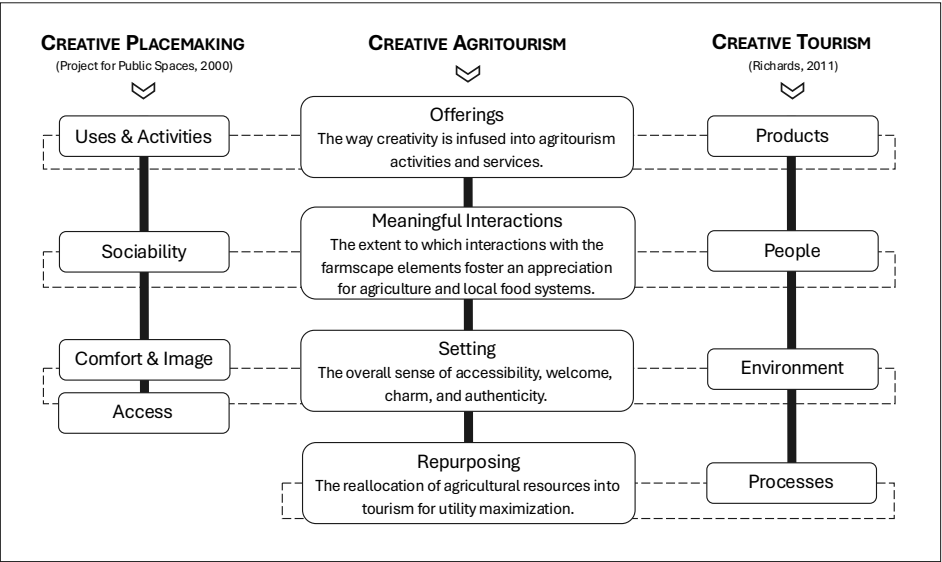
Co-creation, a primary element of Creative Tourism, is how providers and visitors work together to produce and consume an experience (Richards, 2020b). Co-creation is a key element of agritourism, particularly in immersive and authentic activities, like on-farm product processing (e.g., cheese making, grape stomping) and participation in agricultural tasks (e.g., seeding and harvesting), which rely on a close farmer-host interaction (Baby et al., 2024). When tourism experiences are co-created, both providers and visitors gain value. Co-created agritourism experiences allow guests to become decision makers in their experience, potentially becoming more aware of their local food systems and expanding knowledge of rural communities (Rong-Da Liang, 2017). Co-creation allows local providers to gain a social sense of value (Akdemir et al., 2025), which for agritourism providers may fulfill their desire to share their agricultural lifestyles and traditions with visitors, nurture their connection with food consumers, and educate the public about local food systems (Tew & Barbieri, 2012). Co-creation stem-

ming from participating in farm chores (e.g., planting seeds, feeding animals), educational activities (e.g., workshops in hat making, cooking with local ingredients), or interacting with community members (e.g., buying local products at the farm store) can also deepen the guests' connection with agricultural life (Campos et al., 2018). Co-creative agritourism meets the visitors' increasing interests in experiencing the authentic, local way of life while supporting the agritourism providers' desires to share their culture and heritage (Duxbury et al., 2020; Yu & Spencer, 2021).

Creative Agritourism-Conceptualization

Strong evidence, although scattered in the literature, indicates that agritourism embodies a sense of localness (showcasing local arts and heritage), authenticity (quality of being genuine and real; Sharpley, 2018), and co-creation (providers and visitors exchange of skills and knowledge in immersive activities; Richards, 2020b), all of which are at the core of both Creative Placemaking and Creative Tourism. We posit that Creative Agritourism should capture these three core creative criteria at the intersection of the components of Creative Placemaking (i.e., uses and activities, sociability, comfort and image, accessibility; Project for Public Spaces, 2000) and Creative Tourism (i.e., products, people, environments, processes; Richards, 2011). Drawing on the literature that defines agritourism through its core values (e.g., Chase et al., 2018; Quendler et al., 2024; Streifeneder, 2016), the components of Creative Placemaking and Creative Tourism intersect along the Offerings, Meaningful Interactions, Setting, and Repurposing that compose agritourism experiences (Figure 1).

Figure 1  
Conceptual Framework of Creative Agritourism



The first component, Offerings (developed from Uses and Activities in Creative Placemaking and Products in Creative Tourism), captures the creativity infused within activities and services that are available for visitors. Creative offerings can be reflected through the recreational use of farm resources (e.g., corn mazes), direct sales (e.g., farmstands), and in conventional recreation (e.g., racetracks). For example, displaying a giant “pizza” on the farm by planting tomatoes, herbs, wheat, and peppers in four distinct quarters of a round section of the farm (The Farm, Dobson, North Carolina, USA) can authentically provide a sense of local agriculture. Even providing small pedal-tractors instead of regular tricycles for children can entice a connection with the agrarian culture through existential authenticity (Rickly, 2022). Providing visitors with authentic agricultural experiences can satisfy their learning aspirations and imprint memorability, which may positively influence their revisit intentions (Hung et al., 2016; Wang et al., 2020). As these offerings relate to the agrarian culture, they can entice placemaking by instilling in visitors a sense of place and a connection to the local heritage.

Meaningful Interactions (developed using Sociability in Creative Placemaking and People in Creative Tourism) in the context of agritourism occur between the provider, particularly farm family members, and visitors as they form relationships centered on agriculture and the local food system. These interactions become meaningful when visitors engage in agricultural and food education, even when their participation is passive, like in demonstrations of processes (e.g., observation of cider fermentation). Visitors can also directly engage (hands-on) in meaningful interactions through self-harvest (e.g., u-pick strawberries, choose a Christmas tree), animal husbandry (e.g., feeding animals), and processes (e.g., cheese making workshop). Storytelling also supports meaningful interactions by allowing visitors to learn about the agricultural heritage of the locality (the farm, farm family, or community), thus enhancing their cultural awareness and immersion. Overall, meaningful interactions contribute to visitors’ self-development (Richards, 2020b), increase memorability of their experiences (Campos et al., 2018), and can enrich community life through cross-cultural interactions (Wu et al., 2017). Meaningful interactions also facilitate Creative Placemaking as visitors establish trust through their pivotal role in their experience (Daniel & Kim, 2020).

Setting (developed from Comfort & Image and Access in Creative Placemaking and Environment in Creative Tourism) provides the essential space for creativity to be infused while contributing to the overall charm, welcome, and authenticity of the farm. The integration of creativity to highlight the local culture, agrarian heritage, and community ways of living in the signage, décor, functionality, and the farm family contributes to the agritourism setting. For example, an educational sign near the entrance of the blueberry patch, painted by a local artist to illustrate the farm-to-table life cycle of a blueberry, offers visitors an educational opportunity while also serving as a display venue for local artists, thus contributing to the farm décor and placemaking. Ultimately, supporting the educational value of agritourism can help strengthen local food systems (Brune et al., 2021). Creativity can also be integrated into the functionality of the agritourism setting. For example, locally inspired pottery used as trash receptacles can encourage placemaking. Those that make up the farm family, including staff and volunteers, contribute to the creative setting by becoming authentic displays of the local and agrarian ways of living, like when wearing rural attire or speaking in local dialects.

Repurposing (carried from Processes in Creative Tourism) denotes the reallocation of agricultural resources into agritourism for utility maximization, which can occur through all agricultural aspects, such as processes and infrastructure. Repurposing can transform structures (e.g., barns, mills), tools (e.g., watering cans), and equipment (e.g., tractors) no longer efficient for modern agriculture into ancillary services, such as rides and gift shops (Barbieri et al., 2008). Converting a retired tobacco barn as a visitor cabin, a grain bin into a ticket booth, and a culvert pipe into a slide exemplify how to integrate creative repurposing into agritourism offerings. Beyond its recreational functionality, repurposing allows providers to emerge as artists, working creatively with established materials to display their stories and preserve the physical elements of the farm (Webb, 2014). Repurposing also contributes to sustainability by reducing costs and waste, expands visitors' understanding of the different agricultural functions, and enhances the uniqueness of the farm's offerings, all of which can contribute to visitor satisfaction (Suhartanto et al., 2020).

In summary, we posit that Creative Agritourism should depict the infusion of creativity (sense of localness, authenticity, co-creation) into the four agritourism components: Offerings, Meaningful Interactions, Setting, and Repurposing, while acknowledging the interactions amongst these elements (Figure 1). By doing so, the framework captures the potential for agritourism providers to leverage their creativity into all aspects of development, management, and implementation of their offerings (activities and services), ultimately enhancing the distinctiveness of their farm.

## The Path Forward: Summary and Next Steps

Creativity has become an essential part of agritourism to aid in attracting and retaining a growing number of visitors who seek immersive, meaningful, and creative experiences. Despite emerging evidence of creativity's importance in agritourism, there is a limited understanding of how agritourism providers are incorporating creativity, failing to capture potential benefits for providers and surrounding communities, particularly in rural areas. To support the infusion of creativity into agritourism, we integrated domains of Creative Placemaking and Creative Tourism to formulate the Creative Agritourism conceptual framework, composed of four, inter-related, agritourism components: offerings, meaningful host-visitor interactions, setting, and repurposing. The framework components capture creativity, expressed through localness, authenticity, and co-creation according to Creative Placemaking and Creative Tourism. These creative criteria can be reflected through the development, management, and innovation of agritourism.

The conceptual framework of Creative Agritourism will inform the development of a rubric, defined as a scoring guide that assesses and articulates specific components (Cornell University Center for Teaching Innovation, 2024). The Creative Agritourism Rubric will result after enriching and validating the Creative Agritourism conceptualization through in-depth interviews with providers in North Carolina (USA). We will employ a semi-structured instrument framed within appreciative questioning (i.e., positive questions to highlight discovery and dreaming, Reed, 2006) and walking go-alongs (i.e., a farm walk through to build rapport; Kusenbach, 2003) to document how agritourism providers are incorporating creativity into their offerings, host-visitor interactions, setting, and repurposing. Participants will be identified through purposive sampling, informed by the research team's extensive agritourism network, and followed by snowball sampling from initial participants to further trustworthiness. Pro-

viders' experience in agritourism will provide valuable insights to validate and enrich the Creative Agritourism conceptual framework.

The Creative Agritourism Rubric will carry valuable managerial contributions. We anticipate it will serve as a resource for agritourism practitioners, both providers (e.g., farmers, managers, marketers) and supporting agencies (e.g., Extension, Destination Marketing/Management Organizations) to maximize the incorporation of creativity in agritourism. Providers will be able to use the Creative Agritourism Rubric to assess the extent to which they are incorporating creativity—sense of localness, authenticity, and co-creation—into all their agritourism components (offerings, meaningful host-visitor interaction, setting, repurposing) and stimulate further its incorporation. Infusing creativity is particularly important for emerging providers to establish such level of distinction that can support their entry into a sector, which whilst still growing, has several well-established operations. Supporting creativity agritourism is increasingly more relevant for differentiating authentic experiences from competing mass-market offerings, such as agritainment and agriculture-themed parks. The Creative Agritourism Rubric can also guide supporting agencies in outlining their programs (e.g., trainings, workshops) to foster the incorporation and strengthening of creativity in agritourism. Altogether, strengthening the sense of localness, authenticity co-creation, in agritourism can boost its benefits among providers (e.g., increased visitation), surrounding communities (e.g., heritage preservation), and visitors (e.g., increased satisfaction), ultimately strengthening the industry.

**Acknowledgments:** The authors are grateful to the co-editors of the NERR proceedings special issue and the anonymous reviewers for their valuable suggestions and insights.

**Disclosure Statement:** The author has no disclosures or competing interests to declare.

**Funding:** No external funding was received.

## References

- Akdemir, H., de São José, J. M. S., & Gonçalves, M. A. P. R. (2025). The role of working in creative tourism on the quality of life of older artisans: Evidence from Algarve, Portugal. *Work, Aging and Retirement*, waae024. doi: 10.1093/workar/waae024
- Ammirato, S., & Felicetti, A. M. (2013). The potential of agritourism in revitalizing rural communities: Some empirical results. In L. M. Camarinha-Matos & R. J. Scherer (Eds.), *Collaborative systems for reindustrialization* (Vol. 408, pp. 489–497). Springer Berlin Heidelberg. doi: 10.1007/978-3-642-40543-3\_52.
- Baby, J., Barbieri, C., & Knollenberg, W. (2024). Creative tourism: An umbrella for agrifood travel experiences? *Tourism and Hospitality*, 5(4), 1363–1380. <https://doi.org/10.3390/tourhosp5040076>
- Barbieri, C., Mahoney, E., & Butler, L. (2008). Understanding the nature and extent of farm and ranch diversification in North America. *Rural Sociology*, 73(2), 205–229. doi: 10.1526/003601108784514543
- Brune, S., Knollenberg, W., Stevenson, K. T., Barbieri, C., & Schroeder-Moreno, M. (2021). The influence of agritourism experiences on consumer behavior toward local food. *Journal of Travel Research*, 60(6), 1318–1332. <https://doi.org/10.1177/0047287520938869>
- Chase, L.C., Stewart, M., Schilling, B., Smith, B., & Walk, M., 2018. Agritourism: Toward a conceptual framework for industry analysis. *Journal of Agriculture, Food*

- Systems, and Community Development*, 8(1), 3–19. <https://doi.org/10.5304/jaf-scd.2018.081.016>
- Cornell University Center for Teaching Innovation. (n.d.). *Using rubrics*. <https://teaching.cornell.edu/teaching-resources/assessment-evaluation/using-rubrics>.
- Campos, A. C., Mendes, J., Valle, P. O. D., & Scott, N. (2018). Co-creation of tourist experiences: A literature review. *Current Issues in Tourism*, 21(4), 369–400. <https://doi.org/10.1080/13683500.2015.1081158>
- Daniel, J. L., & Kim, M. (2020). Creative placemaking: Creating change by building partnerships. *Journal of Public and Nonprofit Affairs*, 6(1), 96–110. <https://doi.org/10.20899/jpna.6.1.96-110>
- Duxbury, N., Bakas, F. E., Vinagre de Castro, T., & Silva, S. (2020). Creative tourism development models towards sustainable and regenerative tourism. *Sustainability*, 13(1), 2. <https://doi.org/10.3390/su13010002>
- Duxbury, N., & Richards, G. (2019). Towards a research agenda for creative tourism: Developments, diversity, and dynamics. In N. Duxbury & G. Richards (Eds.), *A research agenda for creative tourism* (pp. 1–14). Edward Elgar Publishing Ltd.
- Farsani, N. T., Ghotbabadi, S. S., & Altafi, M. (2019). Agricultural heritage as a creative tourism attraction. *Asia Pacific Journal of Tourism Research*, 24(6), 541–549. <https://doi.org/10.1080/10941665.2019.1593205>
- Gil Arroyo, C., Barbieri, C., & Rozier Rich, S. (2013). Defining agritourism: A comparative study of stakeholders' perceptions in Missouri and North Carolina. *Tourism Management*, 37, 39–47. <https://doi.org/10.1016/j.tourman.2012.12.007>
- Hollas, C. R., Chase, L., Conner, D., Dickes, L., Lamie, R. D., Schmidt, C., & Quella, L. (2021). Factors related to profitability of agritourism in the United States: Results from a national survey of operators. *Sustainability*, 13(23), 13334. <https://doi.org/10.3390/su132313334>
- Hung, W. L., Lee, Y. J., & Huang, P. H. (2016). Creative experiences, memorability and revisit intention in creative tourism. *Current Issues in Tourism*, 19(8), 763–770. doi: 10.1080/13683500.2013.877422.
- Jelinčić, D. A., & Senkić, M. (2019). The value of experience in culture and tourism: The power of emotions. In Duxbury, N., & Richards, G. (Eds.), *A research agenda for creative tourism* (pp. 41–54). Edward Elgar Publishing.
- Kamrul Hassan, H. M., Mahbub, T., & Arshad Chowdhury, M. A. (2023). Agritourism, community attachment and their contributions to tourism and community: An empirical study. *Tourism: An International Interdisciplinary Journal*, 71(4), 708–722. <https://doi.org/10.37741/t.71.4.4>
- Kastenholz, E., Eusébio, C., & Carneiro, M. J. (2016). Purchase of local products within the rural tourist experience context. *Tourism Economics*, 22(4), 729–748. <https://doi.org/10.1177/1354816616654245>
- Kusenbach, M. (2003). Street phenomenology: The go-along as ethnographic research tool. *Ethnography*, 4(3), 455–485. doi: 10.1177/146613810343007
- LaPan, C., & Barbieri, C. (2014). The role of agritourism in heritage preservation. *Current Issues in Tourism*, 17(8), 666–673. doi: 10.1080/13683500.2013.849667
- Markusen, A., & Gadwa, A. (2010). *Creative placemaking*. National Endowment for the Arts.
- Markusen, A., & Nicodemus, A. G. (2014). Creative placemaking: How to do it well. *Community Development Investment Review*, 10(2), 35–42.

- McGehee, N. G., & Kim, K. (2004). Motivation for agri-tourism entrepreneurship. *Journal of Travel Research*, 43(2), 161–170. doi: 10.1177/0047287504268245
- Project for Public Spaces. (2000). *How to turn a place around: A handbook for creating successful public spaces*. Project for Public Spaces, Inc.
- Quendler, E., Embacher, H., Magnini, V., Plaikner, A., & Stotten, R. (2024). Austria under the auspices of global agritourism values: A narrative literature review. *Frontiers in Sustainable Tourism*, 3, 1513292. <https://doi.org/10.3389/frsut.2024.1513292>
- Redaelli, E. (2018). Creative placemaking and theories of art: Analyzing a place-based NEA policy in Portland, OR. *Cities*, 72, 403–410. <https://doi.org/10.1016/j.cities.2017.10.001>
- Reed, J. (2006). *Appreciative inquiry: Research for change*. Sage.
- Richards, G. (2011). Creativity and tourism. *Annals of Tourism Research*, 38(4), 1225–1253. doi: 10.1016/j.annals.2011.07.008
- Richards, G. (2020a). Designing creative places: The role of creative tourism. *Annals of Tourism Research*, 85, 102922. <https://doi.org/10.1016/j.annals.2020.102922>
- Richards, G. (2020b). Tourism in challenging times: Resilience or creativity? *Tourism Today*, 19, 8–15. <http://tourismtodayjournal.com/wp-content/uploads/2020/12/TOURISM-TODAY-19.pdf>
- Richards, G., Wisansing, J. J., & Paschinger, E. (2019). *Creating creative tourism toolkit*. Designated Areas for Sustainable Tourism Administration (Public organization)-DASTA.
- Rickly, J. M. (2022). A review of authenticity research in tourism: Launching the Annals of Tourism Research Curated Collection on authenticity. *Annals of Tourism Research*, 92, 103349. <https://doi.org/10.1016/j.annals.2021.103349>
- Rong-Da Liang, A. (2017). Considering the role of agritourism co-creation from a service-dominant logic perspective. *Tourism Management*, 61, 354–367. <https://doi.org/10.1016/j.tourman.2017.02.002>
- Rong-Da Liang, A., Hsiao, T. Y., Chen, D. J., & Lin, J. H. (2021). Agritourism: Experience design, activities, and revisit intention. *Tourism Review*, 76(5), 1181–1196. doi: 10.1108/TR-10-2019-0438.
- Sharpley, R. (2018). *Tourism, tourists and society*. Routledge. doi: 10.4324/9781315210407.
- Streifeneder, T. (2016). Agriculture first: Assessing European policies and scientific typologies to define authentic agritourism and differentiate it from countryside tourism. *Tourism Management Perspectives*, 20, 251–264. <https://doi.org/10.1016/j.tmp.2016.10.003>
- Suhartanto, D., Dean, D., T. Chen, B., & Kusdibyo, L. (2020). Tourist experience with agritourism attractions: What leads to loyalty? *Tourism Recreation Research*, 45(3), 364–375. <https://doi.org/10.1080/02508281.2020.1736251>
- Tew, C., & Barbieri, C. (2012). The perceived benefits of agritourism: The provider's perspective. *Tourism Management*, 33(1), 215–224. doi: 10.1016/j.tourman.2011.02.005.
- United Nations Educational, Scientific and Cultural Organization (UNESCO). (2006, October). *Towards sustainable strategies for creative tourism. Discussion report of the planning meeting for the 2008 International Conference on Creative Tourism* (pp. 25–27). UNESCO. <https://unesdoc.unesco.org/ark:/48223/pf0000159811>