

THE ROLE OF COOPERATION IN CREATIVE TOURISM DEVELOPMENT IN CHINA

Deyang Li*, **Chayanan Kerdpitak****

Suan Sunandha Rajabhat University, Thailand

E-Mail: Chayanan.ke@ssru.ac.th

ABSTRACT

Creativity and innovation of tourism economy as well as the meaning of creativity in tourism business are intensely discussed. The article aims to present the role of New Values of Creative Tourism in China. Creative tourism aims to bring about smart growth. In order to do this in China it needs to promote cross-boundary development and achieve seamless linkages and healthy interactions between industries. The expansion of the tourism industrial chain needs to focus on breaking through the limited cycle of the 'six elements of tourism'. To achieve this, tourism industries need to take advantage of the experiential demand of the entertainment age and make creative tourism an 'input factor' and 'value-added capital' for business growth. Creative tourism resources will cover all 3 levels of culture including: 1) High culture including cultural heritage such as palaces, historical sites, antiques, art galleries, museums, etc. 2) Popular culture including, folk performances such as folk music performances, performing dance, drama, festival, tradition, etc. 3) Everyday culture including crafts, arts, and community way of life, local foods, markets, houses etc.

INTRODUCTION

The tourism industry has unsteadily grown, and many global travel reports predict that world's tourism industry will be an important industry to drive the overall economic growth in the world. Trends of tourist behavior around the world predict that tourists will focus on tourism, which offers a more interesting and exotic experience rather than focusing on luxury travel and shopping. (Euro Monitor, 2017). Tourism in the age of personalized experience needs to create experiential tourism products. What people really look for is not simply a leisure and holiday package to please the body and the soul; they look for personalized tourism products with distinctive features to enrich their journey and experiences.

Today's consumers are knowledgeable and demand unique travelling experiences. Tourism has shifted from information-based to knowledge-based and experience-based activities. The concept of tourists as both producers and consumers is becoming widespread, and a destination's competitiveness is based on its distinction and differentiation. Richards (2011) mentions that the rise of creative tourism and the targeting of the creative class are among the clearest signs of this transformation. The concept of creative tourism was introduced by Richards and Raymond (2000). They define creative tourism as tourism that allows visitors to have direct experiences with the host community and participate in local

activities and local culture as a part of their holidays. They define creative tourists as travelers who search for local involvement to help them develop themselves and create identity. Creative Tourism Activities focus on using intangible tourism resource such as cultural heritage and local wisdom knowledge. These experiences are created through learning history, culture, tradition, local lifestyle with the practice of local wisdom such as practice drawing, weaving, pottery, cooking, dancing, traditional music, etc. However, existing literature on creative tourism mostly lies on examining the creative tourism, creative tourists and their experiences (Ali, Kisang, & Hussain, 2015; Telan, 2018)

NEW VALUES OF CREATIVE TOURISM

The concept of creativity in Chinese culture is different from the West. Puccio and Chimento have stated that Chinese creativity is based on progressive improvement, modification and adaptation. Thus, Chinese creativity is often focused on perfecting an existing idea and gradually improving it. On the other hand, producing novel ideas and products that are valuable and unique is considered creative in Western culture. Therefore, the evaluation of Chinese creativity from a Western viewpoint may lead to misunderstandings. However, Chinese creative practices shine in their own way and positively contribute to the world (Shahinoor Rahman, 2019).

China has now become an innovative society. In 2006, Chinese leaders took a plan to transform China into an innovative society by 2020 as their medium- to long-term plan for the development of science and technology. This aim has nearly been achieved in light of the 2018 global innovation index (published by Cornell University, INSEAD, and the World Intellectual Property Organization in partnership with other organisations and institutions) that ranks China in 17th place, compared to Canada at 18th, Norway at 19th, and Australia at 20th. China's significant improvement has emerged in publications, R&D expenditures and online creativity. This is a noteworthy breakthrough of Chinese initiatives to make China an innovative society (Shahinoor Rahman, 2019).

Creative tourism aims to bring about smart growth. In order to do this in China it needs to promote cross-boundary development and achieve seamless linkages and healthy interactions between industries. The expansion of the tourism industrial chain needs to focus on breaking through the limited cycle of the 'six elements of tourism'. To achieve this, tourism industries need to take advantage of the experiential demand of the entertainment age and make creative tourism an 'input factor' and 'value-added capital' for business growth. In this way, creative tourism becomes a key link in various industries' effort to increase the value added (to realize the experiential value). This also enables interaction and integration between tourism and related industries (Wuwei, Li, 2011).

Tourists are active cocreators of creative tourism experiences and participants in creative place-making. Tan et al. (2014) distinguished five distinct groups of creative tourists were identified: novelty-seekers, knowledge and skills learners, those who are aware of their travel partners' growth, those who are aware of green issues, and the relax and leisure type. A few studies aim at the production of creative tourism and the evolvement of creative tourism destinations (Blapp & Mitas, 2017; Diassardinha, Ross, & Gomes, 2017). There is also a trend on participants of the supply side in creative tourism such as creative businesses

(Mohammadi, Moharrer, & Babakhanifard, 2018), and local indigenous communities (Blapp & Mitas, 2017).

From many studies found that the value system of creative industries is expressed through two channels. One benefits from the interpenetration and integration of various industries and industry sectors. The other is the benefit of scale brought about by global, creative value-focused restructuring or integration of value modules. Both models require the combination of creativity, technology, products and markets; they also require the establishment of 1) core industries, 2) supporting industries, 3) related industries, and 4) merchandising industries (Wuwei, Li, 2011). This four-level value system is the ideal model for industrializing cultural creativity and maximizing value.

Rohitrattana (2019) stated that the community enterprises refers to community operations including production, service, or another services managed by the committee with the same relationship and way of life to run this business, both juristic and non-juristic person to make income and to rely on themselves of each family, in and out of community, and the success factor of operations of community enterprises. Sangayotin (2017) studied the successful factors for operations of community enterprises, and found that the successful factors including 1) Leadership, that is, the person is that good leader must accept the opinion, be the visionary leader, and be farsighted; 2) Good management system, that is, having a goal, a structure, and a system; 3) Skills, that is, having enough productivity skills towards the sufficient demands; 4) Networking and supporting from external organization; 5) To have a market support, that is, the market can support certainly the products and the goods must be high-quality, and get help from networking. (Purwanti Dyah Pramanik, Rahmat Ingkadijaya, Mochamad Achmadi, 2019).

THE ROLE OF COOPERATION IN TOURISM

The role of cooperation in tourism has been object of discussion in this article. The impact of cooperation is not always positive. For example, Czernek (2017) posit that the lack of cooperation results from the fact that potential partners are afraid of losing competitive advantage. There are several advantages to becoming a corporation, including the limited personal liability, easy transfer of ownership, business continuity, better access to capital and (depending on the corporation structure) occasional tax benefits. Cooperation between public and private sectors, directly and indirectly involved in tourism, promoting the consolidation and valorisation of the destination, through the sharing of resources, knowledge and strategies, which allow the development of tourism and greater efficiency in the management of services and products. Such partnerships are most successful at increasing understanding of the values of protected areas and providing social and economic benefits to local communities. They also lead to improved visitor experiences. These partnerships are therefore demonstrating many of the characteristics ascribed to sustainable tourism. Moreover, the positive effects are that it increases income, helps to spread culture, and creates employment opportunities. On the other hand, there are the negative effects such as environmental damage due to overpopulation, increased crime rates, and loss of resources.

The benefits of tourism for the individual and society such as tourism enhances the peace, prosperity and happiness in the society and improves the universal friendship concept.

It also improves the mutual cooperation. It encourages civic involvement and also provides cultural exchange between hosts and guests. Tourism can contribute to urban renewal and rural development and reduce regional imbalances by giving communities the opportunity to prosper in their place of origin. Tourism is also an effective means for developing countries to take part in the global economy.

Previous research found that social capital approach was used to achieve sustainability and prosperity (Moscardo, G., E. Konovalov, L. Murphy, N. G. McGehee and

A. Schurmann. 2017.). Strengthening positive social capital also means strengthening trust and collective action. These two aspects are able to build long-term good relationships among the member of the community. (PurwantiDyahPramanik ,RahmatInkadijaya , MochamadAchmadi, 2019) When relationships are established, then it will create various opportunities for cooperation. The bad relationships might affect some challenges, such as lack of infrastructure development, weak promotion, security issues, low leadership, and low knowledge in managing tourist destinations. Collective action in a community is a collective action in the context of vertical and horizontal relationships. The vertical relationship which is based on political trust is between the community members and their local government such as the village head. Therefore, government policy should be able to encourage the growth of collective action or people participation. based on its local wisdom, because the implementation of an appropriate policy would increase the strengths (Mustika, A. and M. K. Aditya, 2018) (Mustika, A. and M. K. Aditya, 2018). The participation of the local community helps to conserve natural capital. (PurwantiDyahPramanik, RahmatInkadijaya ,MochamadAchmadi, 2019).

Although creative tourism seems to be a solution for industry survival, it also faces criticism and challenges. Some challenges relate to creative development strategies in general, while others question the creativity shown in city policy and suggest that it needs to be reoriented more effectively (Telan, 2018). Creative tourism resources will cover all 3 levels of culture including: (Richards, 2009) 1) High culture including cultural heritage such as palaces, historical sites, antiques, art galleries, museums, etc. 2) Popular culture including, folk performances such as folk music performances, performing dance, drama, festival, tradition, etc. 3) Everyday culture including crafts, arts, and community way of life, local foods, markets, houses etc.

CREATIVE TOURISM PATTERN

The concept of Creative Tourism appeared in the 2000s, and is defined as a: “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 taken. A placemaking perspective on creative development has important implications for tourism. Tourists become essential actors in the co-creation of place, re-negotiating meanings of place that attract them.

The creative tourism service model showed that most tourists preferred seeing, buying, tasting and learning at a high level. For the travel experience, most tourists preferred impressions, knowledge, the lifestyle of the community and skills at a high level. The creative tourism should proceed as follows: 1) Create awareness of creative tourism

patterns, 2) Develop a variety of creative tourism patterns, 3) Create an impressive creative tourism experience, 4) Develop a tourism route that connects tourist attractions and local communities, 5) Personnel development and 6) Build a cooperation network.(WaranyaBoonyanuwat, 2022)

Richards (2010) presents the models of creative tourism in Figure ***

Models of creative tourism

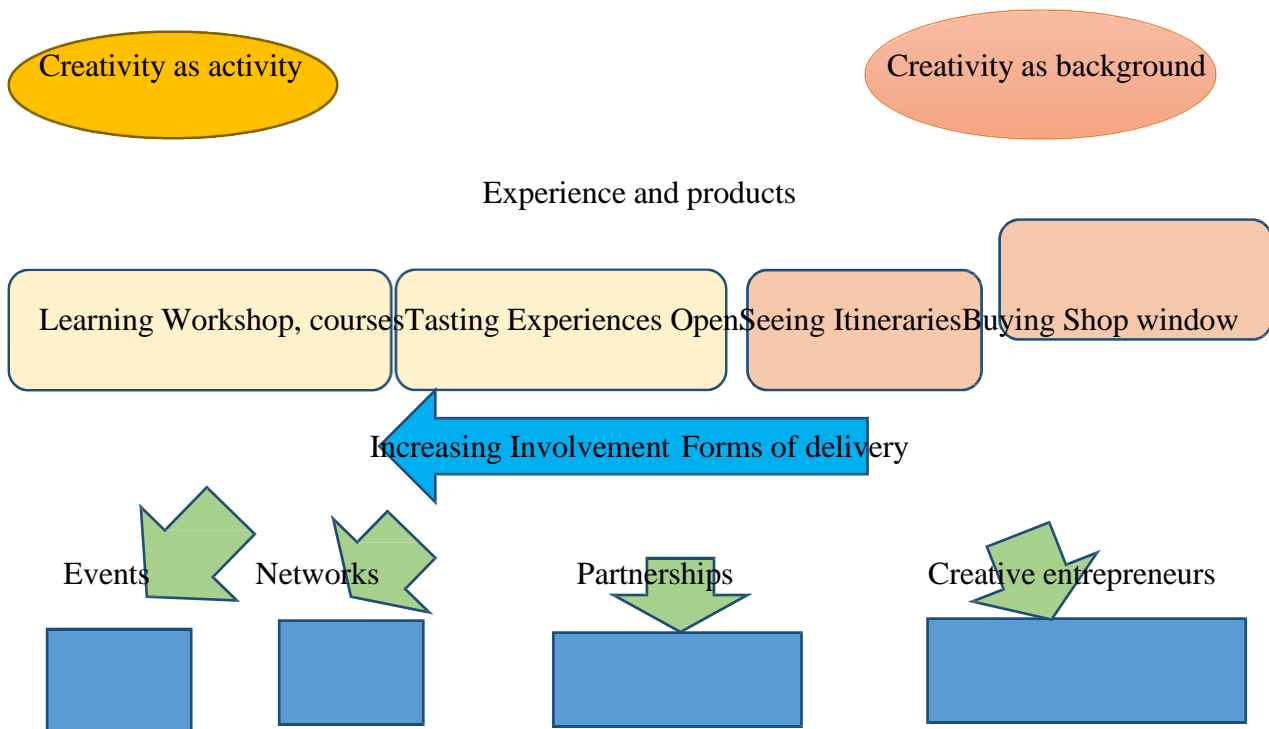


Figure *****Models of creative tourism.

Source: “Creative Tourism and Cultural Events,” by G. Richards, 2010, p.6, from https://www.researchgate.net/publication/254783790_Creative_tourism_and_cultural_events_November_6,2020

From the models of creative tourism, it can be described that there are 2 basic models: using creativity as a tourist activity and using creativity as backdrop for tourism. (Richards, 2010) 1. Using creativity as a tourist activity allows the tourists to participate in learning activities and experiencing in the tourist attraction, for example, learning and practicing local cooking and experimenting with making pottery together with people in the area. 2. Using creativity as backdrop for tourism is to apply creative ideas to build the atmosphere to make the tourist attraction more attractive by using cultural tourism resources to create experiences. The 2 activities are seeing and buying such as visiting tourists’ attraction, buying souvenirs from shops in tourist attractions and seeing how to cook local food in the local museum. The form of creative tourism will focus on the activities for tourists to participate in so that they will gain knowledge and skills as well as experiencing 4 features types of activities which are

"Learning" from the workshop, "Tasting" from experiences, open ateliers, "Seeing" itineraries, and "Buying" Shop windows with the purchase of souvenirs and shopping at tourist attractions, as displayed in Figure 2.4 (Richards, 2009). The basic activities in all 4 types can be utilized to organize 5 categories of activities, according to the characteristics of tourism resources, such as cultural heritage, arts, lifestyles, media and functional creation. (DASTA, 2013).

CONCLUSION

The outcomes of this study add to our understanding of creative tourism from the perspective of identifying characteristics of community cooperation and the impact of service innovation on tourist satisfaction in creative tourism. The research contributes by connecting the theories of cooperation, service innovation, and customer satisfaction. At the same time, it provides guidelines for the implementation of creative tourism practises in cities that have similar attributes to the study area.

Research results found that value and technological delivery methods, including an IT-based reservation system and automated service options, received the highest mean scores. The staff's ability to communicate with customers, provide detailed information about their products and services, and offer fun extracurriculars got the highest average rankings. The result of this study is similar to that of Sperber and Linder (2018) found that sustainable innovation is essential for companies to thrive in today's highly competitive market. The day of China's economic dominance has come. Customers' habits are shifting as a result of the epidemic and the economy's volatility. Since consumer demand has decreased, small and medium-sized businesses have been hit hard. More attention is being paid to how business owners respond to employees' displays of creativity and individuality. The result of this study is similar to that of McKinsey & Company (2020) found that there is a direct correlation between the health of a SME's environment and the success of the business itself. Supporting small business resilience and fair, sustainable growth requires government backing or the implementation of public policies and using new methods to create and deliver services is an example of innovation in service delivery systems (Mizen, 2020).

This result is consistent with the concept of a bottom-up tourism policy that lets local communities choose their goals and resources, including historical preservation, building, park, open space, and landscape development. China is the world's largest tourism consumer, and its domestic and international tourist industries are booming owing to a rising middle class seeking cultural enrichment. Few studies on creative tourism in China have focused on authenticity, memorability, business networks, and tourist incentives in isolated study areas. "Creative tourism occurs within creative areas or locations of creation" (McCartney and Chen, 2020).

From research results, it was found that multiple regression analysis shows that improvements to the service's value system, delivery system, and customer interaction are strongly correlated with higher levels of satisfaction among site visitors. As part of the value system, we offer visitors a selection of items and services that are distinguished by novel ideas and inventive constructions. The best ratings were given for the staff's ability to engage with clients and provide extensive information about the services and commodities they

provide, as well as the availability of interesting extracurricular activities. In this study, results consistent with the concept of tourist pleasure depend on several factors beyond what can be assessed. See the researcher's suggestions: 1) Hotel facilities and rates should be reasonable. Staff must undergo continuing relationship marketing and pleasant demeanour training since 1) their job is disregarded because consumers demand constant service, 2) customers anticipate this, and 3) customers expect this. Research shows that customer satisfaction is linked to service quality. Nduka Chinedum, Okocha Rejoice Ebere, and Chris- Nnamchi, Joy Nwakaego (2017) define service quality as how well a service satisfies customer requirements and expectations. However, in community cooperation, the citizens of a city need to be familiar with and supportive of the city's fundamental principles and ideals. These concrete and intangible elements are the city's cultural amenities, such as the architecture, local festivals, local folk culture, or even local gastronomy. These characteristics must be identified and prioritised in order to serve as the city's innovative tourist offerings. These attributes must be identified and prioritised in order to serve as the city's innovative tourist offerings. At this point, promoting and highlighting the city's unique tourist offerings is critical. This result is consistent with the concept of the effectiveness of small and medium-sized enterprises (SMEs) is now the subject of debate among researchers, experts, and policymakers (Ratten, 2020a). A study concluded that a company's success is directly related to its leadership (Albaz, Mansour, Rida, & Schubert, 2020).

The study's findings found that a creative tourism city should prioritise the local community over tourists, that it should include all people who work in creative fields, not just artists, and that cultural exchange and co-creation are essential for the success of a creative tourism city. It demonstrates the effectiveness of the bottom-up tourism management concept for creating a creative tourism destination in a city. The result of this study is similar to that of Banerjee, S., and Shabam, A., (2019) found that most local-level innovation emerges through new networks and cooperation or from entrepreneurs. Despite this, a universal definition of the notion has eluded researchers for decades (). Scholars have likened the item to a mythical creature because of its elusiveness due to its transient nature and the many conceptual lenses through which it must be viewed. Scholars come from a variety of backgrounds, resulting in a wide range of conceptualizations.

The study also found that it was consistent with China's development policies as well as information, that China is the world's largest tourism consumer, and that both its domestic and international tourism industries are booming as a result of a rising middle class seeking cultural enrichment, and that China is the largest tourism consumer in the world. There haven't been many studies done in remote research locations that concentrate on real experiences, memorability, business networks, and tourism incentives. The local community should take precedence over tourists in a city that promotes creative tourism; it should include all individuals who work in creative sectors, not just artists; and cultural interaction and collaborative production are necessary for the success of such a city.

In this section, the researcher recommends to the focal organisation that service innovation and community involvement have an impact on tourist satisfaction in creative tourism and should be studied further. This study has significant implications for China's creative tourism destinations and provides suggestions on how to encourage the growth of

such cities. Practitioners must recognise the complexities of making things happen and monitoring the performance of a creative tourism city or area. The findings of this study might be utilised to help develop and create a city for creative tourism or a similar location. Here are some suggestions:

1) According to the study's findings, these findings have important practical implications for China's creative tourist places and give guidance on how to foster the development of such towns. Practitioners need to know the ins and outs of making things happen and measuring the performance of a creative tourism city or creative tourism area in order to make progress. Because of this, the results of this research could be used to help design and build a city for creative tourism or another place like it.

2) According to the findings of the study, the local population plays an important role in making this vision a reality. Everyone engaged in constructing a creative tourist destination has to be enlightened on the process of designing and building the destination. Having these individuals and organisations on board is essential for any city's creative tourist destination to succeed.

3) Creative tourism in areas where residents are invested in the growth of their city, such as Old Town and New Town, relies on the hard work and dedication of locals who care about the place they call home. In order to revitalise their city, the local government and residents have been working together. They have made a significant commitment, and their voices are loud enough to attract the attention of strangers like tourists and government officials.

4) Local tales are vital. This involves telling honest, meaningful tales to visitors. In enthusiasts. This would preserve culture and elevate locals to worldwide standards. For tourists to have real experiences in a city that depends on tourism, real locals must tell stories about the city's history and traditions.

REFERENCES

- Alonso, Abel Duarte, SengKiatKok, Alessandro Bressan, Michelle O'Shea, Nikolaos Sakellarios, Alex Koresis, Maria Alejandra Buitrago Solis, and Leonardo J. Santon. (2020). COVID-19, aftermath, impacts, and hospitality firms: An international perspective. *International Journal of Hospitality Management* 91: 102654. [CrossRef]
- Amankwah-Amoah, Joseph, Zaheer Khan, and Geoffrey Wood. (2020). COVID-19 and business failures: The paradoxes of experience, scale, and scope for theory and practice. *European Management Journal*. in press. [CrossRef]
- Andereck, Kathleen L., and Gyan P. Nyaupane. (2011). Exploring the nature of tourism and quality of life perceptions among residents. *Journal of Travel Research* 50: 248–60.
- Andrades, Lidia, and Frederic Dimanche. (2017). Destination competitiveness and tourism development in Russia: Issues and challenges. *Tourism Management* 62:360–76.
- Andrades, Lidia, and Frederic Dimanche. (2019). Destination competitiveness in Russia: Tourism professionals' skills and competences. *International Journal of Contemporary Hospitality Management* 31: 910–30.

- Andrew, Emma Hughes, and Regina Scheyvens. (2019). Tourists and community development: Corporate social responsibility or tourist social responsibility? *Journal of Sustainable Tourism* 27: 1513–29.
- Assaf, Albert, and Raffaele Scuderi. (2020). COVID-19 and the recovery of the tourism industry. *Tourism Economics* 26: 731–33.
- Alexander W., Marianne Bertrand, Zoe Cullen, Edward L. Glaeser, Michael Luca, and Christopher Stanton. (2020). The impact of COVID-19 on small business outcomes and expectations. *Proceedings of the National Academy of Sciences of the United States of America* 117: 17656–66. [CrossRef]
- Baum, Tom, and Nguyen ThiThanhHai. (2020). Hospitality, tourism, human rights and the impact of COVID-19. *International Journal of Contemporary Hospitality Management* 32: 2397–407. [CrossRef] Berezka,
- Bobylev, Sergey, and Solovyeva Sofia. (2017). Sustainable development goals for the future of Russia. *Studies on Russian Economic Development* 28: 259–65.
- Bramwell, Bill, and Bernard Lane. (2011). Critical research on the governance of tourism and sustainability. *Journal of Sustainable Tourism* 19: 411–21. [CrossRef]
- Brouder, Patrick. (2020). Reset redux: Possible evolutionary pathways towards the transformation of tourism in a COVID-19 world. *Tourism Geographies*, 1–7.
- Cannas, Rita. (2018). Communicating Actions for Sustainable Tourism Development. The Implementation of the European Tourism Indicator System for Sustainable Destinations in South Sardinia. *Almatourism* 18: 105–28. [CrossRef]
- Cavanagh, David, Mark Hoey, Andrew Clark, Michael Small, Paul Bailey, and Jon Watson. (2020). West Australian Pandemic Response: The Black Swan of Black Swans. arXiv arXiv:2008.08918.
- Chen, J.; Guan, J.; Xu, J.B.; Clergeau, C. Constructing the Green Supply Chain for Rural Tourism in China: Perspective of Front–Back Stage Decoupling. *Sustainability* 2018, 10, 4276. [CrossRef]
- Praveen, R.; Asokan, R. Empowerment of women through tourism industry in Sikkim State, India. *Int. J. Curr. Res.* 2013, 5, 4301–4305
- Radovi´c-Markovi´c, M. Impact of Globalization on Competitiveness in Western Balkans. *J. Entrep. Bus. Resil.* 2019, 3, 7–11. 41.
- Rohitrattana, K. (2019). OM in a Thai community enterprise. *Operational Management Program, Faculty of Commerce and Accountancy Thammasat University.*
- Sangayotin, T. (2017). The success factors for operations of community enterprises. *Journal of Graduate School of Commerce-Burapha Review*, 12(2), 12-25. (In Thai)
- Sergey, and Leonid Grigoryev. (2020) In search of the contours of the post-COVID Sustainable Development Goals: The case of BRICS. *BRICS Journal of Economics* 2: 4–24. [CrossRef]
- Shahinoor Rahman (2019) A foreigner's perspective on Chinese creativity and innovation. chinadaily.com.cn.
- Svetlana, Mikhail Y. Kolkov, and Elena V. Pereskokova. (2018). The development approaches to tourist value propositions of small cities. *Worldwide Hospitality and Tourism Themes* 10: 498–509. [CrossRef] Bobylev.

- UNWTO World Tourism Barometer. (2020). Available online: <https://www.e-unwto.org/doi/abs/10.18111/wtobarometereng.2020.18.1.2> (accessed on 12 June 2020).
- Voinova, Natalia, Arcibashev Denis, Aliushin Roman, and Viktoria Malina. 2019. Interaction of agricultural and ethnographic tourism for the development of Russian regions. *Journal of Cultural Heritage Management and Sustainable Development* 9: 247–62.
- WaranyaBoonyanuwat(2022). Creative Tourism Pattern Development of World Heritage Site in PhraNakhon Si Ayutthaya Province. *Journal of Legal Entity Management and Local Innovation*. VOL. 8 NO. 6 (2022): JUNE 2022
- Wuwei, Li (2011) "Changing the Approach to Value Creation." *How Creativity is Changing China*. Wuwei, Li. London: Bloomsbury Academic, 2011. 63–76. Bloomsbury Collections. Web. 15 Jul. 2022.
- World Commission on Environment and Development. 1987. *Our Common Future*. Oxford: Oxford University Press, New York: Oxford University Press.
- Xiao, Honggen, and Stephen L. Smith. (2006). The making of tourism research: Insights from a social sciences journal. *Annals of Tourism Research* 33: 490–507.
- Yunis, M. S. ; Hashim, H. ; Anderson, A. R. Enablers and Constraints of Female Entrepreneurship in Khyber Pukhtunkhawa, Pakistan: Institutional and Feminist Perspectives. *Sustainability* 2019, 11, 27. [CrossRef]
- Zenker, Sebastian, and Florian Kock. (2020). The coronavirus pandemic—A critical discussion of a tourism research agenda. *Tourism Management* 81: 104164.
- Zhu, Hui, and Fumin Deng. (2020). How to Influence Rural Tourism Intention by Risk Knowledge during COVID-19 Containment in China: Mediating Role of Risk Perception and Attitude. *International Journal of Environmental Research and Public Health* 17: 3514.