Creative Tourism Planning and Development for Cities in The Southeast Asian Region

การวางแผนและพัฒนาการท่องเที่ยวเชิงสร้างสรรค์สำหรับเมืองในภูมิภาคเอเชียตะวันออกเฉียงใต้

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Abstract

This research contributes to the existing literature by examining the complexity of the key elements of a creative tourism city, using Delphi technique to understand the concept and current practice of creative tourism in the Southeast Asian region. The objectives of this study were to: (1) study the role of tourism in city development, (2) define the concept of a creative tourism city within Southeast Asia region, and (3) evaluate the importance of key factors in planning and development of a creative tourism city

The study has confirmed that tourism plays an important role in city development. The concept of a creative tourism city within the Southeast Asian region is defined and guidelines to balance and maintain the sustainability of a destination, not only on economic development, but also including social-cultural and environmental aspects are provided in this study. The findings of this research are expected to assist creative tourism city stakeholders at national and local levels to improve their practices, and facilitate and encourage stakeholders to participate in planning and decision making processes that could lead to the success of creative tourism city development in the Southeast Asian region.

บทคัดย่อ

งานวิจัยนี้เป็นการต่อยอดงานวิจัยที่มีอยู่เดิมโดยการศึกษาถึงความซับซ้อนและหลากหลายของ องค์ประกอบหลักของเมืองแห่งการท่องเที่ยวเชิงสร้างสรรค์ โดยใช้แบบสอบถาม Delphi เพื่อทำความเข้าใจ ถึงแนวคิดและวิธีปฏิบัติที่เป็นอยู่ของการท่องเที่ยวเชิงสร้างสรรค์ในภูมิภาคเอเชียตะวันออกเฉียงใต้ วัตถุประสงค์ของงานวิจัยนี้เพื่อ (1) ศึกษาบทบาทของการท่องเที่ยวที่มีต่อการพัฒนาเมือง (2) ระบุแนวคิดของ เมืองแห่งการท่องเที่ยวเชิงสร้างสรรค์ในภูมิภาคเอเชียตะวันออกเฉียงใต้ และ (3) เพื่อประเมินความสำคัญของ ปัจจัยที่มีผลต่อการวางแผนและพัฒนาเมืองให้เป็นเมืองแห่งการท่องเที่ยวเชิงสร้างสรรค์

ผลงานวิจัยนี้ยืนยันว่า การท่องเที่ยวมีบทบาทสำคัญต่อการพัฒนาเมือง การศึกษานี้ได้มีการระบุแนวคิด ของเมืองแห่งการท่องเที่ยวเชิงสร้างสรรค์ในภูมิภาคเอเชียตะวันออกเฉียงใต้ และมีการนำเสนอแนวทางใน การสร้างสมดุลและความยั่งยืนของสถานที่ ไม่ใช่เพียงเฉพาะการพัฒนาทางด้านเศรษฐกิจ แต่รวมถึงด้าน สังคมวัฒนธรรมและสิ่งแวดล้อมด้วย ผลที่ได้รับจากงานวิจัยในครั้งนี้คาดว่าจะมีส่วนช่วยผู้ที่มีส่วนเกี่ยวข้องกับ เมืองแห่งการท่องเที่ยวเชิงสร้างสรรค์ทั้งในระดับชาติและระดับท้องถิ่นในการพัฒนาการท่องเที่ยวเชิงสร้างสรรค์ ให้ดียิ่งขึ้น และช่วยสนับสนุนให้ผู้มีส่วนเกี่ยวข้องมีส่วนร่วมในกระบวนการการวางแผนและตัดสินใจ อันจะ นำมาสู่ความสำเร็จในการพัฒนาเมืองแห่งการท่องเที่ยวเชิงสร้างสรรค์ในภูมิภาคเอเชียตะวันออกเฉียงใต้ใน อนาคต

คำสำคัญ : การท่องเที่ยวเชิงสร้างสรรค์ เมืองสร้างสรรค์ ศักยภาพเชิงสร้างสรรค์ ชนชั้นสร้างสรรค์

Introduction

This research focuses on the issue of creative tourism as a mechanism in the development of a city and what a city needs to do in order to achieve creative tourism. Creative tourism has been of interest to many scholars and professionals in this century as a source of growth in the creative economy that link tourism with the creative industries (OECD, 2014; Richards, 2013; WTO; 2012). However, the concept of creative tourism is not well implemented in city planning or design, and the tourism sector does not include the city development dimension in its policy and practice. The challenge of developing a creative tourism city lies not only in understanding creative tourism and how it links to the development of a city, but in appreciating the fundamental changes stimulated by the growth of the creative economy. The research assumption shows that there are seven key factors of a creative tourism city including policy and planning, city management and operation, financial support, marketing and branding of destinations, stakeholder

management, fundamental city infrastructure, and cultural amenity infrastructure (Page and Hall, 2003; Lorentzen and Hansen, 2009; Spirou, 2011). A thorough understanding and absolute implementation of each factor is needed to effectively capture opportunities and take advantage of the value offered by the growth of creative tourism.

Objectives

1. To study the role of tourism in city development

2. To define the concept of a creative tourism city within the Southeast Asia region

3. To evaluate the importance of key factors in the planning and development of a creative tourism city

Scope of Research

This research aims to study the role of tourism in city development, to explore the concept of a creative tourism city, as well as to evaluate the importance of key factors that contribute to the planning and development of a creative tourism city. The study of creative tourism development begins with secondary data gathering. Key informants who are the experts in the fields of tourism and city planning from the Southeast Asian region including Thailand, Malaysia, and Singapore were engaged. The number of key informants and availability of existing secondary data are limitations of this study because the concept of creative tourism is a relatively new tourism concept and has less implementation than other forms of tourism. The information from the exploratory research is interpreted in the Delphi questionnaire. Using the Delphi technique, the researcher is aware of the drop out opportunity during the process but the outcome should be worthwhile because the participants are professionals in the field.

Conceptual Framework

This study contributes to the existing literature by examining the seven key factors of a creative tourism city with a focus on the interactions between policy and planning, city management and operation, financial support, marketing and branding of destinations, stakeholder management, fundamental city infrastructure, and cultural amenity infrastructure (Page and Hall, 2003; Lorentzen and Hansen, 2009; Spirou, 2011). Page and Hall (2003) identified marketing urban tourism as well as the challenges in stakeholder management (public and private partnerships) in managing city tourism. Lorentzen and Hansen (2009) discussed on the role and transformation of the city in the experience economy as it needs

public-private cooperation and investment. Spirou (2011) stated the importance of tourism policies, city management and operation, city infrastructure and city amenities, finance, and human capital as driving gears for a city's competitiveness. Combining the existing literature, any attempt to understand the association between these seven components within one single framework would be inconclusive and limited because tourism is a complex and globalized phenomenon. To fully explain how a city evolves into a creative tourism city requires a multidisciplinary approach. As shown below, this study proposes that a creative tourism city is a function of the seven key components mentioned above. It is hypothesized that these components are inter-related in a complex way. As seen in the framework, one component may have a direct, indirect, reciprocal and/or mediating impact on another.
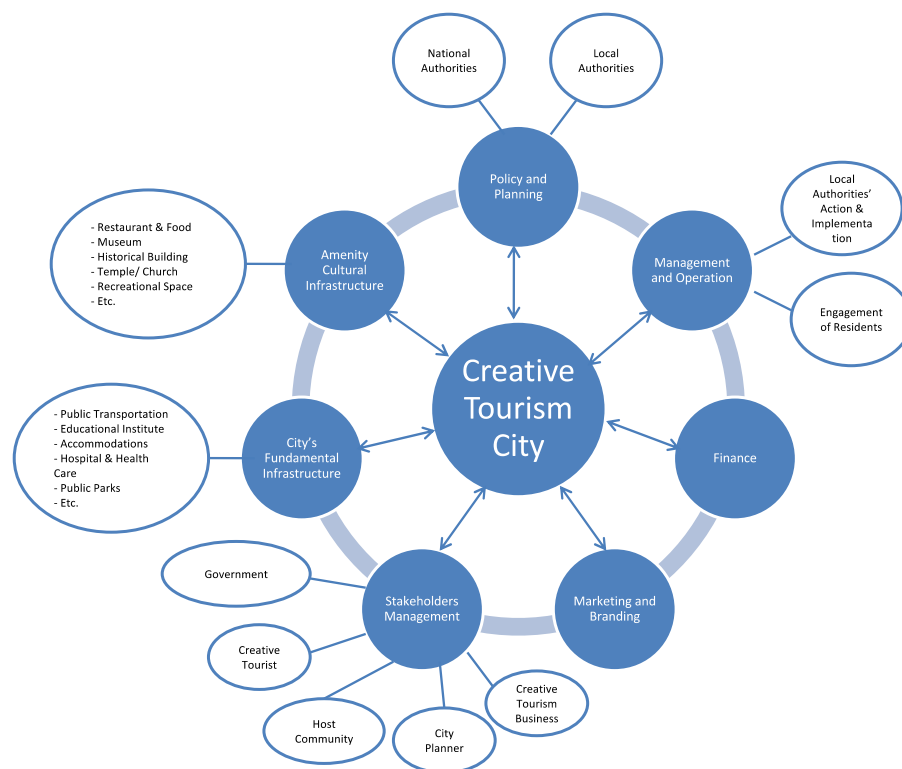

Figure 1 Conceptual Framework: The Seven Key Factors to Develop a Creative Tourism City Source: by Author (adapted from Page and Hall, 2003; Lorentzen and Hansen, 2009; Spirou, 2011).

Definition of Operational Terms

Creative Tourism is 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 (Richards and Raymond, 2000,p.18).

Creative City is an urban complex where cultural activities of various sorts are an integral component of the city's economic and social functioning. Such cities tend to be built upon a strong social and cultural infrastructure, have relatively high concentrations of creative employment, and be attractive to inward investment because of their well-established cultural facilities (UNCTAD, 2008, p.16).

Creative Class is a cohort of professional, scientific and artistic workers whose presence generates economic, social and cultural dynamism, especially in city areas. Their economic function is to create new ideas, new technology or new creative content. The creative class also includes a broader group of creative professionals in business, finance and law. The creative class share a common creative ethos that values creativity, individuality, difference and merit (Florida, 2002, p.68).

Creative Potential is the potential for tourists to develop their own creativity, by being provided with the tools to take something beyond souvenirs home with them (Richards, 2009, p.4).

Literature Review

The first step towards the development of creative tourism happens when new cultural tourism products start to shift away from a static, heritage-based product to a more broadly defined culture with higher involvement of tourists in production. Not only are cultural tourism producers becoming more creative in their design of products, but the creativity of the tourists is also becoming more important (Richards, 2010; 2013).

Richards and Raymond (2000) define Creative Tourism as "*tourism which offers visitors the opportunity to develop their creative potential through active participation in courses and learning experiences, which are characteristic of the holiday destination where they are taken.*" Organization for Economic Cooperation and Development (OECD) report (2014) stated that the developing field of creative tourism is more than just a new kind of tourism, it is an expansion of tourism as a whole, a source of innovation and a new means of disseminating tourism experiences.

In its early stages, creative tourism as defined by Richards and Raymond (2000), focuses on the learning experiences of visitors, called the classic model of creative tourism. However, the growing diversity of creative tourism has seen the meanings and activities attached to it expand far beyond their original bounds. It now includes a wide range of creative

experiences, which Richards (2011) explains as the creative content being foregrounded, or used as a creative backdrop, and the level of involvement of producer and consumer in the production of the experience being high or low. He mentions that creative tourism can be seen in numerous situations where visitors, service providers and the local community exchange ideas and skills and influence each other in a synergetic way. For example, a visitor may have loose involvement in creative tourism experiences by just sightseeing or window-shopping. The level of engagement is increased when a visitor decides to participate in learning experiences such as taking a language course or registering for a craftsman working. The engagement levels may be different, but they are all considered forms of creative tourism.

Although there are many definitions of the concept of creative tourism in previous research, those can be summarized into three common themes. Firstly, creative tourism enhances the quality and sustainability of tourism in three aspects, economic, social and environmental. Secondly, the experience of creative tourism must be fulfilling and meaningful so it is able to create added value for the destination. And thirdly, creative tourism involves participation and interaction of visitors and the host community to create an authentic experience through learning and acting in local activities. As mentioned by Richards (2011), creative tourism involves experiences and products in which tourists learn, taste, see, and buy with creativity at a particular destination. Having a unique and memorable experience is an important requirement for tourists, and is one of the key success factors in the tourism industry (Fernandes, 2011; Oh, Fiore and Jeoung, 2007).

Creative Tourism City

The city is increasingly seen as a social space in which cultural activities and events develop. The city is also seen as a place which can be made attractive to its local citizens, visitors and organizations. In an interesting and attractive city, traditional economic activities are likely to develop, and nourish the creative atmosphere (Lorentzen and Hansen, 2009). By implementing the concept of creative tourism into cities, creative tourism cities are likely to be attractive for leisure and tourism. One important characteristic of a creative tourism city is its attractive atmosphere, which comes from creative tourism activities, events and services, attractive places and diverse social spaces, which make visitors and residents feel inspired, involved and connected to the place (Spirou, 2011).

The review of the previous researches in creative tourism had shown that there is still a missing gap that links creative tourism with urban development or city revitalization. In other word, a research that devotes to a study of creating a creative tourism city. Cities function as places with concentration, variety and quality of activities and social, culture, and economic attributes. Cities become centers of national culture, art, music, literature, architecture and urban design that create their attraction for tourists and cause the rise of cities as places for tourism as well as places for local people to live and spend their everyday lives (Karski, 1990; Page and Hall, 2003; UNWTO, 2012). As a consequence, city tourists and local people in the city engage with each other, both intentionally and unintentionally, in their everyday lives. They engage, learn and participate in the same activities or events together. Sometimes it is quite difficult to differentiate between visitors and residents. Many cities apply the creative tourism concept to persuade travelers to visit them. Meanwhile, inhabitants of the cities expect more creative spaces for their everyday living. Development of the city areas through tourism changes the culture of cities, attracting young workers and increasing cultural amenities, such as drawing a greater number of artists to city areas (Spirou, 2011). To develop a creative tourism city, there are several success factors and limitations to be considered. As stated by Spirou (2011), the implications associated with the rise of the creative tourism city include questionable social and economic benefits, diversion of valuable resources and difficulties in sustaining a dual city that caters to both visitors and residents.

Research Methodology

The researcher conducted three rounds of the Delphi technique with twenty four subjects during May to October 2018 (six months period). As suggested by Cyphert and Gant (1971), Brooks (1979), Ludwig (1997), Custer, Scarcella and Stewart (1999), and Hsu and Sandford (2007), three iterations are sufficient to collect the information needed and reach a consensus in most cases. Delbecq, Van de Ven and Gustafson (1975) also suggest that ten to fifteen subjects are sufficient if the background to the Delphi subject is homogeneous. The first round begins in May 2018 with an open-ended questionnaire to serve as a cornerstone, soliciting specific information about the definitions of the creative tourism city and its essential characteristics. After receiving the subjects' responses, the collected information is converted into a well-structured questionnaire for round two.

In the second round of the Delphi study, this well-structured questionnaire is sent to each participant to review the items summarized by the researcher based on the information from the first round. The panellists are required to rate the items. As a result of this second round, areas of disagreement and agreement are identified (Ludwig, 1997). The panellists are also asked to state their rationale for their rating priorities of the items and give examples of five or six policies that support the creative tourism city (CTC). As mentioned by Jacobs (1996), a consensus begins to form among the participants, and actual outcomes can be presented in this round.

In the final round, each panellist receives a questionnaire that includes the items and ratings summarized from the previous round and is asked to revise or retain their judgments. The panellists are asked to provide their recommendations for a particular situation, based on their answers from the previous two rounds. Lastly, the list of remaining items, their ratings, minority opinions and items achieving consensus are distributed to the panellists for their final revisions in the final round.

Procedure for Selecting Experts

The procedure for selecting experts in this study is applied from Delbecq et al. (1975) that provided guidelines to solicit qualified experts for a nominal group technique study in order to ensure the identification of relevant experts and gave them the opportunity to participate in the study. According to Okoli and Pawlowski (2004), A Delphi study is a group decision mechanism that require qualified experts who have deep understanding of the issues. Therefore, one of the most critical requirements is the selection of qualified experts. In this study, the experts are categorized into three panels: 1) members of the government sectors, 2) members of the private and NGO sectors, and 3) university professors. Following recommendations from Delphi literature, there are five to ten experts in each panel. The experts in each panel have direct or indirect experiences in creative tourism, and at least half of the experts actually work in or work for Penang or Phuket tourism. This structure helps obtaining a sufficient number of perspectives from the insiders, and it is able to analyse the differences in perspectives between respondents inside and outside.

Results

The results from the Delphi questionnaires confirm that tourism plays an important role in city development. Tourism always lead to the economic development of a city with job

creations and business investment. Without doubt, tourism has significant and positive contribution on city's infrastructure development plan naturally arise by requirements. The key challenge is to balance and maintain the sustainability of a destination, not only on economic development, but also including social-cultural and environmental aspects. Otherwise, tourism might lead a negative impact on city's native cultural and environment in a long run. Moreover, tourism should not be seen as a major reason for a city development, but a city should develop itself for its own inhabitants to benefit first. Tourists who visit then experience the same wonders of the city as its own people. In this sense, creative tourism could be the right answer to support the city development and sustain a dual city that caters to both visitors and residents

However, the concept of a creative tourism city within Southeast Asia is still vague and not well-understood among key stakeholders. The research shown that stakeholders in the tourism field are somewhat understand the concept of creative tourism. But the concept is still confusing with the concept of community-based tourism and cultural tourism. On the other hand, the concept of creative tourism is relatively new to most of the city planners and some of them believe that it is only one type of tourism that has nothing related to a city development. A few of them also believe that tourism has a negative role in city development because it displaces local residents, lowers the tax base of a city, while demanding that local government revenues are invested for the profit of private sector. And they do not believe that a creative tourism could make any difference. From the Delphi questionnaire, the concept of a creative tourism city within the Southeast Asian region is defined as per below.

"A Creative tourism city is a city with a unique identity where tourists and local people in the city engage, learn, and participate in the same activities or events together, both intentionally and unintentionally, in their everyday lives. Creative tourism city offers creative spaces and cultural amenities for everyday living. The rise of creative tourism city helps changing the culture of cities, attracting creative class, increasing cultural amenities, making the city to sustainably grow in the ways that preserve and enable continuous improvement of city's cultural and creative substances, as well as causing positive impacts to the city' economic, social, and environment."

Finally, literature search and secondary data collection, as well as the findings from Delphi research confirms the importance of the seven key success factors to be included in the processes of city development and planning for a creative tourism city in the Southeast Asian region as proposed in the conceptual framework. Factor 1 (Tourism Policies and Planning to Support The Creative Tourism City), factor 2 (Public and Private Organizations Partnership for City Management and Operation) and factor 5 (Stakeholders management) are highly rated as the most important factors in planning and developing creative tourism city. The comments are, for example, businesses will not invest into the city unless there are clear policies for planning and incentives for investments such as tax breaks for creative industries, and without local hands-on management, no policy can be implemented or enforced. In term of stakeholder management, it is a key to the success as a development driver and the government has to regulate, monitor and encourage the key stakeholders to participate in every process from the planning to operations of city development.

The results are varied among the panelists in terms of financial resources for creative tourism (factor 3) and rated from 5 to 1. The reason for disagreement is that the public funds that are invested to drive growth of tourism in the private sector is ethically and politically unjustifiable. And in the long run it will cause economically unsustainable. Marketing and branding of the city (factor 4) is also a controversial where the group of city planners did not rate the importance scores on marketing and branding of the city as a factor to make a creative tourism city. On the other hand, they saw marketing as a waste of time and resources and leads to over tourism. While the panelists from the group of tourism business saw the importance of marketing and branding destination as a key driver for the growth of creative tourism.

Factor 6 (City's fundamental infrastructure) and factor 7 (Amenity cultural infrastructure) are rated as "neutral" among the panelist. City's fundamental infrastructure are, for example, public transportation, educational institute, accommodation, hospital and health care services, safety and security, and walkability. While amenity cultural infrastructure are, for example, museums, restaurants, historical spaces, recreational spaces, and green spaces. It is seen that these infrastructures are fundamental for a city's viability as a place where people can live and visit in the long run.

Discussion

The findings identified common themes to support the link between creative tourism and urban development or city revitalization, in other word, the emerging of a creative tourism city, which can be summarized into three subjects. Firstly, a creative tourism city should focus on the city's residents first and put tourists in a second priority. Local community is the driving gear of the success of a city. A creative tourism city should have a unique identity to gain a brand popularity that makes the city different from other cities (Delphi survey, mode: strongly agree (mode intensity 68%), mean: 3.64). And what makes a creative tourism city different from other places are the synergy from the combination of people, process, and product that seamlessly interact with one another to create a unique identity for the place (Delphi survey, mode: strongly agree (mode intensity 64%), mean: 3.64). As a result, it is important to ensure that the investment in a city is beneficial to the city's local residents so that local residents are able to live in the city and not moving out to settle in other cities.

Secondly, a creative tourism city must include all people in creative fields, not only the artists. A part in the literature review mentioned that the rise of creative tourism city helps changing the culture of cities, attracting young workers and increasing cultural amenities, such as drawing a greater number of artists to that city. However, the findings show that it is too narrow to specify "the artists" as a driving gear for a successful creative tourism city. It is important to broaden the term by mentioning key stakeholders as creative people in all field, as addressed by the Delphi panelists.

Thirdly, cultural exchange and co-creation are crucial for the success of a creative tourism city. Refer to the definition of creative tourism by Richard and Raymond (2000), creative tourism is a tourism which offers visitors the opportunity to develop their creative potentials through active participation in courses and learning experiences which are characteristic of the holiday destination where they are taken. Creative tourism can be seen in numerous situations where visitors, service providers, and the local community exchange ideas and skills and influence each other in synergic ways. The findings of this research support the previously mentioned statements in several ways. It is shown that visitors prefer to engage in local activities to gain experiences in culture that is different from their own cultures. So, the culture in a creative tourism city must be different, unique, and interesting. Cultural exchange and co-creation will lead to sustainability of the city in terms of the wellness of its economy,

the persistence of its culture, and the preservation of its environments. However, it is important to ensure that the "cultural exchange" will not lead to a "cultural change" and "gentrification", where the rise of tourism intentionally or unintentionally forces relocation of local residents to move from a gentrified area and seek for a lower cost housing outside the city. Otherwise, the benefits of creative tourism to the development of a city will be distorted and can be questionable.

Recommendation/ Implication

The research has shown one common theme that a creative tourism city could not be success if without local people's cooperation and commitment. So, it is very important to ensure that the local community is well-understood in the benefits of creative tourism for their city and is always included in every step of creative tourism from planning to implementation. National government should provide national policies to support creative tourism in the secondary cities and involving local authorities have to ensure that the local community are educated and understand the concept of creative tourism for city's development. However, political corruption in the Southeast Asian countries is a big burden in making a creative tourism city. With political corruption, national government and local authorities are unable to gain trusts from tourism's stakeholders and creative tourism campaigns supported by the national government and local authorities are questionable.

This research had found that creative tourism city has a power to attract the settlement of the creative class. While creative class is one of the most important key driver for development of a creative tourism city. One respondent mentioned that George Town Penang is a good example, where local residents who immigrated from Penang are now returning to work and live in George Town, renovating properties and new creating economic activities in sectors related to creative tourism. To attract the settlement of the creative class, the investment in infrastructure and cultural amenities are needed for the benefit of improving the living conditions, lives and livelihoods of local residents. Once the city is creative, then it will give a benefit to tourism and attract creative tourists to visit the city.

In conclusion, the emphasize on planning and developing a creative tourism city should be focused on "creative city" with the focus on improving the quality of local's inhabitants lives. Once the city is creative and sustainable, it will attract creative visitors and provide the utmost benefits to the city. Otherwise, creative tourism will only be another new paradigm of

tourism development that is unable to deliver the sustainable outcomes on three fronts, social, economic, and environmental.

Further Study

This research employed a qualitative methodology using Delphi survey to find the key success factors in planning and developing creative tourism cities in Southeast Asia. As a result, the findings are mainly based on the point of views and opinions of the experts from education segment and management level in the tourism public and private sectors. As mentioned earlier, the Delphi method itself has its own limitations. One major constrain is that the findings are the results from the panelists' visions and perceptions only. Point of views from tourists and local people who are also the main stakeholders of this research are not included in the findings due to time and budget constraints. So, further recommendation is to draw a variety of qualitative and quantitative tools and techniques to the future research. A mixed methodology is proposed to generalize the qualitative findings on the development of a creative tourism city based on the perspectives of individuals who have expertise in the field. Then, a larger sample of tourists and local people should be gathered using a survey technique based on the results from the first Delphi survey. The quantitative survey questionnaire will also good as an instrument validation to test the validity of the data collected by the Delphi method.

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