

# A Review on Cultural and Creative Matters

Kok Yon Sin<sup>1\*</sup>, Tan Siow Kian<sup>2</sup>, and Choon Shay Wei<sup>3</sup>

<sup>1,2,3</sup>Faculty of Management, Multimedia University, Cyberjaya, Kuala Lumpur, Malaysia

\*y.s.kok@hotmail.com



**Abstract:** The purposes of this study are to understand the development of cultural industries, creative industries, cultural tourism, and creative tourism and to identify the current cultural and creative tourism trend worldwide. The development and connections between cultural and creative industries, as well as cultural and creative tourism, have been reviewed in order to clarify their relationships. By understanding their relationships, industry practitioners are expected to be aware of tourist needs and get the inspirations on how to transform or revive their cultural businesses. On the other hand, the cultural heritage of the country is hoped to be preserved, as culture is important and fundamental for tourism development in every nation.

**Keywords:** Cultural industries, creative industries, cultural tourism, creative tourism, literature review, relationship

**Paper type:** Conceptual paper

## 1. Introduction

Tourism, the economic focus of Malaysia has a significant impact on boosting the economic growth. Tourism generates foreign exchange earnings, increases employment, and strengthens the economic development. Malaysian economy has been diversified since the early 1980s in which the economic pattern changed from reliance on the export of raw materials such as natural rubber to focusing on services, manufacturing, and tourism. Nowadays, the sixth highest contributor to the Malaysian economy is tourism with increasing tourists from 25.72 million to 27.4 million (an increase of 6.7%) and encounters 72 billion of receipts compared to 65.4 billion in 2013 (Jabatan Perdana Menteri, 2014). In 2012, the tourism sector contributed significantly to the Malaysian economy with gross domestic product (GDP) of 12.5%, a total employment of 16.4%, 2.1 million job opportunities, and of RM 103.3 billion income generated.

According to the Malaysia Tourism Promotion Board, tourism in Malaysia is categorized into five main groups, namely cultural tourism, adventure tourism, medical tourism, beach tourism, and agricultural tourism. Cultural tourism—in which tourists visit impressive cultural sites, living culture, and cultural themed festivals—is important to be studied as it is increasingly used as a strategy to preserve the cultural

identity of a city and region (Ray, 1998). It is also a medium for the development of socio-economic vibrancy (Richards and Wilson, 2006). More importantly, culture is one of the resources that cannot be neglected in the context of tourism as cultural heritage is important for planning development strategies. In addition, Helen Clark, the administrator of United Nations Development Programme (UNESCO, 2013) stated that “Culture is both a driver and an enabler of human and sustainable development. It empowers people to take ownership of their own development, and stimulates the innovation and creativity which can drive inclusive and sustainable growth”.

The cultural industries consist of industries that combine the creation, production, and commercialization of contents. However, cultural industries are facing a huge challenge in terms of production in the market, in which goods and services that produce merely based on cultural products are no longer sufficient and lack of attraction in the current market (Hendrik, 2005). Cultural industries must be able to differentiate their products or transform cultural products and services to experience as the creative industries did in order to meet the consumer needs (Hesmondhalgh, 2008).

The origin of creative industries is from the general idea of creativity, in which creativity is expected to add value to the cultural industries and cultural tourism. Creative industries cultivate tourists’ creative potential by offering experience. In other words, tourists gain their experience through active participation in workshops and activities. These learning experiences can be the attractions of holiday destinations. In addition, tourist needs are constantly changing. Tourists nowadays prefer to have more frequent and shorter leisure trips and focus more on creative spots rather than cultural spots (Richards, 2011). Culture is seen as relatively static and generally anchored to the past. Thus, injection of creativity is suggested to fulfil the potential of people and places (Richards and Wilson, 2007). Besides, cultural tourism is supported by creative tourism. For example, when tourists purchase creative products, especially in the arts and cultural sector, the lively and exciting creative industries will indirectly promote the image of the country and attract more visitors. In other words, arts and culture in cultural tourism need creative industries and vice versa because they are both interdependence.

The Malaysian economy is transforming from agricultural-based to industry-based and recently is shifting from industry-based to knowledge-based economy and creative economy (Abdulai, 2014; Isa, 2012; Mustapha and Abdullah, 2004). Nevertheless, it still remains unclear how creative economy may help the development of a country. Thus, it is important to figure out the current tourism trend and understand how creativity may help cultural matters.

## 2. Literature Review

### A. *Cultural industries*

Cultural industries started in the mid-1980s until the late-1980s and it has played an important role in city regeneration. As an example, in the North America and Western Europe, across the British and American cities, the concept of cultural industries was linked closely to the project that focused on urban regeneration through several social-democratic projects. Besides, the book *Economic Restructuring and City Gentrification* (Harvey, 1989) has clarified the possible benefits of cultural industries in terms of city regeneration. Boyle (1997) stated that activities such as cultural festivals and historical heritages of local cultural industries are able to raise the awareness of public about the new forms of local recognition. Thus, cultural industries become a significant development strategy in withstanding the economy to cope with economic globalization.

Hesmondhalgh (2008) stated that Miège, the French sociologist, adopted the term culture industry but used the plural form, cultural industries, to bring up the complexity of the sector (Drake, 2003). The term cultural industries does not merely represent the production sector but it acts as a guidance for cultural production. This follows the principles developed by Miège, other French sociologists, and an influential British analyst, Nicholas Garnham (Hesmondhalgh, 2008). Garnham (2005) notified the shift in cultural industries from

political effects to the entertainment industries such as identical local music and film.

In 2005, UNESCO included printing, publishing and multimedia, audio-visual, phonographic, cinematographic productions, as well as crafts and design in cultural industries. According to UNESCO (2013), cultural industries are industries that “combine the creation, production, and commercialization of contents which are intangible and cultural in nature”. In addition, UNESCO clarified that cultural industries have a specific role in promoting and maintaining cultural diversity in order to ensure the democratic access to culture. The combination of cultural and economic uplifts cultural industries as a distinctive profile.

The use of the concept of cultural industries is still debated throughout the century in terms of perspective and interpretation of culture as an industry. According to the scholars in the 19<sup>th</sup> and 20<sup>th</sup> centuries, the term culture should represent art and human creativity instead of industrialized commodities. However, in order to suit the modern lifestyle, modern capitalist societies have seen culture industries as a combination of culture and industry (Su, 2015).

### *B. Creative industries*

The use and the categories of creative industries have been defined differently among countries. According to the Creative Notion that was launched in Australia in 1994, creative industries emphasize the importance of creative works, and this concept of creative industries is expected to enhance the competitiveness of countries through the development of knowledge in economy. The UK is the first country that adopted and developed the concept of creative industries. In the year 1997, creative industries significantly broadened the scope of cultural industries as defined by the UK Government through the Department of Culture, Media, and Sport (DCMS) which was in line with the establishment of Creative Industries Task Force.

Later in the year 1998, the UK Government, specifically the Department of Culture, Media, and Sport (DCMS), has defined creative industries as “industries which have their origin in individual creativity, skill and talent, and which have a potential for wealth and job creation through the generation and exploitation of intellectual property”. This definition includes the key sectors of advertising, architecture, the art and antiques market, crafts, design, designer fashion, film, interactive leisure software, music, the performing arts, publishing, software, and television and radio.

However, the definition of creative industries by Allen (1999 and 2000) is different from the definition of DCMS in which it emphasizes the output of creative industries has a high aesthetic value rather than directly refers to the input without a proper definition of creativity. In the year 2005, UNESCO defined creative industries as a term that covers a broader range of cultural industries including all live or produced artistic productions related to cultural. The creative industries grow to act as an industry that has a strong dynamic, not just maintaining a static economic value to contribute to the culture and society. This improvement makes people aware of the growth of creative activities that can represent the current lifestyle and it is considered as a development tool for future economic survival (Judy, 2008).

Various definitions of creative industries have emerged between the year 2009 and 2010. The definition evolved from the creative industry as a developing industry in the use of individual creativity, skills, and talents to an industry that aims to achieve wellness and employment, and extends the roles of interaction in various sectors. However, from the viewpoint of trading, it is more effective to apply the definition employed by the United Nations Convention on Trade and Development (UNCTAD) as described in the Creative Economy Report (2010) in which creative industries utilize creativity and intellectual capital as the primary input to form a set of knowledge-based activities that has the ability to generate revenues and has the economic value to achieve the current market objectives, then become a new dynamic sector in the world tourism sector (Nurse and Nicholls, 2011).

The creative industries in all countries should be capable of promoting the economic growth, creating employment, as well as giving room to new emerging business opportunities. Countries with various local

uniqueness can be developed further such as arts and cultures. But for countries that share the uniqueness of arts and cultures, developing the creative industries is the main pillar as it can give a positive impact on the nation and its people's lives. Countries that are unique in arts and cultures like Malaysia have a great potential to be developed and this is a great opportunity because this industry is able to create a very large domestic market (Pudjihardjo and Nama, 2012).

### C. *Cultural tourism*

Looking back to the historical concept of cultural tourism development, Smith (1989) viewed cultural tourism as a type of tourism activities that make the elements of a culture as the main attraction of a destination. Meanwhile, McIntosh and Goeldner (1986) viewed cultural tourism as something that covers all aspects of travelling including learning the historical places and the local community heritage or way of life, as well as local thinking.

Some travellers view culture tourism as a serious leisure activity. This group of travellers consider cultural tourism as a hobby and only a small number are willing to spend a lot of money on this hobby to experience cultural tours for educational purposes. Contrary to the majority of travellers who consider holiday as the time for relaxation (Richards, 2009). Thus, cultural tourism is expressed as a type of experiential tourism based on the search for participation in new and deep cultural experiences leisurely that is motivated by one or more aspects of culture in the destination (Csapó, 2012). According to the White House Conference on Travel and Tourism, as cited by the Heritage Tourism National Trust in the year 2002, cultural tourism is defined as travel that is directed towards experiencing the arts, heritage, and special characters of a place (Salwa Isa *et al.*, 2012).

Cultural tourism has its role in the global tourism market. It strengthens the economic growth and preserves cultural assets. However, by the end of 20<sup>th</sup> century, tourists started to become more active in involving themselves in new activities to gain new experience, and they wanted holiday experience that can help in shaping their personality, rather than mere entertainment experience (Chang *et al.* 2014). This is the point where creative tourism or the combination of creative and cultural tourisms started to be emphasized more in the modern economy.

### D. *Creative tourism*

Tourists who actively participate in the creative tourism do not only experience one-way interaction, but they actually experience two-way interaction between the tourists and the locals. This differentiates the modes of creative tourism and cultural tourism. Cultural tourism refers to a group of tourists travelling with a tour guide with the tourists walking around, seeing, and listening to the tour guide (Richards and Wilson, 2006); contrary to creative tourism where the tourists interact actively among themselves, learn about the local environment, and apply the knowledge gained to build their personality or to develop their skills.

The emphasis of creativity in tourism products is increasing. This is because creative tourism products have the ability to attract people's interest and meet the demands and desires of certain tourists such as looking for a useful, unique, and active experience while providing special locality experience.

Creative tourism was first studied by Pearce and Butler in the year 1993 as a form of tourism in the future, but they have yet defined the term (Richards, 2011). In the same year, Pearce and Butler briefed the concept of combining cultural tourism and creativity in the book *Tourism research: Critiques and Challenges*. The early relationship of the combination of creativity and tourism was made through the judgment of creative activities such as participating in creative performances and involving in craft-making activities while visiting a destination.

Creative tourism is based on the activities that focus on three elements, namely experiencing, participating, and learning. These elements define creative tourism as a further extension or the next generation of cultural tourism that has the ability to satisfy tourists with specific demands such as enhancement of self-actualization

and focus on active skill development (Pine and Gilmore, 1999). On the other hand, Richards and Raymond (2000) focused in shaping and building a destination that emphasizes creative tourism and involves active and creative tourists. The destination itself needs to have creative features and positive feedback that can attract other tourists.

### 3. Study Method

The literature on cultural industries, creative industries, cultural tourism, and creative tourism was studied in order to understand the definitions and scope. Besides, the similarities and differences between these terms were identified in order to have a clearer idea about cultural and creative matters.

### 4. Findings and Discussion

#### A. *Cultural industries versus creative industries*

Cultural productions and services are the subset of creative productions and services. Both products and services require the use of creativity. Basically, they are commercial products that are injected with creativity (UNCTAD, 2008).

The concept of culture and creativity has developed the creative industries in which some countries have defined industries that are culturally and creatively related as creative cultural industries (CCIs). Studies conducted by organizations such as UNCTAD (UNCTAD, 2010) and KEA (2011) have showed that CCIs produce innovative cultural productions with future economic potential. Besides, it has been growing rapidly and has a significant role in creating more jobs and contributing to the sustainability of tourism development.

In short, the issues arising from cultural and creative industries are always in the scope of modernization process which relates to creativity, innovation, high-value services, and economic knowledge (Justin and Gu Xin, 2006).

#### B. *Cultural tourism versus creative tourism*

Tourists nowadays have their own travel goals and aims. The creative tourism can offer tourists a unique experience in which tourists can participate actively in the activities offered and this can only be available at certain destinations (Richards and Raymond, 2000). Therefore, creative tourism is expected to solve the problems in cultural tourism. However, the study on how to solve the problems is still lacking.

Some of the important concepts and implications that may assist the culture tourism include creative potential, active involvement, characteristic experiences, and co-creation. The activities offered to the tourists may cultivate their creative potential and allow them to bring home something more valuable than souvenirs. Creative tourism also offers tourists to actively participate in the creative process and encourages the interaction between the locals and tourists. However, the challenge is how to involve creativity throughout the creative process while involving the local culture and identity as well. Creative cultural tourism does not only require creativity from the local and tourist, but also emphasizes the characteristics of the destination. Based on the concept of co-creation, products, services, and experiences are made jointly by producers and consumers. By using this concept, a lot of creative activities can be carried out and led by the locals.

### 5. Conclusion

This paper has explored the cultural and creative tourism industry by clarifying the relationships between creative and cultural tourism. It is expected to raise the awareness of business practitioners on the current travel trends and needs and help preserving the cultural heritage of a country.

Besides, the understanding on current tourism trends and development could be useful for the traditional cultural business practitioners as well. Many traditional cultural industry practitioners are now facing challenges such as no inheritor, as these cultural businesses are perceived as 'outdated businesses' and not able



to make money for living. Nevertheless, creativity can be implied and cultural businesses could be transformed and revived.

### Acknowledgment

Financial support provided by the Ministry of Education (MOE), Malaysia under Fundamental Research Grant Scheme (Ref: FRGS/2/2014/SS05/MMU/03/8) is gratefully acknowledged.

### References

- Abdulai, D. (2014), "Malaysia's transition to a knowledge-based economy : challenges, opportunities and the road ahead", *Danish Research Unit for Industrial Dynamics*, pp. 1–24.
- Boyle, M. (1997), "Civic boosterism in the politics of local economic development - "Institutional positions" and "strategic orientations" in the consumption of hallmark events", *Environment and Planning A*, Vol. 29 No. 11, pp. 1975–1997.
- Chang, L.-L., Backman, K.F., and Huang, Y.C. (2014), "Creative tourism: a preliminary examination of creative tourists' motivation, experience, perceived value and revisit intention", *International Journal of Culture, Tourism and Hospitality Research*, Vol. 8 No. 4, pp. 401–419.
- Csapó, J. (2012), "The role and importance of cultural tourism in modern tourism industry", in Kasimogle, M. and Aydin, H. (Eds.), *Strategies for Tourism Industry - Micro and Macro Perspectives*, InTech PrePress.
- Drake, G. (2003). "This place gives me space: Place and creativity in the creative industries", *Geoforum*, Vol. 34 No. 4, pp. 511–524.
- Flew, T. (2012), *The Creative Industries: Culture and Policy*. Sage Publications.
- Garnham, N. (2005). "From cultural to creative industries", *International Journal of Cultural Policy*, Vol. 11 No. 1, pp.15– 30.
- Hendrik van der Pol. (2005). *Key role of cultural and creative industries in the economy Introduction*. OECD.
- Hesmondhalgh, D. (2008), "Cultural and Creative Industries", in T. Bennett and John Frow (Eds.), *Handbook of Cultural Analysis*. Oxford and Malden, MA: Blackwell.
- Isa, S.S. (2012). *Development Issues for the Creative Economy in Malaysia*, Doctoral dissertation, Queensland University of Technology.
- Isa, S.S., Ali, A., Yusof, W. Z. M., and Isa, S.S. (2012), "The adaptation of creativity in museum sector: A case study of Malacca Maritime Museum, Malaysia", paper presented at the in IEEE Symposium on Business, Engineering and Industrial Applications (ISBEIA2012), 23-26 September, Bandung, Indonesia.
- Jabatan Perdana Menteri (2014), *Economic Transformation Programme Annual Report 2014*.
- Judy, P. (2008), "Developing and Sustaining Creative Industry", *Ideas into Action*, pp. 1–6, available at: [www.artsyakka.com](http://www.artsyakka.com)
- Justin, and Gu Xin. (2006). "A new modernity?: The arrival of "creative industries" in China", *International Journal of Cultural Studies*, Vol. 9 No. 3, pp.271-283.
- Kern, P., Smits, Y., and Wang, D. (2011), "Mapping the cultural and creative sectors in the EU and China", available at: [http://www.keanet.eu/report/china\\_eu\\_creative\\_industries\\_mapping\\_full.pdf?4f4eb7](http://www.keanet.eu/report/china_eu_creative_industries_mapping_full.pdf?4f4eb7) (accessed 20 September 2016)
- Mustapha, R., and Abdullah, A. (2004), "Malaysia transitions toward a knowledge-based", *The Journal of Technology Studies*, Vol. 30 No. 3, pp. 51–61.
- Nurse, K. and Nicholls, A. (2011), *Enhancing Data Collection in the Creative Industries Sector in CARIFORUM*, Shridath Ramphal Centre, UWI, Cavehill, Barbados.



- Pine, B. J., and Gilmore, J. H. (1999), *The Experience Economy: Work is Theatre and Every Business A Stage*, Harvard Business Press.
- Pudjihardjo, I., and Nama, K. (2012), “Role of creative industry and culture on the regional economic growth of Gianyar regency of Bali 1980 – 2010”, *International Journal of Economics and Research*, Vol. 3 No. 1, pp. 78–91.
- Ray, C. (1998), “Culture, intellectual property and territorial rural development”, *Sociologia Ruralis*, Vol. 38 No. 1, pp. 3–20.
- Richards, G. (2009), “Tourism development trajectories - from culture to creativity?”, *Tourism & Management Studies*, Vol. 6, pp. 9-15.
- Richards, G. (2011), “Creativity and tourism. The state of the art”, *Annals of Tourism Research*, Vol. 38 No. 4, pp. 1225– 1253.
- Richards, G. and Raymond, C. (2000), “Creative tourism”, *ATLAS News*, Vol. 23, pp. 16–20.
- Richards, G. and Wilson, J. (2006), “Developing creativity in tourist experiences: A solution to the serial reproduction of culture?”, *Tourism Management*, Vol. 27 No. 6, pp. 1209–1223.
- Richards, G. and Wilson, J. (2007), *Tourism, Creativity and Development*, London and New York: Routledge.
- Smith, V.L. (Ed.). (1989), *Hosts and Guests: The Anthropology of Tourism*, University of Pennsylvania Press, Philadelphia.
- Su, W. (2015), “From culture for the people to culture for profit: the PRC’s journey toward a cultural industries approach”, *International Journal of Cultural Policy*, Vol. 21 No. 5, pp. 513–528.
- UNCTAD. (2008). *Creative Economy Report 2008. The Challenge of Assessing the Creative Economy: Towards Informed Policy Making*.
- UNCTAD. (2010). *Creative Economy Report 2010*.
- UNESCO. (2013). Creative industries boost economies and development, shows UN report, available at: <http://www.unesco.org/new/en/media-services/in-focus-articles/creative-industries-boost-economies-and-development-shows-un-report/> (accessed 20 September 2016)