

CREATIVE TOURISM EXPERIENCE OF TOURIST IN KIULU FARMSTAY SABAH

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“To all my family members especially to my beloved parents Baba bin Ali and Hasidah binti Sainuddin as well as my siblings Linda, Romi and Ikhsan for their endless support towards me. Also thank you to my special one Risiman Bani for his true support in this beautiful journey”

This is for all of you

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ABSTRACT

This study aimed to identify the factors creative tourism experience of tourist in Kiulu Farmstay Sabah. Many researchers have looked at the tourist travel pattern and creative experience in the different context of tourism industry especially in rural area. Authentic, new and memorable experience is crucial for the long-term in order to sustain the business of tourism sector and its competitive advantage, especially in the context of creative tourism destination. Where tourist are not familiar and being exposed about this new innovation of tourism especially in Malaysia itself. Hence, this research will investigate and highlighting Kiulu Farmstay as one of the potential creative tourism destination is this place could meet the characteristics of creative tourism or not. In order to know the result, four factors of creative tourism experience which include consciousness/awareness, needs/motivations, creativity, and learning and interesting are used to measure tourists' opinions about creative experience in Kiulu Farmstay. And to make this data being collected successfully, quantitative analysis approach has been applied in this research. The data were collected from 87 tourist who stayed or have been stayed in Kiulu Farmstay. From this research, resulted that creativity factor is the most influential factor for tourist to travel in Kiulu Farmstay, also from the overall findings conclude that, tourist pattern and level of travel based on the theory of Pine & Gilmore (1998) shows tourist in Kiulu Farmstay are more to educational level. Where most of them, go to Kiulu Farmstay to seek and gain knowledge from the activities that they participate in. However, even creativity has been identified as the most influential factor, but the other factors also contains an element that supports the factors of creative experience of tourist. This research provides insightful data on tourist creative experience that can be utilized by Kiulu Farmstay in Sabah as well as other rural destinations to enhance their products, services and market segmentation.

ABSTRAK

Kajian ini bertujuan untuk mengenal pasti faktor-faktor pengalaman pelancongan kreatif pelancong di Kiulu Farmstay Sabah. Ramai penyelidik melihat corak perjalanan pelancong dan pengalaman kreatif dalam konteks yang berbeza dalam industri pelancongan terutamanya di kawasan luar bandar. Pengalaman yang sah, baru dan tidak dapat dilupakan adalah penting untuk jangka panjang untuk mengekalkan perniagaan sektor pelancongan dan kelebihan daya saingnya, terutamanya dalam konteks destinasi pelancongan kreatif. Di mana pelancong tidak biasa dan didedahkan mengenai inovasi pelancongan baru ini terutama di Malaysia sendiri. Oleh itu, penyelidikan ini akan menyiasat dan menonjolkan Kiulu Farmstay sebagai salah satu destinasi pelancongan kreatif yang berpotensi adalah tempat ini memenuhi ciri-ciri pelancongan kreatif atau tidak. Untuk mengetahui hasilnya, empat faktor pengalaman pelancongan kreatif yang termasuk kesedaran / kesedaran, keperluan / motivasi, kreativiti, dan pembelajaran dan intercting juga digunakan untuk mengukur pendapat pelancong mengenai pengalaman kreatif di Kiulu Farmstay. Dan untuk membuat data ini berjaya dikumpulkan, pendekatan analisis kuantitatif telah digunakan dalam kajian ini. Data tersebut dikumpul dari 87 pelancong yang tinggal atau telah tinggal di Kiulu Farmstay. Dari kajian ini, faktor kreativiti adalah faktor yang paling berpengaruh untuk pelancong melakukan perjalanan di Kiulu Farmstay, juga dari keseluruhan penemuan menyimpulkan bahawa corak pelancongan dan tahap perjalanan berdasarkan teori Pine & Gilmore (1998) menunjukkan pelancong di Kiulu Farmstay lebih kepada tahap pendidikan. Di mana kebanyakan mereka pergi ke Kiulu Farmstay untuk adalah untuk mencari dan mendapatkan pengetahuan dari aktiviti yang mereka lakukan. Walaupun, kreativiti telah dikenal pasti sebagai faktor yang paling berpengaruh, tetapi faktor-faktor lain juga mengandungi unsur yang menyokong faktor-faktor pengalaman kreatif pelancong. Penyelidikan ini memberikan maklumat yang mendalam mengenai pengalaman kreatif pelancong yang boleh digunakan oleh Kiulu Farmstay di Sabah serta destinasi luar bandar lain untuk meningkatkan produk, perkhidmatan dan segmen pasaran mereka

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CHAPTER 1

INTRODUCTION

1.1 Introduction

This thesis looks at the determinant of tourist creative experience in Kiulu Farmstay Sabah. This chapter provides an introduction, background of the study, and overview of creative tourism. There were also, problem statement will be outline explained followed by research question and the research objective will be created. Lastly, conceptual framework, scope of study and significant of the will also be discussed.

1.2 Background of the Study

The purpose of this study is to identify the factors of creative tourism experience of tourist in Kiulu Farmstay Sabah based on the survey at the research area. Hence, this study explores the experience of tourist in Kiulu Farmstay Sabah determined by dimensions of creative experience.

As for now, experience is a key to innovation for current business as the consumer has become more sophisticated and it is essential to deliver memorable customer experience to create superior value and competitive advantage (Voss, 2014). Hence, that is why creative tourism is shifted tourism resources from tangible and intangible whereas creativity is needed to situate intangible resources and turn into experience and products for tourist. According to Richards (2009) creative tourism is an innovation where it shifted from high culture to everyday culture. In the past, cultural tourism was conquered by high culture like the museum, art galleries and monuments that constitute the 'must-see' sites for many destinations.

But nowadays, there are intelligent tourist who wanted to avoid the places that being as a mass tourism site (high culture), where they wanted to find small-scale place or destination based on cultural that other people not found or visit yet. For example, in Taiwan, they use term 'Creative Life Industry (CLI)' to describe the idea of creative tourism and is seen as part of the cultural and creative industries (Lin & Wu, 2010). Different from cultural/creative industries focuses on everyday activities, and aims to attract tourist rather than seeing creativity purely artistic terms (Tan, Kung, & Luh, 2013).

In the age of the experience economy, tourist is becoming more active and looking to involve in new experiences, and they want to have holiday experiences that will change them rather than simply filling them with a variety of entertaining experiences (Godbey, 2008). It shows that, tourist currently seeking for a new and valuable experience where they can have it in active participation through everyday culture of local community in urban and in rural areas, such as in rural community's tourist can learn and experience about how the local community live every day, what are they do to generate income (fishing, farming, making handicraft, woodcarving, cooking) to support their family.

Therefore, these studies have highlighted some of the main findings that share the similar ground especially between the urban and rural areas where creative tourism

is using to connect tourist with local community to enjoy, participate and experience in their daily culture or routine of life. Activities related to creative tourism allow tourists to learn more about the local skills, expertise, traditions and unique qualities of the places they visit (Greg Richards & Wilson, 2006)

On regards of that matter, previously most of the research of creative tourism is focused in urban and developing areas and countries only and there are still lacking research in rural areas. Initiatively, this study will focus on identifying the factors creative tourism experience of tourist as well as discussing the influential factor creative tourism experience of tourist in Kiulu Farmstay, Sabah in the context of rural area.

1.3 Problem Statement

Creative tourism has been increasingly mentioned since 2000 as a new form of tourism that originally adopt from cultural tourism. People viewed creative tourism as one of the new attractive tourism activities where it basically based on active participation from tourist that seeking new and unique experiences through learning and exploring the existing, every day or future culture of local community which beyond of their usual environment and destinations.

As more and more tourists seek authentic experiences, one of the major issues in tourism consumption, including creative tourism, is the authenticity of the experience (Chhabra, Healy, & Sills, 2003; Prentice, 2001; Steiner & Reisinger, 2006). With nowadays trends, many tourists are becoming increasingly bored with the packaged, sanitised products currently on offer in the tourism market. Even cultural tourism, seen by many destinations as the antidote to low quality, mass tourism (Richards, 2007; 2009) has become so ubiquitous and large-scale that it has taken on many traits of conventional tourism. Arguably, with nowadays contemporary tourist

are more informed about travelling and are users of technology, which makes them less dependent on service providers and as a result, continually in search of new, unique, 'meaningful' and 'learning' experiences (Prebensen, Woo, & Uysal, 2014; Greg Richards, 2012, 2014; Stamboulis & Skayannis, 2003; Wattanacharoensil & Schuckert, 2016). Creative tourism becoming more important because on the supply side like cultural sector and practitioners they are looking for different ways to engage with tourist.

Nevertheless, other issue that being highlighted is most of the studies on creative tourism were conducted by Western researchers such as (Fernandes, 2011; Korez-Vide, 2013; Londoño, Ritalahti, & Soisalon-Soininen, 2007; Greg Richards, 2011; Greg Richards & Marques, 2012; Greg Richards & Raymond, 2000; Greg Richards & Wilson, 2006; Stipanović & Rudan, 2014). On the contrary, there are only a few papers about Asian destinations mainly Thailand and Taiwan or from Asian researchers in the English literature such as (Chang, F. Backman, & Chih Huang, 2014; Tan et al., 2013; Tan, Luh, & Kung, 2014; Wattanacharoensil & Schuckert, 2016). Hence, there is a geographical gap in research on creative tourism in developing countries outside Europe.

This imbalance is also visible in the Creative Tourism Network, an organization with the aim to foster creative tourism around the world, which has Bangkok as the only Asian destination as member (CTN, 2014). Furthermore, Blapp & Mitas, 2017): while the original idea of the concept defined by Richards and Raymond (2000) stemmed from EUROTEx, a European project with the objective to foster local craft production in rural areas through tourism research has mainly focused on urban areas. This highlights a need for research on creative tourism in rural areas because there are only few research that have been done such as ("Community-Based Creative Tourism ' as a Strategy for Poverty Reduction," n.d.; Blapp & Mitas, 2017).

The implementation of creative tourism, which is a new, not yet fully understood concept, has raised many questions: Is creative tourism suitable for

community-based tourism projects? How can creative tourism be implemented in rural communities? What requirements are necessary to implement creative tourism in rural areas? Current academic literature on creative tourism has no answers to these questions, because research has focused on urban areas in developed countries and the understanding of creative tourism in rural areas is lacking (Blapp & Mitas, 2017). Therefore, this research conducted to identify the factors and the most influential factor creative tourism experience of tourist which mainly focus in rural area in Kiulu Farmstay Sabah.

1.4 Research Question

This research will evaluate and find out the study problem or issue that been studied. Therefore, it focuses on the questions below:

1. What are the factors of creative tourism experience of tourist in the rural area context?
2. What are the most influential factor towards creative tourism experience of tourist in the rural context?

1.5 Research Objectives

The aim of this research is to examine the creative tourism experience of tourist in Kiulu Farmstay Sabah. Thus, the objective of the research is as follows:

1. To identify the factors of creative tourism experience of tourist in the context of rural area

2. To discuss the most influential factor towards creative tourism experience of tourist in the context of rural area.

1.6 Conceptual Framework

To analyse the creative tourism experience of tourist in Kiulu Farmstay Sabah, the tourist experience is being analysed using four factors of creative experiences based on Tan et al., (2013) which are consciousness or awareness, needs and motivation, creativity, as well as learning and interacting. To get the data of creative tourist experience this research will use primary data which are observation and quantitative content analysis will be conducted. Thus, this research adapts the creative experience factors in order to determine the most influential factors towards creative tourism experience of tourist.

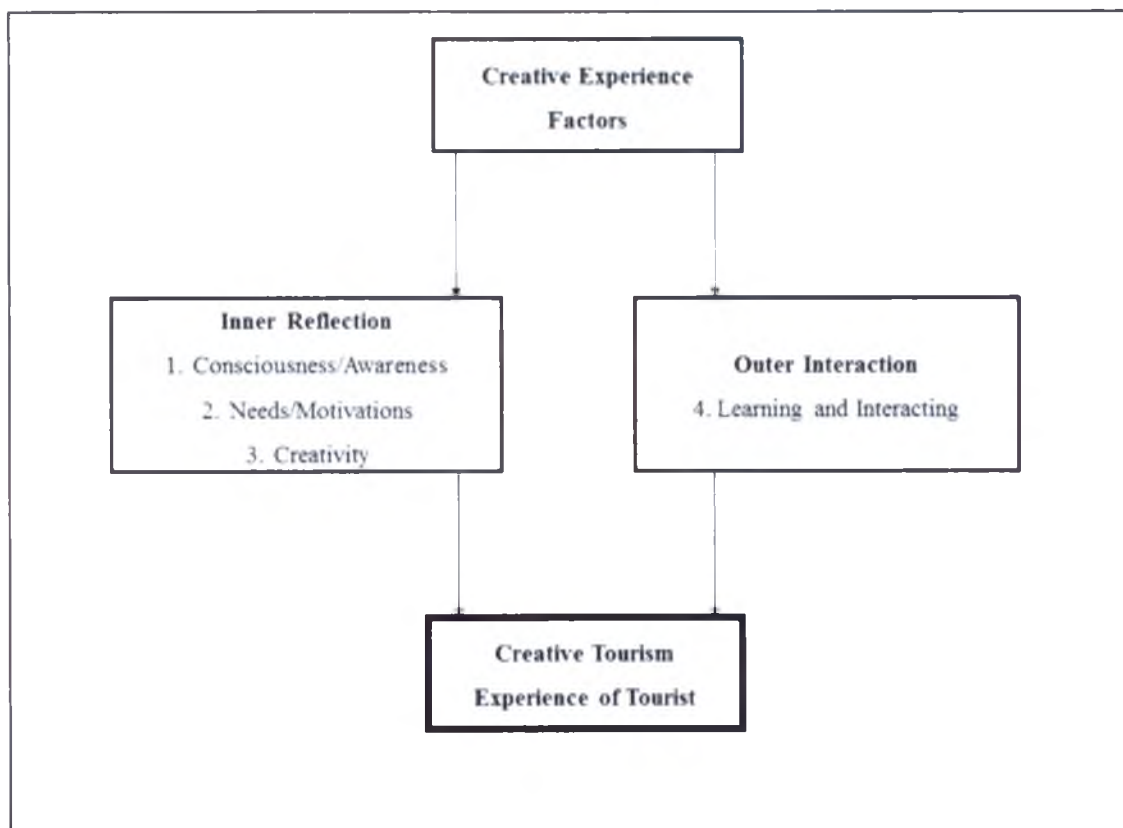


Figure 1.1 Conceptual Framework

1.7 Scope of Study

The scope of the study is to identify the elements associated with creative tourism experience in rural area through observation and distributing questionnaire to tourist who stay and join the creative tourism activities in Kiulu Farmstay Sabah.

1.8 Significant of Study

The result of this study is expected will significantly contribute to the academic perspective, practical perspective and tourism industry player. First, this research contributes to the academicians as this research will add more information regarding the creative tourism experience of tourist. This research will broaden the information of experience especially the elements towards creative tourism experience among tourist. In addition, student especially in the field of tourism may enhance their knowledge regarding the creative tourism and tourist experience by referring to this research. This may also help them to further explore this topic in the future

For the practical perspective, the research identified the element of tourist experience in the creative tourism, thus providing practitioners in tourism industry especially for the Kiulu Farmstay Sabah and other rural area to seek information in order to offer their best services to tourist. This can be a tool to develop their marketing strategies as well. Besides, this research will enrich the knowledge of the tourist and also the local community about the creative tourism experience that they encounter or might encounter in the near future.

This research also can help the tourism industry player such as Ministry of Tourism and Culture in Malaysia especially in Sabah to enhance the existing policies

and increase marketable of creative tourism to provide more of tourism products and services and enhance the local communities' quality of life in rural area. Other than that, it is also important for tourism industry player to plan and implements new strategies for marketing efforts to increase the tourist arrival and boost up the tourism industry in the country.

1.9 Structure of the Thesis

This thesis consists of five chapters. Each chapter represent as (i) Introduction, (ii) Literature Review, (iii) Research Methodology, (iv) Analysis and Findings, and (v) Discussion and Conclusion. The first chapter sets the framework for this research by providing an introduction and background of the study. The overview of tourism in Malaysia is also discussed to relate with this research. From that, the problem statement and research questions are formulated that lead to research objective, and finally explains how this study is significance.

The second chapter discusses the literature relevant to the creative tourism context which include definition of creative tourism, chronology of creative tourism from cultural tourism to creative tourism, creativity, creative experience, creative economy, creative tourist, motivation of creative tourist, and creative tourism destination. The third chapter explains the research design, research approach, research area, the sampling size, data collection, quantitative analysis method, and the coding process. This chapter explain the methodology of the research.

The fourth chapter is analysis and findings of the research from the profile of tourist, travel behaviour and determinants of creative tourism experience of tourist in Kiulu Farmstay Sabah. This finding also will see the result of the most influential factors of creative tourist experience in creative tourism. The final or fifth chapter discuss the summary of the finding according to the research objective. This chapter

also consist of contribution of the study and presents its limitations, as well as provides suggestions for future studies as a conclusion.

Chapter 1

- Provides a clear explanation of research background and problem statement. Research questions and objectives, significance of study and scope are presented in this chapter

Chapter 2

- This chapter mainly look on reviewing the literature related to research background. The conceptual framework is being constructed in this chapter.

Chapter 3

- Third chapter focuses on research design, research approach, site area, sampling size, data collection, quantitative and qualitative content analysis

Chapter 4

- The fourth chapter represent the findings of the research. It includes background of tourist profile, tourist behavior and determinants of creative experience of tourist. Also, the most influential factor of creative experience of tourist.

Chapter 5

- The final chapter presents discussion on the finding and it shows how it relates with literature. Limitations and recommendation for future studies are also presented in this chapter.

Figure 1.2 Structure of the thesis

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