Chapter 5
A Study on Development Strategies of Tourism Cultural and Creative Industry

Xiaoquan Niu
Gullivers Travel Associates, China

ABSTRACT
Nowadays tourism activities tend to be increasingly personalized and diversified. Tourism industrial chain can be enriched and the development of tourism industry can be diversified when cultural and creative elements are added to tourism fields. This study takes cultural and creative tourism as the theme, and studies the characteristics and planning framework of cultural and creative tourism, and finally put forward development strategies of tourism cultural and creative industry including building tourism creative zone, combining tourism image slogan with creative elements, emphasizing creative design and marketing in terms of traveling souvenirs, adding the creative elements to tourism festivals and activities, developing tourism market through popular film and television hot spots and performance arts, innovating through combining tourism and other states of matter.

INTRODUCTION
The research focus of New Endogenous Economic Growth Theory is that which kind of mechanism is needed to guarantee the sustainability of economic growth, that is, to overcome diminishing element returns, and achieve incremental element returns. According to the different understanding on this issue, the influential standpoints of New Endogenous Economic Growth Theory can generally be divided into three categories: First, Romer (1986)’ endogenous growth model stressing spillover effects of production factors; Second, Lucas (1988)’ theory of human capital accumulation; third, monopolistic competition and theoretical R&D, such as Grossman and Helpman horizontal innovation model (1991), as well as Aghion and Howitt (1992) vertical innovation model (1992). The foundation of creative economy theory is based on the economic theory of endogenous growth theory, and claims to find the new sustainable economic growth engine. Knowledge and creativity replace
natural resources and tangible labor productivity becoming the main resource of wealth creation and economic growth (Florida, 2005).

Along with the advent of innovative economic times, brain and creativity-intensive industries have gradually replaced the status of land and labor-intensive industries in the national economy. Nowadays, investment-driven economy has reached the end, we must move toward innovation-driven economy and knowledge-driven economic areas which need new creative ideas and new knowledge to promote. Romer (1986) pointed out that new creative ideas created endless new opportunities for new products, new markets and new wealth. Therefore, new creative ideas are the original driving force to promote the growth of national economy.

After 1990, many scholars focus on the role of cultural industries in the economy (Bassett, 1993; Bianchini and Parkinson, 1993; O’Connor, 2000; Wynne, 1992), and cultural industries have become an important research topic in terms of international city and regional development (Wynne, 1992; O’Connor, 1998). The academics discuss on cultural industries’ connotation, scope, development strategies, and spatial development from theory to practice (Scott, 1997, 2004; Power, 2002; Pratt, 2004). The concept of creative industry was proposed by English in 1997, the basic definition of creative industries is as follows: Creative Industry (CI) is the industry which derives from individual originality, skill and talent, creates job opportunities, and makes fortune by generating and using intellectual property. Caves (2000) mentioned creative industries in his work “Creative Industries: Contracts between Art and Commerce” that the creative industry was those industries which could produce productions and services with art or creativities. United Nations Educational, Scientific and Cultural Organization (UNESCO) (2000) claims that cultural industries can be applied to those industries which undergo the creation, production and commercialization based on immaterial culture as essential content. The creativity is an important part of human culture orientation, and may be manifested in different forms. In other words, the cultural industries will add values on content and create values for individual and society, and are knowledge and labor-intensive, creating employment and wealth, nurturing creativity, supporting the innovation of production and commercialization process. Howkins (2001) defined creative industries to be economic sectors which products were in the scope of intellectual property protection law in book “The Creative Economy”. More convincingly, Banks et al. (2000) suggest that creative industries produce goods and services whose primary value derives from their aesthetic attributes. This echoes Lash and Urry (1994) ’s argument that increasingly signs are being produced rather than material objects, and that goods and services are becoming increasingly aestheticised with their symbolic attributes forming a greater proportion of value-added. Scott (2000) similarly defines the output of creative industries as “artefacts imbued with imaginative aesthetic and semiotic content” produced by “sectors in modern capitalism that cater to consumer demands for amusement, ornamentation, self-affirmation, social display and so on. Such outputs have high symbolic value relative to utilitarian purposes (Scott, 1999, 2000)”. Unlike the DCMS(2001) definition, these definitions usefully attempt to highlight the relative dominance of symbolic value, sign value or expressive value in the output of the creative industries.

In China, cultural and creative industry is defined to be a industry group with intrinsic connections between firms, providing the public with a cultural experience, taking creation, creativity and innovation as fundamental means, taking cultural content and creative results as core values, taking intellectual property achievement or consumption as transaction characteristics, including arts and culture; press and publication; radio, television, movies; software, networking and computer services; advertising and exhibition; art transactions; design services; tourism, leisure entertainment; other ancillary services (BMBS, 2006).