



The Comprehension of the *Nichar* Community for the Development and Growth of the Destination as a Creative Tourism Destination?

Vikesh Kashyap^{1*}, Ashutosh Sharma², Himanshu Katoch¹, & Rohit Bisht¹

¹ Chandigarh College of Hospitality, Chandigarh Groups of Colleges, Landran, Mohali, Punjab

² School of Hotel Management, Airlines & Tourism, CT University, Ludhiana, Punjab

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Abstract.

The emerging concept in culture tourism is creative tourism, which allows visitors to grasp themselves in local traditions and culture. It is a way that can be utilized for the growth and development of communities. Creative Tourism can be seen as means of promoting prosperity and well-being in different countries. Although, (UNESCO, 2017) assessed the alteration of cultural tourism into creative tourism as it addresses more to the Sustainable Development Goals. The Structured Questionnaire was formed and a survey was conducted and 50 samples from each village were collected from for analysis and interpretation. To exert the influence, this research paper has been designed to pertain the scope of creative tourism resources and to understand community willingness, awareness, and perception of the development and growth of tourism in the prospect of creative tourism destination. It has been unearthed that three villages (Puja, Garode, and Kashpo) in Himachal Pradesh's Kinnaur region require consciousness for creative tourism implementation. The residents with high education qualifications have shown a positive approach. The state of Himachal Pradesh is well notable of its community hidden treasure and represents it as a creative place making although it doesn't have any region that represents itself as a creative tourism destination.

Kata Kunci:

Wisata kreatif,
Kesadaran
masyarakat,
SDG's,
Persepsi.

Abstrak.

Konsep yang muncul dalam wisata budaya adalah wisata kreatif, yang memungkinkan pengunjung memahami tradisi dan budaya lokal. Ini adalah cara yang dapat dimanfaatkan untuk pertumbuhan dan perkembangan masyarakat. Parwisata Kreatif dapat dilihat sebagai sarana untuk mempromosikan kemakmuran dan kesejahteraan di berbagai negara. Meskipun, (UNESCO, 2017) menilai perubahan wisata budaya menjadi wisata kreatif karena lebih mengarah pada Tujuan Pembangunan Berkelanjutan. Kuesioner Terstruktur dibentuk dan survei dilakukan dan 50 sampel dari setiap desa dikumpulkan untuk analisis dan interpretasi. Untuk memberikan pengaruh, makalah penelitian ini telah dirancang untuk membahas ruang lingkup sumber daya parwisata kreatif dan untuk memahami kemauan, kesadaran, dan persepsi masyarakat terhadap perkembangan dan pertumbuhan parwisata dalam prospek tujuan wisata kreatif. Telah digali bahwa tiga desa (Puja, Garode, dan Kashpo) di wilayah Kinnaur Himachal Pradesh membutuhkan kesadaran untuk implementasi parwisata kreatif. Penduduk dengan kualifikasi pendidikan tinggi telah menunjukkan pendekatan yang positif. Negara bagian Himachal Pradesh terkenal akan barta karun komunitasnya dan menggambarkannya sebagai pembuatan tempat yang kreatif meskipun tidak ada daerah yang merepresentasikan dirinya sebagai tujuan wisata kreatif.

* Corresponding author.

E-mail addresses: vikeshkashyap@yahoo.com; (Vikesh Kashyap).

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1. Introduction

The globe combines distinctive people at different locations with its way of living. Each country, state, and the region has developed its own culture. The Culture is that complex that incorporates information, conviction, craftsmanship, ethics, law, custom, other capabilities, and propensities procured by man as a part of society. (Tylor, 1871). Culture is a framework of thoughts (notions), activities (experience), and human work in people's live that have a place to recognize a bunch of individuals (Setijawan, 2018). There are four different levels of magnification of cultural practices - symbols, heroes, rituals and values. The first three cultural practices are of *tangible* characteristics and values represents the *intangible* characteristic. These characteristics are the pivotal social assets (unmistakable or undetectable) that speaks about the communities.

These cultural resource classification and identification show further development of the cultural activities into different dimensions. The vigorous development, uniqueness, authentic experience of cultural tourism products, and interlinks between tourism and culture (UNWTO/UNESCO, 2015). Even, (UNWTO, Tourism and Culture Synergies, 2018), in its 22nd session said that Cultural tourism is the practice in which the real objective of the tourist is to grasp, explore, insight, and imbibe both tangible and intangible cultural attractions/products in a tourism destination. These new niche markets are developing and indicating individual development of respective sub-tourism of Cultural Tourism. Diversification in cultural tourism gives notions of a change in the tourism market, especially in the cultural tourism market (UNWTO, 2003). The expansion of cultural tourism was described by its widespread consumption and omnivorous cultural behavior, leading to several discrete market segments in cultural tourism (Richards, 2014).

With the period, tourism and tourist requirements are changing with the demand to create new touristic attractions (experience and knowledge) and activities that satisfy tourist desires. With a change in approach, tourists are looking forward to new Dimensions/Co-creation of the cultural tourism products/activities and the attitude for social advancement, a striking vision of an imaginative approach has been created. As tourist demands change in parallel with shifts in tourist behaviour, creativity is emerging as an emerging trend in tourism. Therefore, the term "CREATIVE TOURISM" is adopted by various countries to attract more tourists to the destination.

The countries like Indonesia, Thailand, Madagascar, Barcelona, Malaysia, France, Canada, Mexico and South Africa etc. are infusing creativity throughout tourism by participating in initiatives like as-UNESCO's Creative Cities Network and World Heritage Cities (UNWTO/UNESCO, 2015) (Guerreiro, Henriques, & Mendes, 2019). Ministry of Tourism and Creative Economy, Republic of Indonesia is a visible example of a creative tourist hotspot acquiring the Creative Friendly Destination badge from the global Creative Tourism Network (Network, 2020). The UNWTO also recognises the Best Tourism Villages for advancing and protecting their social legacy as well as advancing economic improvement through tourism.

According to World Economic Forum (OECD, 2014) enumerate creative tourism as a new reign that supports the creativity of the community and many destination around the world and see it as an opportunity for development and growth of the imminent zone such as Asia, Africa and Latin America. Through encounters, conversations, and co-creation experiences, creative tourism seems to demonstrate the power to foster the development of new innovations, assets, and services (Kashyap, 2020). Consuming commodities and services that necessitate constructive engagement rather than passive consumption is the vital feature of creative tourism since it aspires to enhance people's ability. (CREATOUR, 2017), offered an explanation of the significance of co-creation in the creation of creative experiences, as well as the information sharing with the provision of skills.

The research objectives of this study are (1) to discover the creative tourism resource of the region; (2) to determine the willingness of the community to be part of creative tourism; (3) to determine the awareness of the community for creative tourism; and (4) to determine the perception of the community for creative tourism. Determining the community perception has five sub-objectives including (a) to evaluate the involvement and experience of the community for tourism; (b) to evaluate the Motivation of the community for tourism; (c) to evaluate the positive or negative behaviour of the community towards tourists; (d) to evaluate the belief of the community toward the creative resources; and (e) to evaluate the Knowledge of the community for the resources they keep.

2. Literature Review

(Richard & Raymond, 2000), enumerates "Tourism that affords tourists the freedom to discover their creative wherewithal via bustle assistance in learning modules and memoir that are hallmarks of the leisure spot where they are visited" what. Creativity is digging out its own territory for tourists to contribute throughout many creative abilities, but profitability is dependent on the community. The review of research concentrated on the aspects of community perception and comprehension of creative tourism.

2.1. Tourism Awareness

(Kotler, Bowen, & Makens, 1996), Awareness is characterized as the assumption of being conscious of something with the ability to immediately known, perceive, feel, and be conscious of the circumstances. Awareness is a situation in which information and knowledge of a new product, service, and its utilization are attained. While, awareness in the tourism industry, can be seen and understood as the *Behaviour, Motivation, Willingness, Involvement (Experience), and Personal relevance* of the community towards tourism products and services. Figure 1 shows the dimension of awareness that is linked with intrinsic factors (*Behaviour, Motivation, Willingness, Involvement (Experience), and Personal relevance*) and extrinsic factors of the community.

(Cunningham, 2005) (Keller & Kotler, 2009), described as the preliminary level of the purchasing process, generating a craving for the merchandise and services predicated on needs and desires. With the change in the taste of the tourists, they are moving from observation to involvement, they want to be part of the destination and involve themselves in various tourism activities. (Munt, 1994) "Wandering has arisen as a significant impromptu credential with a track accomplishments record and experiences". Experience creation in the context of tourism, (Mossberg, 2007) proposed that "experiences cape" is derived from the idea of "services cape," which alludes to the bewildering array of ambient elements around a function that influences internal responses and behaviour. The tourist's involvement in the tourism experience influences the perceived authenticity and contributes to the local activity, and formation of destination image (Lu, Christina , & Yi, 2015).

With the diversion of tourists towards involvement (Jong, 2019), explained to plan activities like as farmland excursions, culinary and crafts, storytelling, hamlet tours, and others that convey perspective into their everyday lives and raise understanding and knowledge of another culture, its values, and ways of life. It's what we required if we intend to generate a tourist sector that would safeguard local culture and environment for better future! However, the community must understand the need, want, and desire of tourists and be aware of themselves to create a creative destination.

(Sihombing, 2019), explained the role of tourism awareness for the community that implies effective role and encouragement with the conductive situation for the magnification and blooming of tourism in a region. The relevance of community outreach in rural development and nature conservation that has been championed throughout the planet (Norsworthy, 2000). Although, they focused on the fact

that tourism awareness is an essential element for supporting the development of tourism destinations and must be implemented by all stakeholders. Tourism awareness, according to (Maddock & McDonald, 1982), develops a direction to visit locations and enlightens the community's attitude with their obligation as a good host for visitors and comprehending tourist rights as an expression of basic requirements for pleasure. Nonetheless, it empowers the community to make an effort for the region's tourist development and progress. (Mostafa & Jaafar, 2016), described the role of local community awareness to take advantage of tourism development and conservation opportunities, with economic, social, and environmental benefits. (Timothy & Tosun, 2003), also explained to enhance the awareness of tourism development in public media campaigns to educate people to improve their awareness and readiness for involvement in tourism development.

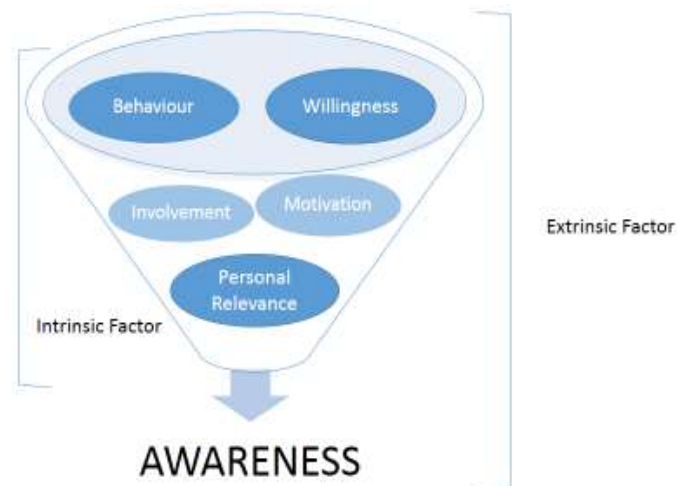


Figure 1. Dimension of Awareness

2.2. *Community Perception*

According to (Aprilia & Rabasari, 2018), community perception is one of the factors of community engagement since perception is a psychological process that is specific to every person and serves to influence attitudes and determine actions. One of the most significant aspects in the region's successful growth is community perception. The perspective of the community is a synthesis of belief, knowledge, opinion, and attitude. The belief represented the endorsement of an idea in the absence of facts.

The accumulation of advice from the internal and external habitat is known as knowledge. A community's opinion is its decision to accept or reject facts. Attitude refers to how you feel or think about something (Kashyap, 2020). Although it varies on people, perception mixology provides a good or negative facet for the development of the region. (Eshliki & Kaboudi, 2012), underlined the significance of developing a strong link between perception and community in order to foster tourism expansion and growth. However, perceived community tourism activities are driven by two factors: internal (a sense of ability and proficiency) or breakout from the solitary landscapes. (Kashyap, 2020), stressed that increasing the number of attractions, recreational possibilities, and services in a region can increase the quality of life. Tourism allows the community to meet new people, form connections, learn about the globe, and get fresh viewpoints.

2.3. *Modes of Creative Tourism*

The characteristic of destinations must adopt the creative mode and models that show their uniqueness from others or find their way. A mode may be described as "a way of acting or doing; method and it suggests an unification of thinking and action - of creative activity. (Richards, 2019).

The modes of creative tourism give the notion of development and a way to create a creative economy. The creativity and experiences mix many types of creative material and components, as well as connect with creative lives. Visitors and customers desire to partake in innovative experiences and activities. The active and passive involvement of tourists in creative tourism in two main ways was explained (Richards, 2011) (Virginija, 2016) in Figure 2.

- 1) Applying creative thinking as a component of the tourist activities.
- 2) Applying creative thinking as a backdrop for tourism.

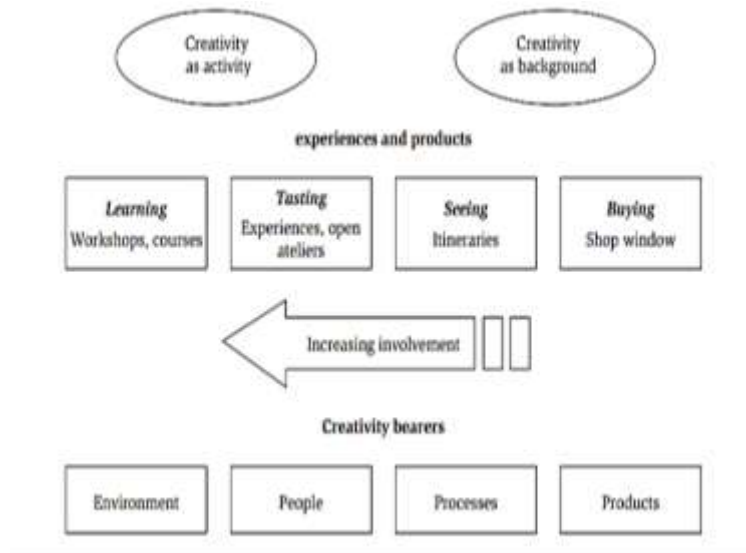


Figure 2. Active and Passive Involvement of Tourists in Creative Tourism
 Source: Virginija (2016)

The first approach is a more classic style of creative tourism that stresses tourists' active engagement in creative projects. The creative life and activities of communities make their place attractive to tourists. However, there are various types to involve and give experience for tourists that can be attributed to learning, and experiencing specific skills by looking around in galleries, attending classroom, sampling, excursion remarks, and browsing for unique products. By making things appealing and creating places, creative tourism provides a unique experience.

The second variation harnesses creativity as a specific backdrop against which tourist creativity is created. The goal here is to establish a shared atmosphere that includes the whole creative industry and environment. To lure as many vacationers as feasible, not only is it vital to share information creatively, but it is also believed that all of these may be utilised as specialised enticement for individuals. The example of a creative environment is a country's cuisine, textile, and farming, which may attract tourists who want to experience the food, demonstrate about weaving techniques, and explore how to cultivate fruits and vegetables, with the secret behind it. These activities create a constant effort to make tourists attracted to the product and services.

These styles of creative tourism give the notion to develop and represent the community's lifestyle secrets (Table 1). In 2006, Crispin Raymond remarked "Creative Tourism is the learning of particular talents during holidays, which becomes a part of the culture and community of a given nation. Tourists improve their untapped possibilities and feel closer to the local community via casual involvement in interactive classes and accumulation of experience". Some other unique aspect is that communities may build their own original physical and intangible heritage travel packs, in contrast to tourist agencies.

Table 1. Table Lable

	Type of Experience
Learning Workshops	Participating in specialised courses and sharing experiences
Tasting (Wine)	Classrooms - Know How
Horticulture	Learning grow in of flowers and fruits
Observation	Excursion, Remarks
Shopping	Browsing for unique products

Source: Richards (2011)

Table 2. Creative Models Vs. Creative Modes

Characteristic of creative tourists	Creative Model	Creative Mode
Way of thinking	Prescriptive	Open
Way of being	Following	Leading
Way of moving	Fast	Slow
Way of relating	Top-down	Bottom-up
Way of inspiring	Gurus	Everyday creativity
Way of competing	Size	Position

Source: Richards (2019)

The modes of creation give the opportunity of involving and experience the dimension of creative tourism. In the special edition about creative modes, a success for place-making, developing creative practices, and adoption of holistic thinking (Richards, 2019). The practice puts effort to attract the “Creative Class” and develop a creativity trap given below Table II indicates various creative modes based on characteristics and ways of adopting creative tourism by creative tourists. The creative dimensions derive from the critical thinking of the community and tourists develop a new concept in tourism.

(Parmar, 2012) (Mehta, 1995), described the Kinnaur district as the far hinterland in high mountains with rough terrain and isolated culture, with the lifestyle and ethnic community of Himachal Pradesh. (Sharma & Kalotra, 2018), refers to the groups as tribal people of the region with their own distinct cultural identities and certain common characteristics such as hilly topography, overall social stagnation, and lack of wide social interaction. The unexplored dimension shows the organic image of the region which is not been explored. The region is entirely rural and constitutes a scheduled area of Himachal Pradesh. There are no urban centers as per the (Census of India, 2011).

The accomplishment of creative tourism around the world defines its success. This paper is an effort to discover creative tourism activities in the research region with the community's desire, awareness, and perception (behaviour, motivation, involvement, knowledge, and belief) for tourism advancement in the possibility of creative tourism. Table 3 gives the detail of creative tourism sites around the World and shows the various activities. These activities are authentic and unique that is been kept by the communities for so many years. Now, these activities are providing them with social, demographic, and cultural advantages. Creative Tourism is the upcoming form of cultural tourism.

Table 3. Creative Tourism Sites

Creative Tourism Sites	Activities
Perpignan-Méditerranée Tourisme, France	The French art of living, gastronomy, and craftsmanship merge joyfully with Catalan culture. Website - http://perpignanmediterraneetourisme.fr/en/a-vivre/tourisme-creatif
Baguio City, Philippines	Baguio City's – Folk, Craft art, woodcarving, silver craft, weaving, and tattooing. Website - https://en.unesco.org/creative-cities/baguio-city
Cape Town (Langa, Gugulethu and Khayelitsha, South Africa)	Book festivals, food festivals, music performances, and theatre and performance art productions, as well as food markets, lifestyle/ street culture/ arts events
Beijing's Songzhuang	More than 5,000 artists live in the biggest art community. Website - https://www.chinahighlights.com/beijing/attraction/song-zhuang-artist-village.htm
Barcelona	'Tapas' workshop. Catalana Rumba / Flamenco dance class. Performing tour in Barcelona. Catalan dances class. Mosaic workshop. Sketching workshop. Website - http://www.creativetourismnetwork.org/barcelona/
Columbia (Antioquia)	Visit coffee farms, Exotic Fruit Tours, and Dances https://www.creativetourismnetwork.org/tag/colombia-ca/?lang=ca
Urla, Turkey	International Urla Artichoke Festival, Cooking Classes, Ceramic workshop. Website - http://www.creativetourismnetwork.org/artichoke-festival-2/
Biot, Provence – French Riviera	Painting and sculpture, sculptor glassblower, jewelry, and gemology. Website - http://www.creativetourismnetwork.org/biot/?lang=pt-pt&lang=es
Ibiza, Balearic islands	Musical Theatre, Workshop, Beer Guided Tours. Website - www.ibizacreativa.com
Indonesian cities Batik City and Bandung	Cities of Design, Handcrafts, and Folk Arts https://en.unesco.org/creativity/policy-monitoring-platform/development-national-creative
Valparaíso, Chile	Bread-making courses, through photowalks or crafts workshops. Website - http://www.creativetourismnetwork.org/valparaiso/
Lithuania	Thematic excursions (“Wine”, “Beer”, “Cheese” and “Bread”) Website - https://en.unesco.org/creativity/policy-monitoring-platform/development-cultural-routes
Santa Fe, US	Culinary Arts, Photography, Craft, and Folk Art. Website - https://www.santafe.org/unesco-creative-cities-network/
Belo Horizonte (Brazil)	Literature, Gastronomy, Art, and Craft and P7 Criativo Website - https://en.unesco.org/creative-cities/belo-horizonte
Thailand	Lantern Making, Amulet Making, Bamboo and Traditional Weaving, Thai Performing Art, and Ceramic workshop Website - http://www.creativetourismnetwork.org/category/experiences-creatives/thailand-fr/?lang=fr
Madagascar	Art Zafirmaniry and Antemoro papermaking Website - http://www.creativetourismnetwork.org/antemoro-papermaking-in-madagascar/
Quito, Capital Of Ecuador	Beekeeping workshop, Chocolate workshop, and “Painting on High” Website - http://www.creativetourismnetwork.org/beekeeping-workshop-in-quito/

3. Methodology

The research methodology is the systematic approach to represent the study with the help of observations, data collection, analysis, and interpretation. A blueprint or comprehensive plan gives the study's description, explanation, and justification with different steps taken for the research study (Sekaran, 2003) (Burns, 2009). (Polit, 2001), describes research design as “a plan that describes how, when, and where data are to be collected and analyzed.” To determine the objectives, a systematic questionnaire and observations were used to learn about the community's perspective.

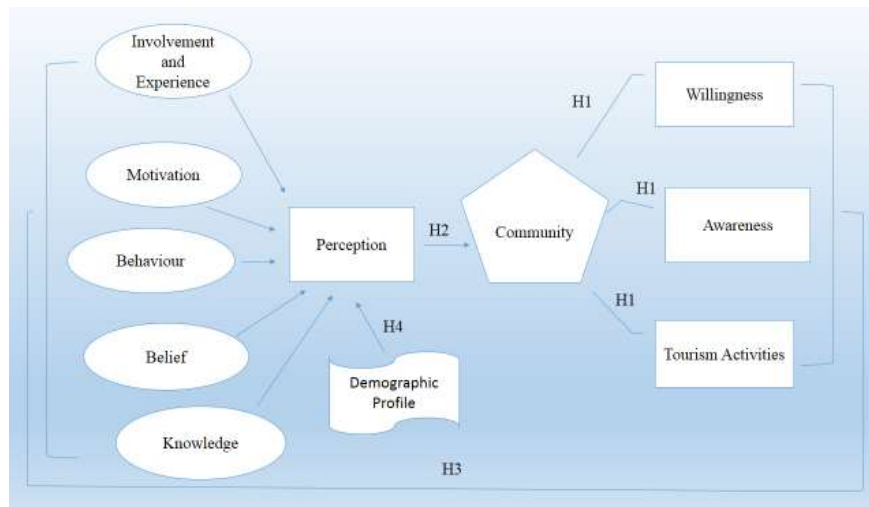


Figure 3. Research Framework

The data was collected using the purposive and convenience sampling techniques. The Organized Questionnaire was designed and a survey was completed, with 50 samples acquired from each village, of which 48, 48, and 47 were judged suitable for analysis and interpretation. Table IV gives a brief about the frequency of data collection from various villages. Figure 3 shows the research framework with the Null Hypothesis.

3.1. Study Area

Kinnaur district is located in Himachal Pradesh's eastern region. The district is located between latitudes 31° 06' and 32° 06' north and longitudes 77° 45' and 79° 00' east. The district encompasses approximately 11.5% of the state's overall geographical area of 6401 square kilometers. The district is flanked to the north by Lahaul and Spiti districts, to the northwest by the Kullu district, to the southwest by Shimla district, to the south by Uttarakhand state, and to the east by the international boundary with China (Tibet). As per (Kinnaur, 2021), the district is split into five tehsils: Nichar, Kapla, Sangla, Pooh, and Moorang, as well as one sub-tehsil: Hangrang.

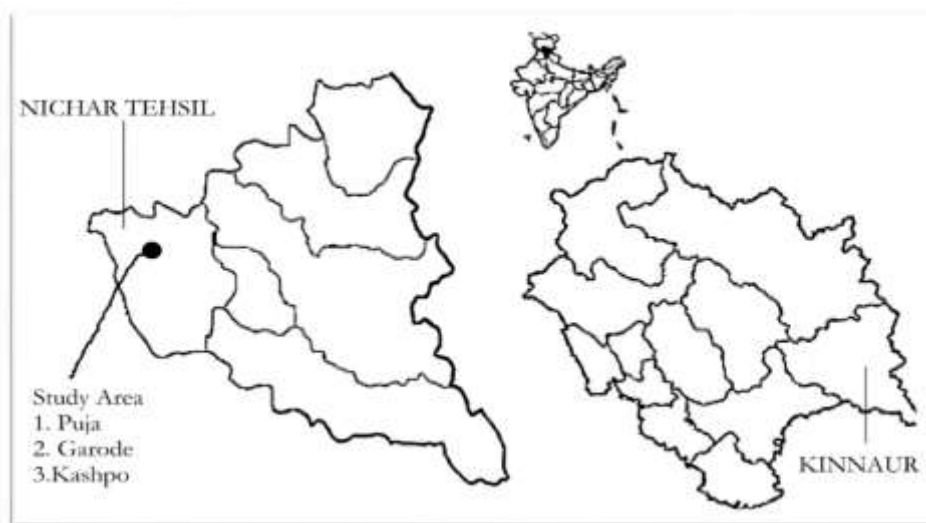


Figure 4. Location of the Study Area

To pursue the study, Nichar Tehsil was considered, wherein three villages were considered. The Nichar landscape has a greater mean value of species diversity than other blocks, which is consistent with the trends reported and these settlements are both unknown and well-known for their heritage, legacy, genuineness, and antiquity. (Chawla, Kumar, Lal, Singh, & Thukral, 2011). The district is known for its densely wooded slopes, orchards, meadows, and hamlets, and its surroundings are classified as a temperate wet zone with steep hills and valleys with elevations ranging from 1800 to 2200 meters.

3.2. Demographic Profile

The demographic profile of the region indicates the number of individuals who live in the villages where the data was taken. The gender frequency is 76.8% male and 23.2% female. The graph below depicts the degree of education achieved by members of the community. The distribution indicates the percentiles for Matric (9.9%), Plus Two (25.8%), Graduate (59%), and Post Graduates (6.3%). The poll included the following age ranges: 18-28 years 9.9%, 28-38 years 18.6%, 38-48 years 40.60%, 48-58 years 27.4%, and Above 58 years 3.5%. In comparison, the community's occupations were as follows: student 8.0%, employee 15.5%, businessman 12.7%, homemaker 17.4%, agriculturist 29%, and other 17.4%.

4. Data Analyses

This study has applied SPSS which is considered an important statistical software tool, widely used for research in tourism. The SPSS has been utilized to analyse the various research objectives with different tools.

4.1. One-Sample Binominal Test

To pertain to the willingness, tourism activities, and awareness in the Nichar community, the one sample binominal test was implemented. It has been observed that the community has the willingness to be part of tourism and they have certain tourism activities to attract tourists. Table 4 gives the hypothesis summary for the willingness and tourism activities with a significance value of 0.00 with the rejection of the null hypothesis. The awareness of creative tourism among the community has been observed with a significance value of (.738) which is higher than the p-value (0.05). Hence, we retain the Null hypothesis.

Table 4. One Sample Binominal Test of Willingness, Tourism Activities, and Awareness of Community

Null Hypothesis	Test	Sig.	Decision
Willingness to be part of tourism = NO and YES	One-Sample Binomial Test	.000	Reject the null hypothesis.
Tourism activity = NO and YES	One-Sample Binomial Test	.000	Reject the null hypothesis.
Awareness about creative tourism = NO and YES	One-Sample Binomial Test	.738	Retain the null hypothesis.

4.2. Creative Tourism Resources

The analysis was conducted to understand the creative tourism resources that can be created as a creative resource to attract tourists. Orchard Farming, Local Craft, Gastronomy, Architect, Event - Fair and Festivals, and Local Wines are a few of the resources available in the communities. (Figure 5) shows us the result of creative resources, wherein a community of villages develops the notion of creative tourism resources. To determine the creative tourism resources in the region, Orchard

Farming has been observed at 30.8%, with art and craft (Local) at 20.3%, gastronomy, and Architecture(at 18.9%). Event-Fair and Festivals (7.0%), Wines (Local) (4.2%).

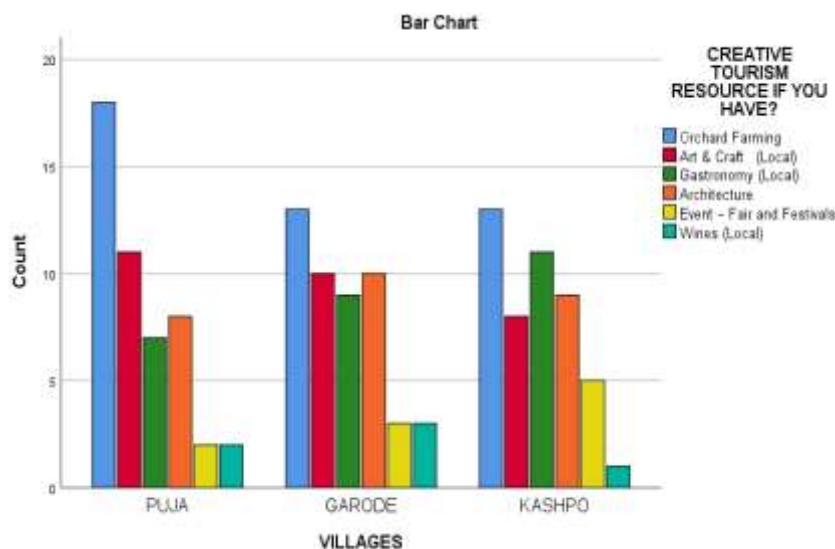


Figure 5. Frequency of Creative Tourism Resources

4.3. Chi-Square Test

The chi-square test was used to examine the influence of the community's impression of creative tourism. Table 5 displays the significant value of the following community perspective factors: engagement and experience (0.479), motivation (0.754), behaviour (0.701), belief (0.097), and knowledge (0.345). The factors' p-values are greater than the conventional alpha value of 0.05, suggesting that the Null Hypothesis should be maintained and that there is no meaningful link between the components. Overall perception also has a p-value (0.228) that is more than the typical alpha value of 0.05. As a result, the Null Hypothesis may be retained, and there is no link between the community and general perception. As a result, it can be argued that community perception has no influence or effect on creative tourism.

Table 4. The Pearson Chi-Square Test

Community's Perception	Value	Asymptotic Significance (2-sided)
Involvement and Experience	31.770a	0.479
Motivation	29.910a	0.754
Behavior	18.107a	0.701
Belief	35.792a	0.097
Knowledge	26.184a	0.345
Overall Perception	74.16	0.228

4.4. Correlation Analysis

In this section (Table 6), correlation analysis was conducted to determine the relationship between the perception, willingness, awareness, and tourism activities of the community. Pearson correlation was used to analyze the relationship. The correlation between perception and willingness was -0.33 (p value=0.698 > α =0.05), the correlation between perception and awareness was 0.034 (p value=0.691 > α =0.05) and the correlation between perception and tourism activity was 0.039 (p

value=0.648 > α =0.05). Therefore it can be concluded that the significance value for all the variables is greater than 0.05 and there is no significant relationship between the perception, willingness, awareness, and tourism activities of the community.

Table 6. Correlations among Perception, Willingness, Awareness, and Tourism Activities

		Perception of community	Willingness to be part of tourism	Awareness of creative tourism	Tourism activity
Perception of community	Pearson Correlation	1	-.033	.034	.039
	Sig. (2-tailed)		.698	.691	.648
	N	143	143	143	143
Willingness to be part of tourism	Pearson Correlation	-.033	1	-.035	-.029
	Sig. (2-tailed)	.698		.680	.730
	N	143	143	143	143
Awareness of creative tourism	Pearson Correlation	.034	-.035	1	.119
	Sig. (2-tailed)	.691	.680		.155
	N	143	143	143	143
Tourism activity	Pearson Correlation	.039	-.029	.119	1
	Sig. (2-tailed)	.648	.730	.155	
	N	143	143	143	143

4.5. Linear Regression

The linear regression was conducted to analyze the strength of the relationship between the demographic profile and perception. Table 7, provides us with the necessary information on demographic profile from perception, as well as determines whether perception contributes statistically significantly to the model (by looking at the "Sig." column).

- The coefficient for villages (-.012) is not statistically significant at the 0.05 level since the p-value is greater than .05. (0.528).
- The coefficient for age (.024) is not statistically significant at the 0.05 level since the p-value is greater than .05. (0.171).
- The coefficient for gender (-.022) is not statistically significant at the 0.05 level since the p-value is greater than .05. (0.54).
- The coefficient for occupation (-.007) is not statistically significant at the 0.05 level since the p-value is greater than .05. (0.510).
- The coefficient for Marital Status (-.018) is not statistically significant at the 0.05 level since the p-value is greater than .05. (0.667).
- The coefficient for Qualification (-.053) is statistically significant at the 0.05 level since the p-value is greater than .05. (0.013).

Table 7. Coefficients of Linear Regression – Demographic Profile and Perception

Independent Variables	Unstandardized Coefficients		Standardized Coefficients	t	Sig.
	B	Std. Error	Beta		
(Constant)	2.861	.120		23.888	.000
Villages	-.012	.019	-.055	-.633	.528
Age	.024	.017	.132	1.376	.171
Gender	.022	.036	.052	.615	.540
Occupation	-.007	.010	-.062	-.660	.510
Marital	-.018	.042	-.040	-.431	.667
Qualification	-.053	.021	-.218	-2.511	.013

Hence, it can be concluded that significant changes in perception can happen due to the qualification of the community. Therefore, the analysis suggests that the community with higher education has a significant positive relationship with the perception of the community towards creative tourism.

5. Discussion and Result

Table 8 describes the hypothesis testing of the various factors. One sample binominal test showed the maximum proportion of the community was willing to be part of tourism, with the region having tourism activities. But, the maximum proportion of the community was not aware of creative tourism. The orchard farming and art and craft (Local) was treated as the best creative resource of the region, followed by gastronomy and architecture. The Chisquare test analysis showed the supported null hypothesis and the result was not significant, which indicates that perception doesn't influence/affect creative tourism. Perception, Awareness, Willingness, and tourism activities were analyzed with correlation analysis to determine the relationship between the variables. The analysis showed no significant relationship between the variables. The demographic profile and perception of the community were analysed with linear regression and analysis showed no significant connection between the variables except qualification. This indicates the perception of the community for creative tourism develops a strong relationship with qualification. The overall conclusion indicates that the community is not aware of creative tourism, although they have willingness and tourism activities. The community with high qualifications does impact the perception.

Table 8. Result of Hypothesis testing

Hypothesis	Results
H1 The community doesn't have the willingness to be part of tourism	Not supported
The community doesn't have awareness of creative tourism	Supported
The community doesn't have tourism activities in the Study area.	Not supported
H2 Community perception doesn't influence creative tourism.	Supported
H3 Perception, Awareness, Willingness, and tourism activities don't have any relationship with each other.	Supported
H4 Demographic profile (Villages, Age, Gender, Occupation, Marital, and Qualification) and perception factors don't have a strong relationship.	To analyse demographic profiles (Villages, Age, Gender, Occupation, Marital, Qualification) were considered, from which one variable (qualification) doesn't support the Hypothesis testing.

6. Conclusion

To understand the community's motivation for tourism growth, particularly in the category of creative tourism. To know the region's community awareness, perception, and readiness of engaging in creative tourism were investigated. The study was conducted in three rural communities. Wherein, an effort was made to pinpoint resources for developing a model of creative tourism as it is regarded as the most effective stimulant for placemaking. The Local art and crafts, architecture, Orchard farming, local gastronomy, event-fair festivals, and local wines are all viable creative tourism activities of the region. Although communities know the strength of tourism with the fact that they have a unique resource that can be used to attract tourists and develop the region as a great place-making destination.

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