

The Effects of Folk Culture Tourism in the Pandemic Situation

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Received: 19- June -2023

Revised: 02- July -2023

Accepted: 10- August -2023

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Abstract

The power of digital media is very necessary for the process of facilitating the sustainable integration of culture and tourism as a means of facilitating economic recovery. The purpose of this research is to provide an explanation of four theoretical mechanisms of digitalization that support the sustainable integration of culture and tourism. These mechanisms are based on logical deduction. In order to grasp the present state of digitalization in promoting the sustainable integration of culture and tourism, we used factor analysis to identify three mechanisms that were applied to areas with varied degrees of economic development or cultural and tourist resources. These mechanisms were applied to regions in order to comprehend the current state of digitalization. The Chinese towns of Zhang Guying and Rebala, located in Hunan Province, serve as the focus of this research that employs qualitative analysis. The conclusion of the research, which was reached after an in-depth analysis of two case villages, is that traditional Chinese villages, especially those that cater to visitors, are more vulnerable to the impacts of the pandemic than cities and other areas. In the post-epidemic period, the purpose of this research is to investigate whether or not previous tourism ideas, such as cultural creativity and creative tourism, have an effect on current tourist destinations, namely Chinese traditional villages, and whether or not these places may be revived. This research will focus on these topics in order to evaluate how cultural creativity might help solve already existing difficulties and boost the resilience of the tourist industry.

Keywords: *Effects of folk culture, tourism, pandemic situation and Chinese village*

Introduction

Since the outbreak of coronavirus disease 2019 (COVID-19), recession has become a topic of intense discussion, with global economic, political, and media circles expressing apparent concern; the world's major economies have experienced a sharp decline in GDP growth, inflation continues to rise in the majority of countries, and the unemployment rate is high. In addition, the majority of countries have a high unemployment rate. These problems plainly suggest that the majority of countries are now going through a recession. In addition, it would seem that the containment measures that countries have placed on their economies out of fear of a recession are more successful. The process of digitization is one of the most important tools that governments may use to fight against economic hardship. According to the findings of a number of empirical studies, companies that have mastered digital technology have a much-increased chance of surviving economic tsunamis and even generating new profits. The process of moving from an analogue format to a digital one is what we mean when we talk about

digitization in the context of economic activity. This process provides digital data "without changing the nature of the procedure itself," which may subsequently be employed for various commercial endeavours after it has been completed. As a result, digital technologies are used to facilitate the transformation of business models and the creation of new prospects for revenue and value generation, (Jiang, S., Zhou, J., & Qiu, S. 2022).

Tourism is one of the industries that has been particularly hard hit by the effect that the unique COVID-19 epidemic has had on the economic recovery. Countries all over the world have recommended hastening the process of integrating culture and tourism via the use of digital technology, spreading culture through tourism, and improving tourism through culture in order to revive and promote the tourist sector in a manner that is both more effective and more environmentally friendly. The United States, which is symbolised by amusement parks, is one example of how culture and tourism may be combined, for instance, by using digital technology. Visitors are presented with a landscape of things, pictures, and ideas thanks to the organisation's unique and ambitious imagination, innovation, service, and impact. In addition, several countries in Europe are particularly interested in rural cultural tourism as a means of integrating their tourist and cultural industries. The Fifth Framework Agreement of the European Union offers a comprehensive framework for the administration of rural tourism in Europe as well as considerable support for rural tourism in the forms of financial assistance, educational opportunities, and professional development.

According to the findings of a previously conducted study, the use of digital technology plays a critical role in fostering the merger of culture and tourism as well as facilitating the acceleration of economic recovery, (Xiao, Y., Zhang, Y., Kaku, I., Kang, R., & Pan, X. 2021).

This is very necessary to make use of digital technology in order to encourage the convergence of culture and tourism. Integration of culture and tourism, for example, is beneficial to the release of fresh impetus for economic development. This new impetus for economic development may further compensate for the lacklustre growth potential of both sectors. The ability for independent development has not been successfully increased or proven due to a lack of creative manifestations and promotional models in the tourist industry, a lack of innovation in the culture sector, and an inflexible management structure. Consequently, the tourism industry has not been able to attract as many customers as it might. The cultural sector has the potential to breathe fresh life into the tourist sector with the use of technology, namely digital technology. As a consequence of this, the tourist business is able to combine the traditional scenery and surroundings of tourism with current cultural material. Additionally, the tourist industry has the potential to uncover a new cultural medium, which is beneficial for broadening the diffusion of cultural information, (Zhang et al., 2021).

During a phase of economic recuperation, what kind of integration between culture and tourism is necessitated? Scholars have lauded the importance of sustainability in the context of economic recovery, but the definitive verdict on this issue remains uncertain. The concept of sustainable development was officially established in 1987 by the "Report of the World Commission on Environment and Development. According to this report, sustainable development refers to the capacity of humanity to guarantee that development fulfils the requirements of the current generation while also safeguarding the ability of future generations to fulfil their own needs. The Fourth Industrial Revolution, characterised by the central role of digitalization, has the promise of enhancing human well-being via novel and sustainable means. Digitalization has facilitated the emergence of three key dimensions of sustainable development. Firstly, the process of digitization has several prospects for the advancement of ecologically friendly growth. The substitution of conventional book carriers with digital information, such as e-books, will result in a substantial reduction in carbon emissions. Meanwhile, it is worth noting that the life cycle of digital information carriers surpasses that of conventional information carriers, playing a crucial role in improving environmental sustainability.

Additionally, the process of digitalization contributes to the enhancement of sustainability in human relationships. As per a Chinese adage, the act of writing was comparatively more time-consuming in previous eras, and the capacity to hold admiration for a single person throughout one's lifetime was limited. The process of interpersonal engagement requires a significant investment of time and resources. The advent of digitalization has facilitated and enhanced this interaction, resulting in its expansion and increased convenience for those involved, (Shah, S. A. A., Zhou, P., Walasai, G. D., & Mohsin, M. (2019).

In the context of commercial endeavours, the term "sustainable business" pertains to the pursuit of novel value propositions or value capture that are environmentally and socially sustainable. Additionally, it involves the incorporation and alignment of all stakeholders' needs and demands within the process of value creation. The process of digitization enhances the sustainable utilisation of various resources, particularly when non-renewable resources are involved. This is achieved by applying advanced computing capacity to simulate and predict resource consumption and distribution patterns with a high level of accuracy and realism. In order to minimise resource waste, it is essential to optimise the use of key resources to their fullest potential. In summary, the process of digitalization has a significant role in fostering sustainability and facilitating the harmonious incorporation of culture and tourism, thus alleviating the adverse effects of the pandemic on the economy, (Liu, Y., Dilanchiev, A., Xu, K., & Hajiyeva, A. M. 2022).

Based on the aforementioned viewpoints, it can be inferred that the process of digitization has the potential to facilitate the sustainable amalgamation of culture and tourism. The focal point of the debate will be the use of digital technology for the purpose of achieving sustainable integration of culture and tourism. Therefore, it is necessary to take this matter into account. In stark contrast to the significant decline in market activity and industrial operations seen during the COVID-19 pandemic, digital technologies have been extensively used to their fullest potential. The pandemic has seen the proliferation of several digital technologies, such as the advent of virtual office models, teleconferencing platforms, and online educational platforms. In light of the ongoing economic recovery, it is imperative to sustain discussions pertaining to the strategic use of digital technology in order to maximise its potential. Furthermore, it is important to note that the vast majority of businesses are now recovering from the repercussions of the pandemic.

Consequently, there is a pressing need to implement a digital recovery solution that is capable of adapting and expanding in order to meet the demands of these sectors, (Hu, F., Xi, X., & Zhang, Y. 2021).

The tourist sectors of several countries have suffered significant detrimental effects as a result of the geographical dynamics of the COVID-19 epidemic. Hence, the focal point of this research is the amalgamation of culture and tourism within the tourism sector, potentially offering a paradigm for the revitalization of many other businesses. Furthermore, the incorporation of cultural and tourist elements into economic recovery strategies has been seen in some countries. However, it is worth noting that most of these policies just provide a broad framework for integration without detailed and feasible approaches for implementing cultural and tourism integration. Significantly, this research employs digital technology as its foundational basis, enhancing the pragmatic significance of these policy texts. Furthermore, in contrast to other investigations, this work has academic value. This study presents a comprehensive analysis methodology that quantitatively examines the sustainable integration of culture and tourism, in contrast to previous research where the link between variables has been unclear. Previous research has examined the impact of integrating culture and tourism policies, although the question of the emergence of the policy effects resulting from this integration remains unaddressed. This work employs empirical analysis to better elucidate the aforementioned logical problem, (Agyekum, E. B., Amjad, F., Mohsin, M., & Ansah, M. N. S. (2021).

Literature review

When attempting to address the inquiry about the manner in which technology facilitates the sustainable amalgamation of culture and tourism, it is essential that we acquire a more profound comprehension of the research's "economic recovery" framework. The concept of economic recovery underscores a nation's proclivity to shift from a state of economic devastation to a phase of enduring progress. The phenomenon arises when a country is faced with sudden and unforeseen occurrences of either natural or human-induced catastrophes. The worldwide magnitude of natural catastrophes and the ongoing COVID-19 epidemic pose significant threats to human lives, production systems, and the Earth's ecological ecosystem. The COVID-19 pandemic has heightened the vulnerability of the general population, and its impact has been uneven across different demographic groups (Barron et al., 2022).

Furthermore, the COVID-19 epidemic has significantly disrupted the foundational organisational framework of communities and society, leading to a breakdown in societal norms, atypical travel trends, and a decline in the availability of public green areas, Wang, X., Pei, T., Li, K., Cen, Y., Shi, M., Zhuo, X., & Mao, T. (2022).

The global pandemic has resulted in the disruption of the industrial supply chain in several enterprises, especially those categorised as small and medium-sized. The elements that are linked to this phenomenon are the shortage of labour and materials, the unpredictability of demand, and the lack of consistency in supply. The use and advancement of digital technology have the potential to enhance the organisational resilience of small and medium-sized enterprises (SMEs) amidst the COVID-19 pandemic. Moreover, innovation is poised to become the fundamental source of competitive advantage for SMEs, (Raj, A., Mukherjee, A. A., de Sousa Jabbour, A. B. L., & Srivastava, S. K. 2022).

Traditional Chinese villages are characterised by a specific regional system that helps safeguard traditional culture and retain unique regional traits. As a result, these villages possess significant cultural and historical value and have a strong potential for the development of tourism. The towns under consideration are now facing challenges associated with the COVID-19 pandemic, similar to other regions that have seen significant growth in tourism. The COVID-19 pandemic has resulted in a decline in tourism in traditional villages compared to other regions, and the pandemic has had a more pronounced influence on the organisation of these communities compared to other locations. In order to bolster the growth of local tourism, it is crucial to augment local resilience, (Soliku, O., Kyiire, B., Mahama, A., & Kubio, C. 2021).

Hence, it is essential to conduct studies pertaining to the resilience of tourism in conventional villages. Nevertheless, existing scholarly investigations about the resilience of tourism have mostly concentrated on the theoretical aspect, with little availability of practical case studies. When doing research on tourism, it is of greater significance to make contributions to the existing body of empirical case studies. Traditional Chinese villages, operating as micro-units within China's regional system, might be likened to tiny organisational structures that are subject to huge corporations. Consequently, these villages are facing more intricate issues posed by the pandemic. The aforementioned inadequacy may be rectified by using traditional villages as exemplars and examining the correlation between the resilience of tourism and cultural ingenuity, (Khlystova, O., Kalyuzhnova, Y., & Belitski, M. 2022).

Cultural and Tourism

Cultural tourism, as defined by the United Nations World Tourism Organisation, encompasses a diverse array of creative and modern cultural elements. The aforementioned elements include several domains such as art and architecture, historical and cultural legacy, gastronomic history, literary works, musical expressions, creative sectors, and the dynamic nature of contemporary culture, including lifestyle, value systems, beliefs, and customary practices. These components suggest a significant integration of the creative economy and cultural tourism. Richards and Raymond contributed to the publication "Creative Tourism" as early as the year 2000. As an expansion of the idea of cultural tourism, the term "creative tourism" came into being as an emerging notion. The convergence of creative work and commercial production, as well as creative work and personal consumption, has resulted in the convergence of creative work and tourism. This was the first significant step taken. Then, creativity and tourism came together and gradually became essential for people's day-to-day lives; with the rising importance of popular culture, new media, and the internet, the function of "everyday creativity" has also grown more vital gradually became foundational for people's day-to-day lives, (Richards, G. 2020).

As a result, tourism has transitioned from practises involving passive viewing to practises including active engagement in the everyday lives of people in the tourist destination. The primary areas in which creative cultural expression has been represented in leisure tourism are production and consumption. In terms of production, the idea of "creativity" has had an impact on providers of leisure tourist offers. These providers have enhanced their level of competitiveness by delivering "experience" services and by developing "culture symbols, (Lash, S. M., Urry, S. L. J., & Urry, J. 1993).

In terms of consumption, Richard highlighted the fact that consumers are increasingly seeing their consumption as the foundation for their unique way of life and identity. He did so by relying on the perspectives of Bourdieu

and others who have written on consumption. Consumers who participate in tourist activities often look for more favourable reactions from locals in an effort to increase their awareness of the local culture as well as their ability to do everyday tasks. When individuals participate in consumption behaviours guided by the aforementioned principles, they exhibit diminished satisfaction with non-technical consumption and instead seek out prospects for engaging in technology consumption.

The emergence of the "experience economy" may be attributed to the increasing desire for technology consumption. Consequently, service providers have adopted a pricing strategy where clients are charged for the experiential aspect rather than only for the service, leading to a noticeable augmentation of value, (Richards, G., & Wilson, J. (2006).

In a nutshell, the idea of cultural creation became intertwined with activities associated with leisure tourism. Since about the year 2000, researchers such as Richards, Raymond, and Wilson have been advocating for study in a related field. The term creative tourism refers to a form of tourism that facilitates participatory learning of art, heritage, or the specificity of a place for the purpose of participation and authentic experience and provides visitors with a way of connecting with the place and participating in the creation of an activated culture. This definition is a broad one, but it is the one that has been used in practise to describe creative tourism. Therefore, creative tourism has used cultural spaces as carriers to build symbolic value, (Zukin, S. (1995).

These cultural spaces have been the consequence of cultural creation, production, and consumption, as well as everyday living. In later years, academics have persisted in making use of this description and notion, drawing from their understanding of what creative tourism is and the factors that contributed to its development. These academics have conducted research on the people who take part in creative tourism activities, the locations that have seen creative tourism design put into action,

In addition to discussing the various approaches used to implement and actualize innovative tourism practices, the study conducted an examination of creative tourism participants from a sample of 40 pilot institutions. These institutions were chosen for the project based on certain criteria related to their sociodemographic features and tourist habits. The research used both factor analysis and cluster analysis methods to analyse the collected data. Consequently, the researcher successfully identified three distinct groups among the participants: novelty seekers, knowledge and skills learners, and casual creativity seekers, (Remoaldo, P., Serra, J., Marujo, N., Alves, J., Gonçalves, A., Cabeça, S., & Duxbury, N. 2020).

Cluster analysis is a statistical technique that uses data grouping to discern patterns of similarity and dissimilarity. The discourse on the "creative landscape" was further advanced by Souca, Marques, and Li, who delved into the significance of communities and local individuals in the context of creative tourism and rural revitalization.

They put forth the concept of a "playable city" and engaged in a comprehensive analysis of the design aspects of creative tourism in various settings, including villages, cities, and communities. To explore the manner in which creative tourism fosters the collaborative generation of narratives pertaining to archaeological heritage and addresses challenges related to heritage conservation, Ross used the perspective of participatory cocreation. The concept of "participatory co-creation" has transformed the notion of heritage preservation from a mere act of safeguarding remnants of the past to a proactive process of constructing and sustaining the existence of a demolished world, therefore mitigating its symbolic erasure. The concept of "participatory co-creation" has been essential in transforming heritage preservation from a mere act of conserving remnants of the past to a more inclusive and collaborative process, (Shurmer-Smith, P., & Hannam, K. 1994).

Tourism Resilience

Meyer first brought up the idea of adjusting to environmental shocks in a conversation, and he was the one who came up with the term "resilience." Academics have conducted research on the capacity of organisations to react to shocks from the outside world. They are of the opinion that organisations are able to develop and put into practise new methods in order to counteract the effects of external pressures, (Meyer, A. D. 1982).

In order for organisations to recover from environmental shocks and preserve their resilience, first-order modifications and ad hoc training may be implemented as a response to external threats. According to Meyer,

arriving at the conclusion that organisations are able to learn to adapt and recover in response to external shocks and crises is not a difficult task at all. Sutcliffe has shown that organisations may be more resilient when their information processing, restricting availability, and the capability of their development-related enablers are improved, (Cameron, K., & Dutton, J. (Eds.). 2003).

Because tourism is so intertwined with society, culture, and the economy, efforts to make the industry more resilient must also focus heavily on a wide range of social and environmental issues [48]. In the framework of COVID-19, conversations on resilience will encompass people, businesses, industries (chains), communities, and systems. The goal of these discussions is to strengthen tourism's ability to withstand adverse conditions. Individual resilience plays a key role in driving performance and maintaining economic activities, (Haddoud, M. Y., Onjewu, A. K. E., Al-Azab, M. R., & Elbaz, A. M. 2022).

This is the first point to consider when looking at the contributions of individuals to the crisis and the resilience of the tourism industry. In other words, the mental health of people, particularly those who have a role in the industrial chain and organisation, will impact the resiliency of the tourist industry during the pandemic. Second, from the point of view of businesses and the supply chains that support them, the pandemic has resulted in an increase in the level of rivalry between businesses, (Hussain, Z. 2021).

Market downturns, uncertainty, and the progression of technology all played a role in this. Businesses have started incorporating more digital technology and other forms of technology into their operations in order to better compete in today's market. For instance, in order to generate more value via activities connected to cultural heritage, businesses have begun to participate in digital practises and have endeavoured to accommodate a greater number of stakeholders. However, there are still many difficulties to be handled, such as differences in interests, which need to be addressed in order to maintain an organisational strategy that is more favourable to reducing the number of conflicts that occur between key players and to effectively employ and update digital technology, (Hunt, S. D. (2019).

In addition, from the perspective of the community, the improvement of tourism's resilience necessitates the participation of the community as well as improvements in the community's resilience as a whole. This is the case due to the fact that the community possesses a cohesive social structure as well as a strong cultural identity that is firmly rooted in its customs and traditions. Despite the challenges that are being faced, the community may have a good attitude. Additionally, when community resilience is increased, the promotion of tourist demand generates positive feedback since demand leads to local economic development. Some studies have investigated the relative relationship between vulnerability and resilience in order to demonstrate that the level of resilience that can be expected from various tourist destinations is predetermined. This is discussed further in the section that follows. The resilience of tourist attractions varies greatly owing to the diversity of the geographic systems in which they are located, (Duro, J., Perez-Laborda, A., & Fernandez, M. 2022).

The Role of Cultural Creativity in Tourism Resilience

As mentioned above, organisational resilience is crucial during environmental shocks and other force majeure events. Khlystova found that creative industries are characterised by entrepreneurship, innovation, sustainability, and flexibility and can withstand external crises (Herbane, B. (2019)).

Similarly, creative sector activities like computer technology, art, and handicrafts are diversified and contribute to sustainable and inclusive growth. Cultural creativity-related sectors and activities may assist tourism in increasing resilience and organisational flexibility. Khlystova's research showed that small and medium-sized enterprises, freelancers, and self-employed creatives have trouble adapting to changes and maintaining resilience during the pandemic crisis, so social capital is needed to improve tourism resilience. Social capital may give communities and external partners a new kind of involvement and has been utilised to fight pandemic-induced industrial crises (Torres, A. P., Marshall, M. I., & Sydnor, S. (2019)). Previous research on the growth and collapse of the rural creative class has indicated that small towns provide creative tourism prospects based on community cohesiveness, physical and intangible assets, and traditional lifestyles. According to Keller and Velibeyolu (2021), traditional communities that collaborate with social investors, local citizens, companies, and governments may execute innovative tourist designs.

Research Methodology

The issues that have been covered include the excavation of traditional village culture, creative production, the construction of the country's biggest Waving Hand Hall (a distinctive tall tower), the restoration of wind and rain industrial structures, and the interconnection of three villages via Tujia stilted buildings. Numerous stakeholders contribute to the formation and preservation of intangible cultural assets. The Tujia Brocade, the Waving Hand Dance, and Mao Gu Si are all significant cultural expressions within the Tujia community. These artistic forms serve as vehicles for conveying people's experiences, behaviours, and ideas within the intricate cultural contexts they inhabit. Dancers often wear woven grass attire, while Dong Dong Quin, a musical instrument crafted from slender bamboo, serves as another illustrative example. This study employs qualitative research methodologies to thoroughly investigate and analyse such phenomena. The expansion of tourism in Zhang Guying and Rebala has presented local women with educational prospects. According to the research, it is essential for villages to foster cultural creativity and enhance public awareness. This is particularly relevant in the context of elder women, who have been engaged in the practice of producing "Tujia brocade" since their childhood.

When it comes to "waving hands," most villagers have shown themselves to be pros. The study group visited Zhang Guying and "Con Dancing" since childhood in July 2020 and February 2022.

In-depth interviews have shown that certain villages have passed down important pieces of intangible cultural history. Four tour guides, chosen for their expertise in instruments used by ethnic minorities, were interviewed for this article. Quin" and "Da Liu Zi" include four visitors, an intern at a picturesque area, and two high-ranking executives from two separate overseas businesses. One local party secretary, two mayors, five homestay owners, and five regular citizens rounded up the group. There was a total of 24 people interviewed; half of them were from traditional villages inhabited by ethnic minorities.

The intangible cultural heritage that the research team has been granted access to throughout the period of July 20–25, 2021, exhibits greater resilience. The researcher undertook a study expedition to Rebala, during which they engaged in discussions with a pair of tour guides, a trio of tourists, and a duo of store personnel, with the aim of acquiring knowledge pertaining to cultural innovation. The group consisted of two government employees, three individuals from the local community, one executive from an international firm, the secretary of the local political party, two individuals with expertise in craftsmanship, and three proprietors of guesthouses. Nineteen individuals residing in Rebala were subjected to interviews, wherein the focal points of discourse included the tourism and industrial advancement of Zhang Guying, the establishment of novel tourist attractions, and the conservation and proliferation of the cultural heritage within the area.

The study included interviews with a diverse range of stakeholders involved in tourism development, including local actors such as villagers and homestay operators, as well as visitors, tour guides, enterprise managers, scenic site managers, and government employees. These interviews aimed to capture local perspectives on tourism development and address the needs and perceptions of the local community. The settlements saw a significant presence of government personnel, administrators, and multinational enterprises, who served as tourists. This presence symbolised the external viewpoint and macro-level control exerted over the development of the tourism industry in these communities. Tourists have potentially had an indirect influence on the expansion of village tourism. However, as a manifestation of the need for such services, they establish the standard for the manner and content that traditional communities engaged in supplying such services ought to provide. The players engaged in a collaborative effort to enhance the inherent and extrinsic resilience of the tourist industry.

The research included both participant and non-participant observations. The purpose of this participant observation was to gain an understanding of Zhang Guying's and Rebala's scenic landscape management from the perspective of tourists, as well as the spatial layout of the villages and the daily practises of the local people. Team members also took part in and watched village committee managers' efforts to organise activities in the village and foster manager-manager cooperation on tourist initiatives. The semi-structured interviews were the backbone of the non-participatory observation. Questions asked included how villages became tourist destinations, how locals felt about it, what slowed the growth of tourist attractions, and whether or not locals' rights and interests

were protected. Finally, the author compiled the textual data gathered from the interviews and field notes into primary source materials, which were then combined with secondary source materials.

Results and Discussion

This study contrasts Rebala and Zhang Guying to examine the relevance and impact of "cultural creativity, publicity, and pro-motion" on the appeal and success of tourist destinations. Based on participant observation and in-depth interviews, this study concludes that cultural innovation and promotion are crucial to the success of village tourism and the building of beautiful locations. Even locals who worked in cities and were exposed to metropolitan marketing and consumer goods had this impression of the hamlet they called home. These responses also demonstrated that local people—both villagers and managers—acknowledged the significance of publicity, promotion, and cultural and creative products but lamented the lack of information on the topic and their inability to think of novel approaches to promoting these goods.

There also hasn't been any supporting technology. This study indicates that despite Rebala's lower economic development and less convenient access to public transport compared to Zhang Guying, its residents are more aware of the importance of marketing their village's most valuable intangible cultural heritage. The tourist corporation was the primary local actor in charge of promoting the area's cultural and creative output and associated goods. Tourist information signs, for instance, may point out that the area is home to the intangible cultural heritage of the Tujia people. The mystery and intrigue it inspired in visitors who were unfamiliar with the region's culture and history encouraged them to learn more.

The apparently little "La La Du," whose role has been supplanted by the wind and rain bridge" and is out of operation presently, has gained more allure in the historical narrative of the hamlet thanks to the inclusion of a sign noting it. Strangely, this story has piqued the interest of tourists who want to learn more about it. Creative tourism may help alleviate the decline of minority cultures by capitalising on their promotion. The tourism company, as a producer and provider of cultural creativity, has capitalised on the talents of Tujia villagers who sing, dance, and play special musical instruments through the "experience economy" discourse to create popular tourist attractions like the "Weekend Bonfire Party, the Brocade Experience, and the "Waving Hand Dance Teaching and Immersion Experience." Based on our findings, Zhang Guying village, which relies heavily on tour guide explanations for marketing, needs the experience economy rhetoric not just to flourish but also to survive.

People in Rebala, whether they be villagers or tour guides, have made more of an effort than their Zhang Guying counterparts to harness the internet's promotional potential via digital platforms like Tik-Tok. The tour guides were experts in Tujia culture, local rituals, and historical tales, and they understood how to utilise digital channels to share these "local stories" with visitors. Each of these actions was a kind of cultural and artistic output. Furthermore, provincial television stations marketed the region, placing special emphasis on explaining Rebala's intangible cultural treasures and recounting Tujia traditional tales. As a consequence, the community attracted new visitors and new fans alike. In addition, these customs demonstrated the existence of this legacy in its material form. According to our findings, Zhang Guying village continues to rely on cultural showcasing and marketing, which are vital to tourist development and tour guide explanations, for the bulk of its advertising, despite the widespread adoption of the "experience economy" concept in recent years.

Future studies

Due to space constraints, this study does not go into more depth about strategies for implementing and promoting tourist resilience in the cultural and creative industrial chain. This means that more research may be conducted later. This study has mainly concentrated on the ways in which traditional villages, as tourist hotspots rich in history and resources, have presented culture and produced art. Our findings highlight the potential of cultural innovation and creative tourism to revive economies in rural regions hit hard by the epidemic. This article's main contribution is a revaluation for the post-epidemic period, of the potential and worth of the creative creation of tourism-related traditional village culture.

Conclusions

This research examined Zhang Guying and Rebala, two typical Chinese villages. This study focused on Zhang Guying and used Rebala as a comparison, comparing and contrasting the two villages' cultures and explaining how cultural creativity affects tourism resilience and how publicity and promotion help develop sustainable tourism. This qualitative research included participant observation and semi-structured interviews. This research examined how the pandemic affected tourism in traditional villages and how they may now strengthen their businesses. Also examined were cultural performance, advertising, cultural innovation, and innovative tourism production. Rebala understands cultural symbols better than Zhang Guying. During the pandemic, scenic companies and local inhabitants promoted local culture and tourism on the internet to sustain Rebala's tourist attractiveness.

Looking at Rebala's distinct language, folk practices, and talents shows that these aspects, not tourist objects, attract visitors. Village stakeholders should use these intangible cultural heritage elements and improve them using new strategies to counteract tourist loss. This research revealed that tourism destinations should showcase culture and use digital media. Zhang Guying village and other tourist-oriented communities in China should adopt these techniques. This research found that digital and cultural production chains may help Zhang Guying's tourism sector survive. The cultural products' manufacturing chain may comprise three categories of players: creative designers.

The government can boost tourism by selecting the appropriate actors. Given the pandemic's influence on tourism and other criteria, including cost and cost-effectiveness, independent contractors, freelance designers, educators, and students should be prioritised in cultural and creative player selection. These participants may create a network of "vulnerable individuals" to build "resilient industrial structures. Rural artists and designers may be involved in the supply chain for digital products. Since digital production requires more technical skills than physical manufacturing, creative design entities and digital technologists must be combined to satisfy cultural creative production. Digital studios should be emphasised while seeking commercial partners. Studios, with their smaller staff and lower workload, are better suited to use in scenic areas on a village scale than huge enterprises. Villages, beautiful sites, production, social capital, government institutions, and cultural creativity are interconnected in tourist growth.

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