

Creative Experience and Revisit Intention of Handmade Oriental Parasol Umbrella in Kaohsiung

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Abstract—This study identified the hypothesised relationship between creative experience, and revisit intention of handmade oriental parasol umbrella in Kaohsiung, Taiwan. A face-to-face questionnaire survey was administered in Meinong town, Kaohsiung. The components of creative experience were found as “sense of achievement”, “unique learning” and “interaction with instructors” in creative tourism. The result also revealed significant positive relationships between creative experience and revisit intention in handmade activities. This paper provides additional suggestions for enhancing revisit intention and guidance regarding creative tourism.

Keywords—Creative tourism, Sense of achievement, Unique learning, Interaction with instructors, Folk art.

I. INTRODUCTION

THERE has been growing interest in creative tourism over the last decade, but the empirical research is relatively insufficient. Creative tourism is described by Richards and Raymond as tourist attractions which offer visitors opportunities to develop their creativity through the process of their active participation in a variety of activities [1]. Creative tourism can provide more imaginative power with little cost for visitors to experience local culture [2]. Visitors actively participate in activities by using simple materials and self-imagination to create a unique piece of works of their own, and they will gain unique experience called “creative experience” [3].

A number of researchers indicate that experience will give visitors unforgettable memories [4]-[8]. Experience is a complex process, in which it can provide the consumer opportunities to sense, feel, think, act and relate to the company and brand of the goods that they are consuming [5]. In the recent studies of tourism research, the importance of memorable experiences in tourist activities is also stressed [7]-[9]. Besides, previous studies have indicated that if suppliers provide unforgettable experiences for customers, the revisit rate will likely increase [7], [10].

Following the growth of tourism development globally, both the central government and local governments in Taiwan have been substantially promoting tourism. The central government announced the Tourism Policy White Paper in 2001, and proposed a long-term plan called “Doubling Tourist Arrivals” in the following year. The Doubling Tourist Arrivals Plan, literally aiming to attract the doubled numbers of international tourists, initiated many tourism development and promotion

projects. In accordance with the tourism policy, almost all local governments have attempted to develop some forms of tourism in the last decade, and it has resulted in the similarity of tourist activities all over the country [11].

Meinong, regarded as the home of the oriental parasol umbrella industry in Taiwan, is a district in Kaohsiung City with a population of 41,258 in 2014 [12]. The oriental parasol umbrella in Meinong started in the 1990s. As the umbrella industry became more active in Taiwan, and added on the technique of Japanese, the lighter, handier, more durable Western style umbrella replaced the time-consuming oriental parasol umbrella rapidly, and the paper umbrella industry diminished. Oriental parasol umbrellas were reintroduced in 1976. Media and news rediscovered the complex process and aesthetic appearances of the traditional oriental handmade umbrella in Meinong [13]. This brought up the trend of tourism, and redefined Meinong parasol umbrellas became a local unique and cultural industry with high-economic value in Taiwan [14]. Today, there are many factories and studios in Meinong which provide visitors opportunities to experience oriental parasol umbrella making activities.

As times have changed, manufacturing has become more efficient, especially producing a paper umbrella. Most people choose to use a modern umbrella instead of a paper umbrella. In order to protect this important culture, the Hakka people try to hold an activity to provide tourists to paint and experience paper umbrellas. Besides, they also let tourists realize the beautiful Hakka culture and make them aware of the history of this industry which is known for its historic tale. When tourists experience the era changes, they will help to preserve this traditional culture and maintain the significant value of its existence [13].

Favourable revisit or repurchase intentions frequently represent customer conative loyalty. Customer loyalty is a crucial goal in the consumer marketing community because it is a key component for a company’s long-term viability or sustainability [15]. Some studies have indicated that experience can influence revisit intention in tourism [16]-[18]. Past experience positively affected Beijing tourists’ revisit intention to Hong Kong [16]. Besides, leisure experience tends to directly affect the satisfaction and revisiting willingness of tourists to Dong-Shi Fisherman’s Wharf in Taiwan [17]. However, whether the creative experience is an accurate predictor of revisit intention in creative tourism remains unclear. Accordingly, the following hypothesis was formulated: Creative experience has a significant positive relationship with revisit intention of the experienced activity.

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II. METHODOLOGY

A questionnaire survey was adopted for this study; the target participants were tourists who had participated in DIY activities in Meinong, Kaoshiung. The questionnaire was designed by referring to concepts developed based on reviewed literature. The questionnaire was pretested on a sample of students. Changes were made according to the results of the pilot study.

A. Instrumentation

Creative Experience

The measurement of creative experience was developed in accordance with the work of [3] and [19]. Twenty items, including statements such as “This activity allowed me to explore my own creativity” and “This activity provided me different experiences from any other places”, were listed and visitors were asked to indicate their levels of agreement, from “strongly disagree (1)” to “strongly agree (5)”.

Revisit Intention

Respondents were required to indicate whether they were willing to participate similar activities in Meinong in the future [20]. The respondents were asked to rate the level of their agreement to a range of statements, from “*strongly disagree* (1)” to “*strongly agree* (5)”.

Demographics and Travel Characteristics

The usual demographic variables, such as age, gender, and marital status, were included in the survey to identify explanatory variables and to compare the results with those of other studies. The variables of travel characteristics were selected with reference to other relevant studies of religious tourism.

B. The Sample

The respondents were notified that the information provided would be strictly confidential and anonymous, and used only for the academic purpose. The on-site survey with the self-administered questionnaire was conducted in oriental parasol umbrella shops which provided DIY creative activities for visitors and in Meinong (Figs. 1, 2).

Meinong is situated at the northeast side of Kaoshiung City, the north part of the Pingtung Plain in the shape a sitting frog. The township borders Liouguei at the east, Gaoshu of Pingtung County at southeast, Ligang (Pingtung County) at the south, Qishan at the west, and Shanlin at the north, stretching north-south to 15 kilometers and expanding east-west to 9 kilometers from, covering an area of 120.0316 square kilometers [21], [22].

Oriental parasol umbrella plays an important role in Hakka culture; it is also endowed with the meaning of auspiciousness and blessings. Meinong is Taiwan’s oriental parasol umbrella production hub and has preserved the craft of oriental parasol umbrella production comprehensively; there are numerous oil-paper umbrella plants in Meinong that combine tradition with innovation. The survey was conducted on a number of weekdays and weekends and at various times of the day in order

to get a comprehensive sample of visitors.



Fig. 1 Handmade oriental parasol umbrella in Kaoshiung [21]



Fig. 2 DIY creative activities of handmade oriental parasol umbrella [22]

C. Data Analysis

Data analysis was conducted using the Statistical Package for the Social Sciences (SPSS) version 20.0. The statistics used included descriptive statistics, reliability analysis, factor analysis, and correlation analysis. The scales of creative experience and revisit intention in this research were referred by previous researchers which conducted in different countries. This study in order to clarify the usage of the items under cultural differences and to verify the applicability in the case of handmade oriental parasol umbrella in Meinong, Taiwan, the technique of scale development by DeVellis [23] was referred in this study. AMOS 20.0 was used for conducting a two-stage structural equation modeling (SEM) procedure suggested by Anderson and Gerbing [24]. First, a confirmatory factor analysis (CFA) was conducted to examine psychometric properties of the measures. Subsequently, a general SEM technique was used to test the validity of the proposed model and the hypothesis.

III. RESULTS

A. The Respondents

A total of 400 questionnaires were distributed and 400 valid responses were returned. Most of the respondents were single (53%), and 52 per cent of them were female. Most of the respondents were aged between 21 and 30 (28%), followed by aged between 31 and 40 (22%) and aged between 18 and 20 (20%). The results revealed that most of the tourists joined Meinong creative activities by car (56%), followed by motorcycle (25%), and 30 per cent of respondents obtained information about handmade oriental parasol umbrella from their relatives and friends (Table I).

TABLE I
 DEMOGRAPHIC AND TRAVEL CHARACTERISTIC OF RESPONDENTS

Characteristic	Frequency	%
Gender		
Female	208	52
Male	192	48
Marital Status		
Single	212	53
Married	180	45
Other	8	2
Age group		
18-20	80	20
21-30	112	28
31-40	88	22
41-50	72	18
51-60	48	12
Transportation used		
Car	224	56
Motorcycle	100	25
Walking	40	10
Train	36	9
Main information about Meinong		
Relatives & friends	120	30
Internet	104	26
Television	80	20
Magazine	72	18
Others	24	6

B. Creative Experience of Visitors

The creative experience of visitors, most of the creative experience assessed on the 5-point scale had a mean score higher than 3. The top two items “Participating in this activity gave me the opportunity to design my own works” (mean = 4.36) and “This activity provided me with different experiences from any other places” (mean = 4.32) indicated that the respondents were most impressed by the uniqueness of the experience.

To measure tourist creative experience, a factor analysis was performed to reveal dimensions that can be indicative of responses, yielding three factors explaining 63.7% of the variance. Three factors were named “sense of achievement”, “unique learning” and “interaction with instructors”. All of the reliability alphas for the three domains and the overall scale were higher than .86. The CFA results indicated that the validity of the creative experience scale was satisfactory ($\chi^2 =$

562, $df = 127$, $p\text{-value} = 0.000$, $GFI = 0.89$, $CFI = 0.90$, $AGFI = 0.83$, and $RMSEA = 0.08$).

C. Revisit Intention of Visitors

The revisit intention of visitors assessed on the 5-point scale had a score higher than 4. “I am willing to revisit Meinong and experience the DIY activities in the future” (mean = 4.18) indicated that the respondents were most impressed by the experience in Meinong and have high intention to revisit the destination.

D. The Relationship between Creative Experience, and Revisit Intention

The resulting data were analysed using AMOS software to conduct the structural equation modelling analysis. The multiple indices of model fit, including the chi-square statistic, the comparative fit index (CFI), Bollen’s incremental fit index (IFI), Tucker-Lewis index (TLI), the goodness-of-fit index (GFI), and the adjusted goodness of fit index (AGFI), root mean square error of approximation (RMSEA), were examined as recommended by a number of researchers [25]-[30]. According to the analysis of results, all the indices of overall fits were acceptable ($\chi^2 = 965.2$, $df = 332$, $p\text{-value} = 0.00$, $CFI = .98$, $IFI = .96$, $TLI = .96$, $GFI = .85$, $AGFI = .80$, and $RMSEA = .08$). The results reveal significant parameters for the path between creative experience and revisit intention ($\beta = .25$, $p < .001$). The results were consistent with the statement of the hypothesis (Table II, Fig. 3).

TABLE II
 INTERCORRELATIONS BETWEEN THE VARIABLES

	1	2	3	4
1. Sense of achievement	1			
2. Unique learning	.62**	1		
3. Interaction with instructors	.49**	.58**	1	
4. Revisit intention	.34**	.41**	.33**	1

Note: ** $p < 0.01$

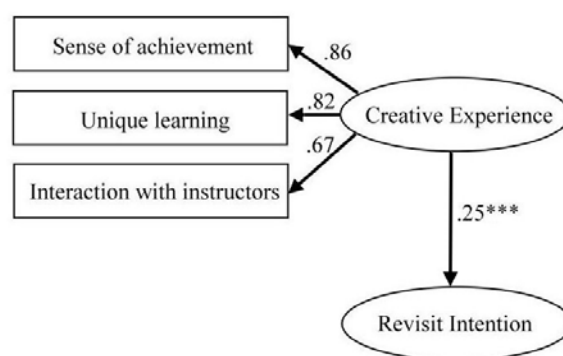


Fig. 3 The relationship between creative experience and revisit intention, using structural equation modelling analysis $\chi^2 = 965.2$, $df = 332$, $p\text{-value} = 0.00$, $CFI = .98$, $IFI = .96$, $TLI = .96$, $GFI = .85$, $AGFI = .80$, and $RMSEA = .08$

IV. CONCLUSION

The purpose of this study was to examine the relationship between creative experiences and revisit intention in Meinong, Kaohsiung. The results indicated that the respondents who had

higher creative experience of the participated activity were more likely to visit the place again. This finding is similar to those of [16]-[18]. For example, the substantive and communicative aspects of the servicescape reliably predicted visitors' evaluations, elements of servicescape shape a favorable service experience and enhance customer predisposition from two theme parks in Hong Kong [16]. Regarding backpackers' travel experience, backpackers sought educational, esthetic, entertaining, and escape experiences in the journey and the experiences quality was generated in the act, relate, and sense aspects. It was an accumulated and sequential process. Experience quality then was transformed into memorability which influenced on behavioural intentions significantly [17]. Besides, tourists who had higher creative experiences influenced their memorability of the destination, the memorability of the participated activity were more likely to visit the place again [18].

The study also examined the components of creative experience from visitors. Three domains of creative experience were named as "sense of achievement", "unique learning" and "interaction with instructors" from handmade oriental parasol umbrella in Meinong, Kaohsiung. The concept of creative experience is relatively new. This study only measured the creative experience of the oriental parasol umbrella activities perceived by the participants shortly after the activity. It remains unknown whether the perceived high experience of the event will last. There is a need for more research to explore this concept. Furthermore, there are many different types of experience activities in creative tourism, but the survey of the present study was limited to the handmade oriental parasol umbrella activities in Meinong. It is therefore suggested that there is a need for future research to construct a creative tourism experience and behavior model in creative tourism.

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