



S A M &lt;ethan.eryn@gmail.com&gt;

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## Review for Heliyon - next steps

1 message

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**Heliyon** <em@editorialmanager.com>  
Reply-To: Heliyon <info@heliyon.com>  
To: Samuel PD Anantadjaya <ethan.eryn@gmail.com>

Sun, Jul 30, 2023 at 3:26 PM

Manuscript Number:  HELIYON-D-22-29132R4

Title: The Process of Creative Tourist Experience: Empirical Study at Kampung Lali Gadget, Sidoarjo, East Java, Indonesia

Dear Dr Anantadjaya,

Thank you for agreeing to review the above referenced manuscript HELIYON-D-22-29132R4 for Heliyon.

If possible, we would appreciate receiving your review by Aug 13, 2023.

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I look forward to receiving your review soon.

Thank you in advance for your contribution and time.

Kind Regards,

Heliyon

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 **Review\_Due.ics**  
1K

**Reviewer Recommendation and Comments for Manuscript Number HELIYON-D-22-29132R4**
**The Process of Creative Tourist Experience: Empirical Study at Kampung Lali Gadget, Sidoarjo, East Java, Indonesia**

Revision Number 4  
Samuel PD Anantadjaya

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**Recommendation:** Invite Revision
**Overall Manuscript Rating (1 - 100):** 75

**Custom Review Question(s):**

Note: In order to effectively convey your recommendations for improvement to the author(s), and help editors make well-informed and efficient decisions, we ask you to answer the following specific questions about the manuscript and provide additional suggestions where appropriate.

1. Are the objectives and the rationale of the study clearly stated?

Please provide suggestions to the author(s) on how to improve the clarity of the objectives and rationale of the study. Please number each suggestion so that author(s) can more easily respond.

2. If applicable, is the application/theory/method/study reported in sufficient detail to allow for its replicability and/or reproducibility?

Please provide suggestions to the author(s) on how to improve the replicability/reproducibility of their study. Please number each suggestion so that the author(s) can more easily respond.

3. If applicable, are statistical analyses, controls, sampling mechanism, and statistical reporting (e.g., P-values, CIs, effect sizes) appropriate and well described?

Please clearly indicate if the manuscript requires additional peer review by a statistician. Kindly provide suggestions to the author(s) on how to improve the statistical analyses, controls, sampling mechanism, or statistical reporting. Please number each suggestion so that the author(s) can more easily respond.

4. If applicable, are the existing tables and/or figures complete and acceptable for publication?

Please provide specific suggestions for improvements, removals, or additions of figures or tables. Please number each suggestion so that the author(s) can more easily respond.

5. If applicable, are the interpretation of results and study conclusions supported by the data?

Please provide suggestions (if needed) to the author(s) on how to improve, tone down, or expand the study interpretations/conclusions. Please number each suggestion so that the author(s) can more easily respond.

6. Have the authors clearly emphasized the strengths of their study/theory/methods/argument?

Please provide suggestions to the author(s) on how to better emphasize the strengths of their study. Please number each suggestion so that the author(s) can more easily respond.

7. Have the authors clearly stated the limitations of their study/theory/methods/argument?

Please list the limitations that the author(s) need to add or emphasize. Please number each limitation so that author(s) can more easily respond.

**Response**

Mark as appropriate with an X:  
Not Applicable [] No and here is how they should be improved [] Yes, there is no need for improvement []  
Provide further comments here:

yes, there are statements need to be clarified further & in details

Mark as appropriate with an X:  
Not Applicable [] No and here is how they should be improved [] Yes, there is no need for improvement []  
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the area of concerns should be limited as per discussions & per topics of the discussions, say the farming industries and the food warming industries, etc. should be placed into a model of clustering or systematic process (or the island of themes) to show the process in dividing some areas for theater-ical perspectives, some shows & festival, some performance etc

Mark as appropriate with an X:  
Not Applicable [] No and here is how they should be improved [] Yes, there is no need for improvement []  
Provide further comments here:

is this represent the child playground vs adults-cultural festivities? This is applicable in some areas, that is preferable for child-consumption & this is should be aside from the major areas for the festivity, and/or put up signs that is inviting children

Mark as appropriate with an X:  
Not Applicable [] No and here is how they should be improved [] Yes, there is no need for improvement []  
Provide further comments here:

yes, they are good for the publications in terms of tables and figures

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Not Applicable [] No and here is how they should be improved [] Yes, there is no need for improvement []  
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data should be organized in the ways of systematical systems via elaboration of the elements of discussions that were portrayed in beginning of chapters, say the introduction phase

Mark as appropriate with an X:  
Not Applicable [] No and here is how they should be improved [] Yes, there is no need for improvement []  
Provide further comments here:

yes, they have stated all clearly

Mark as appropriate with an X:  
Not Applicable [] No and here is how they should be improved [] Yes, there is no need for improvement []  
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yes, they have stated all clearly

8. Is the manuscript's structure, flow, or writing acceptable for publication? (Think for example of the addition of subheadings, shortening of text, reorganization of sections, or moving details from one section to another)

Mark as appropriate with an X:  
Not Applicable  No and here is how they should be improved [X] Yes, there is no need for improvement   
Provide further comments here:

Please provide suggestions to the author(s) on how to improve the manuscript structure and flow. Please number each suggestion so that author(s) can more easily respond.

yes, they have stated all structures

9. Could the manuscript benefit from language editing?

Yes

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## The Process of Creative Tourist Experience: Empirical Study at Kampung Lali Gadget, Sidoarjo, East Java, Indonesia --Manuscript Draft--

<b>Manuscript Number:</b>	HELIYON-D-22-29132R4
<b>Article Type:</b>	Original Research Article
<b>Section/Category:</b>	Social Sciences
<b>Keywords:</b>	creative tourism; tourist experience; tourist behavior; authentic experience; active participation
<b>Abstract:</b>	<p>The purpose of this study is to find out how the process of creative tourists' experience transform visitors into creative tourist both from external and internal factors. The qualitative descriptive method was chosen to gain a deeper understanding of the data collected through in-depth interviews, observations, and open-ended questionnaires to more than 70 informants. The data is processed using ATLAS.ti. The results show that destination's branding could trigger visitor's mind and pulling their emotional responses and could stimulate the creative tourist experience, both from external and internal factors. At the last phase of creative tourist' experience, it can be seen the final stage of visitors transformation where visitors finally fulfill their need in introducing local culture to their children, they found activities that could distract their children's attention from gadget, and other unexpected experiences such as nostalgia, family bonding, and connection with children. This research is expected to contribute to strengthening the concept of creative tourist experience that already exists. This research also expected to be able to give more insights about what are the factors that could stimulate the creative tourist experience. Therefore, destination managers could produce a creative strategy to attract creative tourists and achieve the optimal creative tourist experience.</p>

# Heliyon

Thank you for agreeing  
to review this manuscript



Manuscript. Number: HELIYON-D-22-29132R2  
Title: The Process of Creative Tourist Experience  
Journal: Heliyon

## Response to Reviewers' Suggestions

### Comments of the Associate editor

The reviewers have commented on the revised version of the article. The majority of reviewers are satisfied and feel that only the language needs to be improved. I too have finished reading the revised version. "Kampung Lali Gadget is a playground for children that offers traditional games. It is a popular destination for day trippers, there are small events and a coffee shop. It has little to do with tourism or creative tourism. I read the 52 Google reviews and 770 Instagram posts for information. I also realised that the vast majority of visitors are from Indonesia and I suspect they are from the area, as the posts on social media show. Overall, this work has little to do with creative tourism and is not embedded in the right literature. I suggest that my comments be considered and the work redirected as much as possible. In the next round, international reviewers will be brought in.

Kind regards

### Author's Response:

Thank you for the constructing review and suggestion. We appreciate your perspective, but we respectfully little disagree with the statement that Kampung Lali gadget has nothing to do with tourism or creative tourism. In fact, Kampung Lali gadget can be seen as having a significant connection to both these domains. The activities offered to tourist at Kampung Lali Gadget are different with the activities usually offered by other tourist destination or attraction. It is a creativity that made with different model of activities. As a result, many people visited and tried to involve in those activities, to reduce the addiction of their children to gadgets as well as seeking leasures. This is in line with the definition of tourism contained in Indonesian Law No. 10 of 2009 which states that "Tourism is a travel activity carried out by a person or group of people by visiting certain places for the purpose of recreation, personal development, or studying uniqueness tourist attraction visited in a temporary period." UNWTO and other academicians such as Jafar Jafari, Peter Mason, John Tribe had also explained similar definition of tourism.

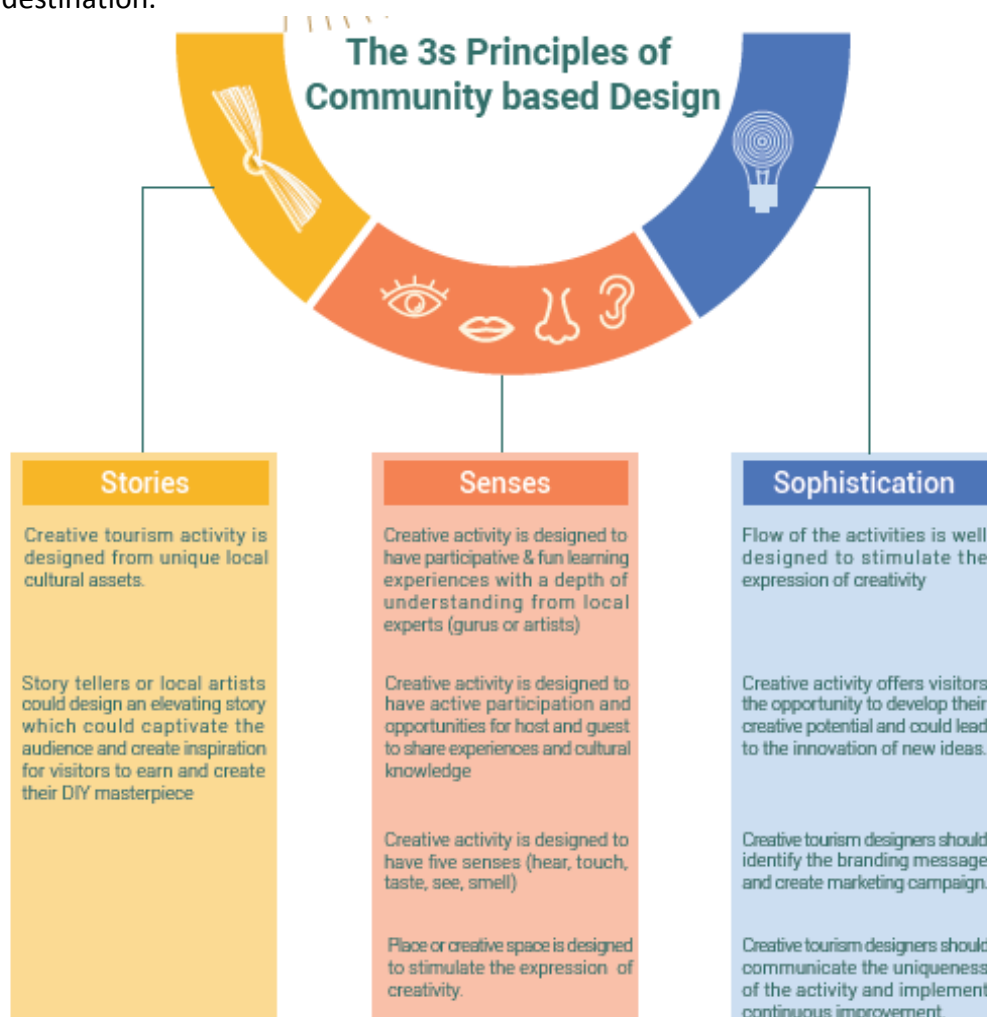
In the case of creative tourism, it has been explained as well in our methodology how we used checklist in determining our research location. That checklist was adapted from Greg Richard's concept of 3S Principles in Creative Tourism, which is Stories, Senses, and Sophistication. These 3 principles were then broken down into 10 parts (Attached image below is the content of mentioned principles). These 10 parts of Creative Tourism were our guideline in choosing and deciding Kampung Lali Gadget as our research location. The traditional games **are the unique cultural assets**, Kampung Lali Gadget also provide visitors with educators and story tellers, both from youth volunteer and local community, their activities are definitely participative fun learning for visitors. We also explained the activities in our paper (Page 8, Line 4) such as *Wayang* and other craft making Workshops. Also, the government has regulated the creative economy sub-sectors in Presidential Regulation (PERPRES) Number 142 of 2018 concerning the 2018-2025 National Creative Economy Development Master Plan, and craft making is one of them.



And for the visitor’s demographic, when we first came to Kampung Lali Gadget (KLG) in the early 2022, KLG has not yet received international visitors due to pandemic situation and government’s rule regarding restriction of visitor to Indonesia. However, several months after our research finished (the end of June) they started to received foreigners as their visitors. One of our Author were keep updated on their progress personally. We didn’t mention this in our papers because it didn’t happen during our research timeline. And as we know, in the early 2022, there were still border restrictions in several countries including Indonesia. The quarantine policy was officially lifted after [23<sup>rd</sup> of March 2022](#). After that, the tourism industry in Indonesia was recovering slowly.

And for google reviews or any digital records, we admit that there are still a lot of local tourist attractions in Indonesia that don’t have good digital records. That is why, we as academicians, have important role in understanding their potentials both seen and hidden as well as encourage them to grow and develop their potentials. We believe, as academicians, shouldn’t keep our eyes close for small potentials. There are a lot of potentials that could be unfold in this particular location, and we have already explained that in our paper, how they could transform and trigger visitors’ creativity. And the model of creative tourist experience process we produced from this location could be adopted and tested to other destination as well.

After all, we are grateful for your comments, we hope through our research paper everyone could see the lights of our perspective for Kampung Lali Gadget as a unique creative tourism destination.



**Reviewer #3:** This version is much clearer and understandable. This paper could be possibly process for publication. However, in the Introduction, please explicitly mention the problem statement which has been suggested in the previous review. It is hard to locate where the problem statement clearly mentioned since the highlight version is not provided.

Grammatical concerns - still grammatical issues of the paper become the main problem. Better to do a thorough language editing checking to be accepted for publication.

Author's Response:

Thank you so much for all of your reviews and encouragement on behalf of our paper's publication. As for the problem statement, we have explicitly mentioned it in page 2 line 23-27 which stated *"Those study didn't really explain how the process of creative experience transforms visitor to become a creative tourist at the end of their trip. As mentioned before, since there are several different characteristics and segmentation of creative tourists (30), there is a need to truly understand their behaviour from how they expect things, kind of activities that could satisfy their needs, and kind of memories they cherish the most."* As we said before, we were trying to not add too much problem statement and want to keep it straight forward to avoid confusion which was expressed by other reviewers as well before.

We are currently trying to fix our grammatical issues and considering a proofread process. Once again Thank you so much for your kind assistant, we are trying our best to accommodating everyone's advices.

Manuscript. Number.: HELIYON-D-22-29132R3

Title: The Process of Creative Tourist Experience: Empirical Study at Kampung Lali Gadget, Sidoarjo, East Java, Indonesia

Journal: Heliyon

**The Co-Editor:**

Thank you so much for another opportunity to improve our manuscript. It is true that our manuscript still needs a lot of grammatical improvement. In the meantime, we have fixed some of the errors in the manuscript. We will consult again with an English language editor once no more substantial revision is needed.

Furthermore, we highly appreciate the reviewer's suggestion to consider education literature.

In the case of our study literature, our stance on creative tourism is still the same as what we have conveyed in the previous review. We understand that for some people, the activities offered by Kampung Lali Gadget are more like 'education tourism' rather than creative activity. Moreover, some parts of our manuscript mention the 'educational tour package' and 'educators'. In our opinion and perspective, 'education' is indeed a part of creative tourism. It has been explained in the manuscript the learning aspects contained in creative tourism. It is also undeniable that educational tourism and creative tourism are intersected with each other.

While there may be interactive elements in educational tourism, the primary focus is on gaining information and insights, and often, the learning experiences are more passive. Meanwhile, the primary learning outcomes in creative tourism are the development of creative skills and a deeper appreciation, understanding, and participation in local art, culture, traditions, and way of life. And the goal of creative tourism is for visitors to become more 'immersed' and not just 'knowing' the local culture. Furthermore, it should also be considered that traditional games are not the only activities offered by Kampung Lali Gadget. As mentioned in the manuscript results, Kampung Lali Gadget also offered craft-making activities, farming, and other activities related to local wisdom. And not to mention that traditional games are considered as local wisdom as well.

We also added more examples and journal references that consider traditional games as creative tourism (page 3, lines 14-20 and lines 35-36).

Again, we understand that traditional games have not yet been considered as a 'creative aspects' to everyone. Therefore, we want to bring some new perspectives through our paper.

If by any chance there is still the need for another revision round, we highly appreciate it if the recommendations are focused in this direction.

**Reviewer #7:**

(section 1) It is true that our manuscript still needs a lot of grammatical improvement. In the meantime, we have fixed some of the errors in the manuscript. We will consult again with an English language editor once no more substantial revision is needed.

Regarding the lack of creativity (Section 2), our study tries to show the creativity aspects as internal factors ‘felt’ by visitors through unique experience and the ‘novelty’ they got. This is in accordance with Tan, et al research about creative experience, they mentioned that “Creativity in creative experience is composed of multiple dimensions, such as ‘novelty’, ‘usefulness’, ‘challenge and controlled risk’, ‘experiential’ and ‘existential’”. While the stories, senses, and sophistication are more suitable as external factors. We already discussing the external factors based on this concept in our paper

Thank you so much for your advice regarding the need to enhance more about ‘urgency’ aspects (Section 4), we already elaborate and add more reference in our revised manuscript.

Regarding the study data (Section 5), While it is an interesting topic to include the comparison between mobile games and traditional games, this study aims to explore the experience of the creative tourist. We are trying to keep the focus of the paper in that direction. We highly agree that there is a need for further quantitative research regarding this comparison in Kampung Lali Gadget.

**Reviewer #8:**

1. Thank you so much for the suggestion. We have already revised the aim and methodology of our study in the abstract.
2. Thank you for noticing the image; if rearranging means checking the numbering, we are already fixing the numbering and placement issues.
3. In the literature review, especially in the phases of the creative tourist experience (page 2, line 34), we already included references that represent internal and external factors individually and the reference to the relationship between these two factors. We also add more individual references for each factor in the Results section.
4. Previously, The arrow line in external factors meant a one-way relation. While the ordinary line in internal factors means they could influence each other with no order/sequence required. After long consideration, we decided to make it more general.
5. Thank you so much for the advice; we improved our literature review to validate our model (now figure 12). While we understand that the previous aim is a bit confusing, the revised aim in the abstract and the last paragraph of the introduction is more suitable for the answers made in the first paragraph of the conclusion. Once again, thank you so much for the advice.

**Reviewer #9:**

Regarding study objectives (Section 1), Thank you so much for the suggestion; we have made some adjustments to our study aim based on this suggestion (page 2, lines 27-28)

Regarding The profile table (Section 4), table 2 is presented as a percentage of the 68 g-form participants. Therefore, the numbers of every characteristic in Table 2 are the percentage of the 68 g-form participants. For example, for the respondents age 18-22, 35%, which means the number of respondents 18-22 years old is around 24 people.

**Reviewer #10:**

Thank you so much for your appreciation. Regarding the study methods (Section 2) We have already improved some methods, discussion, references, and conclusion sections.

As for the sampling technique (Section 3), we already mentioned in the methodology section that we used purposive and convenient sampling.

Thank you so much for your advice regarding our study discussion (Section 5 and 6), we have already revised and improved our research standing on page 12, starting from line 22

Once again, thank you so much for your advice.

**Reviewer #11:**

While we highly appreciate your perspective, we have adjusted our paper's objectives (page 2, lines 27-28). And for our study literature (Section 1), our response is the same as what we have conveyed to the co-editor. While studying the pedagogical value for children would be very beneficial and interesting, we must admit this topic is beyond our main study goal.

While the main market for Kampung Lali Gadget is children, this study's main respondents were adults not less than 18 years old. This is because these respondents were more suitable to provide and answer our research questions. As mentioned in the 3rd paragraph of our conclusion, we only receive information regarding the children from their parents, teacher, and direct passive observations in the research location. Therefore, we advised further research in this field for those more capable of analyzing children's psychology.

1. It has been mentioned that one of our research methodologies was direct observations. The authors have directly visited the research location several times. The results of those observations could also be seen through the images provided in the manuscript.
2. This study is actually related to customer experience management. The whole references in literature review actually explained how to manage customer, especially tourist, experience. From, managerial perspectives, creative tourism could be use as a tool to gather and manage many activities into one.
3. Thank you so much for the reference; we already considered your references as valuable. In return, please consider the below references regarding the connection between education, local wisdom, and creative tourism.
4. Thank you so much for your reference, we already added patton as one of the reference in our revised manuscript (Page 4, line 23)
5. While we understand that the previous aim is a bit confusing, the aim in the abstract and the last paragraph of the introduction has been revised and are more suitable for the answers made in the first paragraph of the conclusion. Once again, thank you so much for your advice.

6. It's true that our manuscript still needs a lot of grammatical improvement. In the meantime, we have fixed some of the errors in the manuscript. We will consult again with an English language editor once there is no more substantial revision needed.

## **References**

Richards G. Creative tourism and local development. *Creative Tourism: A global conversation*. 2009:78-90.

Singsomboon T. Tourism promotion and the use of local wisdom through creative tourism process. *International journal of business tourism and applied sciences*. 2014 Jul;2(2):32-7.

Fernandez T. More than sun, beach, and heritage: innovating Mediterranean tourism through creative tourism. Interactions, co-operation, competitiveness, and economic development. In *2010 RESER Conference papers*. Gothenburg, Sweden 2010 Sep (Vol. 30).

# The Process of Creative Tourist' Experience: Empirical Study at *Kampung Lali Gadget*, Sidoarjo, East Java, Indonesia

Dyah Ayu Kumala Dewi<sup>1</sup>, Herlan Suherlan<sup>2</sup>, Hari Ristanto<sup>3</sup>

<sup>1</sup>Tourism Destination Study, <sup>2</sup>Tourism Destination Management, <sup>3</sup>Tourism Business Management, Bandung Polytechnic of Tourism, 186 Dr. Setiabudi, Bandung, West Java, Indonesia

## ARTICLE INFO

### Keywords:

Creative Tourism  
Tourist Experience  
Tourist Behavior  
Authentic Experience  
Active Participation  
Tourist Transformation

## ABSTRACT

The purpose of this study is to find out how the process of creative tourists' experience transform visitors into creative tourist both from external and internal factors. The qualitative descriptive method was chosen to gain a deeper understanding of the data collected through in-depth interviews, observations, and open-ended questionnaires to more than 70 informants. The data is processed using ATLAS.ti. The results show that destination's branding could trigger visitor's mind and pulling their emotional responses and could stimulate the creative tourist experience, both from external and internal factors. At the last phase of creative tourist' experience, it can be seen the final stage of visitors transformation where visitors finally fulfill their need in introducing local culture to their children, they found activities that could distract their children's attention from gadget, and other unexpected experiences such as nostalgia, family bonding, and connection with children. This research is expected to contribute to strengthening the concept of creative tourist experience that already exists. This research also expected to be able to give more insights about what are the factors that could stimulate the creative tourist experience. Therefore, destination managers could produce a creative strategy to attract creative tourists and achieve the optimal creative tourist experience.

## 1. Introduction

There have been several studies on creative tourism and its aspects (1–3). The discussion about creative tourism becomes interesting because it is presented as a solution to the negative impact of mass-cultural tourism. In fact, there are some resistance from the local communities in some destinations because they feel that they are constantly being on display as an object and are worried about the damage to the cultural and environmental structures due to the form of mass-cultural tourism. (4–6). Moreover, with increasing competition between destinations, there is less differentiation between cultural tourism attractions (1). Therefore, creative tourism can be used as a tool to effectively manage natural resources and local wisdom wisely as well as bring in economic benefits to local communities (3). Creative tourism represents a way of redesigning a non-interactive model of cultural tourism to focus on interactive participation through creative place interpretation. There has been study in Bali that shows how creative tourism could rebalancing the power between the locals and tourist, where the host is no longer seen as a mere entertainment or guide and rather seen as a friend (7). In Thailand, Creative Tourism can improve destination's competitive advantage, promoting cultural heritage, improve product differentiation, and lead to higher income for the locals (8). UNESCO has also explained creative tourism as "travel directed toward an engaged and authentic experience, with participative learning in the arts, heritage, or special character of a place, and it provides a connection with those who reside in this place and living culture" (9). Authentic experiences with participative learning become the key factors for creative tourism. Batey (10) has summarized various definitions of creativity itself as a process to produce unique/novel, useful, original, and adaptive products (11–13). Therefore it can be said that creative tourism is not only different in terms of supply but also different in generating activities for visitors to achieve this unique experience (14). Prentice & Anderson also explained that creative tourism may be used as a facility to change a consumer's personal identity permanently through enhanced cultural capital (15).

Research related to creative tourist experiences has been studied quite a lot. For example, with storytelling acting as a platform for engagement and strategic resources that could increase a destination's value (16), research to assess and explore the dimensions of tourist experience based on their visits to creative and cultural industrial parks (17), identifications of four types of tourist motivation: experience & learning, adventure, social bonding, and lifelong travel (18), and there has been a better understanding about the experiences experienced by domestic tourists when they visit parks protected nature in his country (19).

Meanwhile, research related to creative tourist experiences in Southeast Asia, including in Indonesia, is still relatively limited. Research conducted by Suhartanto, et al. explores holistic experiences in halal tourism and their consequences on tourist satisfaction and tourist intentions in Indonesia (20). Using a quantitative approach and exploratory factor analysis tests, this research reveals that the consequences of recreational experiences on tourist satisfaction, and tourist intentions to revisit, outweigh the effects from halal experience itself. Another exploratory qualitative study conducted by Park & Widyanta investigates how and to what extent the co-creation activities of culinary tourism in the context of the commercial tourism sector shape and influence the culinary landscape in developing culinary tourism destinations (21). The research reveals how negotiating actions and the creation of food experiences co-created by travelers and suppliers could contribute to the destination's evolving culinary landscape.

Some studies also explore creative experiences through visitors' perspective. Tan, et al.,(2014) designed a model for tourists' creative experiences that consists of 'outer interactions' and 'inner reflection' (22). There are several supporting studies about creative tourist experience as well. There have been several quantitative studies that measures how the quality of creative tourist experience could influences their memories and behaviors (23–26). Basically, creative tourists in general have the same characteristics, where they are no longer satisfied

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7 just by sight-seeing culture But involve actively on their participation. (27–30). But Tan et al., (2014) also define that there are many  
8 characteristics and segmentations of creative tourist (30). It means that we need a deeper understanding of what factors shape the creative  
9 tourist experience. There also has been studies about tourist loyalty in creative tourism. Suhartanto, et al. argued that both external and  
10 internal factors of tourist motivation could improve tourist loyalty towards the creative tourist attractions. They also argued that motivation  
11 is not only has a direct effect on tourist loyalty, but also strongly mediated the link between tourist experience quality, perceived value, and  
12 tourist satisfaction (31). It can be said that the process of creative tourist experience is not just happening at the destination, but also long  
13 before the decision to visit made. Therefore, we need to adopt the concept of tourist experience in general because many studies have  
14 addressed the overall phases of visitor experience (32–35).

15 In order to create a co-creation experience environment, Binkhorst stated the need to bring together supply and demand through  
16 communication between producers and tourists (14). Therefore, this research adopts the multi-phased concept of visitors experience from  
17 Cutler & Carmichael and Creative Experience Model to get a deep understanding on how creative tourist experiences are formed from both  
18 supply and demand perspectives (22,36).

19 Based on the pre-survey that has been conducted, it was found that there are unique phenomena. Kampung Lali Gadget as the locus of  
20 this study raises social problems, which as children's addiction to gadgets, as their main concept to attract visitors. It has been known that  
21 their activities could change children's behavior towards gadgets and culture. This kind of transformation actually has been mentioned in  
22 several studies (14,22,37). However, there is no specific research that explains how this particular phenomenon happened in Kampung Lali  
23 Gadget. Also, most of the previous research mentioned in this study was only discussing creative tourism from the supplies and demand  
24 perspectives separately. For the examples are the studies about the influence of creative experience, which mostly linked to tourist memories  
25 only (23–26,38). While these kinds of discussions could bring detailed results, these discussions didn't highlight the relationship between the  
26 supply and demand perspective and what could these relationships do to visitors' expectations, perceptions, memories, and behavior. Even,  
27 qualitative research by Tan et al. that divided the model of creative experience into two realms (inner reflections and outer interactions),  
28 focused only on the tourist perspective and there's not much connection between these two realms. They also mentioned the need for  
29 further exploration of off-site experience, since their study only focused on on-site experience (22). Those studies didn't really explain how  
30 the process of creative experience transforms visitor to become a creative tourist at the end of their trip. As mentioned before, since there  
31 are several different characteristics and segmentation of creative tourists (30), there is a need to truly understand their behavior from how  
32 they expect things, what kind of activities that could satisfy their needs, and what kind of memories they cherish the most. Especially, it  
33 appears that creative tourist usually has specific preferences compared to other types of tourists in general.

34 Therefore, the aims of this study are to (1) Describe the process of creative tourist experiences on both external and internal factors; and  
35 (2) How does the process of creative experience changes or transform visitors to become creative tourists? This research is expected to  
36 provide a comprehensive recommendation for practitioner on how the process of creative tourist experience formed, and what factors  
37 influence those experiences, and moreover how those experiences able to change visitor's lives and mindset. Therefore, tourism destination  
38 managers could produce a creative strategy to attract creative tourists and achieve the optimal creative tourist experience.

## 38 2. Literature Review

### 39 2.1. The Phases of Tourist Experience

40 There has been a lot of academic discussion about tourist experience. This is because tourist experience is very crucial in influencing  
41 tourist's decision making processes, their satisfaction, and their overall experience (38–42). The meaning of the tourist experience itself has  
42 also been studied from various perspectives (36,43–45). Some research has been approaching tourist experience as a personal process that  
43 happened inside individual that employs cognitive and emotions elements (32,46–48). Larsen defined tourist experience as a past personal  
44 travel-related event strong enough to have entered long-term memory. He considered tourist experiences as a psychological processes that  
45 started from tourist's expectations and anticipations of what was to come, perceptual processes that influenced by motivational and  
46 emotional states, and how tourist memorized things (32). Long before him, Clawson and Knetsch presented a five-phased model of tourist  
47 experience processes from anticipation phase, travel to site, on-site activity, return travel, and recollection phase (34). Later on, Cutler  
48 and Carmichael represented this model as personal realm and adding influential realm to their conceptual model that consist of physical aspects,  
49 social aspects, and product/services (36). These model of tourist' experience processes will then be adopted in this paper in defining and  
50 analyzing the phases of creative tourist experience.

51 Previously, it has been explained in the introduction section the importance of discussing creative tourist experiences from both supply  
52 and demand perspectives. Walls et al. have presented a framework that combined both of those perspectives. They positioned tourism  
53 businesses as the one that provides, stage, and enhance the physical environment and human interactions in order to make the experience  
54 happens (49). Many other studies have also addressed on how to design, manage, and produce a condition that could be considered as  
55 positive memory in visitor's mind (37,43,50–52). The quality of products and services provided by the tourism business also determined  
56 consumer satisfaction and their attitudes toward the destination (35,39,41). To finalize the process, consumers have a role in choosing and  
57 determining how they receive the experience that has been prepared by the tourism business. In addition to personal tourist' motivation,  
58 there are things that couldn't be controlled or 'staged' by the tourism business. This is because consumer's characteristics and preferences  
59 are varied from each other (49). Cutler & Carmichael has also presented a literature summary on what are the motivations of tourists to  
60 travel (36). Walls et al. also stated that tourism experience is a multidimensional construct comprised of a number of external and internal  
61 factors that shape and influence consumer experiences, which can exist only if the participating consumer is willing and able to participate  
62 (49).



## 2.2. Creative Tourism and Creative Tourist

As explained in the introduction, creative tourism concepts and models have emerged from various studies in recent years (1–3, 22, 26, 28, 30). Richards & Raymond has defined creative tourism as a form of tourism that allows visitors to develop their creative potential through active participation in courses and learning the unique characteristics of the destination where they are vacationing (1). In 2018, Greg Richards and DASTA Team produced a creative tourism toolkit that consists of 3 principles: stories, senses, and sophistication. They provided practical tools and guidelines on how to manage local resources into meaningful tourism products and can stimulate the creativity of visitors (3). There have also been many studies discussing creativity in the tourism context. In this context, creative tourism is closely related to active participation and the co-creation process (53–56). The tourism activities are designed so the tourists are able to be actively engaged as subjects, and not just passively watching the show (1, 29, 57). They also have the power in determining the quality of their own experience by tailoring and co-creating their experiences based on their own preference (30, 37, 41, 49, 58). In his case study, Crispin Raymond defined a creative tourist as someone who learns by doing, someone who finds enjoyment and fulfillment in developing new abilities that give them the opportunity to get closer to understanding local culture (59). Tan et al. also stated that only those who encounter the creative experience may be called creative tourists. They divided creative tourists into 5 perspectives: Novelty-seekers, Knowledge and skill learners, Aware of travel partner's growth, Aware of green issues, and relax & leisure type (30).

In order to understand more about the co-creation process between creative tourists and the tourism business, we need to trace back to the Experience Economy theory by Pine & Gilmore. They recognize the power of co-creation in shaping transformational experiences for customers. They discovered that transformation is the final economic offering that is able to bring the company to the highest competitive position. They described consumer transformation as an improvement process, where consumers see the destinations as solutions or a place to overcome their problems or to get their goals done (37). From a psychological perspective, Packer and Ballantyne break down transformative experience into inspiration, capability, mastery, accomplishment, fulfillment, self-knowledge, sense of importance, and creativity (48). From here it can be seen that in the terms of creative tourism, there is a transformative experience where visitors co-create their experience by adding new knowledge and skills they got from the destination, making them the creative tourist at the end of their trip. Therefore, in answering the second objective of this research, this paper will try to find what kind of transformation happened to visitors that could transform them into creative tourists.

## 3. Materials & Methods

### 3.1. Study area

In Indonesia, it is not difficult to find various kinds of local wisdom that can be used as creative tourism. There are even some areas that have applied creative tourism to their attractions such as in Yogyakarta and Bali. In Yogyakarta there are tourist attractions that provides visitors to learn how to make *Batik* (60). In the sub-urban area of Bali, provides creative activities for tourist such as, wood-carving workshop, farming activities, cooking studio, etc (7). The existing policies are also very supportive to the development of these creative activities.

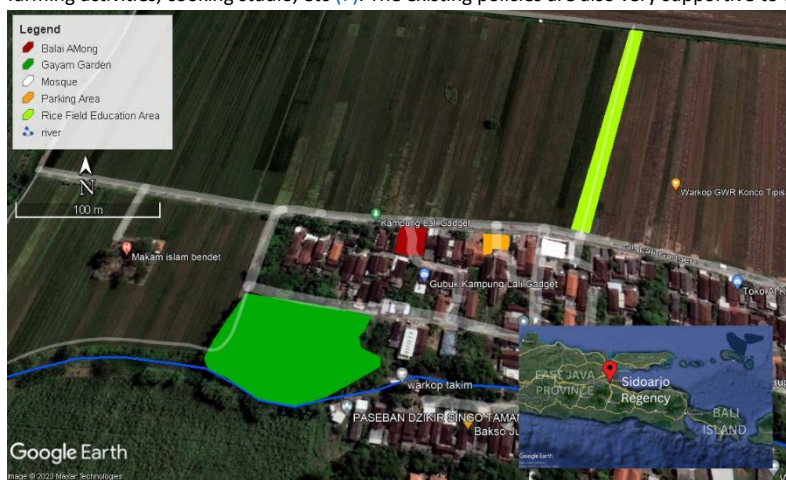


Figure 1: Spatial Maps of Kampung Lali Gadget | Source: Google Maps

While Bali and Yogyakarta are pretty popular as tourist destinations, especially in creative tourism, this study was conducted in a less popular city in Indonesia, called Sidoarjo. Based on the Provincial Tourism Development Master Plan (RIPARPROV), this city doesn't even considered as the main tourist destination in East Java Province. Sidoarjo acts more as a supporting transit city. Geographically, the fact that Sidoarjo is not popular as a tourist destination, *Kampung Lali Gadget* could manage up to 500 visitations per month. This was attracted authors to conduct research in this particular area. Could Kampung Lali Gadget attract many tourists from other cities with what they've done?

In order to get the right locus for this study, the authors used creative tourism principles by Richards, et al. that consist of Stories, Senses, and Sophistication (3). The locus should have creative activities that utilize natural resources with philosophical stories behind it. The learning experience should allow active participation from tourist with a depth understanding about local cultural values. The flow of the activities should be well designed to stimulate visitor's enthusiasm. The tourism branding should consist of valuable message and not just act as marketing campaign.

During the pre-survey, *Kampung Lali Gadget* was considered to have met the requirements previously mentioned. Their branding with "*Kampung Lali Gadget*" is a Javanese phrase that means "**A Place to Forget Gadgets**". This is the message they are trying to communicate to their visitors. The concerns behind this place were about children spending too much time on their phones or gadgets and don't have any knowledge or experiences with traditional games. Therefore, *Kampung Lali Gadget* was built as a creative-cultural hub space for children so they could learn about their own culture.

*Kampung Lali Gadget* is located in Pagerngumbuk Village, Sidoarjo. This village is an ordinary suburban area with rice fields and a river. They went from basic resources such as fruit seed and rice straw. They also collaborate with local farmers to assist and give education to the children while they're playing in the rice fields. They provide educational tour packages during the weekday for students and provide free

activities for public every Sunday. The activities usually consist of workshops in making traditional games from natural resources and playing with nature in the river and rice fields. The theme for the activities would change each week depending on the season.

While the literal translation of *Kampung* is Village, they're not using the whole village for their tourism activities. Their activities are only concentrated in few areas. As shown in Figure 1, the area used by Kampung Lali Gadget only consists of *Balai Among*, rice fields, *Gayam* (Polynesian Chestnut) Gardens, the river, and parking lots. *Balai Among* area has a 10x12 m<sup>2</sup> yard which is used for outdoor activities that require more space, such as games of dexterity and speed. The entire *Balai Among* area can accommodate approximately 50 to 70 people. Located 90 meters to the east from the *Balai Among* area is the residents' yard which is used as a parking area for visitors, and 60 meters from the parking lot is the Baitul Amin Mosque. In front of the mosque there are 2 plots of rice fields with a size of 4x460 m<sup>2</sup> which have been rented by the management of Kampung Lali Gadget to be used as educational playground for visitors. The last area is *Kebun Gayam* which is located behind *Balai Among*. Prior to the establishment of *Balai Among* in 2021, *Kebun Gayam* was the first place for Kampung Lali Gadget to operate. Now this garden is used as an alternative distribution of visitors when the quota for groups that come exceeds the carrying capacity of *Balai Among*. Behind this garden, there is a river that usually used as an arena for playing with water, catching fish, and other water education activity.

### 3.2. Methods & Participant Selection

This study uses a qualitative approach with a descriptive research design. The sampling method in this study used purposive & convenient sampling. The research objectives were obtained from the results of the pre-survey at Kampung Lali Gadget and literature studies on creative tourist experiences. Data collection was carried out based on research instruments that had been prepared based on research objectives. Considering that this research is closely related to local culture and human activities in it, participatory observation is carried out where the researcher also participates and takes part in the activities. The data collected from this technique consist of physical condition and ambience of Kampung Lali Gadget; the interaction between visitors, local host, and educators; the euphoria of the activities and visitor's visual expression.

## RESEARCH METHODS FLOW DIAGRAM

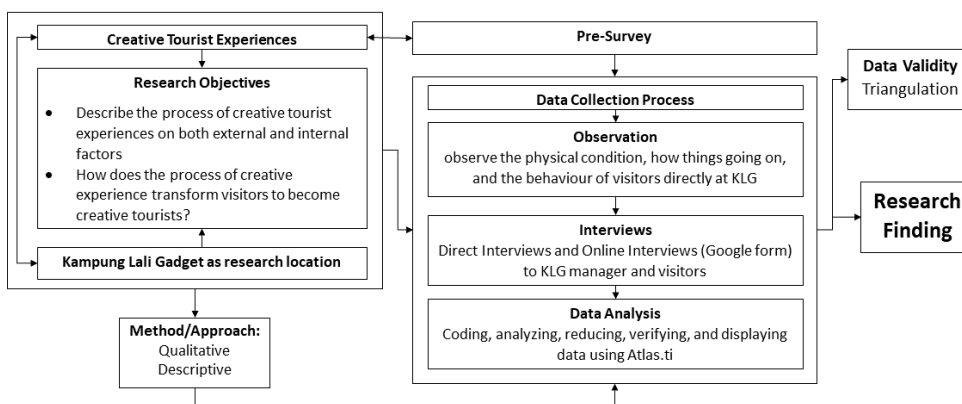


Figure 2: Research Method Flow Diagram

After observation, an interview process with managers and visitors is needed to know deeper about things that cannot be seen with the naked eye. Interviews in this study were conducted through 2 techniques, direct interviews in the field and indirect interviews via google form. Purposive sampling was used to select informants who could fulfill the aims and objectives of this study. These informants were the inventors and managers of Kampung Lali Gadget who can provide information that represents the overall situation at the research site. Moreover, convenient sampling was carried out to take participants from visitors who had visited Kampung Lali Gadget and could provide the required information. Only those who have made a previous visit at least once can participate in this research. Selecting visitors who were visiting for the first time directly at the destination were not ideal because they can't provide the desired information. This is because the whole process of their experience has not been completed. Since the aim of this study is to seek as many perceptions as possible, this research gathered a large number of participants to fulfill that purpose. Interviews through google forms are very effective in reaching more visitors who have made prior visitation. Even so, the data obtained through the form is still supported by direct interviews and direct observations in the field. The following is a list of participants involved in this research:

Table 1: Research Participants

Techniques	Role	Participant(s)	Interviews Topic
Direct Interviews	Destination Manager	1 Participant	Destination's value and message Content source and inspiration Destination's effort to increase visitor's awareness and creativity
	School Teacher	1 Participant	The relationship between the elementary school and Kampung Lali Gadget Student's reaction and response about Kampung Lali Gadget Post-visit student's behavior
	Visitors	5 Participants	Visitors' mindset about gadgets addiction and cultural preservation

				Visitor's expectation, motivation, perception, and memories
				Perceived value and message
<b>Interviews via G-Form</b>	Visitors	68 Participants		Visitors' mindset about gadgets addiction and cultural preservation
				Visitor's expectation, motivation, perception, and memories
				Perceived value and message

The Google form distributed to participants contained questions about how their experience was at Kampung Lali Gadget, what was their motivation for visiting, whether their expectations were met and what activities were most memorable for them. Based on the form, it can be seen that the participants came from various regions and generations. Many of them have also made more than one visit up to 5 visits. All participants in this research have consciously agreed and gave consent to the use of data collected through interviews, either directly or indirectly.

Based on the data in table.2, it can be seen that the majority of participants in this research were at age 18-22 and above 31 years old. Since the main market targeted by *Kampung Lali Gadget* are children, The visitors at age above 31 years old are those who come visits with their families especially children. Not just for children and families, the visitors at age 18-22 years old are University Students who tent to do researches and community services. This place also provides an educational pool that can be explored by academicians. However, this research couldn't explore the exact amount of how many children that come to visit, because there are many unrecorded visits.

After all the data was collected, the existing data was reduced, analyzed and grouped through coding. In analyzing the existing data, this study uses the ATLAS.ti software tool to facilitate data organization. The existing data has been analyzed through 3 stages, open coding, axial coding and selective coding. Then the validity of the data was tested through data triangulation. Triangulation of data has been carried out by taking answers from various participants to obtain the same information and supported by direct observation in the field

**Table 2: Participant's Profile**

Demographics Characteristics		%
Age (Years)	18-22	35
	23-27	24
	28-31	10
	>31	31
	Origin	Within City
Number of Visits	Intercity	49
	Once	33
	2-5 times	38
	More than 5 times	29

#### 4. RESULTS

##### 4.1. The Phases of Creative Tourist Experience

Previously, there have been researches that presented a conceptual model for tourist experiences starting from tourists' expectations of the destination, what motivates them to come, what they feel at the destination, and what memories they remember the most after the trip is over (32,36). This discussion will also adopt this process in knowing the phases of creative tourist experience in Kampung Lali Gadget. It has also been mentioned before the important role of motivation and memory on the quality of visitor's experience. Therefore, before we discuss what are the external and internal factors that can turn visitors into creative tourist, we need to know first what visitors really feel before and after the trip is over.

##### Pre-Trip Phase

In this phase, we will focus on what are visitor's expectations of destination and what motivates them to come to the destination. Based on the data, the majority of visitors who participated in this study expected a place based on the branding or concept that the tourist attraction was trying to communicate. Even in this study, participants' expectations of *Kampung Lali Gadget* are a place to preserve culture, a place to develop creativity and a place to play as well as a place to forget gadgets. As stated by one of the visitors through a direct interview, "At first, my expectations on this place was that we are not allowed to use gadgets...". Followed by another visitor at google form that stated "A place to play and learn for children and reduce the use of gadgets". These expectations can also be a motivation for visitors. One of the visitors also explained his motivation through a google form, "Learning about cultural preservation which has begun to fade due to the times." These statements are in line with the theory that before making a visit, visitors must have self-awareness of cultural, social and environmental preservation to form a creative experience (22). In general concept of experience, the expectations and motivations of visitors to make a visit are because they seek relaxation, adventurous activity or get out of their daily routine (33). In this study and other research about creative tourism and creative experiences (1,22,30), shows that visitors no longer have only expectations for recreation, but also to overcome and achieve something by learning and increasing their skills, creativity and knowledge, especially in a particular culture.

##### On-site Phase

For perceptions during their visit, the majority of participants either through google forms or direct interviews stated that their expectations for Kampung Lali Gadget had been met. Meeting these expectations is very important in maintaining basic visitor satisfaction. In addition, the majority of participants also expressed pleasure and happiness when asked questions about how they felt during their visit. Fourty nine (49) respondents stated something like: "I am happy to be able to join the activity at Kampung Lali Gadget"; "Happy and feel things that will not be felt in other places"; "The activities are fun and give lots of positive vibes for healing as well as learning and motivation". Some participants also revealed that they felt their creativity increased by participating in the existing activities, "our creativity is increasing, our social sense is getting bigger....". There are also participants who state that they feel some kind of relations or connection with other visitors, "I feel like I'm part of them, I feel like I've found friends who really need to be met". This connection does not only occur between



Figure 1: Children's Happiness and Enthusiasm in Attending Traditional Games  
Source: Personal Documentation

visitors but also occurs between visitors and mentors/guides/narrators, as well as visitors and the place where the activities take place (3,22,36,37). During direct observation, it can be seen that parents are very enthusiastic about teaching their children the games they used to play. Enthusiasm is one feeling or expression that is very rarely mentioned by participants in google forms or direct interviews but is very visible during direct observation. During one occasion, Authors have the opportunity to take part in one of the annual events that attracts various parties. It is very visible that the children who take part in the events and competitions with great joy and high enthusiasm. This joy and enthusiasm as seen in Figure 3 did not subside even though the event lasted until midday and the games that were competed were quite exhausting. This is what Derval considered as emotional response through facial expression (61). It can be seen in Figure 3 how the boy's cheeks and lips raised as an indicator of happiness and enthusiasm (62,63).

In this study, there are also data findings that during a visit to Kampung Lali Gadget, some visitors felt a nostalgic emotions and childhood memories. As stated by several visitors via google form, "...it feels like my childhood souls are growing again...". These emotions and memories were stimulated by traditional game activities and the place where these activities take place. In a study on the nostalgic feelings of visitors at historical sites, Prayag & Del Chiappa found that feelings of nostalgia can be a motivation for certain market groups to visit a place (64). This means, in the realm of creative tourism,

the role of nostalgia needs to be re-explored to determine the right pull factor strategies.

Apart from positive experiences, a small portion of the participants felt a little uncomfortable when visiting and not met their expectations. One of the respondent stated something like, "The activities were exciting, but the lack of human resources from the management made the event not fully maximized". There were also respondents who complained about the lack of availability of food and other supporting facilities, "...I like culinary, so it seems like there are not enough culinary spots. There are places to eat here, but they don't have a lot of variety....not a lot of choices..."; ...the bathroom and musholla are lacking. Actually, from our side, it looks like something is missing, but on the other hand, when we play, we don't really think about it. But when we want to go to the bathroom or musholla it's enough to be a worry." Based on the similar statements from other respondents, it can be concluded that these deficiencies or inconveniences do not reduce the quality of their experience and respondents tend to understand this situation, "for places it is understandable because they come from private and village funds and have not been fully accommodated by the government."

Based on the description above, the visitor's perception of Kampung Lali Gadget has relatively met their expectations. Taken together, the feelings experienced by visitors in this phase are pleasure/happiness, enthusiasm, connection, nostalgia, and some discomfort.

#### Post-trip phase

For the last stage, the memory or things that are most remembered by visitors are the rural atmosphere that they cannot find in urban areas, the friendliness of the community, the activities of playing traditional games and the distraction of their children from gadgets. As one visitor said, "...I think it's a memory that I will never forget. First time seeing a wide green rice fields." When asked what is the most memorable memory when visiting, another visitor through the google form also answered "A friendly community and a very clean environment with unique traditions in it". These memories, combined with the feeling of joy, happiness, and satisfaction greatly influence their decisions and behavior after the visit. Many of them decided to come back and share their experiences with friends and relatives. It can be seen in the data in table 2 that more than 60% of the participants had visited more than once. In fact, one of the participants who was interviewed directly has also made her countless times visitations. During direct interviews, some visitors stated that they have shared their experience with their relatives and receive several positive feedbacks, "...I also share this place on Instagram and WhatsApp stories, Alhamdulillah, their responds are positive and many are asking questions about this place"; "those who didn't know about this place at first finally found out and their interest was really big"; "usually after making batik, I suggest this place to people who ask where the traditional recreation area is". This behavior confirms the statement in several studies which states that a strong good memory can determine visitors' attitudes towards a destination (23,24,32,37). There is also a testimonial from one of the visitors that has been collected by the manager, they said "Because Vito often plays Wayang in Kampung Lali Gadget...when he was offered to buy a balloon, he refused...but when he went to the Wayang seller, he immediately took it." One of the participant from google form also stated, "I used to be not very interested in culture, but after visiting Kampung Lali Gadget, and interviewing the manager, I became more appreciative of traditional games". Those kind of awareness and behavior are in line with the statement that awareness can rise during the experience and make the visitor become creative tourist (22,30).

Each process of every experience mentioned above were influenced by many factors, both from external and internal factors. Some previous research also has explained how these two factors are interrelated and influence each other (22,36,49). Table 3 shows the factors that have been grouped into 2 Theme/Network, External Factors and Internal Factors. Each category has 3 sub-categories which are described by each code. The data coding provided in this table are the results of data processing and analyzing through Atlas.ti. Interviews transcript gathered from google form and direct interviews were coded (open coding) and grouped according to their category (axial coding). After that, the categories were grouped to the network or theme that are External and Internal Factors of Visitors' Experience (Selective coding). In the leftmost column, the density indicates the number of codes mentioned by participants, either through google forms or direct interviews.



**Table 3: Data Coding**

Density	Codes	Category	Theme
33	Activities	Product/Distance	Visitor's Experience External Factors
12	Supporting Facilities		
9	Concept/Content		
6	Access/Distance		
6	Mentor/Story Teller		
19	Atmosphere/Ambiance		
11	Nature	Physical Aspects	
9	Creative Place	Social Aspects	
24	Community Friendliness		
12	Connection with Children		
10	Social Interactions	Carried Knowledge	
21	Cultural Interest/Awareness		
13	Gadget's negative impact	Needs/Urgency	
22	Introducing Culture		
13	Gadget Distraction		
6	Curiosity		
17	Learning/Creation Process	Creativity	
14	Self Transformation		
7	Uniqueness/Novelty		

#### 4.2. External Factors of Creative Tourist Experience

External factors are every elements outside the internal aspects of a person or individual and lead in to the interactions between them and the surrounding environment (22,33). External factors in this study also refer to supply aspects that consist of what are the products and services offered by *Kampung Lali Gadget*, what kind of physical settings they designed to support visitor's experience and creativity, and how they accommodate the social interactions with and between visitors.

##### 4.2.1. Product/Service

The product/service category refers to the creative products or services offered by destination. In general, the creative products or services provided by destination can motivate visitors to come and stimulate their excitement and enthusiasm. These aspects are creative activities, creative concepts/content carried by the destination, and mentors or storytellers.

##### Activities

Activities are aspects of products/services that were most frequently mentioned by participants when asked about what influences their creative experience. This is because the activities in *Kampung Lali Gadget* are not only unique and interesting, but also consistently carry traditional games as the main theme. In terms of activities, local wisdom can be used as story content in every creative tourist activity. Traditional games, education about community life, and the use of natural materials can also increase the visitor's curiosity, active participation, visitor's skills, and nostalgic feeling. *Kampung Lali Gadget* already adopted the local people's way of life for their creative activity. As mentioned before, the activities in *Kampung Lali Gadget* are not held every day, but are regularly held every Sunday with a different theme every week. In addition, this place also does not apply entry tickets for visitors on Sundays. The fee paid is only a parking ticket for visitors who bring motorized vehicles. For revenue streams, they sell educational tour packages for school students and agency groups on weekdays as seen in Figure 7. In addition to the packages that have been prepared ready-made by the management, they also offer activities that can be tailored to the requests of visitors or groups (tailor-made). The theme that is held every week is determined based on the season and what activities are being carried out by the local community. From a direct interview, the Manager explained:

*"So we came up with the idea coming from the harvest season, the rainy season, the summer season, toys made of flowers and fruit, grouped according to activity...It must be adapted to the conditions of the community, what are they doing at the moment."*



Figure 3: Weekly Theme - Playing with foliage



Figure 2: Weekly Theme with Animal Education



Figure 5: Weekly Theme Based on Post-Harvest Season



Figure 4: Weekdays Tour Package

Source: Instagram @kampunglaligadget

Figure 4, 5, 6 are posters uploaded by *Kampung Lali Gadget* on their Instagram every 3/4 days prior their weekly event. Figure 4 shows their weekly theme on 23<sup>rd</sup> January 2022 was *Workshop Wayang Godhong*. *Wayang* is a Javanese Puppet and *Godhong* means leaf or foliage, which means on that week they held workshops on making *Wayang* from leaves. This *Wayang* making activity was a way to preserve traditional culture with local resources. This activity also very unique because *Wayang* is originally a traditional puppet from Java, Indonesia

3  
4  
5  
6  
7 that usually made of leather or wood. This destination made an innovation by changing the material with leaves and rice stalks. Those  
8 material are actually not usual for *Wayang Making* and there aren't many places that do this in Indonesia. These innovations were also easier  
9 and simpler to make than the original *Wayang*. At that time, as seen in Figure 6, the community was in the harvest season. Therefore the  
10 manager made this activity to utilize the remaining rice stalks that had been threshed. They repeat this pattern and made different crafts  
11 and activities each season from different resources. Sometimes they switch pattern of their theme and adopt similar activity. They also often  
12 work with several communities to create special themes such as animal education as seen in Figure 5. They're not just giving slide shows,  
13 pictures, or dummy property. They were actually presented the actual animal such as reptiles directly for children.

14 These activities were what motivated visitors to come, revisit, and learn more about culture. As mentioned in the previous section, the  
15 majority of participants expressed their happiness after participating in these activities. Through a google form, many of the participants said  
16 the reasons of their happiness caused by the activities: *"Because the activity is very interesting and is an activity that teaches a lot of learning  
17 by doing", "an old-time games that are almost rarely found, especially in Sidoarjo", "The activities held here are so interesting and always  
18 involving traditional games."* This supports the stories aspect of the 3S concept of creative tourism by Richards, et al which suggests the  
19 managers to create a creative tourist activity from unique local cultural assets (3). These activities were allowing visitors to actively participate  
20 and engaged to other visitors as well. Visitors experienced from first hand on how to make toys from local resources, how was the feel to  
21 play in the mud and in the river directly, they also have the opportunity to choose their own games to play. This is where the co-creation  
22 process happened, where visitors were actively engaged in activities and have control to determine the quality of their own experience. The  
23 traditional games are also what makes the activities feel nostalgic for some visitors, because it was a game of their childhood and rarely  
24 found in the present time.

#### 24 *Supporting Facilities*

25 The second aspect of product/service that most mentioned by visitors was supporting facilities. This study shows that supporting  
26 facilities still have an important influence on visitor comfortability. Previously it was explained how visitors felt uncomfortable due to the  
27 lack of supporting facilities at Kampung Lali Gadget. At the time of observation, it was evident that there was not much variety of food  
28 available, the existence of toilets and prayer rooms was only rudimentary, changing rooms for visitors were also minimal. When asked about  
29 what made them feel uncomfortable, 12 out of 68 participants via google form expressed their discomfort. Some of them answered: *"there  
30 is still no toilet for this place", "maybe sometimes the bathroom lacks water", "Maybe if there is a comfortable prayer room provided, it can  
31 make it easier for visitors to do prayers".* Even so, there are some participants who expressed their understanding about the discomfort they  
32 felt, *"...for the place it is understandable because it comes from private funds, and has not been fully accommodated by the government", "A  
33 lot (Discomfort)...but I realize they are still in progress".* Through a direct interview, one of the visitors also said, *"Actually, from our side, it  
34 looks like something is missing, but on the other hand, we are also having fun playing. It's like when we play, we don't really think about it".*  
35 Considering the small number of participants who expressed their discomfort, also indicating that the lack of supporting facilities did not  
36 outweigh their enjoyment or reduce the quality of their creative experiences. This finding contradicts the theory that poor product and  
37 service quality would detract from the quality of the tourist' experience (41,65). There are two possibilities for this situation; one, their  
38 experience at Kampung Lali Gadget were so amazing that they didn't mind with the lack of facilities, or two, considering the relatively short  
39 half-day visit, some visitors just didn't feel the discomfort. However, the lack of supporting facilities is a quite common phenomenon in  
40 tourist attractions in Indonesia, especially those managed by villages or local communities (66,67). This is because tourism attraction  
41 managers feel that supporting facilities are not a top priority in their development agenda. In addition, the given understanding from visitors  
42 about this situation also makes this problem become less urgent to be solved.

#### 42 *Content/Concept*

43 The third aspect of the product/service is the concept or content promoted by the destination. Previously it was explained that "a place  
44 to forget gadgets" is the main theme and branding carried by Kampung Lali Gadget. This tourist attraction also ensures that the concept of  
45 "a place to forget gadgets" is truly applied through their flow of activities. As described by Richards, et al. a well designed creative activity  
46 could stimulate the expression of creativity from visitors (3). In this case, *Kampung Lali Gadget* already designed a flow of activities that could  
47 prevent children from getting bored, increase their enthusiasm and curiosity, so they will be busy playing and forget about their gadgets. As  
48 the Manager explained their activity flow through a direct interview:

48 *"When they came, they were greeted with a welcome game. The welcome game is like a welcome drink at a hotel. People who came  
49 here are greeted with toys in the front yard, no need to shake hands first, you guys play first. It is an orientation effort, a way of adjusting  
50 the soul of the child and the guest, with the surrounding environment and playing atmosphere... Only then did I explain what this place  
51 is and then we usually have a Hompimpa ritual. Hompimpa Alaium Gambreng is our symbol for entrance in the game, and then ice  
52 breaking. Only after that we divided them into groups, they will rotate to the game posts provided. Finally, there is a pause, the game is  
53 over, and then reflection break."*

54 The Manager also explained the message they're trying to communicate through the games, *"When children play, they know who wants to  
55 cheat, like they have a system to detect that. Yes, that's called character education. From there we teach how not to cheat, to do justice."*  
56 These concepts and content are what made the visitors attracted to come visit this destination. When asked about what motivated them to  
57 come visit and what are the most impressive things in the destination, some participants via google form answered *"The concept to reduce  
58 the use of gadgets and switch to traditional play", "The concept is interesting to introduce traditional games once again."* It is very important  
59 to make sure that the messages the destination trying to communicate through their concepts are well delivered to the visitor. One of the  
60 visitors during the direct interview also said, *"...the children have completely forgotten about their gadgets. They focus more on playing  
61 Dakon and music. It is really in accordance with their vision and mission and it has been well conveyed and implemented."* These testimonies  
62 show that the activity flow designed by Kampung Lali Gadget succeeded in distracting children attention's from their gadgets and  
63 encouraging them to play traditional games together instead. This supports the sophistication aspect of the 3S concept of creative tourism  
64 by Richards, et al. which suggests managers to create a message through branding that can be campaigned to visitors (3). This finding also in  
65

line with the theory that visitor's attention and focus has an important role in the co-creation process and their memorability (55). With this statement and the data mentioned above, concepts or contents plays an important role in bringing the awareness and behavior of visitor as described in the previous section.

#### *Educator/Story Teller*

Although educator/story teller receive a small amount of density, The role of the educator/storyteller are actually very crucial in delivering the branding messages. Based on direct observation, educator has an important role in the course of activities and build the expected atmosphere for visitors. As a visitor expressed his pleasure through the google form, *"all games are easy to follow in a simple way with mentors and a friendly and comfortable atmosphere"*. Other studies also mentioned how important the role of a mentor or guide are in influencing the creative tourist experience (3,22–24). Based on direct observation, the mentor and educators really carried the whole activities, especially the activity flow that has been well designed to stimulate visitor excitement and creativity. Without them, the value message from the destination couldn't be well delivered to the visitors. The activity may not be as exciting as what most of the participant in this research has explained.

#### 4.2.2. Physical Aspects

The second category of External Factors is the physical aspect. This category refers to the characteristics of the environment, geographical conditions, and the setting or atmosphere of the place where the activity takes place.(33). The physical aspects that have been identified in this study consist of the atmosphere or ambience, nature, and the creative place where the activity takes place.

#### *Atmosphere/Ambience*

Previously in the study area section it was already mentioned that Kampung Lali Gadget is located in a sub-urban area with the advantage of rice fields, river, and gardens. They use these advantages to present a fresh rural atmosphere for visitors. They also often show local people's farming activities directly to visitors. To add to the traditional impression, Kampung Lali Gadget does not only play traditional music but also invites visitors to sing along. These things then form a rural and traditional atmosphere that is still original

The participants revealed that the destination's atmosphere can provide comfort and pleasure, *"a calm atmosphere can lead to comfort", "the originality and traditionality that still felt sorely while in the modern era"*. One of visitor via google form also expressed their happiness, *"Because you can still see and feel the atmosphere of playing traditional games in the midst of the digitalization era."* This means the traditionality atmosphere plays an important role as well beside calming and comforting atmosphere. Some participants also expressed their motivation to visit this destination to seek village atmosphere, considering that the majority of them come from metropolitan areas. Some of them stated, *"Village atmosphere and also very exciting games", "fresh rural atmosphere that is still beautiful", "The atmosphere in this village is different from the city center"*. Therefore, it is important to keep the rural conditions as it is and avoid too much modification to the environment.

#### *Connection with Nature*

This place not only providing nature for sight-seeing, but also using them as part of their activity and tries to build the connection between the nature and visitors. They do this by providing education about the role of the natural resources around them in their daily lives. In addition to the activities previously described, this place also allows visitors, especially children, to play in the mud in the rice fields and playing with water in the river. By interacting directly with nature and the education provided, this then builds a connection between visitors and nature.

This kind of connection are what motivated visitors to come and revisit. When asked about what motivated them to come to Kampung Lali Gadget, some of respondents answered something like, *"...so that they (the children) can be closer to nature, considering that the city of Surabaya has become a metropolitan city", "I'm interested, because I prefer children or people who live side by side with nature and that's what Kampung Lali Gadget is also promoting."* Playing with nature also bring some kind of joy and happiness for some visitors. When asked about what are the cause of their happiness at google form, some of the participants answer something like, *"when playing mud in the rice fields", "Various traditional games, playing in the rice fields, and watching the children bathe in the springs."*. The Manager also explained there were children who continue playing until the place was deserted, *"...After catching the fish, the local children here can't wait to rinse their bodies, they go straight into the river, these two girls were following them. They don't go up until the visitors have dispersed."* This activity and connection with nature then what make the visitors very enthusiastic.

#### *Creative Place*

The last element of physical aspect is a place where the creativity happens. The location of this destination is very strategic. They have rice fields, river flows, and plantation all in one area. They were using this advantage for their activities as mentioned before. They also build a central hall that's called *Balai Among* that has traditional Javanese architecture. The *Balai Among* area itself consists of 3 functional buildings. The first building as seen in Figure 10, is the multi-function *Balai* which has literal meaning of pavilion that functions as an indoor play area, workshop or training, meeting and discussion for residents, and seminars. They keep the originality of the traditional Javanese architecture *pendopo* (pavilion) with all of the philosophy behind every feature. After that there is a reading hut that functions as a library and contains reading books for local children and visitors. And the last one as seen in Figure 11 is the *Kandang Babok Gazebo*, which is a former stable (*Kandang*) that was converted into a gazebo and functions as a multi-purpose room. Beside traditional games, The Javanese architecture is what makes the atmosphere felt original and traditional as well as stimulating the nostalgic feeling as mentioned in the previous section. Just like a statement by one of visitors from a direct interview, *"I think this place is very vintages, just like when I was little."* There is also other perspective from other participants about this destination as a place to learn and a place to have fun, *"a place for kids to have fun without gadgets", "a place to play and learn for children."* Therefore, it is important to stage and design the creative place that could stimulate visitors' senses and creativity by keeping the theme in line with the general concept of the destination. The design of creative places could help tourism destination to deliver their value and message into visitor's mind



Figure 8: Balai Among Outdoor Area



Figure 6: Balai Among Interio  
Source: Personal Documentation



Figure 7: Gazebo Kandang Babok

#### 4.2.3. Social Aspects

The last category of external factors is the social aspect. The social aspect in this study consisted of community friendliness, the connection with children, and social interaction. Community friendliness become the most mentioned social aspects because it was the motivation for some of participant and what makes their experience impressive. In the google form, some of the participants stated, "friendly people make me feel happy to be there", "Friendly and open welcome from KLG friends", "People around who are very friendly to anyone outsiders". The friendliness of the community also supports the safe and comfortable atmosphere felt by visitors. Interaction with children also motivates visitors to come and even re-visit. When asked about what makes them happy, some of the participants answered, "Can share and play with children ", "because we met a lot of children, we can play and hang out together ", "I prefer to play with children, I prefer to see children playing with traditional games, it's really fun". In addition, there are also interactions between parents and their children as seen in Figure 12. This place also strives for the connection between parents and children to be well established. The manager also said that they want parents to be able to play and teach traditional games to their children, "Children sometimes don't understand what dakon (traditional game) is, but their parents certainly know. While I have to handle a lot of people, so we empower parents so they can teach their children about the things they know". Dakon or congklak is a traditional game from Indonesia which is played



Figure 9: Parents Teaching Children Playing Dakon (Indonesian Traditional Game)  
Source: Personal Documentation

by two people. This game is done by inserting seeds or shells into the available holes alternately. This Congklak or Dakon game teaches us that if we have good luck, we can distribute those needs evenly (no need to overdo it) which is represented when we put one seed into the hole to the right and so on. This method has proven to be effective in helping local guides as well as building good parent-child relationships.

The last social aspect is social interaction between fellow visitors. Some participants mentioned that their motivation for visiting destinations is to establish a relationship with others. When asked about what they get after visiting the destination, they answered, "I feel like I'm being a part of them, I feel I have found friends who really need to be met", "What I feel is that I can be close to them and can feel the diversity even though there is cultural differences", "I also learned a lot here and got a lot of new relationships". In this case, the social aspects of the destination are closely related to each other in influencing the creative tourist experience. These social aspects not only provide a sense of comfort, but also build connections for all individuals involved.

Based on the explanation above, the external factors that shape and influence the creative tourist experience have been described. You can see how each aspect affects each other. However, the creative tourist experience is not only formed through external factors. The role of visitor's internal factors also contributes to building and influencing the creative tourist experience.

#### 4.3. Internal Factors of Creative Tourist Experience

Internal factors of the visitor's creative experience refer to all components or processes within the individual that can affect the experience. These factors consist of the visitor's knowledge, the need or urgency of what they want to do, and creativity itself. Although internal factors are essentially the process within the individual, internal factors also heavily influenced by external factors that has been mentioned before. Therefore, this section will also explain what are and how can those factors influence each other.

##### 4.3.1. Carried Knowledge

Knowledge in this study refers to the preferences and background of visitors before visiting a destination and how far their understanding about the value the destination trying to deliver. It is important to pay attention to not just the background of the targeted market, but also their knowledge and mindset as well. Tan et al., (2014) also stated that in case of creative tourist, the segmentation are no longer divided by just demographic or geographic factors. They argued that visitors that came from different backgrounds could share a similar perspective (30). That's why this research trying to explore the awareness and knowledge of participants before visiting *Kampung Lali Gadget*. Before being presented with more in-depth questions, participants were asked questions about whether they had an interest



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7 in culture or traditional games before. The majority of them answered their interest on culture as well as their acknowledgement about the  
8 lack of knowledge of traditional games due to gadgets. As stated by the participants via google form, *"Very interested in local culture and*  
9 *traditional games", "With globalization and digitalization, traditional culture and games have begun to shift and children are increasingly*  
10 *unfamiliar with local culture", "Now traditional games are rarely played because they are less competitive with the gadget itself."* The  
11 question itself didn't mention about the impact of gadgets on culture or traditional games specifically. This shows that the concept or  
12 branding of the destination can be used to stimulate visitor knowledge. In this case, the destinations succeeded in creating a valuable  
13 message through branding that was relevant to the participants' daily lives, which is concern about gadgets and culture.

14 For this finding, there were actually several researches that explore the role of the senses in designing tourist experiences (58). This  
15 exploration went beyond the role of senses in marketing management. Krishna had stated that sensory marketing can be used to create  
16 subconscious triggers that characterize consumer perceptions of abstract notions of the product (68). There's also another research about  
17 sensory marketing that explained how the brand could trigger emotional aspects in consumers' mind and how these triggers could be the  
18 stimulant in pulling customers' response (61). In this case, Kampung Lali Gadget, their branding with "A Place to Forget Gadget", and their  
19 message for the need in preserving local culture has triggered visitors' mind in acknowledging the general problems that need to be solved.  
20 Their narration also demand response from their visitors on what to do next, what will they do to overcome those problems. Based on  
21 visitors' understanding and concern for gadgets and culture, then creates a need or urgency that they must fulfill. Therefore, carried  
22 knowledge of visitor is a powerful tool for shaping visitor motivation and expectation.

#### 23 4.3.2. Needs/Urgency

24 Through knowledge and concerns about gadgets and culture, many participants expressed their need and urgency to introduce  
25 traditional games to their children, *"My motivation to come and participate in activities here is to introduce children to traditional games*  
26 *which are now rarely played by children. Because they are more familiar with digital games than traditional ones"*. This statement is followed  
27 by other participants that explained about similar motivation. This shows that based on their concern and understanding about gadgets and  
28 culture, there is desire to fix the situation, which is to teach their children about their roots and culture. The participants also seen *Kampung*  
29 *Lali Gadget* as a place to solve that problem, especially to distract their children from gadgets. There is also the need for visitors who want  
30 to satisfy their curiosity about the destination, *"I Want to know how far and how creative the activities are."* Therefore, while carried  
31 knowledge of visitors could be a powerful tool to shape visitor's motivation and expectation, needs and urgency is the push button for visitors  
32 to actually do something about their concerns and curiosity.

#### 33 4.3.3. Creativity

34 After knowing the needs of visitors that influence their decisions and motivations, the last internal factor that affects the experience  
35 is the creativity process of each individual. This aspect consists of the process of creation/learning, uniqueness, and self-actualization. As  
36 stated by Tan et al., (2013) In creative experiences, visitors often look for activities that can be beneficial for their daily live. They also want  
37 to create something useful. It has been explained in the previous section that *Kampung Lali Gadget* is providing activities that could stimulate  
38 the visitor's curiosity, active participation, visitor's skills, and nostalgic feeling. Therefore, participants in this research were asked about what  
39 activities have they participated in at *Kampung Lali Gadget* and how do they feel about these activities. Some of them answered something  
40 like, *"playing bamboo stick and playing post-harvest activities"* and then their following answer is *"It's fun because there are some new things*  
41 *I know"*. Other participants also answered; *"Play together, using natural ingredients as playing media, making sounds from vegetables..."*,  
42 *"Very happy of course"; "Watching children playing with the community", "Happy and experience things that will not be found in other*  
43 *places"; "take part in traditional games that are held every week", "Very happy and fun. Feels like going back to my childhood again"*. In  
44 general, the process of making and learning something new has brought them happiness and excitement. It can be said that in this research,  
45 participant's needs and urgency are already fulfilled. In addition, they also found uniqueness and novelty in activities they're participated in.  
46 Tan et al., (2013) also found this finding in their research, where in terms of creativity respondents mentioned something that could be  
47 categorized as interesting, unique, and novelty. Binkhorst also states that a unique experience is not only sufficient from the active  
48 participation and interactive activities, but visitors also play a role in how they choose and create the experience they need (14). Through a  
49 direct interview, the chairman of *Kampung Lali Gadget* also explained that sometimes, the customer has something in mind about what kind  
50 of activity they want to participate in, *"...the activity adjusted to their school curriculum...for example, they (the school) wanted to learn about*  
51 *local wisdom, we finally learn to make Udeng (Traditional Hat)."*

52 In order for the visitor's creation process to be intact, this research also analyzes the self-transformation of visitors. It already  
53 mentioned before that participants have needs and urgency to solve their concern. Therefore, this research would like to see what kind of  
54 change and transformation that happening within the individual after their visit. At the end of the questionnaire, participants were asked  
55 about what do they get after visiting. Some of them answered, *"Bringing new awareness to be more passionate about preserving traditional*  
56 *games", "growing sense of mutual respect between individuals with one another", "Change the mindset in yourself, that without gadgets we*  
57 *can learn to know the richness of the surrounding environment that can be explored", "creativity is increasing and social sense is getting*  
58 *bigger..."*. Some of them also mentioned having gained more knowledge about parenting, *"New knowledge of how to control children..."*,  
59 *"There, I learned a lot of patience especially dealing with children. I also want to learn parenting, even though I'm still in college"*. Therefore,  
60 creativity in this research is not only seen through active participation or the process of making something, but also through the process of  
61 learning and self-transformation. This is the final stage of the creativity and co-creation experience process and the stage of the visitor's  
62 transformation to become a creative tourist.

63 Based on the results of the presentation of the data findings above, this study has summarized the relationship of each aspect and factor  
64 in the following figure:  
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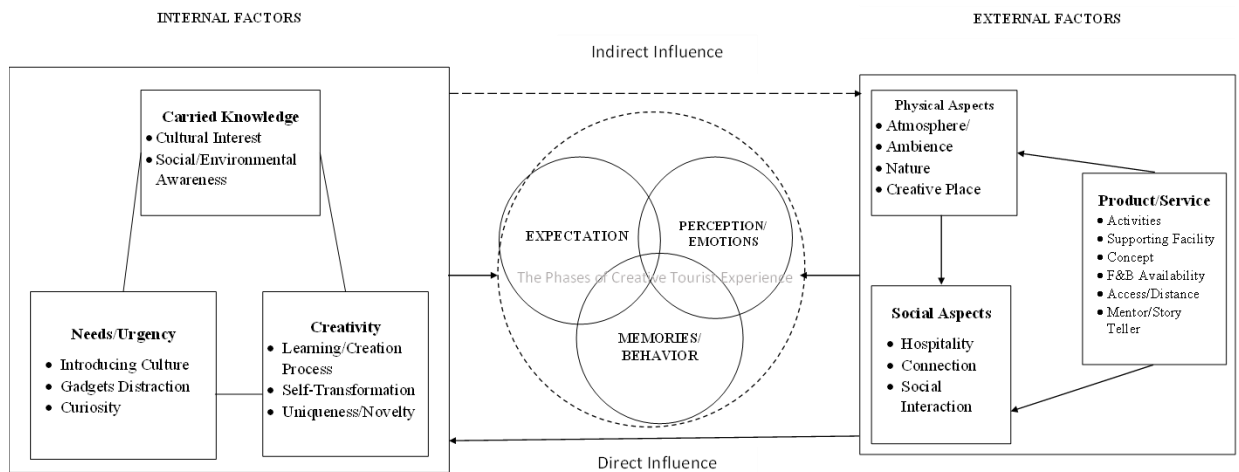


Figure 13: The Process of Creative Tourist Experience at Kampung Lali Gadget

Based on Figure 13, it can be seen how the relationship between each aspect of the external and internal factors of visitors. While it might seem complicated, the process of creative tourist experience is relatively simple. It begins with the concepts/content that carried out by the destination which holds an important role in determining the entire process of external factors. Then all the external factors offered by the tourist attraction directly shape the knowledge, urgency, and creativity of visitors. This starts with concepts and content from Kampung Lali Gadget which triggers and provides knowledge for visitors to recognize that children's gadget addiction and their lack of knowledge of traditional culture is a problem that must be solved. With that, Kampung Lali Gadget offers a place to accommodate the urgency of its visitors in overcoming this problem. The urgency that had been formed from within the visitors finally became an impetus for them to carry out creative activities provided by Kampung Lali Gadget to fulfill the expectations and goals that motivated their arrival. Also, the creative factor of visitors is not only formed because of their knowledge and urgency, but also because of the creative activities they participate in, the educators who accompany the creative process, as well as the place and atmosphere that accommodates it. Therefore, as mentioned before, the last stage of visitor's creative experience is transformation, where visitors finally fulfill their need in introducing local culture to their children, they found activities that could distract their children's attention from gadget, and other unexpected experiences such as nostalgia and family bonding. The transformation not just happen within parents and their children, but also to visitors that came without family or children. The experiences able to increase their awareness on local culture and connection with other children.

Internal factors from visitors also have an indirect influence on external factors. Previously it was explained that the activities in Kampung Lali Gadget can be adjusted to the wishes of visitors. These desires also come from their knowledge and urgency to fulfill what they want. This is where the co-creation process happens, where the needs of visitors encourage tourism destination to make view changes and improvement on their products in attempts to fulfilling visitor's needs.

Based on the results of this study, shaping knowledge in the mind of visitors could be done not only on on-site terms, but also before the visit intention actually made. Therefore, the rest of the external factors should be designed accordingly to the existing concepts in order to fulfill the needs and expectations of visitors. The results of this study also similar and consistent to the previous study, where the typical creative and unique activity such as, craft making, story-telling, and co-creation activity could bring joy, happiness, and a sense of creativity to the visitors (16–18,22,25). However, those studies merely mentioned about nostalgic aspects in their research. The results of this study found that the activities and creative place of the destination could bring a nostalgic feeling for adult visitors. Study about satisfaction and tourist loyalty has also explained the influence of memorable creative experience on tourist satisfaction, revisit intention, and tourist loyalty (23–26). In this study, optimal experiences are not just shown by visitors' happiness and satisfaction, but also self-transformation. This finding also supports Binkhorst statement that transformation from within the individual could be more attached and not easily lost or replaced (14). This study also supports Tan, et al. statement that creative tourism could rise the cultural awareness within the individual (22). This study also shows that not only revisit intention, visitors also have the intention to recommending the destination to their social media and colleague.

## 5. Conclusion

It can be concluded that the process of creative tourist experience is the process of transforming visitors into creative tourist. This process started from shaping visitor's mindset and urgency through destination's branding and message, how visitors expect what activities they will do. After that, at the destination, there is a process of creation and transformation from within the visitor through active participations, creative activities and physical interactions. Then, visitors will not only get a memorable memory, but also increase their knowledge of culture and fulfilling their needs in overcoming their problems and goals. Therefore, the whole process of the visitor's creative experience will attached in their memories.

While there have been many tourist destinations that adopted the concept of creative tourism, tourism destinations should be able to differentiate their product from other destinations that adopted a similar concept. Since most of tourist attraction and destination generally use leisure as their concepts, this paper suggested tourism business and manager to define or redefining their brand with valuable message

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7 that could trigger customers' emotions and produce creative tourism product that could be more relatable to visitors' personal live. In this  
8 case, Kampung Lali Gadget has used the negative impact of gadget addiction for children as their branding message and showing their role  
9 as the solution of the problem. The whole concept of their activities is heavily rotated to that concept, how to distract children from their  
10 gadget. As we all know, gadget addiction is a social problem as well as personal problem. Therefore, this study suggests other tourism  
11 destination to bring similar pattern with different idea and value. This could allow visitors to emotionally attached to the destination and  
12 destination could produce a more unique concept. This way, the competition in tourism industry could be more diverse and less saturated.  
13 However, tourism business and manager should also make sure that the expectations and the needs of visitors are met. The fulfillment of  
14 these expectations and needs is achieved through consistency between the message and branding that has been communicated to visitors  
15 with the actual situation at the destination. Most importantly, to form an optimal visitor's creative experience, it is obtained through the  
16 role of a mentor or storyteller in conditioning the conditions in which visitors can go through the process of creation and transformation.  
17 These combinations of external and internal factors are what Walls et al. explained to be the factors that shape and influence customer  
experience (49).

18 Academically, considering that studies on visitors' creative experiences are still relatively new and few, this research is expected to  
19 contribute to strengthening the concept of creative experiences that already exist. However, this research only limited in understanding the  
20 influence from each aspect of creative experience through qualitative approach. This research also didn't explore the experience from  
21 children's direct perspective. The data about their experience in this research only presented through their parents and their teacher.  
22 Therefore, there is the need in further research to measure the influence of every creative experience aspect in this study from qualitative  
23 perspective. There's also the need to explore further on children experience from psychological perspective, whether the methods provided  
24 by Kampung Lali Gadget really works in overcoming their gadgets addiction or not. The model in this paper also needs to be replicated to  
25 the other tourism destination, because the study area of this research only focuses on Kampung Lali Gadget only. This research also finds an  
26 aspect that still needs to be explored further regarding its role in creative experience, that is nostalgic feelings. This research also shows that  
27 there is a potential market for creative tourists whose needs and characteristics can still be explored further.

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# The Process of Creative Tourist' Experience: Empirical Study at *Kampung Lali Gadget*, Sidoarjo, East Java, Indonesia

Dyah Ayu Kumala Dewi<sup>1</sup>, Herlan Suherlan<sup>2</sup>, Hari Ristanto<sup>3</sup>

<sup>1</sup>Tourism Destination Study, <sup>2</sup>Tourism Destination Management, <sup>3</sup>Tourism Business Management, Bandung Polytechnic of Tourism, 186 Dr. Setiabudi, Bandung, West Java, Indonesia

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## ABSTRACT

This study explores the multifaceted process of creative tourists' experience and the overall transformative outcomes of creative tourism. The qualitative descriptive method was chosen to better understand the data collected through in-depth interviews, observations, and open-ended questionnaires to more than 70 informants that were selected through purposive and convenient sampling. The data is processed using ATLAS.ti. The results show that the destination's branding could trigger visitors' minds, pull their emotional responses, and stimulate the creative tourist experience, from external and internal factors. Other than creativity, the last phase of the creative tourist' experience in this study shows the additional values of creative tourism, where visitors finally fulfill their need to introduce local culture to their children; they find activities that could distract their children's attention from gadget, and other unexpected experiences such as nostalgia, family bonding, and connection with children. This research is expected to contribute to strengthening the concept of creative tourist experience that already exists. This research is also expected to give more insights about the factors that could stimulate the creative tourist experience. Therefore, destination managers could produce a creative strategy to attract creative tourists and achieve the optimal creative tourist experience.

## 1. Introduction

There have been several studies on creative tourism and its aspects (1–3). The discussion about creative tourism becomes interesting because it is presented as a solution to the negative impact of mass-cultural tourism. There is some resistance from the local communities in some destinations because they feel that they are constantly being on display as an object and are worried about the damage to the cultural and environmental structures due to the form of mass-cultural tourism. (4–6). Moreover, with increasing competition between destinations, there is less differentiation between cultural tourism attractions (1). Therefore, creative tourism can be used as a tool to effectively manage natural resources and local wisdom wisely and bring economic benefits to local communities (3). Creative tourism represents a way of redesigning a non-interactive cultural tourism model to focus on interactive participation through creative place interpretation. A study in Bali shows how creative tourism could rebalance the power between the locals and tourists, where the host is no longer seen as mere entertainment or guide but rather as a friend (7). In Thailand, Creative Tourism can improve a destination's competitive advantage, promote cultural heritage, improve product differentiation, and lead to higher income for the locals (8). UNESCO has also explained creative tourism as "travel directed toward an engaged and authentic experience, with participative learning in the arts, heritage, or special character of a place, and it provides a connection with those who reside in this place and living culture" (9). Authentic experiences with participative learning become the critical factors for creative tourism. Batey (10) has summarized various definitions of creativity as a process to produce unique/novel, functional, original, and adaptive products (11–13). Therefore it can be said that creative tourism is not only different in terms of supply but also different in generating activities for visitors to achieve this unique experience (14). Prentice & Anderson also explained that creative tourism may permanently change a consumer's identity through enhanced cultural capital (15).

Research related to creative tourist experiences has been studied quite a lot. For example, with storytelling acting as a platform for engagement and strategic resources that could increase a destination's value (16), research to assess and explore the dimensions of tourist experience based on their visits to creative and cultural industrial parks (17), identifications of four types of tourist motivation: experience & learning, adventure, social bonding, and lifelong travel (18), and there has been a better understanding about the experiences experienced by domestic tourists when they visit parks protected nature in his country (19).

Meanwhile, research related on creative tourist experiences in Southeast Asia, including Indonesia, still needs to be completed. Suhartanto et al. research explore holistic experiences in halal tourism and their consequences on tourist satisfaction and tourist intentions in Indonesia (20). The research uses a quantitative approach and exploratory factor analysis tests. It reveals that the consequences of recreational experiences on tourist satisfaction and tourist intentions to revisit outweigh the effects from halal experience itself. Another exploratory qualitative study conducted by Park & Widyanta investigates how and to what extent the co-creation activities of culinary tourism in the context of the commercial tourism sector shape and influence the culinary landscape in developing culinary tourism destinations (21). The research reveals how negotiating actions and creating food experiences co-created by travelers and suppliers could contribute to the destination's evolving culinary landscape.

Some studies also explore creative experiences through visitors' perspectives. Tan et al. designed a model for tourists' creative experiences that consists of 'outer interactions' and 'inner reflection'. (22). Several quantitative studies have measured how the quality of the creative tourist experience could influence their memories and behaviors (23–26). Creative tourists generally have the same characteristics, where they are no longer satisfied just by sight-seeing culture and are looking for more active participation (27–30). Tan et al. (2014) also



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define many characteristics and segmentations of creative tourists (30). It means we need a deeper understanding of the factors that shape the creative tourist experience to examine their needs and demands. There also have been studies about tourist loyalty in creative tourism. Suhartanto et al. argued that external and internal factors of tourist motivation could improve tourist loyalty towards creative tourist attractions. They also argued that motivation directly affects tourist loyalty, and strongly mediates the link between the quality of tourist experience, perceived value, and tourist satisfaction (31). The process of creative tourist experience is not just happening at the destination but also long before the decision to visit is made. Therefore, we need to adopt the concept of tourist experience in general because many studies have addressed the overall phases of visitor experience (32–35).

In order to create a co-creation experience environment, Binkhorst stated the need to bring together supply and demand through communication between producers and tourists (14). Therefore, this research adopts the multi-phased concept of visitors' experience from Cutler & Carmichael and The Creative Experience Model to understand how creative tourist experiences are formed from supply and demand perspectives (22,36).

Based on the pre-survey that has been conducted, it was found that there are unique phenomena. First, as the locus of this study, Kampung Lali Gadget raises social problems, such as children's addiction to gadgets, as their primary concept to attract visitors. It has been known that their activities could change children's behavior towards gadgets and culture. This kind of transformation has been mentioned in several studies (14,22,37). However, more specific research is needed to explain how this phenomenon happened in Kampung Lali Gadget. Also, most of the previous research mentioned in this study only discussed creative tourism separately from the supplies and demand perspectives. For examples, the studies about the influence of creative experience and tourist loyalty in these studies are mostly linked to tourist memories only (23–26,38). While these discussions could bring detailed results, it did not highlight the relationship between the supply and demand perspective and what these relationships could do to visitors' expectations, perceptions, memories, and behavior. Even, qualitative research by Tan et al. that divided the model of creative experience into two realms (inner reflections and outer interactions), focused only on the tourist perspective and there is not much connection between these two realms. They also mentioned the need for further exploration of off-site experience since their study only focused on on-site experience (22). Those study did not really explain how the process of creative experience transforms visitors into creative tourists at the end of their trip. As mentioned before, since there are several different characteristics and segmentation of creative tourists (30), it is necessary to truly understand their behavior from how they expect things, what kind of activities that satisfy their needs, and what kind of memories they cherish the most. Mainly it appears that creative tourists usually have specific preferences compared to other types of tourists.

Therefore, this study aims to explore (1) The multifaceted process of creative tourists' experience on both external and internal factors; and (2) The role of destination attributes in shaping the overall satisfaction and transformative outcomes of creative tourism. This research is expected to provide a comprehensive recommendation for the practitioner on how the process of creative tourist experience are formed, what are the factors that influence those experiences, and how those experiences able to change visitor's lives and mindset. Therefore, tourism destination managers could produce a creative strategy to attract creative tourists and achieve the optimal creative tourist experience.

## 2. Literature Review

### 2.1. The Phases of Tourist Experience

There has been a lot of academic discussion about tourist experience. This is because tourist experience is very crucial in influencing tourist's decision making processes, their satisfaction, and their overall experience (38–42). The meaning of the tourist experience itself has also been studied from various perspectives (36,43–45). Some research has been approaching tourist experience as a personal process that happened inside individual that employs cognitive and emotions elements (32,46–48). Larsen defined tourist experience as a past personal travel-related event strong enough to have entered long-term memory. He considered tourist experiences as a psychological processes that started from tourist's expectations and anticipations of what was to come, perceptual processes that influenced by motivational and emotional states, and how tourist memorized things (32). Long before him, Clawson and Knetsch presented a five-phased model of tourist experience processes from anticipation phase, travel to site, on-site activity, return travel, and recollection phase (34). Later on, Cutler and Carmichael represented this model as personal realm and adding influential realm to their conceptual model that consist of physical aspects, social aspects, and product/services (36). These model of tourist' experience processes will then be adopted in this paper in defining and analyzing the phases of creative tourist experience.

Previously, it has been explained in the introduction section the importance of discussing creative tourist experiences from both supply and demand perspectives. Walls et al. have presented a framework that combined both of those perspectives. They positioned tourism businesses as the one that provides, stage, and enhance the physical environment and human interactions in order to make the experience happens (49). Many other studies have also addressed on how to design, manage, and produce a condition that could be considered as positive memory in visitor's mind (37,43,50–52). The quality of products and services provided by the tourism business also determined consumer satisfaction and their attitudes toward the destination (35,39,41). To finalize the process, consumers have a role in choosing and determining how they receive the experience that has been prepared by the tourism business. In addition to personal tourist' motivation, there are things that couldn't be controlled or 'staged' by the tourism business. This is because consumer's characteristics and preferences are varied from each other (49). Cutler & Carmichael has also presented a literature summary on what are the motivations of tourists to travel (36). Walls et al. also stated that tourism experience is a multidimensional construct comprised of a number of external and internal factors that shape and influence consumer experiences, which can exist only if the participating consumer is willing and able to participate (49).

## 2.2. Creative Tourism and Creative Tourist

As explained in the introduction, creative tourism concepts and models have emerged from various studies in recent years (1-3,22,26,28,30). Richards & Raymond has defined creative tourism as a form of tourism that allows visitors to develop their creative potential through active participation in courses and learning the unique characteristics of the destination where they are vacationing (1). In 2018, Greg Richards and DASTA Team produced a creative tourism toolkit that consists of 3 principles: stories, senses, and sophistication. They provided practical tools and guidelines on how to manage local resources into meaningful tourism products and can stimulate the creativity of visitors (3). There have also been many studies discussing creativity in the tourism context. In this context, creative tourism is closely related to active participation and co-creation process (53-56). The tourism activities are designed so the tourists are able to be actively engaged as subjects and not just passively watching the show (1,29,57). They also have the power to determine the quality of their own experience by tailoring and co-creating their experiences based on their own preference (30,37,41,49,58). In his case study, Crispin Raymond defined a creative tourist as someone who learns by doing, and finds enjoyment and fulfillment in developing new abilities that allow them to get closer to understanding local culture (59). Tan et al. also stated that only those who encounter the creative experience may be called creative tourists. They divided creative tourists into 5 perspectives: Novelty-seekers, Knowledge and skill learners, Aware of travel partner's growth, Aware of green issues, and relax & leisure type (30). The interactions and activities in creative tourism are usually linked with several sectors of economic activities such as farming, manufacturing productions, food and beverage activities, traditional activities such as crafts making and traditional games, traditional art (e.g., music, dance, painting, Etc), and many more (69). In the context of regulations, Indonesian Law has also regulated the 17 creative economy sub-sectors in Presidential Regulation (PERPRES) Number 142 of 2018 concerning the 2018-2025 National Creative Economy Development Master Plan that consist of Craft, Performing Arts, Product Design, Fine Arts, Culinary, Photography, Music, Architecture, Interior Design, Fashion, Film, Animation and Video, Visual Communication Design, Television and Radio, Advertising, Publishing, Applications, Game Development (73). In Thailand, creative tourism used as a tool to promote and preserve local wisdom (74).

In order to understand more about the co-creation process between creative tourists and the tourism business, we need to trace back to the Experience Economy theory by Pine & Gilmore. They recognize the power of co-creation in shaping transformational experiences for customers. They discovered that transformation is the final economic offering that is able to bring the company to the highest competitive position. They described consumer transformation as an improvement process, where consumers see the destinations as solutions or a place to overcome their problems or achieve their goals (37). From a psychological perspective, Packer and Ballantyne break down transformative experience into inspiration, capability, mastery, accomplishment, fulfillment, self-knowledge, sense of importance, and creativity (48). Therefore, in terms of creative tourism, there is a transformative experience where visitors co-create their experience by adding new knowledge and skills they got from the destination, making them the 'creative tourists' at the end of their trip. Therefore, in answering the second objective of this research, this paper will try to explore the factors that shaped the overall transformation.

## 3. Materials & Methods

### 3.1. Study area

In Indonesia, finding various kinds of local wisdom that can be used in creative tourist activity is relatively easy. Some areas have even applied creative tourism to their destinations such as Yogyakarta and Bali. In Yogyakarta, several tourist attractions offer *Batik* Class to visitors (60). A creative tourism research in the sub-urban area of Bali also shows creative activities for tourists, such as wood-carving workshops, farming activities, cooking studios, Etc (7). Traditional games also considered to be one of creative activity in several creative tourist destination In Indonesia (70-72). The existing policies also support the development of these creative activities. The direction of national tourism development also leads to the Quality Tourism Experience.



Figure 1: Spatial Maps of Kampung Lali Gadget | Source: Google Maps

While Bali and Yogyakarta are pretty popular as tourist destinations, especially in creative tourism, this study was conducted in a less popular city in Indonesia called Sidoarjo. Based on the Provincial Tourism Development Master Plan (RIPPAPROV), this city is not even considered the main tourist destination in East Java. Sidoarjo acts more as a supporting transit city. Geographically, Sidoarjo is a city located next to Surabaya in East Java Province. While Sidoarjo is not a popular tourist destination, *Kampung Lali Gadget* still manage up to 500 monthly visitations. This was what attracted authors to conduct research in this particular area. What has been done by *Kampung Lali Gadget* that could attract many visitors from different cities?

In order to get the right locus for this study, the authors used creative tourism principles by

Richards et al. that consist of Stories, Senses, and Sophistication (3). The locus should have creative activities that utilize natural resources with philosophical stories behind them. The learning experience should allow active participation from tourists with a depth understanding of local cultural values. The flow of the activities should be well-designed to stimulate visitors' enthusiasm. The tourism branding should consist of valuable messages and not just act as a marketing campaign.



During the pre-survey, *Kampung Lali Gadget* was considered to have met the requirements previously mentioned. Their branding with “*Kampung Lali Gadget*” is a Javanese phrase that means “A Place to Forget Gadgets”. This is the message they are trying to communicate to their visitors. The concerns behind this place were children spending too much time on their phones or gadgets and don’t have any knowledge or experience with traditional games. Therefore, *Kampung Lali Gadget* was built as a creative-cultural hub space for children to learn about their own culture.

*Kampung Lali Gadget* is located in Pagerngumbuk Village, Sidoarjo. This village is an ordinary suburban area with rice fields and a river. They went from basic resources such as fruit seed and rice straw. They also collaborate with local farmers to assist and educate the children while they are playing in the rice fields. They offer educational tour packages for school students, family group, company gathering, and other communities during the weekend and provide free activities for the public every Sunday. The activities usually consist of workshops in making traditional games from natural resources and playing with nature in the river and rice fields. The theme for the activities would change each week depending on the season.

While the literal translation of *Kampung* is Village, they are using only part of the village for their tourism activities. Their activities are only concentrated in a few areas. As shown in Figure 1, the area used by *Kampung Lali Gadget* only consists of *Balai Among*, rice fields, *Gayam* (Polynesian Chestnut) Gardens, the river, and parking lots. *Balai Among* area has a 10x12 m<sup>2</sup> yard used for outdoor activities that require more space, such as games of dexterity and speed. The entire *Balai Among* area can accommodate approximately 50 to 70 people. Located 90 meters east of the *Balai Among* is the residents’ yard, which is used as a parking area for visitors, and 60 meters from the parking lot is the Baitul Amin Mosque. In front of the mosque, are 2 plots of rice fields with a size of 4x460 m<sup>2</sup> which have been rented by the management of *Kampung Lali Gadget* to be used as an educational playground for visitors. The last area is *Kebun Gayam* which is located behind *Balai Among*. Before establishin *Balai Among* in 2021, *Kebun Gayam* was the first place for *Kampung Lali Gadget* to operate. Now this garden is used as an alternative distribution of visitors when the quota for groups that come exceeds the carrying capacity of *Balai Among*. Behind this garden, is a river usually used as an arena for playing with water, catching fish, and other water education activities.

### 3.2. Methods & Participant Selection

This study uses a qualitative approach with a descriptive research design (78). The sampling method in this study used purposive & convenient sampling. The research objectives were obtained from the results of the pre-survey at *Kampung Lali Gadget* and literature studies on creative tourist experiences. After that, data was collected based on research instruments prepared based on research objectives. Since this research is closely related to local culture and human activities in it, participatory observation is conducted where the researcher participates and takes part in the activities. The data collected from this technique consist of physical condition and ambiance of *Kampung Lali Gadget*; the interaction between visitors, local hosts, and educators; the euphoria of the activities, and visitors’ visual expression.

## RESEARCH METHODS FLOW DIAGRAM

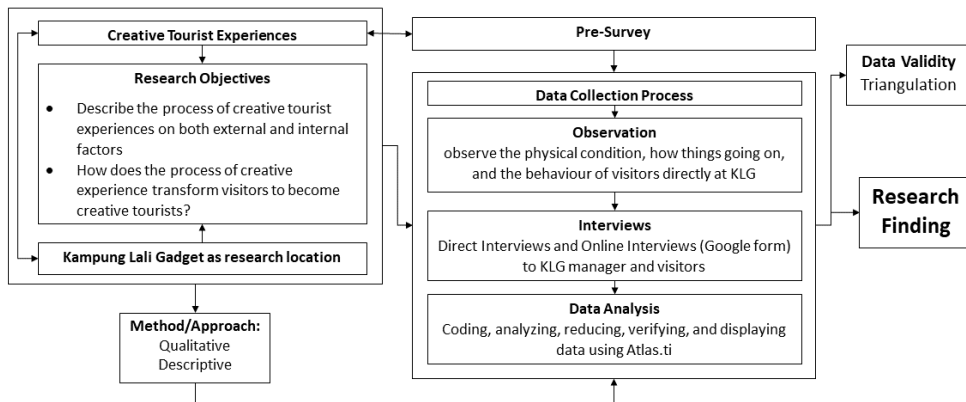


Figure 1: Research Method Flow Diagram

After observation, an interview process with managers and visitors is needed to dig further into things that cannot be seen with naked eye. Interviews in this study were conducted through 2 techniques, direct interviews in the field and indirect interviews via google form. Purposive sampling was used to select informants who could fulfill the aims and objectives of this study. These informants were the inventors and managers of *Kampung Lali Gadget* who can provide information that represents the overall situation at the research site. Afterward, convenient sampling was conducted. Only those who have made a previous visit at least once can participate in this research. Selecting visitors who were visiting for the first time directly at the destination was not ideal because they could not provide the desired information. This is because the whole process of their experience has not been completed. Since this study aims to seek as many perceptions as possible, this research gathered a large number of participants to fulfill that purpose. Interviews through google forms effectively reach more visitors who have made prior visits. Even so, the data obtained through the form is still supported by direct interviews and direct observations in the field. The following is a list of participants involved in this research:

Table 1: Research Participants

Techniques	Role	Participant(s)	Interviews Topic
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Direct Interviews	Destination Manager	1 Participant	Destination's value and message Content source and inspiration Destination's effort to increase visitor's awareness and creativity
	School Teacher	1 Participant	The relationship between the elementary school and Kampung Lali Gadget Student's reaction and response about Kampung Lali Gadget Post-visit student's behavior
	Visitors	5 Participants	Visitors' mindset about gadgets addiction and cultural preservation Visitor's expectation, motivation, perception, and memories Perceived value and message
Interviews via G-Form	Visitors	68 Participants	Visitors' mindset about gadgets addiction and cultural preservation Visitor's expectation, motivation, perception, and memories Perceived value and message

The Google form distributed to participants contained questions about their experience at Kampung Lali Gadget, their motivation for visiting, whether their expectations were met, and what activities were most memorable for them. Based on the form, it can be seen that the participants came from various regions and generations. Many of them have also made more than one visit up to 5 visits. All participants in this research have consciously agreed and given consent to the use of data collected through interviews, either directly or indirectly.

Based on the data in table.2, the majority of this research participants were 18-22 years old and above 31 years old. Since the main market targeted by *Kampung Lali Gadget* is children, the visitors at age above 31 years old are those who visit with their families, especially children. Not just for children and families, The visitors at age 18-22 are University Students who tend to do research and community services. This place also provides an educational pool that can be explored by academicians. However, this research could not provide the exact amount of how many visits by children because there are many unrecorded visits.

After all the data was collected, the existing data was reduced, analyzed and grouped through coding. In analyzing the existing data, this study uses the ATLAS.ti software tool to facilitate data organization. The existing data has been analyzed through 3 stages, open coding, axial coding and selective coding. Then the validity of the data was tested through data triangulation. Triangulation of data has been carried out by taking answers from various participants to obtain the same information and supported by direct observation in the field.

**Table 2: Participant's Profile**

Demographics Characteristics		%
Age (Years)	18-22	35
	23-27	24
	28-31	10
	>31	31
Origin	Within City	51
	Intercity	49
Number of Visits	Once	33
	2-5 times	38
	More than 5 times	29

## 4. RESULTS

### 4.1. The Phases of Creative Tourist Experience

Previously, several studies have presented a conceptual model for tourist experiences that starts from tourists' expectations of the destination, what motivates them to come, what they feel at the destination, and what memories they remember the most after the trip is over (32,36). This discussion will also adopt this process in knowing the phases of the creative tourist experience in *Kampung Lali Gadget*. It has also been mentioned before the important role of motivation and memory in the quality of a visitor's experience. Therefore, before discussing the external and internal factors that can turn visitors into creative tourists, we need to know first what visitors really feel from pre-trips phase until the trip ends.

#### Pre-Trip Phase

In this phase, we will focus on visitor's expectations of their tourist destination and what motivates them to come. Based on the data, the majority of visitors who participated in this study had expectations of a place based on the branding or concept the tourist attraction was trying to communicate. Even in this study, participants' expectations of *Kampung Lali Gadget* are a place to preserve culture, a place to develop creativity and a place to play as well as a place to forget gadgets. As stated by one of the visitors through a direct interview, "At first, my expectations on this place was that we are not allowed to use gadgets...". Followed by another visitor at google form that stated, "A place to play and learn for children and reduce the use of gadgets". These expectations can also be a motivation for visitors. One of the visitors also explained his motivation through a google form, "Learning about cultural preservation which has begun to fade due to the times." These statements are in line with the theory that before the trip, visitors must have self-awareness of cultural, social and environmental preservation to form a creative experience (22). In the general concept of experience, the expectations and motivations of visitors to visit are because they seek relaxation, adventurous activity or get out of their daily routine (33). This study and other research about creative tourism and creative experiences (1,22,30), show that visitors no longer only have expectations for recreation. Instead they also have expectations and motivations to overcome and achieve something by learning and increasing their skills, creativity and knowledge, especially in a particular culture.

#### On-site Phase

For perceptions during their visit, most participants, either through google forms or direct interviews stated that their expectations for *Kampung Lali Gadget* had been met. Meeting these expectations is very important in maintaining basic visitor satisfaction. In addition, the



Figure 2: Children's Happiness and Enthusiasm in Attending Traditional Games  
Source: Personal Documentation

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majority of participants also expressed pleasure and happiness when asked questions about how they felt during their visit. As many as 49 respondents stated something like: "I am happy to be able to join the activity at Kampung Lali Gadget"; "Happy and feel things that will not be felt in other places"; "The activities are fun and give lots of positive vibes for healing as well as learning and motivation". As many as 49 respondents stated something like: "I am happy to be able to join the activity at Kampung Lali Gadget"; "Happy and feel things that will not be felt in other places"; "The activities are fun and give lots of positive vibes for healing as well as learning and motivation". Some participants also revealed that they felt their creativity increased by participating in the existing activities, "our creativity is increasing, our social sense is getting bigger...". participants also state that they feel some kind of relationship or connection with other visitors, "I feel like I'm part of them, I feel like I've found friends who really need to be met". This connection does not only occur between visitors but also occurs between visitors and mentors/guides/narrators, as well as visitors and the place where the activities take place (3,22,36,37). During direct observation, it can be seen that parents are very enthusiastic about teaching their children the games they used to play. Enthusiasm is one feeling or expression that is very rarely mentioned by participants in google forms or direct interviews but is very visible during direct observation. On one occasion, Authors have the opportunity to participate in one of the annual events managed by Kampung Lali Gadget. It was very visible that the children

take part in the events and competitions with great joy and high enthusiasm. This joy and enthusiasm, as seen in Figure 3, did not subside even though the event lasted until midday and the competed games were quite exhausting. This is what Derval considered as an emotional response through facial expression (61). It can be seen in Figure 3 how the boy's cheeks and lips raised as an indicator of happiness and enthusiasm (62,63).

In this study, there are also data findings that during a visit to Kampung Lali Gadget, some visitors felt nostalgic emotions and childhood memories. As stated by several visitors via google form, "...it feels like my childhood souls are growing again...". These emotions and memories were stimulated by traditional game activities and the place where these activities take place. In a study on the nostalgic feelings of visitors at historical sites, Prayag & Del Chiappa found that feelings of nostalgia can motivate certain market groups to visit a place (64). This means, in the realm of creative tourism, the role of nostalgia needs to be re-explored to determine the right pull factor strategies.

Apart from positive experiences, a small portion of the participants felt a little uncomfortable when visiting, and expectations were not met. One respondent stated, "The activities were exciting, but the lack of human resources from the management made the event not fully maximized". Some respondents also complained about the lack of availability of food and other supporting facilities, "...I like culinary, so it seems like there are not enough culinary spots. There are places to eat here, but they don't have a lot of variety....not a lot of choices..."; "...the bathroom and musholla are lacking. Actually, from our side, it looks like something is missing, but on the other hand, when we play, we don't really think about it. But when we want to go to the bathroom or musholla it's enough to be a worry." Based on the similar statements from other respondents, it can be concluded that these deficiencies or inconveniences do not reduce the quality of their experience and respondents tend to be able to understand this situation, "for places it is understandable because they come from private and village funds and have not been fully accommodated by the government."

Based on the description above, the visitor's perception of Kampung Lali Gadget has relatively met their expectations. However, However, small things, such as supporting facilities, need to be improved. Taken together, the feelings experienced by visitors in this phase are pleasure/happiness, enthusiasm, connection, nostalgia, and some discomfort.

#### Post-trip phase

For the last stage, the memories that visitors most remember are the rural atmosphere they cannot find in urban areas, the community's friendliness, the activities of playing traditional games, and the distraction of their children from gadgets. As one visitor said, "...I think it's a memory that I will never forget. First time seeing a wide green rice fields." When asked what is the most memorable memory when visiting, another visitor through the google form also answered "A friendly community and a very clean environment with unique traditions in it". These memories, combined with joy, happiness, and satisfaction greatly influence their decisions and behavior after the visit. Many of them decided to return and share their experiences with friends and relatives. It can be seen in the data in table 2 that more than 60% of the participants had visited more than once. In fact, one of the participants who was interviewed directly has also made her countless times visitations. During direct interviews, some visitors stated that they have shared their experience with their relatives and receive several positive feedbacks, "...I also share this place on Instagram and WhatsApp stories, Alhamdulillah, their responds are positive and many are asking questions about this place"; "those who did not know about this place at first finally found out and their interest was really big"; "usually after making batik, I suggest this place to people who ask where the traditional recreation area is". This behavior confirms the statement in several studies which states that a strong good memory can determine visitors' attitudes towards a destination (23,24,32,37). There is also a testimonial from one of the visitors that the manager has collected, they said "Because Vito often plays Wayang in Kampung Lali Gadget...when he was offered to buy a balloon, he refused...but when he went to the Wayang seller, he immediately took it." One of the participants from google form also stated, "I used to be not very interested in culture, but after visiting Kampung Lali Gadget, and interviewing the manager, I became more appreciative of traditional games". Those kinds of awareness and behavior align with the statement that awareness can rise during the experience and make the visitor become the 'creative tourist' (22,30).

Each process of every experience mentioned above was influenced by many factors, both external and internal factors from within the visitor. Some previous research also has explained how these two factors are interrelated and influence each other (22,36,49). Table 3 shows

the factors that have been grouped into 2 Theme/Network, External Factors and Internal Factors. Each category has 3 sub-categories which are described by each code. The data coding provided in this table are the results of data processing and analyzing through Atlas.ti. Interviews transcript gathered from google form and direct interviews were coded (*open coding*) and grouped according to their category (*axial coding*). After that, the categories were grouped to the network or theme that are External and Internal Factors of Visitors' Experience (*Selective coding*). In the leftmost column, the density indicates the number of codes mentioned by participants, either through google forms or direct interviews.

**Table 3: Data Coding**

Density	Codes	Category	Theme
33	Activities		
12	Supporting Facilities		
9	Concept/Content	Product/Distance	
6	Access/Distance		
6	Mentor/Story Teller		
19	Atmosphere/Ambiance		Visitor's Experience External Factors
11	Nature	Physical Aspects	
9	Creative Place		
24	Community Friendliness		
12	Connection with Children	Social Aspects	
10	Social Interactions		
21	Cultural Interest/Awareness	Carried Knowledge	
13	Gadget's negative impact		
22	Introducing Culture		
13	Gadget Distraction	Needs/Urgency	Visitor's Experience Internal Factors
6	Curiosity		
17	Learning/Creation Process		
14	Self Transformation	Creativity	
7	Uniqueness/Novelty		

#### 4.2. External Factors of Creative Tourist Experience

External factors are every element outside a person's or individual's internal aspects and lead in to the interactions between them and the surrounding environment (22,33). External factors in this study also refer to supply aspects that consist of the products and services offered by *Kampung Lali Gadget*, what kind of physical settings they designed to support visitors' experience and creativity, and how they accommodate the social interactions with and between visitors.

##### 4.2.1. Product/Service

The product/service category refers to the destination's creative products or services. In general, the creative products or services provided by the destination can motivate visitors to come and stimulate their excitement and enthusiasm. These aspects are creative activities, creative concepts/content the destination carries, and mentors or storytellers.

##### Activities

Activities are aspects of products/services that were most frequently mentioned by participants when asked about what influences their creative experience. This is because the activities in *Kampung Lali Gadget* are not only unique and interesting, but also consistently carry traditional games as the main theme. In terms of activities, local wisdom can be used as story content in every creative tourist activity. Traditional games, education about community life, and the use of natural materials can also increase the visitor's curiosity, active participation, visitor's skills, and nostalgic feeling. *Kampung Lali Gadget* already adopted the local people's way of life for their creative activity. As mentioned before, the activities in *Kampung Lali Gadget* are not held every day, but are regularly held every Sunday with a different theme every week. In addition, this place also does not apply entry tickets for visitors on Sundays. The fee paid is only a parking ticket for visitors who bring motorized vehicles. For revenue streams, they sell educational tour packages for school students and agency groups on weekdays as seen in Figure 7. In addition to the packages that have been prepared and ready-made by the management, they also offer activities that can be tailored to the requests of visitors or groups (tailor-made). The theme that is held every week is determined based on the season and what activities are being carried out by the local community. From a direct interview, the Manager explained:

*"So we came up with the idea coming from the harvest season, the rainy season, the summer season, toys made of flowers and fruit, grouped according to activity...It must be adapted to the conditions of the community, what are they doing at the moment."*



Figure 3: Weekly Theme - Playing with foliage



Figure 5: Weekly Theme with Animal Education



Figure 4: Weekly Theme Based on Post-Harvest Season



Figure 7: Weekdays Tour Package



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1 7  
2 8 Figure 4, 5, 6 are posters uploaded by Kampung Lali Gadget on their Instagram every 3/4 days prior their weekly event. Figure 4 shows  
3 9 their weekly theme on 23<sup>rd</sup> January 2022 was *Workshop Wayang Godhong*. *Wayang* is a Javanese Puppet and *Godhong* means leaf or  
4 10 foliage, which means on that week they held workshops on making *Wayang* from leaves. This *Wayang* making activity was a way to preserve  
5 11 traditional culture with local resources. This activity also very unique because *Wayang* is originally a traditional puppet from Java, Indonesia  
6 12 that usually made of leather or wood. This destination made an innovation by changing the material with leaves and rice stalks. Those  
7 13 material are actually not usual for *Wayang Making* and there aren't many places that do this in Indonesia. These innovations were also easier  
8 14 and simpler to make than the original *Wayang*. At that time, as seen in Figure 6, the community was in the harvest season. Therefore the  
9 15 manager made this activity to utilize the remaining rice stalks that had been threshed. They repeat this pattern and made different crafts  
10 16 and activities each season from different resources. Sometimes they switch pattern of their theme and adopt similar activity. They also often  
11 17 work with several communities to create special themes such as animal education as seen in Figure 5. They are not just giving slide shows,  
12 18 pictures, or dummy property. They were actually presented the actual animal such as reptiles directly for children.

13 19 These activities were what motivated visitors to come, revisit, and learn more about culture. As mentioned in the previous section, the  
14 20 majority of participants expressed their happiness after participating in these activities. Through a google form, many of the participants said  
15 21 the reasons of their happiness caused by the activities: "*Because the activity is very interesting and is an activity that teaches a lot of learning*  
16 22 *by doing*", "*an old-time games that are almost rarely found, especially in Sidoarjo*", "*The activities held here are so interesting and always*  
17 23 *involving traditional games.*" This supports the stories aspect of the 3S concept of creative tourism by Richards, et al which suggests the  
18 24 managers to create a creative tourist activity from unique local cultural assets (3). These activities were allowing visitors to actively participate  
19 25 and engaged to other visitors as well. Visitors experienced from first hand on how to make toys from local resources, how was the feel to  
20 26 play in the mud and in the river directly, they also have the opportunity to choose their own games to play. This is where the co-creation  
21 27 process happened, where visitors were actively engaged in activities and have control to determine the quality of their own experience. The  
22 28 traditional games are also what makes the activities feel nostalgic for some visitors, because it was a game of their childhood and rarely  
23 29 found in the present time.

#### 24 30 Supporting Facilities

25 31 The second aspect of product/service that most mentioned by visitors was supporting facilities. This study shows that supporting  
26 32 facilities still have an important influence on visitor comfortability. Previously it was explained how visitors felt uncomfortable due to the  
27 33 lack of supporting facilities at Kampung Lali Gadget. At the time of observation, it was evident that there was not much variety of food  
28 34 available, the existence of toilets and prayer rooms was only rudimentary, changing rooms for visitors were also minimal. When asked about  
29 35 what made them feel uncomfortable, 12 out of 68 participants via google form expressed their discomfort. Some of them answered: "*there*  
30 36 *is still no toilet for this place*", "*maybe sometimes the bathroom lacks water*", "*Maybe if there is a comfortable prayer room provided, it can*  
31 37 *make it easier for visitors to do prayers*". Even so, there are some participants who expressed their understanding about the discomfort they  
32 38 felt, "*...for the place it is understandable because it comes from private funds, and has not been fully accommodated by the government*", "*A*  
33 39 *lot (Discomfort)...but I realize they are still in progress*". Through a direct interview, one of the visitors also said, "*Actually, from our side, it*  
34 40 *looks like something is missing, but on the other hand, we are also having fun playing. It's like when we play, we don't really think about it*".  
35 41 Considering the small number of participants who expressed their discomfort, also indicating that the lack of supporting facilities did not  
36 42 outweigh their enjoyment or reduce the quality of their creative experiences. This finding contradicts the theory that poor product and  
37 43 service quality would detract from the quality of the tourist' experience (41,65). There are two possibilities for this situation; one, their  
38 44 experience at Kampung Lali Gadget were so amazing that they did not mind with the lack of facilities, or two, considering the relatively short  
39 45 half-day visit, some visitors just did not feel the discomfort. However, the lack of supporting facilities is a quite common phenomenon in  
40 46 tourist attractions in Indonesia, especially those managed by villages or local communities (66,67). This is because tourism attraction  
41 47 managers feel that supporting facilities are not a top priority in their development agenda. In addition, the given understanding from visitors  
42 48 about this situation also makes this problem become less urgent to be solved.

#### 43 49 Content/Concept

44 50 The third aspect of the product/service is the concept or content promoted by the destination. Previously it was explained that "a place  
45 51 to forget gadgets" is the main theme and branding carried by Kampung Lali Gadget. This tourist attraction also ensures that the concept of  
46 52 "a place to forget gadgets" is truly applied through their flow of activities. As described by Richards, et al. a well designed creative activity  
47 53 could stimulate the expression of creativity from visitors (3). In this case, *Kampung Lali Gadget* already designed a flow of activities that could  
48 54 prevent children from getting bored, increase their enthusiasm and curiosity, so they will be busy playing and forget about their gadgets. As  
49 55 the Manager explained their activity flow through a direct interview:

50 56 "*When they came, they were greeted with a welcome game. The welcome game is like a welcome drink at a hotel. People who came*  
51 57 *here are greeted with toys in the front yard, no need to shake hands first, you guys play first. It is an orientation effort, a way of adjusting*  
52 58 *the soul of the child and the guest, with the surrounding environment and playing atmosphere... Only then did I explain what this place*  
53 59 *is and then we usually have a Hompimpa ritual. Hompimpa Alaium Gambreng is our symbol for entrance in the game, and then ice*  
54 60 *breaking. Only after that we divided them into groups, they will rotate to the game posts provided. Finally, there is a pause, the game is*  
55 61 *over, and then reflection break.*"

56 62 The Manager also explained the message they are trying to communicate through the games, "*When children play, they know who wants to*  
57 63 *cheat, like they have a system to detect that. Yes, that's called character education. From there we teach how not to cheat, to do justice.*"  
58 64 These concepts and content are what made the visitors attracted to come visit this destination. When asked about what motivated them to  
59 65 come visit and what are the most impressive things in the destination, some participants via google form answered "*The concept to reduce*  
60 66 *the use of gadgets and switch to traditional play*", "*The concept is interesting to introduce traditional games once again.*" It is very important  
61 67 to make sure that the messages the destination trying to communicate through their concepts are well delivered to the visitor. One of the

visitors during the direct interview also said, "...the children have completely forgotten about their gadgets. They focus more on playing Dakon and music. It is really in accordance with their vision and mission and it has been well conveyed and implemented." These testimonies show that the activity flow designed by Kampung Lali Gadget succeeded in distracting children attention's from their gadgets and encouraging them to play traditional games together instead. This supports the sophistication aspect of the 3S concept of creative tourism by Richards, et al. which suggests managers to create a message through branding that can be campaigned to visitors (3). This finding also in line with the theory that visitor's attention and focus has an important role in the co-creation process and their memorability (55). With this statement and the data mentioned above, concepts or contents plays an important role in bringing the awareness and behavior of visitor as described in the previous section.

#### Educator/Story Teller

Although educator/story teller receive a small amount of density, The role of the educator/storyteller are actually very crucial in delivering the branding messages. Based on direct observation, educator has an important role in the course of activities and build the expected atmosphere for visitors. As a visitor expressed his pleasure through the google form, "all games are easy to follow in a simple way with mentors and a friendly and comfortable atmosphere". Other studies also mentioned how important the role of a mentor or guide are in influencing the creative tourist experience (3,22–24). Based on direct observation, the mentor and educators really carried the whole activities, especially the activity flow that has been well designed to stimulate visitor excitement and creativity. Without them, the value message from the destination couldn't be well delivered to the visitors. The activity may not be as exciting as what most of the participant in this research has explained.

#### 4.2.2. Physical Aspects

The second category of External Factors is the physical aspect. This category refers to the characteristics of the environment, geographical conditions, and the setting or atmosphere of the place where the activity takes place.(33). The physical aspects that have been identified in this study consist of the atmosphere or ambience, nature, and the creative place where the activity takes place.

#### Atmosphere/Ambience

Previously in the study area section it was already mentioned that Kampung Lali Gadget is located in a sub-urban area with the advantage of rice fields, river, and gardens. They use these advantages to present a fresh rural atmosphere for visitors. They also often show local people's farming activities directly to visitors. To add to the traditional impression, Kampung Lali Gadget does not only play traditional music but also invites visitors to sing along. These things then form a rural and traditional atmosphere that is still original

The participants revealed that the destination's atmosphere can provide comfort and pleasure, "a calm atmosphere can lead to comfort", "the originality and traditionality that still felt sorely while in the modern era". One of visitor via google form also expressed their happiness, "Because you can still see and feel the atmosphere of playing traditional games in the midst of the digitalization era." This means the traditionality atmosphere plays an important role as well beside calming and comforting atmosphere. Some participants also expressed their motivation to visit this destination to seek village atmosphere, considering that the majority of them come from metropolitan areas. Some of them stated, "Village atmosphere and also very exciting games", "fresh rural atmosphere that is still beautiful", "The atmosphere in this village is different from the city center". Therefore, it is important to keep the rural conditions as it is and avoid too much modification to the environment.

#### Connection with Nature

This place not only providing nature for sight-seeing, but also using them as part of their activity and tries to build the connection between the nature and visitors. They do this by providing education about the role of the natural resources around them in their daily lives. In addition to the activities previously described, this place also allows visitors, especially children, to play in the mud in the rice fields and playing with water in the river. By interacting directly with nature and the education provided, this then builds a connection between visitors and nature.

This kind of connection are what motivated visitors to come and revisit. When asked about what motivated them to come to Kampung Lali Gadget, some of respondents answered something like, "...so that they (the children) can be closer to nature, considering that the city of Surabaya has become a metropolitan city", "I'm interested, because I prefer children or people who live side by side with nature and that's what Kampung Lali Gadget is also promoting." Playing with nature also bring some kind of joy and happiness for some visitors. When asked about what are the cause of their happiness at google form, some of the participants answer something like, "when playing mud in the rice fields", "Various traditional games, playing in the rice fields, and watching the children bathe in the springs.". The Manager also explained there were children who continue playing until the place was deserted, "...After catching the fish, the local children here can't wait to rinse their bodies, they go straight into the river, these two girls were following them. They don't go up until the visitors have dispersed." This activity and connection with nature then what make the visitors very enthusiastic.

#### Creative Place

The last element of physical aspect is a place where the creativity happens. The location of this destination is very strategic. They have rice fields, river flows, and plantation all in one area. They were using this advantage for their activities as mentioned before. They also build a central hall that's called *Balai Among* that has traditional Javanese architecture. The *Balai Among* area itself consists of 3 functional buildings. The first building as seen in Figure 8 and 9, is the multi-function *Balai* which has literal meaning of pavilion that functions as an indoor play area, workshop or training, meeting and discussion for residents, and seminars. They keep the originality of the traditional Javanese architecture *pendopo* (pavilion) with all of the philosophy behind every feature. After that there is a reading hut that functions as a library and contains reading books for local children and visitors. And the last one as seen in Figure 10 is the *Kandang Babok Gazebo*, which is a former stable (*Kandang*) that was converted into a gazebo and functions as a multi-purpose room. Beside traditional games, The Javanese architecture is what makes the atmosphere felt original and traditional as well as stimulating the nostalgic feeling as mentioned in the

previous section. Just like a statement by one of visitors from a direct interview, *"I think this place is very vintage, just like when I was little."* There is also other perspective from other participants about this destination as a place to learn and a place to have fun, *"a place for kids to have fun without gadgets", "a place to play and learn for children."* Therefore, it is important to stage and design the creative place that could stimulate visitors' senses and creativity by keeping the theme in line with the general concept of the destination. The design of creative places could help tourism destination to deliver their value and message into visitor's mind



Figure 8: Balai Among Outdoor Area



Figure 9: Balai Among Interior

Source: Personal Documentation



Figure 10: Gazebo Kandang Babok

#### 4.2.3. Social Aspects

The last category of external factors is the social aspect. The social aspect in this study consisted of community friendliness, the connection with children, and social interaction. Community friendliness became the most mentioned social aspects because it was the motivation for some of participant and what makes their experience impressive. In the google form, some of the participants stated, *"friendly people make me feel happy to be there", "Friendly and open welcome from KLG friends", "People around who are very friendly to anyone outsiders"*. The friendliness of the community also supports the safe and comfortable atmosphere felt by visitors. Interaction with children also motivates visitors to come and even re-visit. When asked about what makes them happy, some of the participants answered, *"Can share and play with children", "because we met a lot of children, we can play and hang out together", "I prefer to play with children, I prefer to see children playing with traditional games, it's really fun"*. In addition, there are also interactions between parents and their children as seen in Figure 11. This place also strives for the connection between parents and children to be well established. The manager also said that they want parents to be able to play and teach traditional games to their children, *"Children sometimes don't understand what dakon (traditional game) is, but their parents certainly know. While I have to handle a lot of people, so we empower parents so they can teach their children about the things they know"*. Dakon or congklak is a traditional game from Indonesia which is played by two people. This game is done by inserting seeds or shells into the available holes alternately. This Congklak or Dakon game teaches us that if we have good luck, we can distribute those needs evenly (no need to overdo it) which is represented when we put one seed into the hole to the right and so on. This method has proven to be effective in helping local guides as well as building good parent-child relationships.



Figure 11: Parents Teaching Children Playing Dakon (Indonesian Traditional Game)

Source: Personal Documentation

The last social aspect is social interaction between fellow visitors. Some participants mentioned that their motivation for visiting destinations is to establish a relationship with others. When asked about what they get after visiting the destination, they answered, *"I feel like I'm being a part of them, I feel I have found friends who really need to be met", "What I feel is that I can be close to them and can feel the diversity even though there is cultural differences", "I also learned a lot here and got a lot of new relationships"*. In this case, the social aspects of the destination are closely related to each other in influencing the creative tourist experience. These social aspects not only provide a sense of comfort, but also build connections for all individuals involved.

Based on the explanation above, the external factors that shape and influence the creative tourist experience have been described. You can see how each aspect affects each other. However, the creative tourist experience is not only formed through external factors. The role of visitor's internal factors also contributes to building and influencing the creative tourist experience.

#### 4.3. Internal Factors of Creative Tourist Experience

Internal factors of the visitor's creative experience refer to all components or processes within the individual that can affect the experience. These factors consist of the visitor's knowledge, the need or urgency of what they want to do, and creativity itself. Although internal factors are essentially the process within the individual, internal factors also heavily influenced by external factors that has been mentioned before. Therefore, this section will also explain what are and how can those factors influence each other.

#### 4.3.1. Carried Knowledge

Knowledge in this study refers to the preferences and background of visitors before visiting a destination and how far their understanding about the value the destination trying to deliver. It is important to pay attention to not just the background of the targeted market, but also their knowledge and mindset as well. Tan et al., (2014) also stated that in case of creative tourist, the segmentation are no longer divided by just demographic or geographic factors. They argued that visitors that came from different backgrounds could share a similar perspective (30). That's why this research trying to explore the awareness and knowledge of participants before visiting *Kampung Lali Gadget*. Before being presented with more in-depth questions, participants were asked questions about whether they had an interest in culture or traditional games before. The majority of them answered their interest on culture as well as their acknowledgement about the lack of knowledge of traditional games due to gadgets. As stated by the participants via google form, "Very interested in local culture and traditional games", "With globalization and digitalization, traditional culture and games have begun to shift and children are increasingly unfamiliar with local culture", "Now traditional games are rarely played because they are less competitive with the gadget itself." The question itself did not mention about the impact of gadgets on culture or traditional games specifically. This shows that the concept or branding of the destination can be used to stimulate visitor knowledge. In this case, the destinations succeeded in creating a valuable message through branding that was relevant to the participants' daily lives, which is concern about gadgets and culture.

For this finding, there were actually several researches that explore the role of the senses in designing tourist experiences (58). This exploration went beyond the role of senses in marketing management. Krishna had stated that sensory marketing can be used to create subconscious triggers that characterize consumer perceptions of abstract notions of the product (68). There's also another research about sensory marketing that explained how the brand could trigger emotional aspects in consumers' mind and how these triggers could be the stimulant in pulling customers' response (61). In this case, *Kampung Lali Gadget*, their branding with "A Place to Forget Gadget", and their message for the need in preserving local culture has triggered visitors' mind in acknowledging the general problems that need to be solved. Their narration also demand response from their visitors on what to do next, what will they do to overcome those problems. Based on visitors' understanding and concern for gadgets and culture, then creates a need or urgency that they must fulfill. Therefore, carried knowledge of visitor is a powerful tool for shaping visitor motivation and expectation.

#### 4.3.2. Needs/Urgency

Through knowledge and concerns about gadgets and culture, many participants expressed their need and urgency to introduce traditional games to their children, "My motivation to come and participate in activities here is to introduce children to traditional games which are now rarely played by children. Because they are more familiar with digital games than traditional ones". Another respondent in google form also stated, "I love traditional games, but now they are rare to find, so I visit *Kampung Lali Gadget*". This statement is followed by other participants that explained about similar motivation. This shows that based on their concern and understanding about gadgets and culture, there is desire to fix the situation, which is to teach their children about their roots and culture and bring back childhood memories. The participants also seen *Kampung Lali Gadget* as a place to solve that problem, especially to distract their children from gadgets. There is also the need for visitors who want to satisfy their curiosity about the destination, "I Want to know how far and how creative the activities are." Therefore, while carried knowledge of visitors could be a powerful tool to shape visitor's motivation and expectation, needs and urgency is the push button for visitors to actually do something about their concerns and curiosity.

A similar pattern of tourists' needs and urgency to travel is usually found in Medical Tourism. Tourists may have various reasons for seeking medical care abroad, and some of these reasons can create a sense of urgency, such as the unavailability and low-quality medical technology at their place of origin (75, 76). Medical destinations such as Malaysia and Thailand usually provide access to specialized treatment and advanced medical technology that could solve the need and urgency of those seeking medical treatment from other countries (77). As for the need and motivation in creative tourism, apart from leisure and learning experiences, Tourists usually seek novelty and unique experiences. The literature in creative tourism or creative experience rarely mentioned tourists' 'urgency'. This study suggests the need to explore further the urgency aspects in creative tourism. Especially creative tourists usually have concerns about traditional or cultural preservation and environmental issues.

#### 4.3.3. Creativity

After knowing the needs of visitors that influence their decisions and motivations, the last internal factor that affects the experience is the creativity process of each individual. This aspect consists of the process of creation/learning, uniqueness, and self-actualization. As stated by Tan et al., (2013) In creative experiences, visitors often look for activities that can be beneficial for their daily live. They also want to create something useful. It has been explained in the previous section that *Kampung Lali Gadget* is providing activities that could stimulate the visitor's curiosity, active participation, visitor's skills, and nostalgic feeling. Therefore, participants in this research were asked about what activities have they participated in at *Kampung Lali Gadget* and how do they feel about these activities. Some of them answered something like, "Creativity is increasing, social feeling is getting bigger, I got a mini windmill as a souvenir"; "playing bamboo stick and playing post-harvest activities" and then their following answer is "It's fun because there are some new things I know". Other participants also answered; "Play together, using natural ingredients as playing media, making sounds from vegetables...", "Very happy of course"; "Watching children playing with the community", "Happy and experience things that will not be found in other places"; "take part in traditional games that are held every week", "Very happy and fun. Feels like going back to my childhood again"; In general, the process of making and learning something new has brought them happiness and excitement. It can be said that in this research, participant's needs and urgency are already fulfilled. In addition, they also found uniqueness and novelty in activities they are participated in. Tan et al., (2013) also found this finding in their research, where in terms of creativity respondents mentioned something that could be categorized as interesting, unique, and novelty.



Binkhorst also states that a unique experience is not only sufficient from the active participation and interactive activities, but visitors also play a role in how they choose and create the experience they need (14). Through a direct interview, the chairman of *Kampung Lali Gadget* also explained that sometimes, the customer has something in mind about what kind of activity they want to participate in, "...the activity adjusted to their school curriculum...for example, they (the school) wanted to learn about local wisdom, we finally learn to make Udeng (Traditional Hat)."

In order for the visitor's creation process to be intact, this research also analyzes the self-transformation of visitors. It already mentioned before that participants have needs and urgency to solve their concern. Therefore, this research would like to see what kind of change and transformation that happening within the individual after their visit. At the end of the questionnaire, participants were asked about what do they get after visiting. Some of them answered, "Bringing new awareness to be more passionate about preserving traditional games", "growing sense of mutual respect between individuals with one another", "Change the mindset in yourself, that without gadgets we can learn to know the richness of the surrounding environment that can be explored", "creativity is increasing and social sense is getting bigger...". Some of them also mentioned having gained more knowledge about parenting, "New knowledge of how to control children...", "There, I learned a lot of patience especially dealing with children. I also want to learn parenting, even though I'm still in college". Therefore, creativity in this research is not only seen through active participation or the process of making something, but also through the process of learning and self-transformation. This is the final stage of the creativity and co-creation experience process and the stage of the visitor's transformation to become a creative tourist.

Based on the results of the presentation of the data findings above, this study has summarized the relationship of each aspect and factor in the following figure:

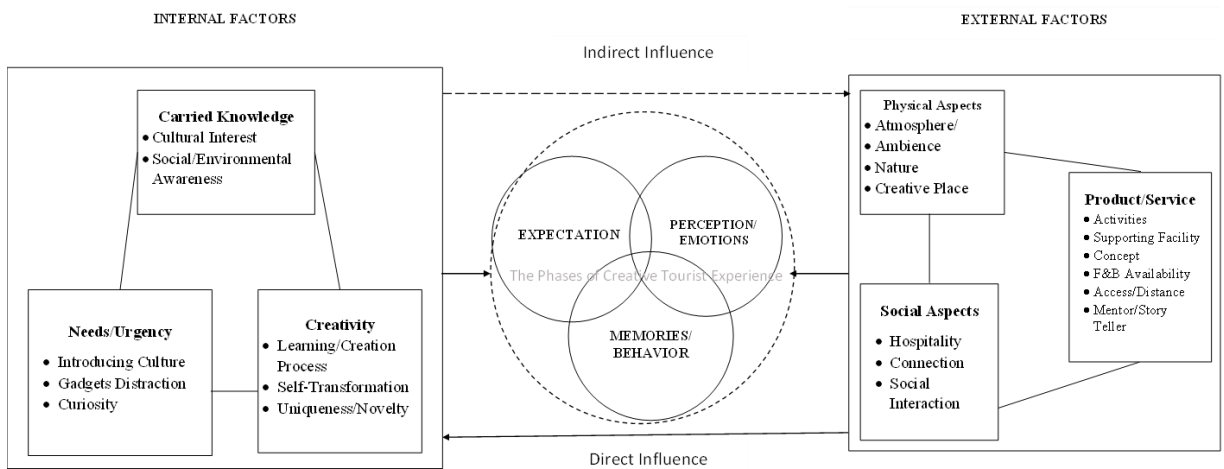


Figure 12: The Process of Creative Tourist Experience at Kampung Lali Gadget

Based on Figure 12, it can be seen how the relationship between each aspect of the external and internal factors of visitors. The center circle, The Phases of Creative Tourist Experience, was adopted from Larsen's Tourist Experience Psychology Theory that consists of Expectations, Perceptions, and Memories (32). The right box containing External Factors was modified from Cutler & Carmichael's influential realm of Tourist Experience, combined with the Creative Tourism 3S concepts from Richards et. Al. (33,3). The left box, the internal factors, were modified from Tan et al.'s conceptual model of Creative Experience (22). These modifications were based on the literature review results, field observation, and data coding through Atlas.ti.

This Process of Creative Tourist Experience is an addition to the mentioned model. While the influential realm from Cutler & Carmichael mentioned the impact of outer elements of an individual towards their own experience, the external factors of the creative tourist experience in this study show the relation between each element. The activities, concept, and mentor in Product/services will determine the atmosphere and ambience in the physical aspects. The product/service could also make the creative place more 'live,' and the social interaction happen. Nature will determine what kind of activities and concepts can be offered to creative tourists. The hospitality and connection in the social aspects will then help create a good atmosphere and ambience of the destination. That is why this study also adopts Richards et. Al. 3S concepts because they suggest designing a Creative activity from local cultural assets that could bring active participation and opportunities for hosts and guests to share experiences and cultural knowledge.

Then all the external factors offered by the tourist attraction directly shape visitors' knowledge, urgency, and creativity. Starting with concepts and content from Kampung Lali Gadget, which triggers and provides knowledge for visitors to recognize that children's gadget addiction and their lack of knowledge of traditional culture is a problem that must be solved. This is consistent with the view of consciousness/awareness from Tan et. Al. From there, Kampung Lali Gadget offers a place to accommodate the urgency of its visitors in overcoming this problem. The urgency formed from within the visitors finally became an impetus for them to carry out creative activities provided by Kampung Lali Gadget to fulfill the expectations and goals that motivated their arrival. This is what differentiates the internal factors in this study from Tan et. Al. 's 'inner reflection'. This study linked the relationship between the 'urgency' of visitors and the solution provided by the destination. Also, the creative factor of visitors is not only formed because of their knowledge and urgency but also because

of the creative activities they participate in, the educators who accompany the creative process, and the place and atmosphere that accommodates it. Therefore, as mentioned before, the last stage of the visitor's creative experience is transformation, where visitors finally fulfill their need to introduce local culture to their children; they find activities that could distract their children's attention from gadgets and other unexpected experiences such as nostalgia and family bonding. The transformation happens not just between parents and their children but also to visitors that come without family or children. The experiences increased their awareness of local culture and connection with other children.

Internal factors from visitors also have an indirect influence on external factors. Previously it was explained that the activities in Kampung Lali Gadget can be adjusted to the wishes of visitors. These desires also come from their knowledge and urgency to fulfill what they want. This is where the co-creation process happens, where the needs of visitors encourage tourism destination to make view changes and improvement on their products in attempts to fulfilling visitor's needs.

Based on the results of this study, shaping knowledge in the mind of visitors could be done not only on on-site terms, but also before the visit intention actually made. Therefore, the rest of the external factors should be designed accordingly to the existing concepts in order to fulfill the needs and expectations of visitors. The results of this study also similar and consistent to the previous study, where the typical creative and unique activity such as, craft making, story-telling, and co-creation activity could bring joy, happiness, and a sense of creativity to the visitors (16–18,22,25). However, those studies merely mentioned about nostalgic aspects in their research. The results of this study found that the activities and creative place of the destination could bring a nostalgic feeling for adult visitors. Study about satisfaction and tourist loyalty has also explained the influence of memorable creative experience on tourist satisfaction, revisit intention, and tourist loyalty (23–26). In this study, optimal experiences are not just shown by visitors' happiness and satisfaction, but also self-transformation. This finding also supports Binkhorst statement that transformation from within the individual could be more attached and not easily lost or replaced (14). This study also shows that not only revisit intention, visitors also have the intention to recommending the destination to their social media and colleague.

## 5. Conclusion

It can be concluded that the process of creative tourist experience is the process of transforming visitors into creative tourists. This process started with shaping visitors' mindset and urgency through the destination's branding and message and how visitors expect what activities they will do. After that, at the destination, there is a process of creation and transformation from within the visitor through active participation, creative activities, and physical interactions. Then, visitors will not only get a memorable memory but also increase their knowledge of culture and fulfilling their needs in overcoming their problems and goals. Therefore, the whole process of the visitor's creative experience will be attached to their memories.

While many tourist destinations have adopted the concept of creative tourism, tourism destinations should be able to differentiate their product from other destinations that adopted a similar concept. Since most tourist attractions and destinations generally use leisure as their concepts, this paper suggested that tourism businesses and managers define or redefine their brand with a valuable message that could trigger customers' emotions and produce a creative tourism product that could be more relatable to visitors' personal lives. In this case, Kampung Lali Gadget has used the negative impact of gadget addiction on children as their branding message and shows their role as the solution to the problem. The whole concept of their activities is heavily rotated to how to distract children from their gadgets. As we all know, gadget addiction is a social and personal problem. Therefore, this study suggests other tourism destinations bring similar patterns with different ideas and values. This could allow visitors to be emotionally attached to the destination, and the destination could produce a more unique concept. This way, the competition in the tourism industry could be more diverse and less saturated. However, tourism businesses and managers should also ensure that visitors' expectations and needs are met. These expectations and needs are fulfilled through consistency between the message and branding communicated to visitors with the actual situation at the destination. Most importantly, to form an optimal visitor's creative experience, is obtained through the role of a mentor or storyteller in conditioning the conditions in which visitors can go through the process of creation and transformation. These combinations of external and internal factors are what Walls et al. explained to be the factors that shape and influence customer experience (49).

Academically, considering that studies on visitors' creative experiences are still relatively new, this research provide additional understanding to the concept of creative tourist experience process. However, this research is only limited to understanding the influence of each aspect of creative experience through a qualitative approach. This research also did not explore the experience from the children's direct perspective. The data about their experience in this research was only presented through their parents and their teacher. Therefore, there is a need for further research to measure the influence of every creative experience aspect in this study from a qualitative perspective. There is also the need to explore further children's experience from a psychological perspective, whether the methods provided by Kampung Lali Gadget work in overcoming their gadgets addiction or not. The model in this paper also needs to be replicated to the other tourism destination because the study area of this research focuses on Kampung Lali Gadget only. This research also finds an aspect that needs to be explored further regarding its role in creative experience: nostalgic feelings. This research also shows a potential market for creative tourists whose needs and characteristics can still be explored further.

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S A M &lt;ethan.eryn@gmail.com&gt;

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