

TOURIST PERCEPTION AS A BASIS FOR THE DEVELOPMENT OF CULTURAL TOURISM DESTINATION

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Abstract - This study confirms that the satisfaction of cultural tourists is driven by several factors namely product quality, which can be divided into attractions and amenities, service quality, accessibility, and price. The study of tourist perceptions on cultural tourism includes tangible and intangible aspects, influenced by the cultural background of tourists. Therefore, one measure of tourist satisfaction depends on their vacation experience based on their individual feelings and emotions towards an object. This study is an in-depth exploration on tourist perception using a phenomenological approach and inductive data analysis. The perception of tourists that determines a destination image is used as a basis to consider the development of cultural tourism as one of the economic generators in a broad sense.

Keywords - Tourism Perception, Tourist Satisfaction, Destination Image, Culture

I. INTRODUCTION

Since tourism is an activity to look for fun and enjoy a wide array of entertainment [1], it is possible to measure tourist satisfaction based on tangible and intangible aspects of a tourist destination [2]. Tourism is a prolific sector with a great potential to foster various other activities and provide economic contributions [3], [4], [5], [6], [7] so that it becomes a mainstay sector both on a national and global scale [8]. Therefore, it is necessary to develop a positive perception of tourism objects needs to ensure the development of tourism.

Culture is one of Indonesia's resources with a prospective possibility for tourist attraction [9]. The term culture covers ways of thinking, ways of life, and traditions of local people [10], [8]. Tourist's visits of cultural tourism is not only triggered by the aesthetic appeal of the cultural destination, but also by the eagerness of the tourists to understand and compare it with their own culture [11], [12]. Tourists get satisfaction when their vacation experience exceeds their expectations [13].

Tourist perceptions of a tourist destination comprehensively shape the whole image of a cultural destination [14], which includes cognitive images and affective judgments based on individual feelings and emotions towards an object [15], [16], [17], [18]. The cognitive component includes the beliefs, impressions, ideas, and perceptions that people have of an object, while the affective component is related to individual feelings towards objects. It is necessary to explore the image of tourism destination to formulate direction for tourism development, which in the long term will build tourism loyalty. Therefore, to optimize the development of cultural tourism, it is necessary to explore the attitudes and perceptions of tourists on tourism destination. Furthermore, the integration of activities, assets, and cultural products needs to be planned appropriately to produce good tourism services.

II. METHODOLOGY

This research is based on 3 general principles that influence the determination of methodology, namely spatiality - observation methods, causality - analysis methods, and integration - synthesis methods [19]. In relation to culture, the complexity of tourism needs to be seen more dominantly from the social aspect [19], so it is mostly appropriate to use descriptive qualitative method. This method is used to examine natural conditions with the research team as the key instrument and using the inductive data analysis [20]. In this study, the qualitative method is intended to explore responses and factors that influence the views of tourists to cultural tourism objects and framing them as tourist imagery.

Initially, tourism objects in Yogyakarta were grouped into 6 categories based on the type of tourism [21]. Furthermore, observations were made on 6 of the most popular cultural attractions in Yogyakarta, namely Prambanan Temple, Ramayana Theater, Ratu Boko Temple, Sambisari Temple, Imogiri Tombs, and Mataram Great Mosque. Observation was complemented by interviews in a purposive and semi-structured purposive sampling [20], which provides flexibility in extracting information based on the framework of the research plan [19]. To capture social phenomena in tourism, data were collected without any prejudice and without bearing any theoretical framework in mind to reveal the true nature of the research object [22]. Researcher's subjectivity was avoided by triangulation - looking for other similar data to test the correctness of information [23]. To explore tourist perceptions about tourism object, the researcher used a phenomenological approach and inductive data analysis. This includes the process for tourists to know and evaluate various matters related to culture and tourism. In this case, perceptions about tourism and culture as phenomena are explored based on reality and field information [22].

III. DISCUSSION

One of the advantages of developing cultural tourism is the possibility of spatial and temporal distribution because it does not depend on the season and its capability in encouraging tourists visits of areas outside the tourist route [24]. Based on its breadth of international attractiveness, cultural tourism has become a crucial element in the tourism industry [24]. Therefore, it is vital to base its development by referring to the basic cultural values, not only to maintain its cultural existence but also to integrate it for the creation of tourist attraction images.

The tourism development has major economic, socio-cultural and environmental impacts, which can reduce cultural existence [25], [26], [27]. This impact is closely related to tourists' perceptions of cultural tourism [28], which is influenced by their cultural background [29]. As a result, this perception will trigger supporting or non-supportive attitudes towards the development of cultural tourism [30]. The perception forms the attitude of tourism and tourist satisfaction towards tourism [31]. It is possible to measure the tourist' perception by comparing between their expectations and the experiences they gained after traveling [32].

To measure tourist perceptions, the researcher observed the tourism destination component, namely attractions, facilities/amenities, and accessibility [33]. In-depth observations about tourist perceptions of cultural tourism objects in Yogyakarta are influenced by tourist cultural settings [29], which is illustrated in the following figure.

73% of informants/tourists in Prambanan Temple are loyal tourists, who have visited the object for at least twice. Based on the typology of cultural tourists by McKercher [34], it is possible to classify the tourists visiting Prambanan Temple into several categories. 27% tourists were included in Purposeful cultural tourist, 40% were classified as Sightseeing cultural tourist, and 33% classified as Serendipitous cultural tourist. However, there were no samples classified as the Casual cultural tourist and Incidental cultural tourist. This trend shows that although most tourists who visit Prambanan Temple are not always motivated to explore its cultural aspect at first, they can grasp a profound cultural experience on the object. The beauty of the temple and the preservation of cultural heritage are things that are declared to increase tourism loyalty. Nonetheless, they expect that the temple area is better arranged to make it greener and more comfortable considering the broad area of the temple that tourists needs to take to surround the temple. As many as 53% of respondents said they were satisfied and 47% of respondents said they were very satisfied with the quality of Prambanan Temple tourism objects.

Similarly, observations at the Ramayana Theater show that as many as 40% are loyal tourists, who have visited these attractions at least twice even

though the ticket prices are relatively costly. This is driven by the tourists' desire to repeat the previous tourism experience, which shows the acquisition of a memorable experience for tourists. The typology of cultural tourists on this object can be classified into several categories [34]. 32% were classified as the Purposeful cultural tourist, 52% were included in the Casual cultural tourist, 13% were classified in the Incidental cultural tourist, and 3% were included in the Serendipitous cultural tourist, while no one was classified as a Sightseeing cultural tourist. This portrayal shows that most tourists visit the Ramayana Theater with the aim of watching something for fun, which is in according to the object character as a form of entertainment. Only a small proportion of tourists considered this object as a cultural learning. Ramayana Theater is one of the favorite cultural attractions in Yogyakarta, rated as very satisfying by most tourists (68%), and some others (32%) gave satisfied responses. A small number of tourists want a longer show time, even though the duration of the show is very sufficient. This finding indicates the interest of some tourists to enjoy the Ramayana art in a more in-depth.

The observation at Ratu Boko Temple indicates that most tourists (73%) visit Ratu Boko Temple in a series of visits to other objects. It is possible to group their visit into Casual cultural tourist by 53% and Incidental cultural tourist by 20%. Only a small proportion of tourists (27%), who from the beginning were motivated to learn culture at Ratu Boko Temple, could be classified as Purposeful cultural tourist. The data collected from informants (tourists) also showed that none (0%) were included in the Sightseeing cultural tourist and Serendipitous cultural tourist groups. This is because Ratu Boko Temple is located in the tourist route nearby Prambanan Temple which is physically bigger, more interesting, and conveys finer cultural values about the Hindu cultural life. Since it is located in the hilly area, tourists find it a little difficult to access it. However, after making a visit, most tourists were very satisfied (57%) with it and others were satisfied (43%) of this object. This level of satisfaction is supported by the observation showing tourist loyalty to this object, since 50% of tourists have visited the object for at least twice.

Sambisari Temple is one of the cultural attractions that are very popular with tourists. The large number of loyal tourists to this temple (87%) indicates the popularity of this temple. Although only a small proportion of tourists (17%) have the motivation to learn the culture/history of this temple from the beginning (Purposeful cultural tourist), most tourists get a pleasant experience of this object. It is possible to group the tourists visiting this temple as Sightseeing cultural tourist as much as 10% and Casual cultural tourist as much as 40%. The remaining 33% is included in the Incidental cultural tourist group. This temple is located in a series of tours with Prambanan Temple and Ratu Boko

Temple, making this temple as a secondary destination in a tour package with the main destination of Prambanan Temple. As many as 43% of tourists said they were satisfied with the object and as many as 57% of tourists said they were very satisfied with Sambisari Temple. It is necessary to maintain tourists loyalty to this object by taking into account the demands of tourists for the development of a more comfortable and representative access points or pedestrians, as well as more diverse souvenir sales facilities.

The Imogiri tomb, where the kings of the Mataram Kingdom are buried, is a popular tourism destination. The high tourism loyalty of this place (as many as 53% of tourists repeat to visits to this object) shows its popularity among visitors. Based on the tourist typology of McKercher [34], 20% of tourists belong to the Purposeful cultural tourist group, 43% belong to the Sightseeing cultural tourist group, and 37% belong to the Casual cultural tourist group. However, observations show that none of the samples belong to the Incidental cultural tourist and Serendipitous cultural tourist group. This trend highlights that all tourists visit the Imogiri tomb with the aim to visit the tourist attraction on purpose because of its cultural appeal, although not all of them get the same in-depth experience about the object. As many as 37% of tourists only obtained a brief cultural experience, while 40% of tourists said they were very satisfied and as many as 60% of tourists were satisfied with this object. However, some tourists considered that the object was very difficult to access because it is located in a hilly area with countless steps to reach it. Its location that is far from the city of Yogyakarta and not in the tourist lane are some reasons why some tourists decided not to make a repeat visit.

The Great Mosque of Mataram is one of the oldest mosques in Yogyakarta. This building is a relic of the Mataram Kingdom that we can enjoy until today. The building still functions well as a place of worship. Of the countless visitors of this tourism object, 57% were loyal tourists as indicated by repeat visits. It is very easy to reach this object since it is located quite close to the center of Yogyakarta City, making it easily accessible for tourists. The mushrooming silver craft area surrounding this object increases the motivation of tourist visits. As many as 20% of tourists were intentionally motivated to learn and explore cultural experiences since the beginning, making them classified as the Purposeful cultural tourist group. As many as 43% were included in the Sightseeing cultural tourist group, since they obtained a quite impressive cultural experience even though they were more focused on the surrounding area of the mosque with the silver handicraft appeal and the layout of the Javanese community. As many as 37% tourists belonged to the Casual cultural tourist group who enjoyed a brief cultural experience. The observations showed that none of the samples belonged to the Incidental cultural tourist group or the

Serendipitous cultural tourist group. This pinpoints the fact that the since the beginning, tourists were attracted by its cultural aspect as the main motivation to visit this object. 43% of tourists felt satisfied with it and as many as 57% felt very satisfied with this object. However, the only drawback of the cultural object as the limited parking facilities that decreases the motivation of some tourist for repeat visits.

The given perception and satisfaction of tourists to the cultural tourism objects shape the image of a cultural tourism as in the followings.

Tourist perceptions of cultural attractions in Yogyakarta were explored from the aspects of security, comfort, and beauty. 180 informants gave the average rating of the cultural attractions with a score range of 1 – 5. Overall, their perceptions and satisfaction are classified at a good level with the highest average score at the Ramayana Theater and the lowest score at the Great Mosque of Mataram, as shown in Figure 1.

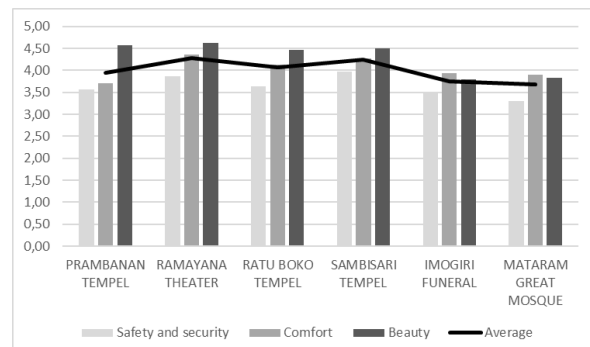


Figure 1. Tourist Ratings on The Attraction of Cultural Tourism Objects in Yogyakarta

Tourist ratings on accessibility were explored from the ease of access to reach the object, variations in modes of transportation that can be used to reach the object, and the quality of the road to the object. With a range of scores between 1 - 5, Figure 2 shows that the average accessibility score is good with the highest score being the Prambanan Temple and the lowest score is the Imogiri Tomb.

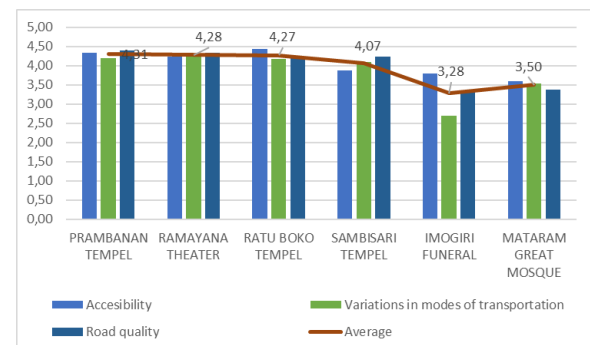


Figure 2. Tourist Ratings on Accessibility of Prominent Cultural Tourism Objects in Yogyakarta

Figure 3 shows the average rating on tourist amenities. It indicates that the object's score of

amenity is said to be good in the range of scores 1 - 5, in which the highest average score is Prambanan Temple and the lowest score is the Imogiri Tomb.

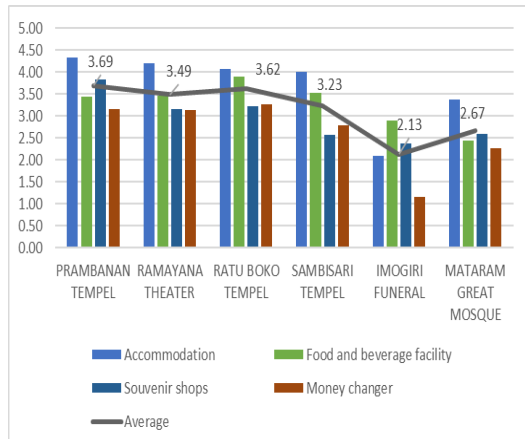


Figure 3. Tourist Ratings on the Amenity of Prominent Cultural Tourism Objects in Yogyakarta

Figure 4 shows tourist satisfaction with the objects in terms of the cleanliness of the environment and toilets, the quality of infrastructure, facilities, parking areas, and worship facilities, the friendliness of officers and the tourists' satisfaction with the quality of the tourism objects. The figure depicts that the average tourist was satisfied with the assessed object with a range of scores 1 - 5. The highest satisfaction score is for Prambanan Theater and the lowest satisfaction score is for the Great Mosque of Mataram.

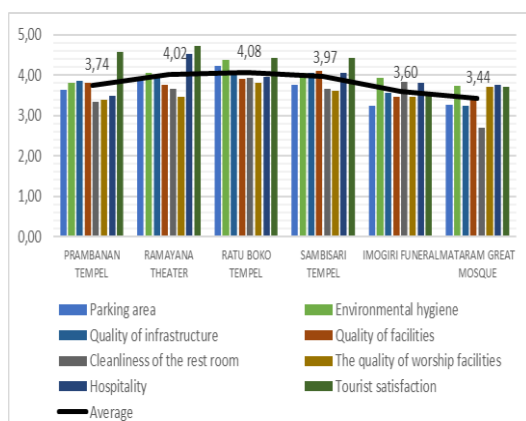


Figure 4. Tourist Satisfaction of the Prominent Cultural Tourism Objects in Yogyakarta

Tourist satisfaction as shown in Figure 4, further shapes tourism loyalty, which can be understood as a relative attitude related to repurchase [35]. In the context of tourism, it is a return visit or recommending tourist attractions to others [36]. In terms of price, when compared to the quality of the object, most tourist said they are satisfied with the price, with the highest score being the Sambisari Temple and the lowest score being the Mataram Great Mosque (score range 1 - 5).

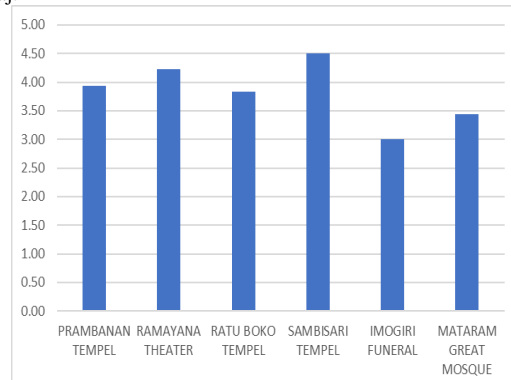


Figure 5. Price Satisfaction of Prominent Cultural Tourism Objects in Yogyakarta

The focus and great experience gained by cultural tourists can be grouped into 5 typologies, namely [34]: 1) Purposeful cultural tourist, 2) Sightseeing cultural tourist, 3) Casual cultural tourist, 4) Incidental cultural tourist, and 5) Serendipitous cultural tourist [42]. Meanwhile, related to tourism motivation, in-depth exploration of tourist satisfaction on some prominent cultural attractions in Yogyakarta classifies the tourist planning based on the following typologies: 1) Sightseeing- tours that are conducted briefly for 3-4 hours, 2) Excursion, tours that are done in less than 24 hours, and 3) travel package tours, carried out for more than 24 hours and require accommodation. Most tourists were motivated to travel for the following reasons: 1) physical motivation, 2) cultural motivation, 3) interpersonal motivation, and 4) status and prestige motivation. An in-depth investigation of tourist perceptions also illustrates the demands of tourists for the development of tourist activities, which can be summarized in the map of the relationship between the needs, motives, and tourist activities as follows.

No	NEEDS	MOTIVES	ACTIVITIES
1	Physiological	Relaxation	Having fun, refreshing, releasing tension
2	Aesthetical	Appreciating beauties	Enjoying natural scenery/environment
3	Self-actualization	Existence	Self actualization, self documentation, distribution of self-documentation to public
4	Social	Togetherness, Love	Togetherness with family/ group of friends
5	Cultural Information	Cultural Knowledge	Self-acknowledgement/experience/cultural learning
6	Self-Esteem	Achievement, Status	Personal-achievement, self-development, Showing off personal achievement
7	Physical	Health, Fitness	Sports, healing, self-care

The priority order in meeting tourism needs are: 1) physiological, 2) aesthetic, 3) self-actualization, 4) social, 5) cultural information, 6) esteem, and 7) physical. This priority sequence indicates a shift in the current tourism demand for the need of self-actualization as influenced by technological development.

IV. CONCLUSION

On a range score of 1-5, tourist satisfaction with cultural attractions in Yogyakarta is at a score of 4.23. Customer satisfaction is driven by several factors namely product quality, price, service quality, emotional factors, cost, and convenience [37]. In the cultural tourism context in Yogyakarta, the quality of products can be classified as attractions at a score of 4.00 and amenities at a score of 3.14; service quality with a score of 3, 81; accessibility at a score of 3.95; and the price with a score of 3.82. Based on this score, it is possible to say that tourist satisfaction of tourism objects in Yogyakarta is in the range of satisfying to very satisfying. This response shows a positive image of cultural tourism in Yogyakarta as a strong basis for consistently developing cultural tourism objects as an economic generator in a broad sense. This tourist satisfaction is proven to shape tourism loyalty and is a precedent of efforts to develop the tourism image of Yogyakarta in general.

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