The Impact of Perceived Coolness, Destination Uniqueness and Tourist Experience on Revisit Intention: A Geographical Study on Cultural Tourism in Indonesia

Fansuri Munawar[1]

Faculty of Economic and Business, Universitas Widyatama Jl. Cikutra No. 2014A Bandung 40125

Raniri Munawar[2]

Management, Pasundan College of Economics Jl. Turangga No.35-43 Bandung 40263

Didi Tarmidi[3]

Faculty of Economic and Business, Universitas Widyatama Jl. Cikutra No. 2014A Bandung 40125

[1] Corresponding Author: Email: fansuri.munawar@widyatama.ac.id

Abstract

This study analyzes the antecedent factors that increase revisit intention from geographical perspective of creative cultural tourism in Indonesia. We propose three antecedents of revisit intention (perceived coolness, destination uniqueness, and geographic tourist experience) within the proposed creative tourism model framework. Respondents in this study were tourists who had visited creative tourism sites in Indonesia, including modern tourist attractions, gardening tours, and tourist villages. Analysis of the data used is a structural equation model based on partial least squares (PLS-SEM). Testing the research hypothesis indicates that the perceived coolness and destination uniqueness variables positively and significantly affect revisit intention. However, the tourist experience variable does not have a positive and significant impact on revisit intention. Thus, the role of perceived coolness is more significant in influencing revisit intention compared to destination uniqueness. The implication for creative tourism managers is always to have the opportunity to learn something new and unique from the attraction, so the sustainable attraction is critical. In addition, the perception of cool must also continue to be developed so that tourists have an emotional side that supports behavioral intention.

Introduction

Creative tourism has recently become a new trend in the tourism industry (Marques, 2012; G. Richards, 2011). Currently, there is a shift in tourist interest in the pattern of the tourism industry. If tourists liked to visit tourist attractions that provided interesting recreation areas, beautiful natural scenery, or historical heritage, but not now, tourists are getting bored with this type of tourism. Tourists are starting to get more experience in traveling; they are more willing to get to know the local culture, interact with the local community, and participate in creative activities offered by the local community. Some experts believe that shortly the conventional tourism industry model will turn into creative tourism (J. Lee et al., 2015; G. Richards, 2020).

Creative tourism is defined as a type of tourism that offers a new experience to tourists by interacting and actively participating in an attraction, culture, or belief of the local population in a tourist destination in order to increase knowledge or develop the creative potential of tourists (G. Richards, 2003). The central aspect of creative tourism is the experience and participation of tourists, but on the other hand, it can also create a sense of togetherness and a sense of belonging to the local culture of the local community. If tourists use this experience to explore their identity and become an arena to be recognized as individuals in a society, then this means that creative tourism also contributes to the identity and position of the people they visit. It can also affect sustainable development (Gibson et al., 2012; G. Richards, & Wilson, J, 2007).

In the last decade, many creative tourism models have emerged and compete to make their destinations the most unique and creative to attract tourists (G. Richards et al., 2012). Like Indonesia, creative tourism such as modern tourist attractions, gardening tours, visiting craft sites, art and painting places, tourist villages, batik tours, equestrian tours, and others have gained a place in the hearts of tourists. Creative tourism is present as an alternative to travel in the millennial era to meet the needs and desires of tourists in interacting and participating in knowing customs, culture, food, beliefs, or attractions in a tourist destination. Thus, tourists are spectators in tourist activity but mingle in one tourist attraction show.

The development of creative tourism trends is increasing rapidly; therefore, it is necessary to understand the needs and desires of tourists when involved in creative tourism. Based on a review of previous literature studies, although the development of creative tourism has increased, it has not been matched by the development of products or services that genuinely meet the expectations of tourists (Chang et al., 2014). The need for a strategy from the manager of tourist destinations in introducing and maintaining tourist attractions to tourists. In addition to cultural factors, the other most crucial thing that can attract tourists to visit is the level of uniqueness. The more unique the tourist spot, the more attractive tourists will visit (Helpiastuti, 2019) .

A tourist destination needs to present innovations related to interaction and creativity offered to tourists to meet their needs and desires. The tourism industry, especially creative tourism, must be able to fully understand and understand the behavior of tourists, with the aim that they will visit again in the future. According to Wang (2004), the costs incurred to attract repeat tourists are smaller than attracting new tourists. In addition, repeat tourists tend to spend more money and stay longer than first-time tourists (Lehto et al., 2004; Wang, 2004). Thus, it is necessary to design and provide unforgettable experiences to attract repeat tourists by combining new interactions and creativity with creative tourist attractions.

Based on the results of a literature review regarding the concept of tourism marketing, several factors can increase revisit intention for visitors to tourist destinations. Among them are destination image (Chiu et al., 2016), destination personality (Hultman et al., 2015), motivation (Suhartanto et al., 2020), trust (Sandra María Correia Loureiro et al., 2008), price promotion (Campo et al., 2008), and tourist involvement (San Martin et al., 2013). However, minor studies integrate the role of perceived coolness, destination uniqueness, and tourist experience in increasing revisit intention in creative tourism (Chen et al., 2019; San Martin et al., 2013). Therefore, this study aims to fulfill the research gap, namely an integrated research model related to perceived coolness, destination uniqueness, and tourist experience on revisit intentions; therefore, this model is essential to investigate.

Literature review on perceived coolness is a new concept in creative tourism (Chen et al., 2019). The term coolness is often used to attract young consumers in marketing implementation. However, it is possible that outside young consumers are also interested in the term. Perceived coolness is a consumer's perception of high quality, novelty, and achieving goals in a creative way (Sundar et al., 2014). Then, the term uniqueness refers to the concept that a person will seek

to develop their own personal and social identity to differentiate themselves from others (Ross et al., 2014). Furthermore, tourist experienceis a tourist experience as a comprehensive psychological response to perceptual and rational experiences in tourism (Hao Zhang et al., 2018).

With this in thought, the purpose of this study is to find out more about the formation of revisit intentions towards creative tourist destinations. In particular, the study aimed to analyze the direct effect of perceived coolness, destination uniqueness, and tourist experience on revisit intention in creative tourism. Therefore, the main contribution of this paper is to analyze a new integrated role for the development of revisit intention that considers perceived coolness, destination uniqueness, and tourist experience in creative tourism. The results of this study can help creative tourism managers to increase tourist intention to revisit these destinations.

Literature Review

Perceived Coolness

Dar-Nimrod et al. (2012) state that cool is still a vague term in several studies. Nevertheless, there are some core coolness guidelines with general agreement. First, coolness can be divided into inner cool and outer cool. Inner cool identifies a person's personality or character, while outer cool is about how something happens through a specific appearance style (Nuerbiya, 2016). In particular, inner cool is about cultural objects' character or personality traits, and outer cool is about clothes, accessories, language, poses, or aesthetic characteristics. In this study, perceived coolness is a complete concept because it is challenging to examine only inner cool or outer cool separately. After all, the two are closely correlated (Nuerbiya, 2016).

Im et al. (2015) explain that the term coolness in product perception is the extent to which a product has trendy, cool, attractive, and charming features. Coolness gives positive emotions of pleasure and excitement. So, it can be perceived as something new, innovative, and classy (Runyan et al., 2013). Through experiences and products, they think are cool. Young consumers often transfer cool thoughts into their identities (Chen et al., 2019). Warren et al. (2019) categorize perceived coolness as a subjective and dynamic positive trait, socially constructed associated with cultural objects that are concluded as appropriate autonomy. Therefore, coolness is considered a positive perception. Several studies on this issue confirm that cool people tend to have personality traits considered attractive by the audience (Warren et al., 2014). In addition, consumers often use the term cool as a synonym for like it (Warren et al., 2014).

There are three scales used in perceived coolness: originality, attractiveness, and subculture (Sundar et al., 2014). Originality is the extent to which consumers feel the novelty and uniqueness of a product compared to other similar products. Attractiveness refers to the degree of desire identified by the consumer. Finally, subculture refers to unique ideas about products in mainstream culture, displaying unique personalities, prices, and consumer interests. Furthermore, utility, as another characteristic mainly contained in perceived coolness, reflects customer perception of a product or service that can help them complete tasks effectively (Liu et al., 2021).

Destination Uniqueness

According to (Karagöz et al., 2020), the individual's dependence on uniqueness is usually a psychological structure that considers the individual's dependence on uniqueness because of a character trait. The necessity for uniqueness is when a person demonstrates the necessity to pursue products or services that express distinction and accomplishment. The idea of uniqueness is generally conceptualized with consumers' reliance on uniqueness (Tian et al., 2001). Uniqueness is known as one's search for variations regarding others by obtaining and using products or services to improve personal and interpersonal identification (Tian et al., 2001). Kirillova et al. (2014) illustrate that uniqueness shows that the assessment of uniqueness depends on whether the destination has a distinctively identifiable characteristic or not. Destinations with unique features tend to be considered beautiful and attractive (Al Salmi et al., 2016).

Creative tourism must be able to attract tourists through the uniqueness of its destinations. That can be offered with the unique culture or characteristics of the tourist destination. To have a unique tourist destination, it must have the ability to compete or have a unique selling point, so customers will have reasons to choose the tour (Anshori et al., 2020). The uniqueness of this tour has an excellent value so that it can be helpful for tourists who come to these tourist attractions. The more cultures and types of unique tourism offered, the more tourists who come to visit

In the tourism marketplace, tourists will discover a picture of the locations they would like to visit. An assortment of beautiful, relaxing, and neat pictures will be chosen from the advertising agency. When they reach a tourist destination or appeal, people currently have an idea of what things to see (Hikmah et al., 2018). They desire to match the uniqueness of what offers been seen and intolerant of disorder (Barretto, 2013). Although the facts of a traveler's vacation experience are not explicitly known, it could be assumed a good regular of travel ought to be positioned on uniqueness. Among the countless features of a tourist destination, the destination uniqueness is usually an essential element of the tourist encounter though it is just one of several sizes (Kirillova et al., 2014).

Tourist Experience

Schmitt (1999) defines experience as a psychological reaction from the perceptual and rational aspects of the individual, including experiences gained through the five senses, sensibility experiences with the heart, experiences with thinking, and experiences with relationships with other people. Tourist experience consists of a sensory experience through the five senses and a rational knowledge experience (Hongmei Zhang et al., 2018). The visitor's experience begins before arriving at a destination and ends with memories of the experience and plans for future visits (da Costa Mendes et al., 2010). According to Dalakis et al. (2018), tourist experienceis a process that involves evolution through a series of stages, starting with expectations that lead to planning, moving to a destination, and a revisit intention. Thus, the tourist experienceis multiple and involves complex interactions and contexts (Dalakis et al., 2018).

In creative tourism, the tourist experienceis not limited to the attraction itself but also includes experience before and after the visit. Therefore, the tourist experienceis seen as diverse and subjective, represented by various symbolic aspects. All potentially contribute to feelings of arousal and satisfaction with attraction (Kastenholz et al., 2018). Although the tourist experienceas been studied extensively, the experience of tourists in specific segments may differ from other segments because the aspects of experience and motivation to visit can be very different. Thus, a tourist experience instrument developed in one tourism context may not necessarily be applicable in another tourism context (Suhartanto et al., 2020).

Park et al. (2017) explain that a tourist experienceis an embodied experience achieved through active involvement and participation in the context of a particular tourism setting and through emotional touch and influence. Furthermore, emotions and impressions of experiences experienced by tourists can be evoked by photos, objects, and sensations such as sound, touch, taste (Park et al., 2017). Similarly, studies suggest that documentation provides residual memories and acts as a valuable retrieval cue for individuals to reminisce about past experiences (Caton et al., 2008). Tourist experiences that are accessed and remembered after a visit can determine future tourist behavior and decision-making (Wirtz et al., 2003).

Hypothesis Development

Perceived Coolness and Revisit Intention

For creative tourism providers, revisit intention is thought to be an important element in creating sustainable destinations (Chen et al., 2019). Revisit purpose is related to enjoyable feelings for tourists related to locations in the context of tourism. It could be changed as behavioral intention, depending on the willingness to recommend and intention to revisit (Chen et al., 2013). In the buyer behavior model, perceived coolness is usually a determinant that may boost brand loyalty (Runyan et al., 2013). That is also linked to revisiting intention, among the effects of perceived coolness in tourism destinations (Chen et al., 2019). After that, Sandra Maria Correia Loureiro et al. (2021) argues that perceived coolness is vital for relevant attitudes and behaviors, such as revisiting intention and visiting behavior. Consequently, we conclude that perceived coolness includes a positive influence on revisit intention in creative tourism.

H1: Perceived coolness has a direct effect on tourist revisit intention.

Uniqueness Destination and Revisit Intention

A tourist attraction is a destination with beauty, value both in the form of diversity and uniqueness. The richness of its culture and uniqueness are factors of attraction and destinations for visitors to

visit, thus making tourists motivated to visit these attractions. The unique features held in creative tourism can be one of the elements taken into account by tourists to visit again (Anshori et al., 2020). Thus, they have many reasons to return to visit the beach he had visited. Moreover, activities held in creative tourism can make visitors more comfortable and enjoy the recreation with characteristics that are not found elsewhere. Furthermore, Kim et al. (2015) state that tourists who have good evaluations of a destination where they have got desirable emotion look for a match in self-congruity or an excellent overall impression, plus they would end up being disposed to go to or revisit the destination. Similarly, a closer match between the self-conception of people and the creative tourism image could boost the probability of tourists visiting creative tourism (Kim et al., 2015). Therefore, we conclude that destination uniqueness has a positive effect on revisit intention in creative tourism.

H2: Destination uniqueness has a direct effect on tourist revisit intention.

Tourist Experience and Revisit Intention

According to Hongmei Zhang et al. (2018), The tourist experienceis considered fundamental for destination competitiveness and sustainability as it can influence long-term destination choices. If the destination can offer an experience to tourists, probably revisit that destination increase. For most tourism destinations, repeat guests constitute a preferred market segment because they tend to stay much longer at a destination, tend to be satisfied because they experience and practical expectations, spread positive person to person, and take part in activities even more intensively while needing a much lower advertising costs than first-time visitors (Hongmei Zhang et al., 2018).
Huang et al. (2009) explained that the tourist experience positively affects visitors' attitudes towards the destination and revisit intention in many cases. Individuals with past travel experiences to tourist destinations become more confident to travel back to those tourist destinations (Huang et al., 2009). In addition, the tourist experienceis also one of the factors that influence revisit intention. Petrick et al. (2001) pointed out that if people are satisfied and have a positive experience during an activity, they tend to repeat it. Many studies have explored the relationship between tourist experiences and revisit intention based on current literature in tourism. Most studies find that tourist experience and intention to revisit are positively related (Chang et al., 2016). Therefore, we conclude that tourist experienceas a positive effect on revisit intention in creative tourism.

H3: Destination uniqueness has a direct effect on tourist revisit intention.

Figure 1
Illustrates The Theoretical Model on The Relationship Between the Variables Tested.
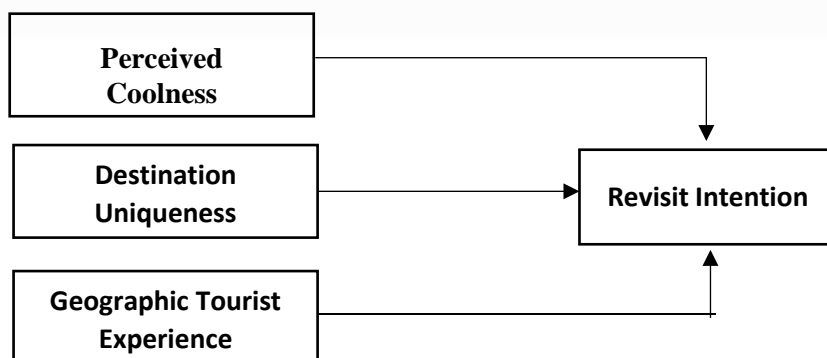
Research Method

This study aims to measure various constructs in creative tourism using elements from the reported literature. The data collection tool used in this study was a questionnaire. It consists of 16 question items to measure the constructs of perceived coolness, uniqueness destination, tourist experience, and revisit intention—measurement with a 5-point Likert scale (1=strongly disagree, and 5=strongly

agree). The respondents of this research are tourists who have visited creative tourism in Indonesia. The creative tourism identified includes modern tourist attractions, gardening tours, and tourist villages. Questionnaires were distributed personally by research assistants to tourists at creative tourist attractions. The sample size refers to Ghozali, who states that the number of samples can be calculated from the size of the parameter multiplied by 5 to 10 (Ghozali, 2006). This study uses three independent variables and one dependent variable with 16 parameters, so the sample required in this study is 16 x 6 = 96 samples. Data analysis involves variance-based structural equation modeling and PLS because of its ability to assess path coefficients in structural models (Henseler et al., 2015). Similarly, this method allows researchers to analyze data that is not normally distributed (Nitzl, 2016). Before testing the model and hypotheses, construct validity and reliability were assessed using confirmatory factor analysis. That is by testing the loading factor and Cronbach's alpha. Loading factors aim to provide confidence that each question item is structured according to its variables. In addition, testing was also carried out on construct reliability and average variance extracted or AVE.

Data Analysis

Respondent Data

Based on the statistical results of the presentation of the demographics of the respondents, which is described in Table 1. Table 1 shows that the respondents are dominated by young people (between 17-25 years) and bachelor customers. Those characteristics suggest that contemporary appeals tend to attract more young customers due to their modern and unique nature. In addition, the young age of the respondents in this study is in line with other research on creative tourism in Indonesia (Suhartanto et al., 2020).

Table 1.
Demographic characteristics of the respondents

Variable	Description	Frequency	%
Age	17-25	60	62.50
	26-35	12	12.50
	36-45	6	6.25
	>45	18	18.75
Gender	Male	36	37.50
	Female	60	62.50
Education	High School	19	19.79
	Bachelor	64	66.67
	Post Graduate	13	13.54
Number of Visit	First Visit	50	52.10
	Repeat Visit	46	47.90

Measurement Model

The first step for evaluation is examining the measurement model to test the reliability and construct validity by examining the outer loading, composite reliability (CR), Cronbach's Alpha, and average variance extract (AVE). The results, see Table 2, show that the discriminant validity requirements are qualify because all indicator loading factors exceed 0.6, the CR value is more than 0.7, and the AVE is higher than 0.5. Then, to examine the discriminant validity of the constructs, this study applies the method proposed by Henseler et al. (2015), Heterotrait-Monotrait Ratio (HTMT). According to that method, the discriminant validity conditions are qualify because all HTMT values are less than 0.9. Furthermore, the reliability requirements are also qualified because all Cronbach's Alpha values are more than the recommended level of 0.7.

Table 2.
Demographic Characteristics of The Respondents

Construct/Item	Loading*	CR	AVE
Perceived Coolness		0.918	0.692
- The creative tour will be cool to visit	0.800		
- Doing this creative sightseeing excursion will make looks cool	0.778		
- When thinking of cool places, this creative tour comes to mind.	0.874		
- This creative tour has some cool places	0.852		
- This creative tour is cool in my opinion	0.851		
Destination Uniqueness		0.859	0.670
- The creative tourist spots have their uniqueness compared to other tours	0.786		
- The creative tourist spots have special features that are not offered anywhere else	0.842		
- The creative tourist attractions are the most unique creative	0.828		
tours		0.910	0.716
Geographic Tourist Experience	0.811		
- Enjoy this creative travel experience	0.871		
- Experienced something new after visiting this creative	0.850		
tour	0.851		
- This creative tour is memorable			
- Enjoy having a new experience from this creative		0.928	0.765
tour	0.889		
Revisit Intention	0.930		
- Intend to revisit this creative tour in the future	0.898		
- Will suggest friends or family visit this creative tour			
- Will encourage friends and relatives to visit this creative tour	0.773		
- Will share a personal experience with this creative tour to other people I know			

*All significant at p < .01.

Structural Model

The second stage of assessment was conducted to evaluate the structural model. A bootstrap procedure using 1,000 iterations was applied to assess the significance of the indicators and path coefficients. The geometric mean of average communality and R^2 was used to assess the fit of the model. The goodness of fit (GOF) model has a value of 0.590, indicating that the fit model is acceptable. The value of R^2 shows that 59.0% of the variance of tourist's revisit intention can be explained by perceived coolness and destination uniqueness. The percentage value indicates that the influence of the independent variable explanation on revisit intention on creative tourism is strong. Besides R^2, Q^2 is another crucial indicator to assess the goodness of fit of the proposed model. The Q^2 of perceived coolness, destination uniqueness, and tourist experienceis positive at 0.440, which indicates that the predictions made by the proposed model are appropriate (Chin et al., 2008). Next, to check the approximate fit index, standardized root means square residual (SRMR) and normal fit index (NFI) were applied. The results showed that the SRMR had a value of 0.060 (lower than the recommended value of 0.8), and the NFI had a value of 0.803, which is lower than the recommended minimum level of 0.9 (Nitzl, 2016). Thus, the results of this data analysis are relatively strong.

Table 3.
The result of hypotheses testing and the effect of the variable.

Path	β	t-Value
- Perceived Coolness => Revisit Intention (H$_1$)	0.443	3.555**
- Destination Uniqueness => Revisit Intention (H$_2$)	0.252	2.578**
- Tourist experience=> Revisit Intention (H$_3$)	0.149	1.100

**Significant at $p < .01$

Table 3 presents the measurement results of hypothesis testing for all variables in the research model. The table below shows that the effect of perceived coolness on revisit intention is positive (0.443), and the significance is at $p < 0.01$ with a statistical value of 3.555 (higher than t-table 1.97), so hypothesis 1 can be accepted.
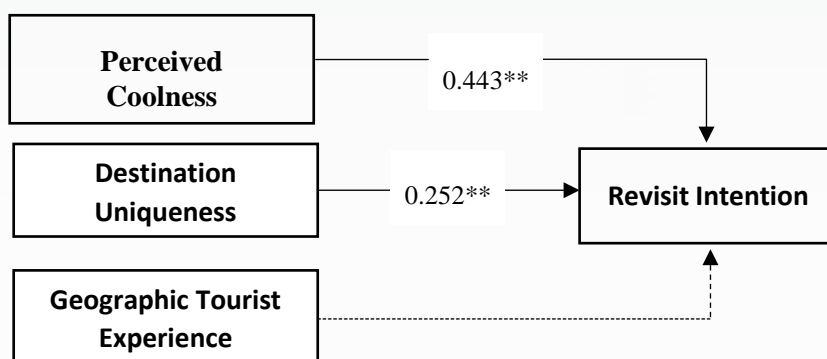
**Significant at $p < .01$, --------► not significant

Figure 2. The summary of the relationship between variables.

The variable destination uniqueness on revisit intention has a positive effect (0.252) and is significant at $p < 0.01$ with a statistical value of 2.578 (higher than t-table 1.97), so hypothesis 2 can be accepted. At the same time, the tourist experience variable on revisit intention is not significant (0.149) at $p > 0.1$ with a statistical value of 1.100 (smaller than t-table 1.97), so hypothesis 3 is rejected. Then, based on Table 3, the perceived coolness variable has a greater influence on revisit intention with a coefficient construct of 0.443 compared to destination uniqueness with a coefficient construct of 0.252.

Discussion

This finding explains that perceived coolness can positively and significantly affect revisit intention, and the proposed hypothesis can be accepted. It means that the higher the perceived coolness felt by tourists, the higher the revisit intention. Sandra Maria Correia Loureiro et al. (2021) supported the result, which states that perceived coolness can encourage tourists to revisit creative tourism. Tourists find cool décor, permanent appearance, amenities, and colors important cues in finding creative tourism cool. In addition, aesthetic, authentic, energetic, high status, and valuable characteristics shape perceived coolness (Sandra Maria Correia Loureiro et al., 2021). In addition, Runyan et al. (2013) argue that perceived coolness can be a driver of loyalty, such as revisit intention and the desire to recommend a product, which in this context is a return visit to creative tourism.

This study also shows that destination uniqueness has a positive impact on revisit intention in creative tourism. It means that the higher destination uniqueness will increase revisit intention. Therefore, it can be concluded that destination uniqueness has a positive and significant effect on revisit intention. This result is supported by Kim et al. (2015), who argue that unique and

memorable destinations can increase repeat visitors. These findings explain that the destination's uniqueness needs to have affective and cognitive components to increase revisit intention. Then, Anshori et al. (2020) conducted a study on coastal tourism. The findings explain that the uniqueness of the destinations owned by beach tourism, such as flora and fauna and the beach's uniqueness, can encourage to revisit intention for tourists.

The results of this study explain that the tourist experience variable has no significant effect on revisit intention. It indicates that the better or not the implementation of tourist experience will not increase revisit intention in creative tourism. Therefore, it is concluded that there is no positive and significant effect of the tourist experience variable on revisit intention. These findings agree with S. Lee et al. (2020), which examines the experience of amusement park visitors that the majority of tourist experience dimensions, such as educational, entertainment, and aesthetic, have not directly affected revisiting intention. Then, a study conducted by Chen et al. (2010) on heritage tourism visitors found that tourist experience had no direct effect on revisit intention. An acceptable reason is that tourist experience cannot directly increase revisit intention but requires a mediating role to indirectly affect perceived value and satisfaction (Chen et al., 2010). In addition, creative tourism visitors may not want a return visit in the short term. It is because the experience gained is still well stored in the minds of visitors, besides that visitor may try other tours that they have not visited before.

Conclusion and Implication

This study examines the antecedents of revisit intention (perceived coolness, destination uniqueness, and tourist experience) in creative tourist destinations in Indonesia. By analyzing respondents who are local visitors from modern tourist attractions, gardening tours, and tourist villages. By testing the data with SmartPLS software, the findings show that only two antecedents of revisit intention are significant, namely perceived coolness and destination uniqueness. Of these significant variables can explain directly 59% of revisit intention. In addition, the perceived coolness variable has a more substantial influence on revisit intention compared to the destination uniqueness variable. Meanwhile, the tourist experience variable does not show this relationship.

The implication is that managers must ensure that creative tourism visitors can learn something new and unique from the attraction, so the sustainable development of the attraction is significant. The manager can do that regularly. Furthermore, the manager must create an attraction that will allow people to enjoy and relax in the attraction and will offer a safe and attractive environment. The cool perception must also continue to be developed to have an emotional side that supports behavioral intention.

The limitation of this research is that it is only collected from some creative attractions in several tourist destinations, which cannot be generalized. Therefore, for future research, it is possible to generalize this study to a broader scale. In addition, future empirical studies can explore more elements that influence revisit intention in creative tourist destinations, such as services cape, creativity, destination image, trust, and social factors. Then, the mediating role between perceived coolness, destination uniqueness, and tourist experience on revisit intention needs to be developed. Such as motivation, satisfaction, and perceived value.

Reference

Al Salmi, M., & Hasnan, N. (2016). Novelty dimension overview in tourist satisfaction: GCC case. *International Journal of Basic & Applied Sciences, 16*(1), 21-24.

Anshori, M. Y., Karya, D. F., Fatmasari, D., et al. (2020). A Study of Revisit Intention: Beach Image, Beach Uniqueness, Beach Authenticity, Attraction and Satisfaction in Lombok Beach Nusa Tenggara Barat. *TEST: Engineering & Management, 83*(1), 2988-2996.

Barretto, M. (2013). Aesthetics and tourism. *11*(3), 79-81. doi:https://doi.org/10.25145/j.pasos.2013.11.040

Campo, S., & Yagüe, M. J. (2008). Tourist loyalty to tour operator: Effects of price promotions and tourist effort. *Journal of Travel Research, 46*(3), 318-326. doi:https://doi.org/10.1177%2F0047287507303975

Caton, K., & Santos, C. A. (2008). Closing the hermeneutic circle? photographic encounters with the other. *Annals of Tourism Research, 35*(1), 7-26. doi:https://doi.org/10.1016/j.annals.2007.03.014

Chang, L.-L., & Backman, K. F. (2016). An investigation of creative tourists' experience and revisit

intention.

Chang, L.-L., F. Backman, K., & Chih Huang, Y. (2014). Creative tourism: a preliminary examination of creative tourists' motivation, experience, perceived value and revisit intention. *International Journal of Culture, Tourism and Hospitality Research, 8*(4), 401-419. doi:https://doi.org/10.1108/IJCTHR-04-2014-0032

Chen, C.-F., & Chen, F.-S. (2010). Experience quality, perceived value, satisfaction and behavioral intentions for heritage tourists. *Tourism Management, 31*(1), 29-35. doi:https://doi.org/10.1016/j.tourman.2009.02.008

Chen, C.-F., & Chou, S.-H. (2019). Antecedents and consequences of perceived coolness for Generation Y in the context of creative tourism - A case study of the Pier 2 Art Center in Taiwan. *Tourism Management, 72*, 121-129. doi:https://doi.org/10.1016/j.tourman.2018.11.016

Chen, C.-F., & Phou, S. (2013). A closer look at destination: Image, personality, relationship and loyalty. *Tourism Management, 36*, 269-278. doi:https://doi.org/10.1016/j.tourman.2012.11.015

Chin, W. W., Peterson, R. A., & Brown, S. P. (2008). Structural Equation Modeling in Marketing: Some Practical Reminders. *Journal of Marketing Theory and Practice, 16*(4), 287-298. doi:https://doi.org/10.2753/MTP1069-6679160402

Chiu, W., Zeng, S., & Cheng, P. S.-T. (2016). The influence of destination image and tourist satisfaction on tourist loyalty: a case study of Chinese tourists in Korea. *International Journal of Culture, Tourism and Hospitality Research, 10*(2), 223-234. doi:https://doi.org/10.1108/IJCTHR-07-2015-0080

da Costa Mendes, J., Oom do Valle, P., Guerreiro, M. M., et al. (2010). The tourist experience: Exploring the relationship between tourist satisfaction and destination loyalty. *Tourism: An International Interdisciplinary Journal, 58*(2), 111-126.

Dalakis, A. S., Yfantidou, G., & Costa, G. (2018). The Effect of Demographics on Tourist Experience and Competitiveness of Tourist Destinations in Eastern Macedonia and Thrace. *Excellence Services*, 249-263.

Dar-Nimrod, I., Hansen, I. G., Proulx, T., et al. (2012). Coolness: An Empirical Investigation. *Journal of Individual Differences, 33*(3), 175-185. doi:https://doi.org/10.1027/1614-0001/a000088

Ghozali, I. (2006). *Aplikasi analisis multivariate dengan program SPSS*: Badan Penerbit Universitas Diponegoro.

Gibson, C., Brennan-Horley, C., Laurenson, B., et al. (2012). Cool places, creative places? Community perceptions of cultural vitality in the suburbs. *International Journal of Cultural Studies, 15*(3), 287-302. doi:https://doi.org/10.1177%2F1367877911433750

Helpiastuti, S. B. (2019). Pengembangan Destinasi Pariwisata Kreatif Melalui Pasar Lumpur. *Journal of Tourism and Creativity, 2*(1), 13-23. doi:https://doi.org/10.19184/jtc.v2i1.13837

Henseler, J., Ringle, C. M., & Sarstedt, M. (2015). A new criterion for assessing discriminant validity in variance-based structural equation modeling. *Journal of the Academy of Marketing Science, 43*(1), 115-135. doi:https://doi.org/10.1007/s11747-014-0403-8

Hikmah, Payangan, O., Munir, A., et al. (2018). The Effects of Tourism Products, Service Quality and Destination Uniqueness to the Satisfaction and Loyalty of Tourist in South Sulawesi. *International Journal of Science and Research (IJSR), 6*(1), 91-100.

Huang, S., & Hsu, C. H. C. (2009). Effects of Travel Motivation, Past Experience, Perceived Constraint, and Attitude on Revisit Intention. *Journal of Travel Research, 48*(1), 29-44. doi:https://doi.org/10.1177%2F0047287508328793

Hultman, M., Skarmeas, D., Oghazi, P., et al. (2015). Achieving tourist loyalty through destination personality, satisfaction, and identification. *Journal of Business Research, 68*(11), 2227-2231. doi:https://doi.org/10.1016/j.jbusres.2015.06.002

Im, S., Bhat, S., & Lee, Y. (2015). Consumer perceptions of product creativity, coolness, value and attitude. *Journal of Business Research, 68*(1), 166-172. doi:https://doi.org/10.1016/j.jbusres.2014.03.014

Karagöz, D., & Uysal, M. (2020). Tourists' Need for Uniqueness as a Representation of Differentiated Identity. *Journal of Travel Research, 0*(0), 0047287520972804. doi:https://doi.org/10.1177%2F0047287520972804

Kastenholz, E., Carneiro, M. J., Marques, C. P., et al. (2018). The dimensions of rural tourism experience: impacts on arousal, memory, and satisfaction. *Journal of Travel & Tourism Marketing, 35*(2), 189-201. doi:https://doi.org/10.1080/10548408.2017.1350617

Kim, H.-b., & Lee, S. (2015). Impacts of city personality and image on revisit intention. *International*

Journal of Tourism Cities, 1(1), 50-69. doi:https://doi.org/10.1108/IJTC-08-2014-0004

Kirillova, K., Fu, X., Lehto, X., et al. (2014). What makes a destination beautiful? Dimensions of tourist aesthetic judgment. *Tourism Management, 42*, 282-293. doi:https://doi.org/10.1016/j.tourman.2013.12.006

Lee, J., & Lee, H. (2015). Deriving Strategic Priority of Policies for Creative Tourism Industry in Korea using AHP. *Procedia Computer Science, 55*, 479-484. doi:https://doi.org/10.1016/j.procs.2015.07.018

Lee, S., Jeong, E., & Qu, K. (2020). Exploring Theme Park Visitors' Experience on Satisfaction and Revisit Intention: A Utilization of Experience Economy Model. *Journal of Quality Assurance in Hospitality & Tourism, 21*(4), 474-497. doi:https://doi.org/10.1080/1528008X.2019.1691702

Lehto, X. Y., O'Leary, J. T., & Morrison, A. M. (2004). The effect of prior experience on vacation behavior. *Annals of Tourism Research, 31*(4), 801-818. doi:https://doi.org/10.1016/j.annals.2004.02.006

Liu, L., Li, J., Wu, J., et al. (2021). Validation of a Chinese version of the Perceived Coolness Scale among Chinese college students. *Social Behavior and Personality: an international journal, 49*(1), 1-8. doi:https://doi.org/10.2224/sbp.9573

Loureiro, S. M. C., & Blanco, T. M. (2021). Museum coolness: creating the desire to revisit. *Tourism Recreation Research*, 1-16. doi:https://doi.org/10.1080/02508281.2021.1885799

Loureiro, S. M. C., & González, F. J. M. (2008). The Importance of Quality, Satisfaction, Trust, and Image in Relation to Rural Tourist Loyalty. *Journal of Travel & Tourism Marketing, 25*(2), 117-136. doi:https://doi.org/10.1080/10548400802402321

Marques, L. (2012). Boosting potential creative tourism resources: the case of Siby (Mali). *Journal of Tourism Consumption and Practice, 4*(2), 111-128.

Nitzl, C., Roldan, J. L., & Cepeda, G. (2016). Mediation Analysis in Partial Least Squares Path Modeling: Helping researchers discuss more sophisticated models. *Industrial Management & Data Systems,* Retrieved from https://idus.us.es/xmlui/bitstream/handle/11441/71185/Mediation Analysis in Partial Least Squares.pdf?sequence=1

Nuerbiya, A. (2016). *The Effect of Perceived Autonomy on Young Chinese Customers Perception of Coolness.* Seoul National University.,

Park, S., & Santos, C. A. (2017). Exploring the Tourist Experience:A Sequential Approach. *Journal of Travel Research, 56*(1), 16-27. doi:https://doi.org/10.1177%2F0047287515624017

Petrick, J. F., Morais, D. D., & Norman, W. C. (2001). An Examination of the Determinants of Entertainment Vacationers' Intentions to Revisit. *Journal of Travel Research, 40*(1), 41-48. doi:https://doi.org/10.1177%2F004728750104000106

Richards, G. (2003). *Social capital: A measure of quality of life and determinant of quality of experience.* Paper presented at the ATLAS Annual Conference, Leeuwarden, The Netherlands.

Richards, G. (2011). Creativity and tourism: The State of the Art. *Annals of Tourism Research, 38*(4), 1225-1253. doi:https://doi.org/10.1016/j.annals.2011.07.008

Richards, G. (2020). Designing creative places: The role of creative tourism. *Annals of Tourism Research, 85*, 102922. doi:https://doi.org/10.1016/j.annals.2020.102922

Richards, G., & Wilson, J. (2007). Tourism, Creativity and Development Want more papers like this? . Retrieved from https://www.google.com/books?hl=id&lr=&id=ZkN8AgAAQBAJ&oi=fnd&pg=PP1&dq=10.%09Richards,+G.+and+Wilson,+J.+2007.+Tourism,+Creativity+and+Development.+London:+Routledge.&ots=yojF9eskN7&sig=d2Vd9qsl9Xlp4QS8pAi4RvkNVv8

Richards, G., & Marques, L. (2012). Exploring creative tourism: Editors introduction. *Journal of Tourism Consumption and Practice, 4*(2), 1-11. Retrieved from http://hdl.handle.net/10026.1/11687

Ross, S., Walsh, P., & Shreffler, M. (2014). The impact of need for uniqueness, loyalty proneness, and identification on the likelihood of brand extension purchases. *Global Sport Business Journal, 2*(2), 28-42.

Runyan, R. C., Noh, M., & Mosier, J. (2013). What is cool? Operationalizing the construct in an apparel context. *Journal of Fashion Marketing and Management: An International Journal, 17*(3), 322-340. doi:https://doi.org/10.1108/JFMM-01-2012-0001

San Martin, H., Collado, J., & Rodriguez del Bosque, I. (2013). An exploration of the effects of past experience and tourist involvement on destination loyalty formation. *Current Issues in Tourism, 16*(4), 327-342. doi:https://doi.org/10.1080/13683500.2012.695773

Schmitt, B. (1999). Experiential Marketing. *Journal of Marketing Management, 15*(1-3), 53-67. doi:https://doi.org/10.1362/026725799784870496

Suhartanto, D., Brien, A., Primiana, I., et al. (2020). Tourist loyalty in creative tourism: the role of experience quality, value, satisfaction, and motivation. *Current Issues in Tourism, 23*(7), 867-879. doi:https://doi.org/10.1080/13683500.2019.1568400

Sundar, S. S., Tamul, D. J., & Wu, M. (2014). Capturing "cool": Measures for assessing coolness of technological products. *International Journal of Human-Computer Studies, 72*(2), 169-180. doi:https://doi.org/10.1016/j.ijhcs.2013.09.008

Tian, K. T., Bearden, W. O., & Hunter, G. L. (2001). Consumers' Need for Uniqueness: Scale Development and Validation. *Journal of Consumer Research, 28*(1), 50-66. doi:https://doi.org/10.1086/321947

Wang, D. (2004). Tourist Behaviour and Repeat Visitation to Hong Kong. *Tourism Geographies, 6*(1), 99-118. doi:https://doi.org/10.1080/14616680320001722355

Warren, C., Batra, R., Loureiro, S. M. C., et al. (2019). Brand Coolness. *Journal of Marketing, 83*(5), 36-56. doi:https://doi.org/10.1177%2F0022242919857698

Warren, C., & Campbell, M. C. (2014). What Makes Things Cool? How Autonomy Influences Perceived Coolness. *Journal of Consumer Research, 41*(2), 543-563. doi:https://doi.org/10.1086/676680

Wirtz, D., Kruger, J., Scollon, C. N., et al. (2003). What to Do on Spring Break?:The Role of Predicted, On-Line, and Remembered Experience in Future Choice. *Psychological Science, 14*(5), 520-524. doi:https://doi.org/10.1111%2F1467-9280.03455

Zhang, H., Cho, T., Wang, H., et al. (2018). The Influence of Cross-Cultural Awareness and Tourist Experience on Authenticity, Tourist Satisfaction and Acculturation in World Cultural Heritage Sites of Korea. *Sustainability, 10*(4), 927. doi:https://doi.org/10.3390/su10040927

Zhang, H., Wu, Y., & Buhalis, D. (2018). A model of perceived image, memorable tourism experiences and revisit intention. *Journal of Destination Marketing & Management, 8*, 326-336. doi:https://doi.org/10.1016/j.jdmm.2017.06.004