

Influence of Perceived Value on Tourist Future Intentions to Creative Tourism Attractions in Kenya's North Coast

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Creative tourism is a new form of tourism product that is potentially changing tourism development and is significantly contributing to differentiating and changing tourism experience. This paper explores the relationship between tourists' perceived value (PV) of and their future intentions to creative tourism attractions. The study was conducted at Gede Ruins in Kenya's North Coast targeting both international and domestic tourists visiting the archeological site. The study systematically sampled 186 tourists who had consumed and participated in tourism activities at departure points. The result showed that PV was a useful variable to explain customer satisfaction and predict tourists' future intentions to creative tourism attractions. The findings of the study provide insight to the ways tourists perceive creative attractions, and highlight the importance of creative tourism managers in providing an environment for tourists to actively engage creatively at the destination. It is suggested that creative tourism managers must understand why tourists want to visit creative tourism destinations, their perceptions during consumption and what they value after consumption, and be able to predict their future intentions.

Keywords: cultural tourism, creative tourism, participation/creativity, tourists, PV, future intentions

Introduction

In the recent past, the relationship between culture, economy, and society has dramatically changed. Culture has grown beyond its original socialization role to become the oil of the new economy and a vital reservoir of symbolic resources that feeds tourism production and consumption. Tourism has always involved the consumption of culture. Linking culture and tourism was seen as a synergy where culture provided the attractions that would generate tourism and tourism would provide the money required to support culture.

Cultural tourism is a genre of special interest tourism based on the search for a participation in new and deep cultural experiences, whether aesthetic, intellectual, emotional, or psychological (Stebbins, 1996). Cultural tourism is the largest and fastest growing product of tourism and is still seen as one of the major growth areas into the future. The growth of cultural tourism as an economic force is undeniable and has proven to increase competitiveness, create employment, curb rural migration, generate income from consumption and for investment in preservation, and nurture a sense of pride and self-esteem among host communities (UNWTO, 2015; UNESCO, 2015). Dallen and Nyanupane (2009) stated that cultural tourism is big business especially in Canada where total domestic spending by Canadian cultural tourists exceeds \$83 billion. Reisinger and Steiner (2006) stated that tourists looking for unique and authentic experiences are increasingly interested in cultural sites and innovative arts program, motivating them to travel.

Cultural tourism is attractive to many regions of the world because:

- (1) Culture is available everywhere;
- (2) Cultural tourism attracts high spending and quality tourists;
- (3) Culture-related activities and sites are increasingly receiving attention from commercial operators (Richards, 2002);
- (4) Cultural tourists spend approximately one third more on average than other types of tourists, thus can contribute to economic growth (Richards & Wilson, 2007).

Kenya attracted 1.8 million tourists in 2012 and about 20% of those were interested in culture (Kenya National Bureau of Statistics [KNBS], 2012). Cultural tourism gives visitors the opportunity to understand and appreciate the essential character of a place including its history and archaeology, people and their lifestyles, cultural diversity, arts and architecture, food, language, festivals/events, music, among others. Additionally, it gives access to infrastructure, experience, and activities which can help a visitor feel involved, its people and their heritage landscape. Kenya is home to about 44 ethnic groups each with different cultural traits thereby making the country a “hotbed of cultural tourism”. Further, it has a rich history, architectural, and cultural landscapes particularly along its coastline (e.g., Lamu, Vasco Da Gama Pillar, Gede Ruins, Fort Jesus, Shimoni Slave Caves, etc.) and has attracted a sizeable number of tourists in the past.

In the world, cultural tourism continued to develop apace in the 1990s, arguably accounting for 40% of global tourism by the end of that decade (Richards & Wilson, 2007). In Europe, for example, short city trips became one of the staples of the tourism market, and culture was an obvious mainstay of the urban tourism product (European Trade Committee [ETC], 2005). The growing crowds flocking to cultural “honey-pots” around the world led to problems of overcrowding and deterioration of the cultural sites themselves. In other words, the development of cultural tourism became mass tourism and cannot assure the success of a destination anymore. The reasons to support this argument are based on three levels; macroeconomics, production, and consumption. At a macro-economic level, Gilmore and Pine (1999) argued that because of growing competition between service providers, the economy is moving from a service-based to an experience-based, called “experience economy”. Under an experience economy, experience is viewed as a distinct economic offering and provides the key to future economic growth and can both consist of a product and be a supplement to the product (Sundbo & Darmer, 2008). Thus, a company’s ability to build a memorable experience around its products and services will determine its future success. It is therefore, difficult to have success for destinations by only developing cultural tourism without having ability to build a distinctive experience around their products/services under the experience economy.

At the production level, more and more managers of destinations simply borrow ideas from other destinations or models that have successfully developed, designed, and wrapped their products which is often costly and leads to more competition. Growing competition is making it more difficult to succeed by developing undifferentiated cultural products (Richards, 2002).

At the consumption level, tourist consumption behavior dynamically changes. The likes and needs of people change as society changes. Under the experience economy, what customers buy is not only the products themselves anymore but also the tangible and intangible design, marketing, and symbolic value. Tourists are becoming more active and looking to involve new experiences and want to have holiday experiences that will change them rather than simply filling them with loose experiences (Richards, 2001). Tourists look for authenticity and unique experiences and hope to have a better understanding of the place or

country visited (Reisinger & Steiner, 2006). For these travelers, “The act of tourism is always moving toward something, rather than away from something. They seek the beautiful, the unique, and the authentic” (Godbey, 2008; Wurzbürger, 2008).

The convergence of demand and supply factors has led to a growing demand for creative experiences in tourism. Although such experiences had long been a part of tourism, it was only in 2000 that this segment of tourism was identified as “creative tourism” by Richards and Raymond (2000), who argued that cultural tourism needs to have more interactivity and creativity to create authentic experiences to satisfy the needs and wants of contemporary tourists. According to Richards (2001), “The idea of culture as the main attraction for visitors is rapidly giving way to the idea that creativity is what counts”. Lindroth, Ritalahti, and Soisalon-Soininen (2007) mentioned about the concept of combining cultural tourism with creativity. Early connections between tourism and creativity were made through evaluations of creative activities, such as participating in creative performances or making crafts while visiting destinations (Zeppel & Hall, 1990). Richards and Raymond (2000) defined and coined the conception of combining cultural tourism and creativity as the term, creative tourism. Creativity can be in form of handicraft making, learning new language, traditional painting, drawing, carving, folk music, traditional cooking, etc. Currently, tourism based on creativity is distinctly more suitable to meet the needs and wants of contemporary tourists rather than traditional cultural tourism because (Richards & Wilson, 2006):

- (1) It is based on intangible resources, it can be more sustainable than traditional forms of cultural or heritage tourism;
- (2) It does not depend on physical structures and the infrastructure investment needs are often lower;
- (3) Creativity is a mobile resource that is also present in all locations and layers of society, allowing more equitable participation;
- (4) Creative tourism promotes interaction between locals and visitors. The roles of both actors are also more equitable, because the skills and know-how that are sought by tourists reside in the local population, who can therefore adopt the role of teacher rather than of mere service provider;
- (5) People desire self-development and skill consumption;
- (6) Tourists are dissatisfied with the “test and obvious” consumption, and more and more contemporary consumers are experiencing hunger.

Richards (2003) stated that creative tourism is becoming more important because cultural tourism is more/less mass tourism, cultural tourists are demanding more engaging experiences, and destinations are looking for alternative to traditional tourism and that creative tourism provides a direction for marketers to design and produce innovative products/service for tourists: Creativity driven tourism responds well to the needs and wants of contemporary tourists (Richards & Wilson, 2006). Thus, creative tourism has developed from cultural tourism as the needs and wishes of people to discover something new changed.

Creative Tourism

Creative tourism is a new form of tourism that includes very high potential to change existing models of tourism and contribute to the appearance of new experiences. It offers the visitors the opportunity to engage, create, and participate in the authentic learning experience that is reflective of the culture of the country and community being visited. It is travel directed towards an engaged and authentic experience, with participative learning in the arts, heritage, or special character of a place (Richards, 2002). According to UNESCO (2006), creative tourism is a trip directly oriented towards participation and acquisition of authentic experience, gaining

certain knowledge in the field of arts, heritage, and particular kind of locations where immediate communication with local community is possible, which would allow creating a “live” culture. Creative tourists develop their creative potential and get closer to local people thru informal participation in interactive workshops and learning experiences that draw on the culture of the destination. Tourists seek an engaged, unpackaged, and authentic experience that promotes an active understanding of the specific cultural features of a place (Landry, 2008). It is experiences that are consumed rather than the products and processes of traditional cultural tourism. It is the using of cultural space that marks a shift from consumption towards production and creativity. It is activity tourism rather than passive and is meant to develop the potential of an individual and personal experience (Richards, 2003). The basic orientation of many creative tourism programs can be summarized in a saying of Confucius, “I hear and I forget. I see and I remember. I do and I understand”. This was the basic philosophy developed by Crispin Raymond in the creative tourism New Zealand program which started in 2003. This approach places the emphasis on creative activity as a means of engaging participants and developing a link between producers and consumers. Many different workshops were provided, including bone carving, rush weaving, local gastronomy, and pottery. Although the original model of developing a marketing platform for local experience providers was not successful in New Zealand (largely thanks to a limited tourist market), the program still runs and was dubbed “top choice activity in Nelson” by the Lonely Planet New Zealand Guide in 2012/13 (Richards & Wilson, 2007). Raymond and Hall (2008) stated that creative tourism not only helps to develop bonds between the visited and the visitor, the host and the guest, but also encourages tourist’s self-actualization, the 1943 Maslow description. Landry (2008) summed it thus the experience of creative tourism is lived of being there, rather than borrowing its landscapes, sights, and delights, and keeping them to ourselves.

Generally, it can be said that this form of tourism aims at not only a tourist’s participation, but also the participation of a local community. In cultural tourism, community plays a marginal role as only the most beautiful cultural routes and most popular locations are shown; in the case of creative tourism, it also encourages to leave mass tourism behind and aims at observing old traditions and authentic culture rather than what has already been discovered or is new.

Creative tourism is currently viewed as a new direction, a strategy to be followed by cities and areas in search for growth and a potentially helpful way to promote the local economy through cultural development. Creative tourism is therefore becoming increasingly recognized as a new and innovative form of cultural tourism and powerful tool for economic development. The importance of creative tourism for economic development has been sampled (Godbey, 2008; Richards, 2003). Godbey (2008) provided three reasons for the growth of creative tourism:

- (1) Emergence of experience economy;
- (2) The rise of creative class;
- (3) Economic empowerment of women.

Thus, it is clear that creative tourism plays an important role and is a significant trend in the development of tourism, not only viewed from the perspective of market supply but also from that of market demand. Since the supply and demand of creative tourism market has shown an increasing trend, it is crucial for the researchers and managers to understand post-consumption psychology of tourists when they engage in creative tourism. Reviewing current literature, despite increased attention being given to the concept of creative tourism, there is a paucity of literature focusing on exploring the tourists’ perceived value (PV) after destination consumption when they engage in creative tourism. One of the main critical tasks for managers of tourist

attractions is to fully understand the purchasing behaviors of tourists and be able to predict their future purchasing intentions although tourist's needs and wants are diverse and dynamic (Lam & Hsu, 2006).

In their studies of creative tourism experiences at a pottery in Taiwan, Huang and Hsu (2009) found that there was a significantly positive relationship between creative experiences and memorability. They also suggested that there is a need to build a creative tourism experience and behavior model. Tan, Luh, and Kung (2014) had contributed to the development of such a model in their study of the taxonomy of creative tourists. Using Q-methodology, they identified five distinct groups of creative tourists: novelty-seekers, knowledge and skills learners, those who are aware of their travel partners' growth, those who are aware of green issues, and the relax and leisure type. They found that there were differences in the ways in which individuals view creativity, and their values and concerns in creative experiences. This indicates that creative experiences should be individually crafted with respect to the creative needs of the visitors as well as the creative resources of the destination.

In her analysis of creative tourism experiences in Barcelona, Ilincic (2016) found that tourists displayed openness and willingness to learn about Spanish cuisine, expressing motives related to learning, novelty or love for cooking. The interest of participants was increased by interpretation and interactions with chefs and local residents, and through their own active involvement. The tourists saw these creative experiences as being authentic and memorable, because "the cooking activity to be closely related to destination visited, stating importance of experiencing country's gastronomy while actually being in a real Catalan setting". These experiences were also seen by participants as being different from other experiences they had in the city, indicating the potential for creative tourism to create distinction for destinations. This study shows why many countries and places in the world are developing different forms of creative tourism as part of their broader development strategies (Richards, 2009). For example, tourists can experience traditional craft-making or take language classes in New Zealand, take part in perfume-making in France; experience painting, drawing, sculpture, and carving in Canada, participate in the folk music in Mexico, participate in "nyama-choma" in the wild in Kenya among others.

Creative tourism brings much benefit in every sense, helps to preserve both tangible (cultural capital, market development, innovations, preservation of cultural heritage, endurance, visibility of the producer, creation of work places, and export) and intangible values (local identity and peculiarity, social capital, preservation of cultural values, human interaction and cultural exchange, and adding variety to local culture), preserves heritage, protects the old traditions, promotes a country abroad and creates new work places for residents, which is especially important in the context of the today's recession (Ohridska-Olson & Ivanov, 2010). Moreover, it creates immediate cooperation between people of different nationalities and forms a new market of tourism. All these factors allow contributing to the improvement of local economy through income to local residents, companies, and government's budgets by means of various taxes. It seems clear that creative tourism may help to encourage social and cultural development, and the rise of local economy.

Perceived Value

The crucial mission for managers is to understand what customers' value and how their needs can be made (Woodruff, 1997). Gale (1992) noted that when retailers satisfy people-based needs, they are delivering value and put them in a much stronger position in the long term. Zeithaml (1988) pointed out that customer value is a crucial component to the process of consumers' consumption and decision-making. Customer value is the

fundamental basis for all marketing activities (Holbrook, 1994). According to Zeithaml (1988), value is the consumers' overall assessment of the utility of product based on perceptions of what is received and what is given, more specifically, a trade-off between quality and benefits they received in the product relative to the sacrifice they perceive by paying the price. Customer value may be defined as a customer's preference for an evaluation of those product attributes, attribute performance, and consequences arising from the use of that facilitate or block achieving a customer's goals and purposes to use situations (Monroe, 1990). Thus, value is measured as some form of trade-off between what the customer gives and what the customer receives (Zeithaml 1988; Sweeney & Soutar, 2001). Therefore, PV is the consumers' overall assessment of the utility of a given service/product.

PV continues to receive attention from researchers in tourism (Petrick, Morais, & Norman, 2001; Petrick, 2004; Chen & Tsai, 2007). Findings indicate that PV plays an important role in examining tourists travel behavior and forecasting their future behavior intention. For example, Petrick et al. (2001) examined the relationship among entertainment traveler's past vacation behavior, vacation satisfaction, perceived vacation value, and future behavioral intentions and found that PV is a good predictor of travelers revisit intention to a destination. In addition, some studies reported the positive effect of PV on loyalty or repurchase intention (Kuo, Wu, & Deng, 2009; Lewis & Soureli, 2006; Zins, 2001). For example, Kuo et al. (2009) constructed a model to evaluate service quality of mobile value-added services and explored the relationships among customer's service quality, PV, satisfaction, and post-purchase intention. The result indicated that PV positively influences customer post-purchase intention. Other studies further show the positive effect of PV on loyalty and future behavioral intentions (Lewis & Sourel, 2006; Um, Chon, & Ro, 2006; Chen & Tsai, 2007; Kuo et al., 2009). In reference to these findings, tourists' PV is expected to be a predictor of future intentions.

In services, PV is a multi-dimensional construct because of the heterogeneous nature of the service experience. One of the acceptable multidimensional measures of PV is PERVAL scale developed by Sweeney and Soutar (2001). Application of PERVAL scale to examine tourists' PV shows that the scale enhances our understanding of customer's PV (Sanchez, Callarisa, Rodriguez, & Moliner, 2006).

Future Intentions

Contemporary tourists' preferences and needs are dynamic and therefore they vary and change with different outlooks. In order to sustain destination competitiveness, designing a memorable experience to attract tourists to revisit their destination year after year should be a key mission for managers. Therefore, how to fully understand the purchasing behaviors of tourists with additional prediction of their future purchasing intentions would become the major issue for tourism proprietors.

Intention has been defined by various scholars, thus Oliver (1997) defined intention as "a stated likelihood to engage in a behavior" or "a buyer's forecast of which brand he will buy". Fishbein and Ajzen (1975) defined intention as the individual's subjective probability that he or she will perform a specific behavior. Thus, tourists visit intentions can be viewed as an individual's anticipated future travel behavior. The concept of visit intention has been considered a main factor highly correlated with actual behavior. The authors further said that behavioral intention is considered to be the best predictor of human behavior. In other words, having a better predictive technique and explanation of tourists' intention may be helpful in understanding their behavior (Ajzen & Driver, 1992). Thus, the tourist's intention is viewed as a good and important indicator of the tourist's behavior.

The study by Kumar (1999) revealed the importance of repeat travelers to destinations and concluded that many destinations rely heavily on the visitation of repeat visitors. Reichheld and Sasser (1990) in their study pointed out that “companies can boost profits by almost 100% by retaining just 5% more of their customers”. The study by Keaveney (1995) revealed significant difference between first time and repeat visitors and pointed out that repeat visitors tend to visit fewer destinations or attractions than first-time visitors and stay longer. In addition, some studies have pointed out that repeat visitors tend to recommend through word-of-mouth and stay longer at a destination (Petrick, 2004; Wang, 2004). Thus, it is easy to say that an enhanced understanding of tourists’ revisit intentions should be one of main issues for tourism proprietors in order to successfully find the target market.

According to Um, Chon, and Ro (2006), tourist revisit intention is considered as an extension of satisfaction. In the past, repurchase intention is viewed as the heart of loyalty and a probability of repeat buying behavior (Jarvis & Wilcox, 1977; Hallowell, 1996). In current literature, the concept of tourist’s revisit intentions has received growing attention from several researchers who have explored tourist’s revisit intentions to predict and explain tourists’ intentions to engage in diverse types of tourism or visit different destinations (Han & Kim, 2010; Chen & Funk, 2010; Cole & Chancellor, 2009). These works demonstrate that tourist revisit intention is considered a valuable concept in predicting future revisit behavior. For example, Han and Kim (2010), in their study on consumption of green hotels, engaged variables of service quality, customer satisfaction, overall image and frequency of past behavior in their study and found that they better explained revisit intentions to green hotels. This therefore showed that tourist post-consumption variables are significantly related to future intentions (revisit intentions).

Study Area

Gede Ruins is a historical and archaeological site, situated in Kilifi County about 96 km North-East of Mombasa and 16 km South of Malindi town near the Indian Ocean. Gede is a “lost” city, lying in the depth of Arabuko Sokoke Forest, the only remaining indigenous forest in the West region. The ruins of Gede reflect the unique architectural style and wealth of many Swahili towns along the coast of that time. The name Gede is a local dialect of the Galla people meaning “Precious”. Gede was founded in the late 13th century and was abandoned in the century after fierce war between the inhabitants Arabs/Swahili people and outside traders. It was gazetted a historical monument in 1927 for renovation and preservation. In 1948, it was declared a National Park and excavators revealed that the Muslims inhabitants then traded well with people from all over the world; Italians, Chinese, Indians, and Spaniards (artifacts preserved in the gallery provides evidence). The ruins include many servant houses, a palace, mansions, mosques, tombs, and cemeteries.

In 1970, Gede was gazetted as a national monument under the management of National Museums of Kenya (NMK), a government agency tasked for the preservation and conservation of these important cultural heritage and assets. Gede Ruins can be accessed both by air through Malindi Airport and by road from both Mombasa and Malindi. The economic activities are driven by “elite” tourism, small scale peasant non-value addition agriculture, and small scale fishing leaving local communities very poor. There are few schools, health centers, and the provision of electricity, water and sanitation is very low, calling for a new thinking and innovations that can lead to creation of income generating activities that will directly/indirectly touch the lives of the poor.

The significance of the ruins has been largely used to access the site's role within the region to provide insight into development of Swahili culture, the organization of trade in the Indian Ocean, the introduction and spread of Islam and, political and economic ties between these communities through their cultural remains and their spatial relationships.

Tourists visiting Gede Ruins can sample and consume the Arab/Swahili cultures and its organizational structure, and at the same time interact with the present day Giriama culture and their economic activities, i.e., observe and/or take part in harvesting various foods and food preparation; harvest termites in the evenings and fry them as a delicacy; learn local language; graze domestic animals in a do-it-yourself learning; attend and participate in marriage and circumcision ceremonies; make handicrafts and traditional coconut alcohol (mnazi); hunt snakes and butterflies; participate in traditional dance and music; build grass thatched houses using the Giriama people architecture, among others.

Methodology

Data Collection

Tourists who visited Gede Ruins and its near environment were the target of population. The sample of the study was collected through on-site surveys as the tourist existed the attraction and its near environment (private cars, buses, tour vehicles, waking, etc.) throughout weekdays and weekends in July 2016. Self-administered questionnaire was the primary source of data collection and was distributed to participants through systematic selection (4th person or group). All subjects on target got explanation and those willing and, 18 years and above were given the questionnaire.

In one month, 210 tourists were contacted and a total of 186 questionnaires were valued for analysis, a response rate of about 88.6%. Secondary data were sourced from literature reviewed, records kept by management of Gede ruins and other writings.

Data Instruments

PV is generally intangible and unobservable and cannot be accessed directly. It was measured indirectly through latent variables to reflect the construct. Multiple indicators of measurements can enhance validity (Kline, 2005). PV scale which is called PERVAL developed and tested by Sweeney and Soutar (2001) was modified and used in this study. Several studies have modified and used the PERVAL scale to measure tourists' PV with regard to the service sector and seemed to produce results in support of the scale (Ajzen & Driver, 1992; Lam & Hsu, 2006; Williams & Soutar, 2009; Lai, Yu, & Kuo, 2010). This study modified and used the PERVAL scale to analyze data (see Table 6).

Table 1

Items Used to Measure PV

Scale	Items
Emotional	I did enjoy. Gives me pleasure. Makes me feel good.
Quality	Has consistent quality. Has acceptable standard of quality. Well-organized.
Social	Would help me feel acceptable to others. Would make a good impression to others. Would improve the way I am perceived.
Price	Reasonably priced. Offer value for money.

The description of the question items was modified to fit this study. Four dimensions: price, quality, social, and emotional, each had three items giving a total of 12 question items as per PERVAL scale were included and respondents were asked to give their opinion on the 5-point Likert scale (1 = “Strongly agree” and 5 = “Strongly disagree”) (see Table 1 above).

And for tourists revisit intentions items were operationalized for revisit intention by four items and responses itemized in 5-point Likert scale (1 = “Extremely high” and 5 = “Extremely low”) (see Table 2).

Table 2

Items Used to Measure Revisit Intentions

Items use to measure revisit intentions
I will visit a creative tourism attraction in the next 12 months.
I plan to visit a creative tourism attraction in the next six months.
For my next trip, the probability of visiting creative tourism attractions is high.
I will recommend this creative attraction to others.

Analysis

In order to achieve the aim of this paper, the author performed a quantitative analysis through on-site survey on the tourists (consumers). The main characteristics were as follows (see Table 3).

Table 3

Methodology

Universe	Tourists to Gede Ruins
Geographical scope	International & local tourists
Sample size	186 tourists
Sample design	Personal survey to willing consumers departing the site
Data collection	Week days and weekends month of July 2016
Scales (5-point Likert scale)	PV adapted from Sweeney and Soutar (2001)
Statistical techniques	Descriptive analysis
Statistical software	Statistic Package for Social Science (SPSS) Version 15.0

The items included in the self-administered questionnaire regarding PV were extracted and adapted from the proposed scale by Sweeney and Soutar (2001).

Gede Ruins was chosen in the North Coast because of its rich history and significance to local people, tourism stakeholders, and both County and the National Governments. The tourists who visited Gede Ruins were the target population of this study. Regarding the tourists sample, they were systematically selected at the departure point(s) after consuming and engaging in creative tourism attraction and activities (see Tables 4-7).

Table 4

General Sample Details (N = 186)

Variable		Frequency	Percentage (%)
Gender	Male	91	49
	Female	95	51
Age	18	3	2
	18-25	36	19
	26-35	70	38
	36-45	50	27
	46-55	21	11
	Older than 55	6	3

(Table 4 continued)

Variable		Frequency	Percentage (%)
Level of studies	No studies	-	-
	Primary	4	2
	Secondary	18	10
	Middle level colleges	54	29
	University	110	59
Area of origin	Kenya	35	19
	Africa	14	7
	Europe	62	33
	North America	55	30
	Other	20	11
Marriage	Single	72	39
	Married	102	55
	Widowed	3	1
	Divorced	7	4
	Other	2	1
Income per month (\$)	Up to 500	7	4
	600-1,500	12	6
	1,600-2,500	32	17
	2,600-3,500	27	15
	3,600-4,500	66	35
	Above 4,500	42	23

Table 5

General Travel Characteristics (N = 186)

Variable		Frequency	Percentage (%)
Accompanied with	Alone	3	2
	Friends	63	34
	Family	30	16
	Study group	45	24
	College mates	40	21
	Other	5	3
Source of information	Newspapers	6	3
	Television	7	4
	Friends/family	70	37
	Website	57	31
	Social media	36	20
	Brochure	10	5
	Others	-	-
Visited other creative tourism attractions	Yes	142	76
	No	44	24
Did you participate in any of the following? (1) Local language learning; (2) Handcraft making; (3) Traditional cultural dance, folklore music; (4) Tree climbing/snake feeding; (5) Butterfly hunting; (6) Preparation local food and taste; (7) Mnazi traditional alcohol preparation and drink; (8) Grazing domestic animals; and (9) Termites harvesting	Yes	154	83
	No	32	17
Will you recommend this attraction to others?	Yes	171	92
	No	15	8

Table 6

PV Questionnaire and Analysis (N = 186)

	Strongly agree	Agree	Not sure	Disagree	Strongly disagree
	1	2	3	4	5
Makes me feel happy	48 (25.8%)	103 (55.3%)	23 (12.3%)	6 (3.2%)	6 (3.2%)
Gave me social approval	61 (32.7%)	78 (41.9%)	20 (10.7%)	17 (9.1%)	10 (5.3%)
Makes me feel acceptable to others	70 (37.6%)	89 (47.8%)	17 (9.1%)	5 (2.6%)	4 (2.1%)
Was economical	101 (54.3%)	74 (39.7%)	10 (5.3%)	1 (0.5%)	0 (0%)
Would you help me to make good impression	73 (39.2%)	72 (38.7%)	20 (10.7%)	11 (5.9%)	10 (5.3%)
Was reasonably priced	56 (30.1%)	85 (45.6%)	37 (19.8%)	3 (1.6%)	5 (2.6%)
Had consistent quality	69 (37%)	100 (53.7%)	11 (5.9%)	3 (1.6%)	4 (2.1%)
Would improve the way I perceived	68 (36.5%)	93 (50%)	18 (9.6%)	5 (2.6%)	3 (1.6%)
Had acceptable standard of quality	91 (48.9%)	54 (29%)	12 (6.4%)	4 (2.1%)	3 (1.6%)
Is one that I did enjoy	67 (36%)	90 (48.3%)	15 (8.0%)	8 (4.3%)	6 (3.2%)

Table 7

Future Intention Questionnaire and Analysis (N = 186)

	Extremely high	High	Not sure	Low	Extremely low
Definitely recommend this attraction to other	92 (49.4%)	66 (35.5%)	8 (4.3%)	7 (3.7%)	3 (1.6%)
I would definitely come back in 12 months	88 (47.3%)	92 (49.4%)	2 (1.1%)	3 (1.6%)	1 (0.5%)
I enjoyed activities here and I would definitely try again	78 (41.9%)	87 (46.7%)	10 (5.3%)	8 (4.3%)	3 (1.6%)
I will spend my next holiday in this attraction	68 (36.6%)	80 (43.0%)	12 (6.4%)	16 (8.6%)	10 (5.3%)

Results and Discussion

The largest number of creative tourists (65%) were aged between 26-45 years old and comprised of 51% female and 49% male. Kenya's traditional source markets (Europe and North America) predominated (63%), followed by Kenya's domestic market (19%). More than half of those sampled had university education (59%), married (55%), and earned middle class wages \$2,600-4,500 (55%) per month (\$1 = 101 KES).

The results indicated that Kenya's tourism traditional market remains the largest source of tourists (63%), though there is a significant growth in domestic tourism and African market (26%), implying that marketing assets should target at this market for sustainability. It also describes well the documented demographic characteristic of creative tourists.

The general travel details are tabulated in Table 5. About half (50%) of the creative tourists were accompanied by family and/or friends and sourced travel information from website and social media (50%) though family/friends (37%) remained the largest single source of travel information. More than three quarters of the respondents had visited other creative tourism destinations, and had participated in some kind of creative

activities inside/outside the attraction indicating that they may have been aware of what they wanted. The result further indicated that 92% of the sample would recommend the attraction to others. This was significant in terms of marketing (word-of-mouth).

In this study, PV was confirmed to be a useful variable to explain future intentions by an average of 75% and more. The findings further confirm loyalty and future intentions thru willing to recommend (92%) and repeat visitations within a set period of time (12 months).

In the current literature (Zeithaml, 1988; Kashyap & Bojanic, 2000; Chen & Tsai, 2007), PV has been deemed as crucial and useful construct to explain customers' satisfaction and purchase intention. An analysis of the results of this study showed that 92% of the sample would recommend this attraction to others and 88% indicated that they would definitely come back in 12 months time. Therefore, PV can predict creative tourists' future intentions and provide good empirical support with regard to the positive effect on loyalty and repurchase intentions (Zins, 2001; Kuo et al., 2009; Lewis & Soureli, 2006). The study further supports current literature in tourism that reveals a positive impact of PV on future behavioral intentions (Chen & Tsai, 2007; Um et al., 2006).

In this study, the documented demographic characteristics (age, gender, and income) of the creative tourists support Godbey's (2008) finding on the reasons for the growth of creative tourism:

- (1) Emergence of experience economy;
- (2) The rise of creative class;
- (3) Economic empowerment of women.

Further, it is supported from travel behavior where about half of the creative tourists traveled with family and/or friends and sourced travel information from website and social media though family/friends (37%) remained the largest single source of travel information. More than three quarters of the respondents had consumed other creative tourism destination before, and had participated in some kind of activity inside/outside the attraction indicating that they may have been aware of what they wanted. These findings form a good opportunity for tourism policy formulation, marketing planning, and execution.

Theoretical and Professional Implications

This study applied PV scale called PERVAL (Sweeney & Soutar, 2001). This study established that PV can predict creative tourists' future intentions and therefore, support Sweeney and Soutar's (2001) claim that the PERVAL scale had sound and psychometric properties. It is concluded that PERVAL scales may serve as a framework for future studies.

Tourists' needs and wants are dynamic and therefore, creative tourism destination managers must always be proactive and seek to answer the following questions:

- (1) What do consumers mean by value?
- (2) Is the meaning value similar across consumers and services?
- (3) How can value perceptions be influenced?

In seeking to answer these questions and more, they will enable tourism managers to allocate resources that will give them an edge in service delivery and create memorable post-consumption experiences leading to tourist retention, destination loyalty, and increased repeat visitations. The study identified demographic and travel behavior characteristics which provided useful information about these segment of the market. It is important that tourism managers must use these characteristics to plan and prepare consumer education and

targeting. For example, willing to recommend means that the word-of-mouth is a critical marketing tool for Gede Ruins, therefore, managers at this attraction and other similar attractions must create an environment that gives tourists opportunities to directly participate in various tourism activities that are offered, and to also creatively create own activities to enhance their experiences, and therefore, really recommend Gede Ruins to others. Vast majority of tourists within the sample had visited creative tourism attractions elsewhere. It may also be concluded that, cooperation among creative tourism attractions managers is important in order to attract more tourists to their attractions. These may be in the form of promoting tour packages together, production of various information materials (i.e., brochures, web design, and advertisement, among others). The result also indicated that Kenya's traditional source markets remained the largest source of creative tourists, it can be concluded that, this market needs enhanced investments in terms of research, education, targeting, and positioning, to guarantee steady tourist visitation and revenue generation for the country. However, it was also noted that there is a growing domestic tourism market which must be supported by participative and collaborative domestic tourism policies for growth and sustainability.

By identifying the influence of PV on creative tourists' future intention; this paper would likely benefit creative tourism managers as they plan and design thematic characteristics to fit the preferences of target markets and also, in marketing strategy planning and target consumer recognition. Creative tourism managers should develop strategies that will expand tourism activities, engage tourists more, and create value addition to meet the needs and wants of contemporary tourists. They should also pay more attention to understanding what tourists in post-consumption perceive as important to them in order to re-engineer their creative attractions based on the needs and wants of customers.

In conclusion, creative tourism is oriented towards the development of creativity, conservation of traditions, education, and is more directed towards individual clients or small groups, whereas cultural tourism focuses on visiting known structures, various events, and is oriented towards mass tourists. Creative tourism is important in that it focuses on the past, present, and future. What become of importance are not only the final products, but also the entire participation in the creative process. Passive consumption of cultural products becomes active through communication, education and participation, and the resources of creative tourism are renewable.

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