



An Exploratory Study of Digital Assets to Stimulate Consumer Experience through Consumer Journey on Pre-Visit and Post-Visit at Tourism Sector

Daffa Nabilah Kartika¹, Prof. Reza Ashari Nasution, Ph.D.²

^{1,2} School of Business Administration, Bandung Institute of Technology

ABSTRACT: This study aims to explore how digital assets can be used as a stimulus to create a cognitive and affective response in two-level stages through consumer experience journey theory. 21 semi-structured interviews were conducted to identify two psychological states: utilitarian (as a cognitive response) and hedonistic (as an affective response). The results show that several categories of information (location, place condition, and tourist site objects) lead to several cognitive responses, such as curiosity. The visual based video has become the visit intention triggered with four situational facilitators which are richness, vividness, fluency, and novelty. The images of places, moments, and views of tourism experience video triggers recollection memories process and evoked a positive emotion that refers to the sense of longing for a particular tourist site and affect consumers' word-of-mouth intention. This study also discovered that consumer responses to the same stimulus can differ depending on age, gender, occupation, and background.

KEYWORDS: Affective response, Consumer experience, Cognitive response, Digital assets, Tourism, Tourist site.

INTRODUCTION

One of the most environmentally friendly commodities, tourism, is thought to contribute significantly to the nation's foreign exchange profits and help create jobs (Sinulingga, 2021). According to Katadata (2021), the tourism industry generated US\$16.9 billion in foreign exchange in 2019. However, it fell dramatically to \$3.54 billion in 2020. The tourism industry has been among the worst-hit global industries by COVID-19 effects due to its nomination as one of the major markets worldwide (Restikadewi et al., 2021). Traveling physically and engaging with people face-to-face are the two main aspects of tourism that distinguish it from COVID-19's impact (Corbisiero & Monaco, 2021). Even though there are still restrictions on people and business activities, a study by Cahigas et al. (2022) reveals that a number of factors, including people's attitudes, hedonic motivation, and safety standards, continue to have an impact on travelers' intentions to travel during the pandemic in Indonesia. Because of the pandemic effect, the tourism industry has learned new travel customs and cultural practices (Kieanwatana, 2021). There are five good reasons for tourism businesses, particularly those in the cultural heritage sector, to implement digitalization in the modern era: bringing in new audiences, preserving cultural heritage in the digital age, increasing interactivity and involvement, opening up opportunities, and directing travelers to the destination (Straus et al., 2022).

Through digitalization, businesses fight to survive in the post-COVID-19 world (Bai et al., 2021). Because the pandemic limits people's movement, the tourism industry has to adapt technology to turn live events into virtual equivalents (Standært et al., 2021). Virtual events became more prevalent as a result, and extended reality—a catchall phrase for immersive technology that combines the actual and virtual worlds—rose to prominence (Yung et al., 2022). However, the efficient use of digital assets for tourism operations has decreased along with the reduction in COVID-19 and the resurgence of tourism. The same event happened at Saung Angklung Udjo, one of Indonesia's cultural heritage businesses. In order to maintain the company's existence, Saung Angklung Udjo started holding many virtual events in 2020. The web platforms, including Zoom Meetings and its official YouTube channel, were used to host the virtual gatherings. Saung Angklung Udjo created a virtual performance that was captured using virtual reality (VR) 360-degree camera technology in addition to virtual events through the Zoom Meeting platform. However, the researcher discovered during the interview with the director of Saung Angklung Udjo that the company's digital assets were ineffectively employed since the company preferred to retain offline performance over virtual ones. However, According to Kamariotou et al. (2021) research, indicated that using digital technology in business demands significant financial outlays and specialized technical knowledge. According to a study by Hosany et al. (2022) on the subject of the tourist experience, which found that many visitors seek for memorable tourist experiences (MTEs) while visiting a destination, It is assumed that the memory may have been triggered



by a stimulus when visitors leave the site with that recall. Given this in-depth understanding, this study seeks to provide research on how the consumer experience journey theory might be applied to successfully employ the digital asset as a stimulus that could induce cognitive and emotional reactions on two levels. Pre-visit (anticipation stage): as a teaser to elicit visit intention. Post-visit (recollection stage): as a stimulant to reawaken customers' fond memories from the prior visit (live performance).

THEORITICAL FOUNDATION

1. Virtual Tourism

Through digital innovations, the route of communication between organizations and customers is shifting (Saheb et al., 2021). Because of the presence of virtual reality technology, the tourism sector has new opportunities (Pestek, 2020; Kaushal, 2021). The focus is on how motivation influences behavior and decision-making before the virtual tourist experience, which is influenced by social factors, technical simplicity, visitor psychology, and other factors (Han et al., 2014; Sundar et al., 2015; Zhang et al., 2022). Some groups' behavior patterns are influenced by how much virtual tourism they have experienced, and they may also find happiness and a sense of subjective well-being (Zhang et al., 2022). After the virtual encounter, travelers will be able to recall previous travel memories. It may enable a fruitful cocreation process, which will ultimately have an impact on visitors' intent to return and word-of-mouth (Wei et al., 2019; Zhang et al., 2022). Stefan's (2019) research mentions a number of technologies that are utilized to implement virtual tourism, including 3D photos, the 360-degree camera, video, audio, panoramic views, and virtual tours.

2. Digital Assets

Digital assets are long-lasting, unhurriedly consumable reusability assets, according to research by Toygar et al. (2013). Digital assets can be divided into two categories: tangible and intangible. Intangible digital assets are referred to in the data and information. It is possible to think of the company's IT assets as tangible digital assets. The allocation of digital assets in the tourism industry may differ. Due to the pandemic's already-complete recovery and some digital assets' inefficient allocation, this study will show how digital assets can be used as a medium for nostalgia and as an attentiongetting trigger (trailer or teaser) (digital souvenirs).

a. Digital Assets as Teaser (General Digital Asset)

Due to technology improvements, tourism businesses may now advertise their services online in a variety of ways. One of the most popular strategies for promoting tourism is to create videos. A video clip is an effective technique for enhancing one's perception of and desire to visit a specific tourist spot, which, in theory, should result in significant increases in tourism. Despite the fact that video clips have been proven to be beneficial, it is still crucial to properly organize their content in order to attract potential viewers (Tsai et al., 2017). According to Tsai et al. (2017) study, a consumer's desire to share a video promotion is influenced by how appealing the content is, especially if it appeals to the consumer's emotions.

b. Digital Assets as Digital Souvenir (Personalized Digital Asset)

An example of how a museum app may be transformed into an electronic keepsake to distribute to loved ones after visits is provided by a study on digital souvenirs in Greece. To make digital keepsakes feel more distinctive, they can also be personalized (Hidayat et al., 2021). Digital keepsake should allow users to engage so that user-generated content can be gathered. In addition, things are divided into two groups based on physical and non-physical touch (Hidayat et al., 2021).

3. Consumer Journey Experience

Three steps of value generation are used in a Yachin (2018) study on the consumer tourism experience to describe the consumer journey process. Figure II.1 depicts the three value creations: anticipation, realization, and reflection. The prospective phase comprises gathering data, choosing a course of action, and arranging travel plans. When a consumer fantasizes about a future event, sets expectations, and envisions the experience, anticipation is embedded value creation (Kruger, 2017; Malone et al., 2017; Yachin, 2018).

Both the customer and the company are present at once during the active phase. There are established pre- and postexperience transitory stages (the core point of the activity). At this point, there is a lot of engagement between the business and the customer. Realization through involvement generates value (Yachin, 2018). When one thinks back on an



experience, value is created through a nostalgic reinterpretation of the events, satisfaction, and an improved sense of self (Yachin, 2018).

4. Stimulus-Organism-Response

The S-O-R theory (Mehrabian & Russell, 1974), which has been used in studies of consumer behavior regarding the use of technology in diverse contexts, serves as the theoretical basis for this study (Kim et al., 2021). The stimulus, organism, and response (S-O-R) theory describes three stages of consumer behavior in their experience process (Sthapit et al., 2022). The "organism" in the S-O-R theory, which primarily comprises of emotional and cognitive states, refers to the internal mechanisms and structures that stand between a person's ultimate actions and reactions to external stimuli (Mehrabian & Russell, 1974). In order to define the visitors' organism, constructs such as feelings, memories, and service experience evaluation have been used (Jang & Namkung, 2009; Lam et al., 2011; Manthiou et al., 2016). An internal cognitive condition within the organism component is implied by an enjoyable tourism experience and visitors' memories (Chen et al., 2021).

5. Internal State of Organism

This study makes use of the cognitive response and affective reaction as internal organism kinds. During the cognitive process of cognition, a person first becomes aware of stimuli, assesses the importance of those inputs, and then considers various behavioral responses. The main focus of cognitive pictures of a place is the evaluations of a location's functional attributes, which relate to people's knowledge and beliefs (Tsai et al., 2017). These mental activities could be described as a utilitarian condition (Kowalczyk et al., 2021). A person's emotions are immediate responses to external stimuli. Affective reaction serves as a representation of a person's feelings toward a particular region (Tsai et al., 2017). Emotion is one of the affective reactions, and when paired with cognitive reactions, affective reactions can result in attitudes toward change that can be both favorable and unfavorable. These views are affected by a number of factors, including as communication and decision-making procedures as well as how outcomes are viewed as fair and favorable (Smollan, 2006).

6. Memorable Tourist Experience

A travel encounter remembered and recalled after the event has occurred is referred to as a memorable tourist experience (MTE) (Bigne et al., 2020). When clients have positive pre- and post-purchase experiences, the service interaction is frequently recalled, according to research by Li et al. (2022). Another study shows that memories of past daily experiences can be triggered by trip experiences (Rickly-Boyd, 2012). A "strong" memory of a vacation experience, according to study, improves plans to go back and word-of-mouth (Stone et al., 2018). Kim et al. (2012) identified seven dimensions on which memorable travel experiences might be rated: hedonism, novelty, refreshment, meaningfulness, involvement, knowledge, and local culture. Hedonism is linked to enjoying oneself and experiencing exhilarating experiences. Novelty is the desire to go somewhere new, experience something new, and take part in something unique, thrilling, and adventurous. Novelty alludes to freshness or one-of-a-kindness (Bigne et al., 2020).

METHODOLOGY

Semi-structured interviews are used in this study to collect primary data, all of which are qualitative and came from interviews with a variety of potential customers. With a focus on consumer behavior regarding virtual tourism, a total of 21 semi-structured and in-depth interviews were conducted. The research methodology and sample size were developed by adapting Oh & Pham's consumer fun exploratory study from 2021. In order to increase consumer awareness and visit intention at the anticipation stage as well as to increase consumer memorable travel experiences and word-of-mouth intention at the recollection stage of travel experiences, the purpose of this interview is to identify consumer cognitive and affective responses formation through digital assets as the stimulus that will later be addressed. This study strikes a balance between the sexes (male and female), the range of ages (late 20s to mid 60s), and the types of backgrounds. The characteristics of interviewees are modified to fit the diverse group of target customers for Saung Angklung Udjo (ranging from age, gender, to background).

ANALYSIS

The author decided to distribute the respondent's characteristics. The more variety of the type of respondents, the broader the data range that can be explored.



Table 1. Respondents profile

Initial Name	Gender	Age	Domicile	Occupation
CN	Female	18	Bandung	High School Students
WN	Male	25	Bandung	College Student
PA	Female	23	Lombok	College Student
LF	Male	26	Bandung	College Student
NA	Male	25	Bandung	Entrepreneur
RU	Male	25	Jakarta	College Student
AN	Female	26	Bandung	Entrepreneur
TZ	Male	20	Bandung	College Student
MH	Female	24	Aceh	Government Employees
IG	Male	28	Jakarta	State-owned Comp. Employees
KN	Female	29	Bandung	Start-up Manager
FI	Female	31	Bandung	Private Employees
MM	Female	32	Bandung	Honorary Employees
AN	Female	30	Bandung	Doctor
DL	Male	40	Jakarta	Freelancer Interior Designer
YH	Male	43	Batam	Banker
SY	Female	51	Bandung	Housewives
MB	Male	53	Bandung	State Owned Comp. Employees
PB	Female	58	Bandung	Government Employees
AT	Female	60	Bandung	Household Assistant
W	Male	62	Bandung	Retiree

1. Anticipation Stage Factor Analysis

According to the findings of the semi-structured and in-depth interviews conducted with the 21 respondents, 17 of them claimed that when they saw teaser trailers for travel, the first thing that sprang to mind was local knowledge. There are various sorts of information, including location, environment, and all of the tourist site's objects. This knowledge will trigger a variety of cognitive reactions, including a desire to learn more naturally using search engines and consideration on the part of responders while making travel plans. While 4 more respondents stated that the environment portrayed in the film piqued their interest and brought up feelings like "enthusiasm," "excitement," "nostalgia," and "joy." Additionally, the experience of watching tourism videos shapes a variety of feelings. Positive emotions include all feelings of joy, pleasure, emotional uplift, surprise, amazement, and sentimentality. These feelings can develop based on the video's numerous exterior cues. In the cases of the 21 responders, the majority of them cited "visual" words as an aspect of the film that drew them in. Some of them also acknowledged the use of background music as a component that helped the video's mood feel more authentic. As an illustration, a 25-year-old male respondent from Bandung explains how he felt when viewing a tourist video about Bali travel: "I'm content, long for the time, and experience a touch of nostalgia. The



ambiance that was produced by using actual images and noises from nature, along with the music selection made by the video director, is probably what contributed to the conflicting emotions I experienced after seeing it. Like when I witnessed the Kecak dance, I yearned to visit during the setting sun and experience the fervor of the Kecak. They appeared to be having a great time when I witnessed individuals jumping off a cliff into the river and watching the waves crash. I saw myself engaging in those activities ". The respondent stated that watching the film had given him the ability to envision himself engaging in the activities shown. According to Kim et al., such emotions are referred to as selflocation (2021). In a virtual environment, often known as a VR setting, self-location is the "feeling of being physically positioned inside the spatial world depicted by the medium," giving users the idea that they have left their local surroundings and are now in another area (Kim et al., 2021). If the film is shown realistically, one can get a sense of selflocation. Two psychological states that result from the cognitive and affective response during the anticipation stage of the consumer journey with the tourism teaser film have been discovered, per the investigation. The two psychological states are hedonistic and utilitarian (as a cognitive reaction) (as an affective response).

2. Consumer Visit Intention State Formation Analysis

The cognitive and affective responses to a tourism teaser video have been elaborated during the anticipation stage research. After those reactions, it is anticipated that consumer intent to visit a specific tourism destination will manifest itself. The results of the interviews demonstrate that the visual component of the film served as a trigger for the majority of respondents' visit intention. The visual aspect involves the way a portable video setup presents the tourist attractions. A video that offers viewers the information they need, has appealing video images, and conveys the atmosphere of a tourist destination is referred to as a little video setup. Some of the respondents also said that informational factors, such as location and visitor-friendly activities, could influence their intention to visit a tourist attraction. One of the respondents, a 23-year-old female college student, shared that the information in the tourist video helped her decide to visit the location. The likelihood of her visiting the tourist destination increases if the information matches her travel preferences. The 26-year-old male respondent who described his experience watching travel films about India said that the information presented in his travel movies had influenced his decision to visit certain tourist destinations. He can practically visualize the site's state through the film, which helps him get ready to visit the location in the future.

The author identified four situational facilitators—richness, vividness, fluency, and novelty—to attract consumers' intention to visit by watching the tourism video in addition to disclosing the key elements of a tourism teaser video that trigger visit intention in visitors.

- *Richness*; the ability of the brief video teaser to transfer data, meet the demand for the amount of information from clients, and eliminate ambiguity. Richness in situation and Richness in information are the two categories of richness that have been established (Gao et al., 2021). Informants regularly used phrases like "information about the tourist spot," "content," "location," "place condition," and "something to investigate" while discussing their experiences watching a tourism teaser video. These words seem to be a component in drawing consumer interest in the video (on a tourist site) as well as in naturally exploring more information. The author identified four situational facilitators—richness, vividness, fluency, and novelty—to attract consumers' intention to visit by watching the tourism video in addition to disclosing the key elements of a tourism teaser video that trigger visit intention in visitors.
- *Vividness*; in the way that the brief video teasers provide viewers a clear picture of the items, ideas, and circumstances that are being showcased (Gao et al., 2021). Vividness is a crucial component to support the richness element to produce a compact video setup in a tourism teaser video, which aims to grab viewers' attention and inspire their imagination. The interviewee repeatedly used expressions like "interested to know" to describe how a vivid teaser film arrangement might pique viewers' interest.
- *Fluency*; due to the audio-visual experience of short video advertising, a fluid teaser film is crucial for customers to quickly notice and recognize product aspects (Gao et al., 2021). The majority of respondents claimed that seeing a complete and appealing representation of a tourist destination piques their interest in going there. Ads with a clear content flow enable coherent viewing and a better comprehension of the qualities portrayed in the video, which in turn motivates customers to try the good/service. This is the culmination of a number of perceptual constructs, such as audio-visual conformity, calm rhythm, visual impact, and others.



- *Novelty*; through engaging and humorous short video ads that grab viewers' attention, surprise them, and make them smile, advertisers can stimulate consumers' intrinsic motivation (also known as hedonic incentive) to share engaging advertising content or to take action and make purchases. Due to the manner the movie was presented and the creation of a unique material, novelty is one of the emotional effects that drives the film. The majority of respondents stated a few elements, such as "the video shows the area nicely," "the visual portrayed in the film," and "place image," that motivate them to visit a tourist destination. The result of novelty factors is how viewers are amazed and are strongly motivated to discover new things as a result of the video.

3. Recollection Stage Factor Formation Analysis

The author conducts an interview with the respondents to learn about their experiences filming their travel experiences and asks them to share their thoughts and feelings when they rewatch those movies in order to study consumer cognitive reactions to those videos. The tourism experience film, according to all of the respondents, helped them remember the visit better. For instance, a 26-year-old man from Bandung said the following after watching a movie about his travels to Karimun Jawa: "Woah, I used to go there with my other two buddies." People's memories have been prompted by the tourism experience film. The location was the first thing most responders (17) said they remembered. One of the responders, a 40-year-old male from Jakarta, noted that certain stimuli, such as an iconic sign, can help trigger memories of a popular tourist destination. This recollection can later trigger a flashback at the tourist destination. The majority of respondents stated that seeing their travel experience video again made them feel good. When respondents saw travel films on their experiences, they were most likely to feel joyful, moved, amazed, and carried away. This feeling of longing they have when visiting a certain tourist destination will be referred to as a pleasant emotion. Negative feelings that result from this audiovisual experience in tourism, in addition to the favorable ones, include melancholy, fear, and irritation. These unfavorable sensations can develop for a variety of causes. For instance, a 32-year-old Bandung woman recounts her feelings after rewatching a video of her travel adventures. She added that she regrets missing the opportunity since she is hesitant to travel in the event of a pandemic. According to the data presented above, the video's content is what has the most influence on how viewers view it. The tourism experience video's imagery of locations, events, and views may aid viewers in recalling their own memorable travel experiences.

4. Word-of-Mouth Intention State Formation Analysis

The memory stage of the consumer experience corresponds to the phase during which the customer recalls their memories of a specific experience. Respondents are questioned about their experiences with watching their tourist film again throughout the interview process, as well as how they felt about it and whether they intended to spread the word about it. According to the above-described remembrance stage factor analysis, consumers' reactions to their experience tourism video may take the form of both positive and negative feeling. The results of the interviews show that, if the event is remembered, both good and negative emotion have an impact on consumer intention to spread word of mouth. There are two categories of respondents' word-of-mouth intentions: storytelling and social media. The respondents' recollections are recalled and a response is created by watching their travel experience film again based on the interview results. One response is the desire to directly or indirectly share the experience through narration or even film. The bulk of responders claimed that their remarkable travel experiences were what spurred on their wish to share. For instance, a Jakartan man of 40 years old stated the following on his want to share: "Without a doubt, if my travel experience was very memorable, I would share it. I frequently discuss it with my pals who share my enthusiasm for travel." Based on the findings of interviews, the author identifies a number of memorable tourist experience (MTE) aspects connected to memorable tourist experience, where memorable tourist experience is the primary element for word-of-mouth intention.

- *Hedonism*; describes the exhilarating experiences that tourists encounter. When discussing their aim to spread the word, respondents used terms and phrases like "happy moment" and "delightful experience" to describe the hedonic components of the MTE.
- *Novelty*; According to the interview findings, novelty is evidenced by the statements "the video is highly memorable" and "I want to share the video of my vacation experience with my friends, with the video helping visualization."



- *Meaningfulness*; A significant portion of the respondents undoubtedly claimed that having a memorable travel experience influences their intention to tell others about it. This suggests that the locations and circumstances were significant in some way. Using phrases like "my true experience," "the moment of visiting the area is valuable," and "will share if the experience is meaningful," the respondents provided their opinions based on the interview.

CONCLUSION

In order to increase visit intention in the tourism industry, this study aims to pinpoint the variables that may influence consumers' cognitive and affective reactions to broad teasers of digital assets. Additionally, it is important to recognize the variables that may influence how customers think and feel about customized digital assets in order to jog their memories and encourage them to spread the word about them. Two primary points are discovered from research that was conducted including 21 informants with various consumer behavior and travel preferences. Two psychological states—utilitarian (cognitive) and hedonistic (affective)—are produced in response to tourism teaser trailers that feature tourist attractions, and both of these induce consumer intentions to visit tourist sites. Richness, vividness, fluency, and originality are the components of the tourist teaser film that have been recognized as stimuli to reach the ultimate goal of visit intention. Additionally, according to the notion of consumer inspiration that links to consumer perception of tourist videos, external stimuli with inherent value help to build consumer inspiration. Videos about travel experiences may be one of the elements of tourism marketing that encourages consumers' internal states to produce enduring travel memories. Hedonism, novelty, and meaningfulness are the components of the video tourism experience that are required to provide memorable tourism experiences and align with this study.

FUTURE RESEARCH

As an experimental study, there will inevitably be gaps requiring further investigation. Firstly, despite the fact that the selected samples are representative and the sample size meets the criteria for theoretical saturation, the small sample size is insufficient for drawing more definitive conclusions. Future studies should employ a large-scale questionnaire survey to evaluate the validity of the developed conceptual model. Second, despite the precision of the techniques used to select the brief tourism video teaser, the validity of the procedure may be impacted by subjectivity. In order to determine the most effective motivational factors for experimentation, it may be possible to incorporate emotion or sensory analysis of comment language into brief video advertisements. Additionally, the experiment can alter the recommended material effectively (knowledge, emotion, and business).

Future research should investigate and employ experiments to confirm the effects of each variable on the tourist video customer experience. When constructing a framework for future research, marketers may find it more beneficial to examine actual behavioral indicators than to rely on consumer experience to explain how brief tourism videos capture consumers' attention and elicit passionate responses.

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