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# Heritage, Culture and Society

Research agenda and best practices in the hospitality  
and tourism industry



## HERITAGE, CULTURE AND SOCIETY



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PROCEEDINGS OF THE 3<sup>RD</sup> INTERNATIONAL HOSPITALITY AND TOURISM CONFERENCE (IHTC 2016) & 2<sup>ND</sup> INTERNATIONAL SEMINAR ON TOURISM (ISOT 2016), 10–12 OCTOBER 2016, BANDUNG, INDONESIA

# Heritage, Culture and Society

## Research agenda and best practices in the hospitality and tourism industry

### *Editors*

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### Jointly Organized by

*Faculty of Hotel and Tourism Management, Universiti Teknologi MARA,  
Selangor, Malaysia*

*Faculty of Social Science Education, Universitas Pendidikan Indonesia, Indonesia*



**CRC Press**

Taylor & Francis Group

Boca Raton London New York Leiden

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A BALKEMA BOOK

Cover illustrations:

Picture (top): The Asian African Conference Museum, also known as Gedung Merdeka (“Independence Building”). This building was built in 1879 by Dutch architects, Van Galen and Wolff Schoemaker, and was previously named ‘Societeit Concordia’.

Picture (bottom): Gedung De Vries-Bandung.

Warenhuis de Vries is the oldest department store in Bandung, Indonesia. The original function is the grocery store with Empirestijl Indies architectural styles. It was built in the mid 19th century.

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Typeset by V Publishing Solutions Pvt Ltd., Chennai, India

Printed and bound in Great Britain by CPI Group (UK) Ltd, Croydon, CR0 4YY

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Published by: CRC Press/Balkema

P.O. Box 11320, 2301 EH Leiden, The Netherlands

e-mail: [Pub.NL@taylorandfrancis.com](mailto:Pub.NL@taylorandfrancis.com)

[www.crcpress.com](http://www.crcpress.com) – [www.taylorandfrancis.com](http://www.taylorandfrancis.com)

ISBN: 978-1-138-03276-7 (Hbk)

ISBN: 978-1-315-38698-0 (eBook PDF)

## Table of contents

Preface	xiii
Acknowledgements	xv
Organizing committees	xvii
<i>Hospitality and tourism management</i>	
Tourism development and local community empowerment <i>E. Rachmawati</i>	3
The effect of green hotel practices on service quality: The Gen Z perspective <i>D.M. Lemy</i>	9
Tourists' perceptions on tourism products in Sumedang <i>T. Abdullah, Gitasiswhara &amp; T. Firdaus</i>	15
Why service encounter quality is important for guest satisfaction in using meeting package? <i>A. Pratiwi &amp; D.P. Novalita</i>	19
The effect of store attributes on tourists' loyalty <i>B. Astari, L.A. Wibowo &amp; O. Ridwanudin</i>	25
Tourism destination development model: A revisit to Butler's area life cycle <i>A.H.G. Kusumah &amp; G.R. Nurazizah</i>	31
Service enhancement, in-house training and restaurant business resilience: Integrating the study framework <i>H.N.A. Majid, M.S.M. Zahari &amp; N.M. Yusoff</i>	37
Total Quality Management (TQM) best practices in Malaysian hotel industry: An investigation using Multi-Criteria Decision Making (MCDM) model <i>K.Y. Sin, M.S. Jusoh &amp; N.A. Ishak</i>	43
Unlocking tourist shopping preferences on souvenir attributes <i>L. Kusdibyo</i>	49
The underlying factors affecting consumers' behavioral intentions in foodservice business in Surabaya, Indonesia <i>S. Wijaya, D.C. Widjaja &amp; A. Hariyanto</i>	53
Corporate Social Responsibility (CSR) towards employee loyalty in hotel industry: A case study in Harris Hotel Tebet, Jakarta <i>R.D. Wiastuti</i>	59
The non-pricing tools of hotel revenue management and performance: A conceptual paper <i>N.A. Ahmad, S.M. Radzi, A.M. Shahril &amp; Z. Othman</i>	65
Indigenous entrepreneurs and the moderating effect of social capital and government support on mainstream business intention <i>D. Simpong, M.S.M. Zahari, M.N.A. Akbarruddin &amp; H.A. Hadi</i>	71
Mediating effect of Transfer of Training (ToT) towards training and service quality in Malaysian hotels: A conceptual paper <i>S. Raha &amp; H.F. Ariffin</i>	77

The effect of task performance, interpersonal performance and work engagement on job performance: A pilot study of Malaysian hotel employees <i>S.H. Zakariah &amp; F.M. Shariff</i>	83
A conceptual framework on perceived values, satisfaction and behavioral intention of medical tourism <i>N.A.M. Zain, M.S.M. Zahari, M.H. Hanafiah &amp; R. Ahmad</i>	89
The managerial competencies required by Indonesia's leading hotel groups: A preliminary investigation <i>S. Thio &amp; B. King</i>	95
Employee retention of outsourcing catering services in Malaysian government hospital <i>N. Baba, M.R. Yaakop, S. Bachok, Z.A. Hamid &amp; A.M. Shahril</i>	101
Visitors' impulse shopping behavior at Kuala Lumpur International Airport 2 (KLIA2): A conceptual paper <i>A.H.A. Hamid, S.M. Radzi, N.S. Aziz &amp; R.A. Aziz</i>	107
Differences in perception between local community and destination management: A challenge in Community-based Tourism (CBT) <i>S. Rahmafitria &amp; F. Rahmafitria</i>	113
A study of potential operating efficiency towards service quality of Country Network Hotel <i>P.Y. Woo, N.A. Mustapha, S.K.A.S. Mun, S.A. Juanis &amp; I.M. Akhir</i>	117
Motivation factors, satisfaction and return intention towards dark tourism sites in Malaysia <i>M.K.F. Khamis &amp; F.M. Shariff</i>	121
Structural relationship of service innovation, dining experience and behavioural intention of restaurant customers <i>R.P.S.R. Abdullah, H.F. Ariffin, L.B. Jipiu, Z. Mohi &amp; N.A.M. Anuar</i>	125
Modelling the predictors influencing customer satisfaction in event foods <i>H.F. Ariffin, R.P.S.R. Abdullah, N. Baba, L.B. Jipiu &amp; N.A.M. Anuar</i>	131
Human Resource Management (HRM) practices and employees' retention in travel agencies <i>N.F.I. Zailani, N. Aminudin &amp; H. Wee</i>	137
Profiting toward the Silence Day event from the tourist perspective: An exploratory study on the identification of destination image in Bali <i>L. Y. Wiarti</i>	143
Patrons' satisfaction towards Kopitiam's physical environment quality in Malacca <i>S.N.W. Safri, Z. Mohi &amp; N. Sumarjan</i>	149
Guest satisfaction towards physical environment quality in theme hotel <i>T.N.A.T. Asmara &amp; Z. Mohi</i>	155
The relationship between knowledge on economic risks and homestay operators preparedness <i>M.A. Ghapar, S.A. Jamal &amp; N.A. Othman</i>	161
Training and development program as a source of improving employee job performance <i>J. Lahap, S.Z. Ibrahim, N.M. Said, A. Azmi &amp; M.N. Syuhirdy</i>	167
Components of job satisfaction among offshore catering crew: A preliminary investigation <i>M.A.A. Majid, M. Othman, R. Abdullah &amp; N. Derani</i>	173
The effect of physical environment on behavioral intention through customer satisfaction: A case of five-star beach resorts in Langkawi Island, Malaysia <i>F.S. Chang, N. Ishak, A.S.M. Ramly, N.S. Ramlan &amp; C.H. Chu</i>	179
Hotel restaurant brand attributes, dining experience, satisfaction and behavioral intention: Developing a study framework <i>T.A.T. Ismail, M.S.M. Zahari, F.M. Shariff &amp; M.Z. Suhaimi</i>	185

The roles of entrepreneurial competencies and organizational innovation on business performance in service sectors SMEs <i>A. Jamin, N.M. Akhuan &amp; M.T. Zamri</i>	191
Workplace stress, organizational commitment and turnover intention: A case of Japanese restaurant in Malaysia <i>M.F.S. Bakhtiar, M.T. Zamri, N.I. Hashim, Z. Othman &amp; M.N.I. Ismail</i>	197
The relationship between servicescape towards consumers' perceptions on food truck concept <i>N. Ghazali, N.A.A. Bakar &amp; N. Din</i>	203
Blue Ocean Strategy (BOS) and performance of four and five star hotels in Kuala Lumpur, Selangor and Putrajaya <i>S.M. Radzi, M.F.M. Yasin, M.S.M. Zahari, R. Abas, N.H.C. Ahmat &amp; A.H. Ahmad-Ridzuan</i>	207
 <i>Hospitality and tourism marketing</i>	
Historical and heritage walk as an alternative tourism activity to enhance heritage promotion and public awareness: A case study of Bandung <i>R. Wulandari</i>	215
The opportunity of tourism communication marketing through social media networks <i>H.N. Zaenudin</i>	221
Experiential marketing implication on museum: A case study on House of Sampoerna Museum <i>A.G. Subakti, K.C. Komsary &amp; N. Khrisnamurti</i>	225
Investigating the impact of marketing mix and customer purchasing decision process on satisfaction: A study on Neo milk bar in Jakarta <i>S.F. Rangkuti, A. Riyadi &amp; F. Asmanati</i>	231
The impact of attitude, subjective norm, and motivation on the intention of young female hosts to marry with a Middle Eastern tourist: A projective technique relating to Halal sex tourism in Indonesia <i>U. Suhud &amp; G. Willson</i>	237
The role of digital marketing in sport tourism destination <i>Y. Rudiani, V. Gaffar &amp; O. Ridwanudin</i>	243
Communication strategies for Chinese tourists towards crisis in Southeast Asia <i>P. Zou &amp; X. Hu</i>	249
Opening the black box: Examining consumer-brand relationship in brand social networking sites <i>A. Ngelambong, N.M. Nor, M.W. Omar &amp; S. Kibat</i>	253
Maximizing Word of Mouth (WoM) engagement: The role of relationship value and relationship satisfaction in hospitality brand social networking sites <i>A. Ngelambong, N.M. Nor, M.W. Omar &amp; S. Kibat</i>	259
 <i>Current trends in hospitality and tourism management</i>	
Tourists' intention to visit food tourism destination: A conceptual framework <i>D.N. Su, L. Johnson &amp; B. O'Mahony</i>	267
Senior tourists' travel selection: A structural model development <i>I.G.B.R. Utama</i>	273
Memorable tourism experiences in Mulu National Park: Scales development <i>M. Mahdzar, N.M.M. Zaidi &amp; A. Shuib</i>	279
Local wisdom-based service learning in tourism development <i>L. Anggraeni, I. Affandi &amp; K. Suryadi</i>	285
Geoheritage utilization in geotourism destination: A case study at Batur Global Geopark, Bali <i>M.S.D. Hadian, B.R. Suganda &amp; A.K. Yuliawati</i>	289



GadjahMada University as a potential destination for edutourism <i>H.P. Nugroho &amp; J. Soeprihanto</i>	293
Attraction and destination readiness towards tourists' intention to visit solar eclipse phenomenon in Indonesia <i>F. Rahmafitria, G.R. Nurazizah &amp; A. Riswandi</i>	299
Adopt, adapt and <i>adep</i> : A Balinese way persisting to McDonalization <i>D.K. Sujatha &amp; P.D.S. Pitanatri</i>	305
Event sustainability and destination image: Evidence from Malaysia <i>T. Alfian &amp; H. Wee</i>	311
Roles of heritage tourism in preserving urban area <i>R. Andari, G.R. Nurazizah &amp; H.P.D. Setyorini</i>	317
Characteristic of users at Centrum Park Music as a means of recreation for Bandung community <i>F. Ardiansyah &amp; S. Marhanah</i>	323
Comparative study on heritage tourism destination profiles: A case of Solo and Makassar <i>D. Turgarini &amp; F. Abdillah</i>	327
The development of mountain tourism based on disaster mitigation in ring of fire areas <i>W. Kastolani</i>	333
Tangiblizing the Asian authenticity in tourism and hospitality sector <i>A.H.G. Kusumah</i>	339
Tourist activities contribution on family cohesion <i>R. Ingkadijaya, J. Damanik, H.S.A. Putra &amp; Nopirin</i>	345
Tourism brokering phenomenon: When tourism was not managed professionally <i>S. Nurbayani &amp; S. Indriani</i>	351
Does tourism trigger socio-cultural changes? <i>H. Gunawan &amp; E. Malihah</i>	357
The <i>Datu-atata</i> institution of Bajo ethnic: Between ecological symbol and citizen's ecotourism disorientation <i>S. Amus, K. Suryadi &amp; D. Budimansyah</i>	363
The competitiveness of Indonesian tourism industry in facing ASEAN Economic Community (AEC) <i>C. Ningsih &amp; A. Sudono</i>	367
Sustainable holiday indicators <i>A. Noor, N. Wibisono &amp; H.S. Athar</i>	371
Perceived destination competitiveness: An empirical assessment using PLS-SEM <i>Z. Zainuddin, S.M. Radzi, M.S.M. Zahari &amp; M.H.A. Ong</i>	377
Tourism core and created resources: Assessment on Travel and Tourism Competitiveness Index (TTCI) ranking and tourism performance <i>M.H. Hanafiah, M.A. Hemdi, I. Ahmad &amp; D. Darson</i>	383
Archaeotourism destination in Lenggong Valley world heritage site: Does Knowledge Management (KM) matter? <i>M.S.N. Hasliza</i>	389
The characteristics of Edutourism at Cilegon Krakatau Steel industrial area <i>Nandi &amp; A. Nissa</i>	395
Tourists' satisfaction and loyalty towards food tourism in Georgetown, Penang <i>S.B.M. Kamal, N.F.M. Bukhari, D. Abdullah &amp; N. Din</i>	399
Attributes that affect the level of visitors' satisfaction and loyalty towards food festival: A case study of Asia Food Festival in Penang <i>N.S. Aziz, N.A.M. Anuar, A.H.A. Hamid &amp; F.S. Izhar</i>	405

A conceptual review on Edutourism in Malaysia: Understanding the research trend <i>N. Kamdi, N.A. Hassan &amp; S.A. Jamal</i>	411
Educational values in old mosque as a tourist attraction for historical and religious tour <i>A. Mulyana</i>	415
Dimensional structure of rural tourism cultural attributes: A Confirmatory Factor Analysis (CFA) approach <i>S.N.A. Akbar, N.A. Ridzuan, M.S.M. Zahari &amp; M.H. Hanafiah</i>	421
Re-vitalising Port Dickson as a leading beach resort tourism destination in Malaysia: A benchmarking approach <i>V. Nair, N.A. Ragavan, K. Hussain &amp; F. Ali</i>	427
Tsunami hazard signage at beach tourism area in Indonesia <i>M. Y. Rezaldi &amp; D.W. Soewardikoen</i>	433
Assessing the effect of shopping experiences in creating landmark shopping destination <i>N.M. Akhuan, A. Jamin &amp; M.T. Zamri</i>	437
Rural tourism destination accessibility: Exploring the stakeholders' experience <i>S. Adeyinka-Ojo &amp; V. Nair</i>	441
Travel constraints affecting young tourist traveling domestically <i>H. Abdullah, N.A.M. Anuar, M.S.M. Mahadi, M.Z. Zaidi &amp; F.Y. Azmi</i>	447
Film-induced tourism: Young Malaysian traveller motivations to visit a destination <i>K. Hamzah, N. Aminudin, N.A. Mustapha &amp; M.N.I. Ismail</i>	455
 <i>Technology and innovation in hospitality and tourism</i>	
Revolution towards competitive tourism: An integration between cultural spatiality, creative city and Information Communication Technology (ICT) <i>R. Sutriadi &amp; D.B. Anindito</i>	463
Parameters that facilitate tourists' acceptance in using wearable augmented reality smart glass in Geotourism hotspots <i>A. Baktash, V. Nair &amp; H. Subramonian</i>	469
Why adopting digital business technologies for Small and Medium sized Hotels (SMHs) matters? <i>F. Ayob &amp; B. Hassan</i>	473
The mapping of landslide proneness in mountain based tourist destinations: An overview of remote sensing and Geographic Information System (GIS) method <i>N. Trianawati &amp; F. Rahmafritria</i>	479
The image of Bandung Basin national strategic area through Instagram <i>M. Christin, A. Prasetyo &amp; R.P. Perdana</i>	483
Embedding psychographic traits into UTAUT2: A conceptual paper on Online Travel Agency (OTA) users <i>A.A. Azdel, H. Khalid, S.M. Radzi &amp; R.N.R. Yusof</i>	489
How does product type, trust, risk and perceived value affect online purchase intention? <i>A. Jiwassiddi &amp; T.E. Balqiah</i>	495
The effect of social media on tourists' decision to travel to Islamic destination: A case of Malaysia <i>Z.A. Hamid, H. Wee, M.H. Hanafiah &amp; N.A.A. Asri</i>	501
Relationship between travel websites attributes and tourists' travel decision making <i>N.H. Untong &amp; F.I. Anuar</i>	507
The influence of Instagram communication attributes on Generation Y sharing travel photo behavior <i>R. Ihsanuddin &amp; F.I. Anuar</i>	513

Factors influencing visual electronic Word of Mouth (e-WOM) on restaurant experience <i>D. Abdullah, M.E.R.M. Hambali, S.B.M. Kamal, N. Din &amp; J. Lahap</i>	519
Tour operators' information and communication technology adoption in Malaysia <i>Z.I.M. Fuza, S.M. Isa &amp; H.N. Ismail</i>	525
Conceptualising a framework to study behavioural intention of tourists of distinct cultures towards wearable Augmented Reality (AR) application <i>A. Baktash, V. Nair, H. Subramonian &amp; N.A. Ragavan</i>	531
Airport self-service check-in: The influence of technology readiness on customer satisfaction <i>M.A. Hemdi, S.A.S. Rahman, M.H. Hanafiah &amp; A. Adanan</i>	537
The influence of third party website online reviews on hotel online booking intention <i>M.T. Zamri, S.A.N. Sulaiman, M.M.M. Rashidi, M.A. Azizan, A. Jamin, N.M. Akhuan &amp; N.H.M. Wasilan</i>	543
Customers' technology readiness and customer information satisfaction on tablet-based menu ordering experience <i>M.I. Zulkifly, M.S.M. Zahari, M.H. Hanafiah, M.A. Hemdi &amp; M.N.I. Ismail</i>	549
Perceived ease of use towards Point of Sales (POS) system: Four and five star hotels in Kuala Lumpur <i>M.S.M. Stamam, A.H.A. Bakar &amp; S.M. Radzi</i>	555
 <i>Sustainable tourism</i>	
Deep ecology as an environmental ethics for developing sustainable tourism <i>V. Ariani</i>	563
Preferences to visit green destination in Indonesia from a stakeholder's perspective <i>A.K. Yuliawati, A. Rahayu, R. Hurriyati, M.S.D. Hadian &amp; K.N. Pribadi</i>	569
Ecotourism and suitability evaluation of the Mount Salak Resort II in the Halimun-Salak National Park <i>A. Kusumoarto &amp; R. Ramadhan</i>	573
The potential of mount trekking based ecotourism at Tangkuban Perahu natural tourism park <i>S.T. Paramitha</i>	581
Food security in tourism village: A local wisdom of <i>Cireundeu</i> in environmental management <i>S. Komariah</i>	585
Indigenous community, ecotourism and sustainability: Experience from Tenganan Dauh Tukad traditional village <i>I.K. Sardiana &amp; N.L.R. Purnawan</i>	591
Perceived value antecedents and guest satisfaction in Malaysian green hotels <i>R. Hamid, S.A. Jamal, N. Sumarjan &amp; M.H.A. Ong</i>	595
Measuring sustainability levels of tour operator businesses using sustainable tourism indicators: A conceptual perspective <i>M.A. Hamid &amp; S.M. Isa</i>	601
The relationship between green practice and green trust of five-star hotel segment <i>M.N.H. Hassim &amp; M.R. Jamaluddin</i>	607
Environmental Attitudes Inventory (EAI) of UiTM Penang hospitality students <i>N. Rahim, S.R.M. Apendi, F. Farook &amp; A. Ismail</i>	613
 <i>Gastronomy, foodservice and food safety</i>	
Hospitality in school environment supports nutrition educational package for obese school children <i>N. Said, R. Mohamed, N. Mohamad, R. Nordin &amp; N.M. Nor</i>	619

Knowledge and awareness on the food heritage: A gendered view <i>A.M. Ramli, M.S.M. Zahari, M.Z. Suhaimi &amp; F. Faat</i>	625
Competencies of consultants and authorities towards the effectiveness of the food safety system in Malaysia <i>M.B. Jali, M.A. Ghanib &amp; N.M. Nor</i>	631
Relationship between menu, price and consumers' acceptance towards food truck concept <i>S.A.A. Tarmazi, A. Ismail, N.M. Nor, Z.M.A. Tan &amp; N. Din</i>	639
Effect of planting distance and chitosan concentration on the growth of seed potatoes breeder G <sub>0</sub> virus-free in aeroponics <i>R. Budiasih, N. Sondari, A. Komariah, L. Amalia &amp; Romiyadi</i>	645
Risk factors influencing food security of the elderly during a flood disaster <i>A.N.A. Alias, N.M. Nor, N.I.M. Fahmi-Teng &amp; U.M.M. Asmawi</i>	651
Study of <i>Sate Padang</i> preservation viewed from <i>Minangkabau</i> indigenous entrepreneurial ethics <i>M.N.A. Abdullah &amp; W. Priatini</i>	655
Traditional food of West Java: Is it feasible to become a tourist attraction? <i>A. Sudono, C. Ningsih &amp; R. Miftah</i>	659
Urban and suburban adolescents' knowledge, attitudes and practices of food hygiene <i>A.N.S. Awang-Teh, M.R.A. Hamid, N.M. Nor &amp; U.M.M. Asmawi</i>	663
An exploratory study on traditional food of Semarang as a cultural and heritage product <i>W. Ardiyati, J.A. Wiwaha &amp; B. Hartono</i>	667
Pork free restaurants: Halal knowledge of the operators <i>M.I. Haroun, M.S.M. Zahari, N.A.M. Zain &amp; M.I. Zulkifly</i>	671
Development of <i>Averrhoa</i> sweet sour pastille <i>N.A. Karim, N.A. Shattar, F.M. Ali, S.M. Isa &amp; Z.I.M. Fuza</i>	677
Challenges and difficulties in adopting and practicing traditional Malay festive food <i>M.S.M. Sharif, M.S.M. Zahari, K.M. Abdullah &amp; N. Ishak</i>	683
The physicochemical changes in ripe jackfruit ( <i>Artocarpus Heterophyllus</i> ) bulbs during cold storage <i>R.A. Ramli, A. Azmi, N.M. Shahril &amp; A.F. Badiuzaman</i>	689
Factors influencing students' satisfaction towards food outlets in Universiti Utara Malaysia <i>M.A. Mukhtar, N.R.A.N. Azam, C.T. Chik &amp; H.F. Ariffin</i>	693
Sensory quality and physical characteristic of Chia seeds in butter cake <i>C.T. Chik, N. Baba, S. Bachok, Z.A. Hamid &amp; A.M. Shahril</i>	697
Assessment of knowledge, attitude, and risk perception towards the practice of using repeatedly heated cooking oil among roadside food hawkers <i>F.A.M. Sujang, Z.M. Issa &amp; S.A.A. Aziz</i>	701
Muslim consumer purchase behavior on doubtful Halal packed food <i>A. Arsat &amp; N.I.F.C. Shalifullizam</i>	707
Syubhah semi processed food and rural Muslim consumer purchase behaviour <i>R.A. Rahman, M.S.M. Zahari, M.Z. Kutut &amp; K.M. Abdullah</i>	713
Commitment and loyalty of the hearing impaired employees in the fast food restaurant <i>N.M. Yusoff, S.N.A. Darimi, M.S.M. Zahari, N.A. Mustapha &amp; F.A. Ghani</i>	719
Good Hygiene Practices (GHP) among school canteen food handlers <i>L.B. Jipiu, R.P.S.R. Abdullah, H.F. Ariffin, N.A.M. Anuar &amp; Z. Mohi</i>	723
Gauging students' perception and attitudes towards Halal products and logos <i>N. Din, A.A. Rani, F.H.F. Ridzuan, C.N. Zulkifli, S.A.A. Tarmizi, N. Ghazali, D. Abdullah &amp; S.B.M. Kamal</i>	729

Preferences towards quality, trust and trend in Halal restaurant <i>A. Arsat, S. Bachok, C.T. Chik &amp; N. Baba</i>	735
 <i>Relevant areas in hospitality and tourism</i>	
Sport tourism in urban area <i>O. Ridwanudin &amp; E. Maryani</i>	741
Regulation of commercial whitewater rafting national certification: Assessment of Indonesian whitewater rafting operators <i>R.M. Wirakusuma, O. Sukirman &amp; A. Sudono</i>	745
The inspiring narcissist leaders: A tale of Tony Fernandes and Richard Branson <i>A.H.G. Kusumah</i>	751
Communication apprehension levels of tourism and social sciences students <i>R. Effendi &amp; V. Sukmayadi</i>	757
The orientation and value of spiritual tourism demand toward sustainable benefits in Bogor region <i>P.E. Pratiekto, R. Avenzora &amp; T. Sunarminto</i>	761
Should higher tourism education curriculum be adapted into qualification framework in ASEAN Economic Community (AEC) era? <i>A. Yani &amp; Rosita</i>	767
A conceptual study: Muslim tourists' perceived value in Sharia Compliant Hotels (SCH) in Malaysia <i>N.A.M. Azmin, H.N. Ismail &amp; Z. Khalifah</i>	771
The trend of late marriage among young Muslim Males in Malaysia: Do wedding food cost causing the causation? <i>M.S.M. Zahari, M.Y. Kamaruzaman, M.Z. Suhaimi &amp; M.Z. Kutut</i>	777
Is <i>umrah</i> truly religious tourism? <i>A. Kosasih</i>	783
Sports tourism event attributes, destination image and revisit intention <i>A.M. Shahril, S. Bachok, N. Baba, Z.A. Hamid &amp; D.A. Razak</i>	787
Islamic religiosity as the moderator in the relationship between values and travel decision making <i>N.M. Musa &amp; N.A. Othman</i>	791
Entrepreneurial intention among hospitality students: A case study in UiTM Terengganu, Malaysia <i>W.K.W.N. Bayah, A.S. Aisah, M.K.M. Hanum, M.G. Amanina, A.S. Noristisarah &amp; W.N.W. Nazriah</i>	797
Shariah Compliant Concept (SCC): An approach as best practice at Waqf Hotel <i>M.G. Amanina, A.S. Aisah, M.K.M. Hanum, W.K.W. Nor-Bayah, M.A.M.H. Adilin &amp; I.C. Zuina</i>	803
Vacation preferences in Sundanese culture: Time conception, orientation and utilization <i>K. Suryadi</i>	807
Tourism and religion: Can they coexist? <i>A. Abdussalam</i>	811
An integration of Graduate Competency Model (GCM) <i>R.A. Zain, S.M. Radzi, J. Lahap &amp; D. Abdullah</i>	817
Profundity in maxims of Eco-Islam among hospitality students <i>F. Farook, N. Din, M.A. Razali &amp; A. Ismail</i>	823
Author index	829

## Preface

Dear Distinguished Delegates and Guests,

Welcome to the 3rd International Hospitality and Tourism Conference (IHTC2016) and 2nd International Seminar on Tourism (ISOT2016), jointly organized by the Faculty of Hotel and Tourism Management, Universiti Teknologi MARA, Malaysia and Universitas Pendidikan Indonesia, Bandung on October 10–12, 2016.

The 3rd IHTC2016 aims to emphasize the interdisciplinary nature of tourism, hospitality and leisure research, under the theme: “Heritage, Culture and Society: Research agenda and best practices in hospitality and tourism industry”. This conference is to create an international platform for balanced academic research with practical applications for the hospitality and tourism industry within the area of heritage, culture and society. The 3rd IHTC2016 is organized in collaboration with the 2nd ISOT2016 with the theme “Higher Tourism Education: The role for Sustainable Tourism in Asia Pacific”. This theme was selected in recognition of sustainable tourism as the key economic driver for the Asia-Pacific region, creating jobs and promoting investment and development. This conference provides a platform for scholars, policymakers, practitioners and others to debate and share experiences on the most recent innovations, trends, and concerns, practical challenges and solutions for sustainable tourism.

These proceedings contain refereed papers that have been subjected to a double blind refereeing process conducted by academic peers with specific expertise in the key themes and research orientation of the papers. It provides an opportunity for readers to engage with a selection of refereed papers that were presented during the conference. Divided into 7 themes, the 148 papers include various arrays of hospitality and tourism research. Themes for the sections are made up of: i) hospitality and tourism management; ii) hospitality and tourism marketing; iii) current trends in hospitality and tourism management; iv) technology and innovation in hospitality and tourism; v) sustainable tourism; vi) gastronomy, foodservice and food safety; and vii) relevant areas in hospitality and tourism. We strongly believe that presentations scheduled throughout the conference and the papers published in the conference proceedings will have a significant contribution to the dissemination of knowledge while serving as a unique international forum for both industry and academia. Participants will have the opportunity to strengthen partnership and network with various stakeholders, including academic researchers, industry professionals, and government officials, through dialogues on how to better utilize research outputs for the benefits of the industry.

We are very grateful and acknowledge the contribution of various parties who have been involved directly and indirectly—specifically Universiti Teknologi MARA and Universitas Pendidikan Indonesia, as well as the organizing committees, students, reviewers, faculty members, speakers, and the sponsors, for realizing the success of this conference. We also acknowledge the authors themselves, without whose expert input there would have been no conference.

Finally, we wish you success in your presentation; enjoy fruitful discussions and a pleasant stay in Bandung, Indonesia.



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## Acknowledgements

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Aliffaizi Arsat, *Universiti Teknologi MARA Selangor (Puncak Alam), Malaysia*  
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# Profiting toward the Silence Day event from the tourist perspective: An exploratory study on the identification of destination image in Bali

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**ABSTRACT:** The purpose of this paper is to explore the tourist perception about culture event and festival development in Bali with a qualitative approach analysis. The survey was participated by 500 samples randomly taken from the tourists (domestic and international) who have enjoyed their leisure time in Bali: pre, during, and post-Silence Day festival celebration. The result shows that culture event is included as part of the motivation to come to Bali. It has been known and attended during their visit. The Silence Day event series is considered as the recommended icon for Bali in term of culture festival celebration which can be further combined with foregoing discussion as an implication of tourist perception in the identification process of the destination's image.

**Keywords:** culture event, tourist perception, destination image

## 1 INTRODUCTION

Bali has been well-known as one of world tourist destinations. It has a number of tangible and also intangible along with a lot of cultural events, either the inherited (old) events ones or also constructed contemporary events. Bali has a good opportunity to be positioned as a world culture heritage destination which is still continuing the inherited activities in the present time by present generation.

In the Book 'Negara', Clifford Geertz examined that "*the Balinese state was always pointed, toward spectacle, toward ceremony, toward the public dramalization of the ruling obsessions of Balinese Culture: social inequity and status pride. It was a theater state in which the kings and princes were the impresarios, the priests the directors, and the peasant the supporting cast, stage crew, and audience*" (Geertz, 1980). In the Balinese history, everything express toward spectacle, ceremony, and the king is an important part of it in the process of attaining the excellence of the artist.

In the present time, with the collapse of the ancient kingdoms generation after the Indonesian Independence, public institution separated from the pattern of the past royal patrons. Like the kings who employed the artist to enhance their own prestige in the past time, the government use traditional dance, drama, wayang (shadow puppet) and arja (a kind of opera) as the work of artist to disseminate information about policies and social programs in the present times.

The Silence Day (*Hari Raya Nyepi in Bahasa*) is a ceremony that came from the word "Sepi",

which means silent is a celebration of the new year *Caka* which is celebrated each year on the day after dark moon of the 9th of Balinese month (*tilem sasih Kesanga*), the first day of 10th Balinese month (*Sasih kedasa*). It is celebrated with the aim to balance the natural macrocosm (called *Bhuana Agung*) with the microcosm (*Bhuana Alit*/human body) to obtain welfare and happiness in life. This ceremony has already celebrated since the 8th century. It is confirmed by Prof. Dr. I Made Titib, the director of The Institute of Hindu Dharma Denpasar Bali that it was started to be celebrated in the same time with *Hari Raya Galungan* (one of the ceremony based on Balinese Calendar). Titib (2012) also stated that in India the official use of *Caka* was since 78 AD.

The ceremony of *Nyepi*/Silence Day is commonly celebrated by Hindu in a series of rituals, those are: 1) *Melasti* (*melis/mekiyis*) is the procession to clean all of the gross (*leteh*) by purifying all the means of the temples (shrines) to the beach or lake as the source of holy water held three or two days before *Nyepi*/Silence Day. 2) *Tawur Kesanga* is the ceremony done one day before *Nyepi*. The word *tawur* means "pay" in a sense of payment to the demons (*bhuta kala*) the personification of negative force in Bali, in order to restore the balance of life. 3) *Pengrupukan/Ogoh-ogoh parade* (a giant doll made by the Balinese as the embodiment of the *butha kala*/demons) held when the sun set (*sandi kala*) time. The rituals done by *ogoh-ogoh parade* around the neighbourhood/village and then being burned. It has the same purpose to drive away the negative force and the bad spirit to succeed the

procession of fasting called the *Tapa Brata Penyepian* on the next day. 4). *Nyepi/The silence day* where Hindus doing the four mandatory religious prohibition called “*Catur Brata Penyepian*”: “*amati geni*” means no fire, “*amati lelungaan*” means stay or no travelling, “*amati karya*” means no work, and “*amati lelanguan*” means no entertainment. Bali island is off for 24 hours on this Silence Days. The airport is closed, the road is silence (no vehicles perate on the street) and all the people stay in the house to do the “*Catur Brata Penyepian*”. 5). *Ngembak Geni Ngembak* is the day when *Catur Berata Penyepian* is over. *Geni* means fire, as in this day Balinese can start to use fire and start the normal activities. Hindus societies usually visit to forgive each other and doing the *Dharma Canthi*, an activity of reading ancient scripts containing songs and lyrics called *Sloka, Kekidung, Kekawin*, etc.

The government of Bali through the completion of their local regulation called *Perda Provinsi Bali 2 Tahun 2012* defined that tourism in Bali should be developed based on culture tourism. Therefore it is very important to see how important is cultural event in this regard especially in term of positioning the destination and creating its image.

## 2 LITERATURE REVIEW

### 2.1 *Special events and festivals: An image maker*

Getz (1991) defined a special event as a one-time or infrequently occurring event outside the normal range of choices or beyond everyday experiences. He developed a typology of event tourism, which includes touring attractions and community festivals as well as business, sports, education, religious, and political events. Local events that chiefly draw residents and local people are at the bottom of the hierarchy, whereas regional events with drawing power to entice both local residents and overseas visitors are on the middle of the scale. Given its great attractiveness, a special event has a “powerful image make and [is a] development catalyst” (Getz, 1991).

Events are an important motivator of tourism, and figure prominently in the development and marketing plans of most destinations. The roles and impacts of planned events within tourism have been well documented, and are of increasing importance for destination competitiveness. Yet it was only a few decades ago that ‘event tourism’ became established in both the tourism industry and in the research community, so that subsequent growth of this sector can only be described as spectacular (Getz, 2007).

In recent years, the development of a wide variety of “special events” has become a principal feature of the promotional strategy of numerous

tourist destinations to retain tourist appeal (Chan, 2015). The fact that the image of the event can significantly influence the image of the destination (Kaplanidou & Vogt, 2007) leads to the proposition that there may be a convergence of the event image with the destination image and thus a correlation between the two concepts. In other words, hosting culture events may contribute to the destination image profile formation and has the potential to create marketing benefits.

### 2.2 *Destination image and tourist perception*

Destination and event images have the potential to influence behavioral intentions to revisit the destination for vacation or to participate in the event again (Getz & Andersson, 2010; Kaplanidou & Vogt, 2007), and also engage in word-of-mouth recommendations (de Matos & Vargas Rossi, 2008; Pike & Ryan, 2004). A second important outcome is place attachment resulting from engagement with a recreational activity (Kyle, Graefe, Manning & Bacon, 2004c). Thus, engagement in the activity through event participation and the formation of positive event perceptions may lead to higher attachment levels. Place attachment can also be enhanced from the perceptions about the destination where the preferred event takes place (Kyle, Bricker, Graefe & Wickham, 2004a; Kyle, Graefe, Manning & Bacon, 2003). Given the literature above, it is expected that if convergence of destination and event images exist, then it can influence place attachment levels for a destination (Kyle, Mowen & Tarrant, 2004d).

In marketing and tourism context, perception is considered as a major influential predictor in directing decision making and consumer behaviour (Richardson & Crompton, 1988; Woodside & Lysonski, 1989). Each individual selects, organizes and interprets received information in a unique way. This image depends on both a specific stimuli which are related to the environment and the individual’s own characteristics and situations (Beerli & Martin, 2004). Destination perception accumulates from destination attributes, both physical and mythical (Correia, do Valle, & Moco, 2007).

Some scholars argued that destination is not simply a series of individual products, but one that combines those with experience that derive from both the physical setting and various travel services (Cohen, 1979; Hu & Ritchie, 1993; Mannell & Iso-Ahola, 1987; Mayo & Jarvis, 1981; Ross, 1998). Tourism is a dynamic force, premised on and sustained by difference over space. It takes myths and dreams and inscribes them on to physical places. Tourism destinations are thus transformed from ordinary geographic spaces through the perspective of visitors and continuous invention of landscapes

of symbolic consumption (Young, 1999) Tourists' images of the place are built more on their perceptions than reality because tourists are not able to pre-test the tourism product prior to actual experience (Gartner, 1993).

The destination image is a result of the process of these perceptions. Models of image perception process help us understand the preceding factors that influence image formation process.

### 3 METHODOLOGY

This study was done by quantitative method. It was conducted by the participation of 500 tourists (domestic and international) taken randomly pre-during, and post-'Silence Day' celebration in Bali. The survey conducted by delivering the questionnaires with closed-ended question to explore tourist perception. First it explored whether the culture event in Bali has been known by the tourist; second it explored the name of culture event known by them; third it explored whether they want to know more about those culture events, what media they prefer to choose for searching the information and their willingness to experience it on the next visit; and finally it explored what the event icon they recommend for Bali in term of culture event.

### 4 RESULTS AND DISCUSSION

#### 4.1 *The culture events: Part of the motivation of domestic and international tourists?*

The collected data were examined to identify tourist perception showed in frequency and/or percentage to reveal how tourists perceived culture event with their various knowledge and background, as presented in Table 1.

From the analysis of tourists' answers, the above table displays that majority participants possessed the knowledge about culture event (86.6%) and 13.4% of respondents admitted their unfamiliarity with the term.

To give the illustration about the tourists understanding about the culture event, they were requested to answer the name of the known culture event (see Table 2).

Table 1. Culture event are well-known by the tourist.

	n	%
Agreed (pax)	433	86.6
Disagreed (pax)	67	13.4

Table 2. The culture event known by the tourist.

Event name	n	%
Bali art festival	80	16
Kuta carnival	106	21.2
Nusa dua fiesta	71	14.2
Denpasar festival	35	7
Sanur village festival	45	9
Silence day event series	411	82.2
Bali kite festival	59	11.8
Religious ceremonial (at the temple, at the village: Pandan War, Ngusabha)	72	14.4

Table 3. Tourist's awareness about culture event in Bali.

	n	%
Eagerness to know more about culture event		
Yes	485	97
No	53	10.6
(If Yes), Source(s) of media TV	129	25.8
Internet	426	85.2
Travel agent/bureau	46	9.2
Written literature / books	47	9.4
Willingness to experience it the next visit		
Yes	462	92.4
No	38	7.6

The tourist mentioned culture event they have known with various answer base on their knowledge background, and experience. It found that Silence Day event series is known mostly by the tourist (82.2%). This situation indicates that culture events are very familiar among the tourists and the Silence Day event series is positioned on the highest rank of their knowledge about culture event in Bali.

In order to find out the tourist awareness of the existence of culture event in Bali, they were asked to give their perspective on their awareness to know more about culture event and the source of information preferred to assess its information (see Table 3).

Among the respondents, the majority of the awareness about the culture event are highly perceived (97%); most of them preferred the internet as the media for searching the information about the culture event (85.5%) and mostly they have a great willingness to experience it on the next visit (92,4%).

#### 4.2 *Identification of the image of Bali through a special event: 'Silence Day event series' becoming an icon of the island?*

Finally the tourists recommended the possibilities of the icon of Bali in term of culture event to show their image of Bali (see Table 4).



Table 4. The 'icon' for Bali in theme of culture event.

Event name	n	%
Bali art festival	33	6.6
Kuta carnival	13	2.6
Nusa dua fiesta	11	2.2
Denpasar festival	5	1
Sanur village festival	9	1.8
Silence Day event series (Melasti, Ogoh-ogoh, Omed-Omedan)	388	77.6
Bali kite festival	3	0.6
Religious ceremonial (at the temple, at the village: Pandan War, Ngusabha)	38	7.6

The image of Bali from the tourist perspective can be seen toward Silence Day event series. It is positioned on the top popularity (77.60%) among other events in Bali. This situation shows that most of the tourist pointed Silence Day Event Series as the icon of Bali in term of cultural event and festival celebration.

## 5 CONCLUSION AND IMPLICATION

International and domestic tourist who have visited Bali have sufficient knowledge about culture event. They are able to mention the name of the culture event as well as eager to know more about it, and prefer the internet for seeking more information related to them. They have a high willingness to participate and experience the event for their next visit. The finding also indicated the image formulated by the tourist in term of cultural event in Bali by pinpointing the Silence Day event series as an icon.

## 6 LIMITATION AND FUTURE STUDY

This study is an exploratory study and needs further examination to obtain more accurate answer of the destination image. It should be focused on image formation process to confirm whether culture event become the part of the image of the destination using other quantitative approaches to provide.

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