

Antecedents and consequences of perceived coolness for Generation Y in the context of creative tourism - A case study of the Pier 2 Art Center in Taiwan

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ABSTRACT

This study investigates the role of perceived coolness in terms of creative tourism destination consumption and its antecedents as well as the consequences for Generation Y tourists. Specifically, we denote three antecedents of perceived coolness (uniqueness, identification, and attractiveness) and three consequences (satisfaction, place attachment, and destination loyalty) in the proposed creative tourism experience model. Results from a sample of 281 Generation Y tourists visiting a popular creative tourism site in Taiwan show that all three antecedents are positively related to perceived coolness, which in turn positively affects satisfaction and place attachment. In addition, both satisfaction and place attachment mediate the effect of perceived coolness on destination loyalty. Implications and suggestions for future research are also discussed.

1. Introduction

Along with the growing prevalence of the experience economy, creative tourism has emerged as a unique type of special interest tourism (SIT) and has been a part of the development of cultural tourism over the years (Richards, 2011). Creative tourism emphasizes the consumption process through images, identity, lifestyles, atmosphere, narratives, creativity, and media in places (i.e., farms, museums, and historical buildings) for tourists to experience (Hung, Lee, & Huang, 2014; Rabazauskaitė, 2015). Creative tourism is defined as “tourism which offers tourists the opportunity to develop their creative potential through active participation in courses and learning experiences which are the characteristic of the destination where they are undertaken” (Richards & Raymond, 2000, p. 18). When tourists take part in activities such as handicrafts-making and porcelain painting, the unique experiences developed represent “creative experiences”, which differ from those from other types of tourism in general (Ali, Ryu, & Hussain, 2016). Although creative tourism is argued as simply being an extended type of cultural tourism, creative tourists, versus traditional cultural ones, tend to look for more interactive experiences that help create their identity and enhance their personal development (Tan, Kung, & Luh, 2013).

The benefits of creativity endow creative tourism with more potential advantages over traditional cultural tourism, including easily adding value for the tourists, rapidly innovating new products, offering more sustainable creative resources, and providing more mobile

creativity (Richards & Wilson, 2006; Tan et al., 2013). Creative tourism is commonly adopted by local governments to enhance tourism attractiveness and boost tourism growth. Hence, a better understanding of creative tourism can be of benefit to both academics and practitioners in order to design better destination promotions and tourism development strategies. We thus echo the research call made by Tan et al. (2013) on issues such as exploring what tourists want, what they perceive, and what they enjoy in the context of creative tourism from the tourists' perspective instead of the supply-side perspective. In particular, we focus on a specific generational cohort of tourists - namely, Generation Y born between 1977 and 1994 - and examine the antecedents and consequences of their perceived coolness for creative tourism.

We specifically highlight the concept of perceived coolness, because it fits well into the features of creative tourism. “Creativity” in practice is used to attract consumers by virtue of its link with the perception of feeling “cool” (Richards, 2011; Runyan, Noh & Mosier, 2013). Sundar, Tamul, and Wu (2014) argued that coolness reflects consumers' perception of a brand's or product's premium quality, distinctiveness, and novelty. Since the term “cool” is often used to target young consumers in the marketing practices, our study argues that perceived coolness is the main destination experience of creative tourism for Generation Y visitors. To our best acknowledge, evidence regarding the experience of perceived coolness in the context of creative tourism is still rare. To contribute to the scant literature, we investigate the perceived coolness of the creative tourism experience, as well as its antecedents and

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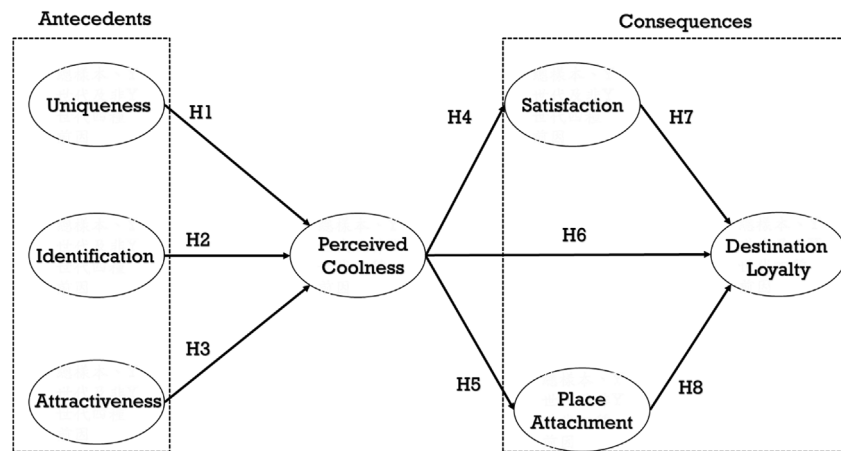


Fig. 1. Conceptual model.

consequents for Generation Y visitors. This study specifies three antecedents associated with the destination consumption of creative tourism (namely, uniqueness, identification, and attractiveness) and three consequences of that destination consumption (namely, satisfaction, place attachment, and destination loyalty). Fig. 1 presents the conceptual model of the research.

2. Theoretical background and hypothesis development

2.1. Generation Y

Among the various categories of creative tourism visitors, our study focuses on Generation Y. According to the generational theory, both age and the macro-environment shape a unique perspective shared among cohort members (Ferguson, 2011; Gardiner, Grace, & King, 2014; Lazarevic, 2012). In addition, their attitudes, behaviors, and skills are obtained through socialization agents like family, peers, and the media (Ferguson, 2011; Lazarevic, 2012). The literature has identified three main generational cohorts (Leask, Fyall & Barrob, 2013): The Baby Boomers (born 1946–1964, post-WWII period), Generation X (born 1965–1976), and Generation Y (born 1977–1994). Baby Boomers are described as being part of an “idealist” and “driven” generation and have witnessed profound technological change during their lifetime, while Generation X represents a “nomadic” and “cynical” generation (Leask, Fyall, & Barron, 2013). Generation Y is adept at learning and is technologically proficient, with many living a completely immersive online existence (Leask et al., 2013). This generational cohort typically has high disposable income as well as discretionary spending (Gardiner et al., 2014; Kumar & Lim, 2008; Lazarevic, 2012; Leask et al., 2013; Morton, 2002). Members of Generation Y tend to pursue unique experiences with social value and heighten their self-concept or identity. In particular, they are immensely attracted to brand names, willing to pay extra money for certain brands, and place strong emphasis on the “cool” product (Ferguson, 2011; Gardiner et al., 2014; Lazarevic, 2012; Runyan, Noh, & Mosier, 2013). Regarding the tourism experiences sought by Generation Y, this cohort is concerned about co-creation involving visitor interaction with others and is attracted to certain products and services with “brand coolness” (Leask et al., 2013). Accordingly, the link between Generation Y and perceived coolness in the creative tourism context emerges as an interesting research direction for investigation.

2.2. Perceived coolness

Originating from American black counter-culture in the 1960s, the term ‘cool’ has developed into representing the sub-cultural capital of youth culture over the past three decades (Pappalepore, Maitland, &

Smith, 2014). Young consumers have used coolness to distinguish something as being attractive, unique, innovative, novel, authentic, and stylish (Runyan et al., 2013). Through consuming the products, services, and experiences they feel are cool, Generation Y particularly looks for transferring the cool feelings into self-identity projections (Gardiner et al., 2014; Im, Bhat, & Lee, 2015; Leask et al., 2013; Runyan et al., 2013). Runyan et al. (2013) explored the perceptions of coolness for Generation Y consumers of apparel and proposed a five-factor structure of coolness including singular, personal, aesthetic, quality, and functional coolness. Sundar et al. (2014) in their study on digital devices and interfaces suggested that perceived coolness mainly consists of three facets: attractiveness, originality, and subcultural appeal. In practice, a cool product or service depends on whether it is viewed as unique, aesthetic, and capable of embedding a subculture. Cool products can be used by consumers to express their identity (Oyserman, 2009). Considering the features of creative tourism, the present research views perceived coolness as the main destination experience of creative tourism for Generation Y tourists.

2.3. Antecedents of perceived coolness

Since this research views perceived coolness as an important destination experience, we identify three antecedents of perceived coolness - namely, uniqueness, identification, and attractiveness (Beckman, Kumar & Kim, 2013; Chen & Phou, 2013; Chen, Leask, & Phou, 2016; Ekinci, Sirakaya-Turk, & Preciado, 2013; Kolar & Zabkar, 2010; Lee, Kyle, & Scott, 2012) - and research them in regards to cool products (Rahman, 2013; Runyan et al., 2013; Sundar et al., 2014).

2.3.1. Uniqueness

Uniqueness represents a consumer's need related to “an individual's pursuit of differentness relative to others that is achieved through the acquisition, utilization and disposition of consumer goods for the purpose of developing and enhancing one's personal and social identity” (Tian, Bearden, & Hunter, 2001, p. 53). Creative tourists prefer experiences that are unique (Ali et al., 2016), and uniqueness is closely related to the singular coolness dimension of coolness as proposed by Runyan et al. (2013). In the context of digital devices, Sundar et al. (2014) claimed that uniqueness (or other terms like originality, distinctiveness, novelty, and freshness) is strongly associated with the notion of coolness. Pappalepore et al. (2014, p. 230) in their study on creative areas argued that coolness is about “the power of distinctiveness.” Therefore, we argue that the higher the level of uniqueness is that visitors feel toward the creative tourism destination, the higher the level of perceived coolness is that they hold for that creative tourism destination. Hence, we propose the following hypothesis.

H1. Uniqueness of a creative tourism destination is positively related to tourists' perceived coolness.

2.3.2. Identification

Perceived coolness highlights the ties between a product (or brand) and self for young consumers (Runyan et al., 2013). Runyan et al. (2013, p.327) argued that “to solidify an individual's self-concept and communicate that self-concept to others, individuals acquire and display products that are congruent with their self-concepts”. Similarly, brand identification represents the extent to which individuals integrate a brand into their self-concept (Escalas & Bettman, 2003). According to the social identity theory, tourists can express their social identity through brand identification with a tourism destination (Ekinci et al., 2013). Hence, we argue that visitors' identification with a creative tourism destination can enhance their perceived coolness of the visit experience. Thus, we arrive at the next hypothesis.

H2. Identification with the creative tourism destination is positively related to tourists' perceived coolness.

2.3.3. Attractiveness

Destination attractiveness pertains to “the feelings, beliefs, and opinions that an individual has about a destination's perceived ability to provide satisfaction in relation to his or her special vacation needs” (Hu & Ritchie, 1993, p. 25). Destination attractiveness in general means the destination resources, either natural or manmade, that play the main role in attracting visitors to a particular destination. According to Iso-Ahola's motivation theory, pull and push motivations are the two main categories (Snepenger, King, Marshall, & Uysal, 2006). Destination attractiveness refers to pull motivation and is defined as “a combination of the relative importance of individual benefits and the perceived ability of the destination to deliver individual benefits” (Hu & Ritchie, 1993, p. 25). What benefits the traveler seeks reflect the experience he or she had during the destination visit and the evaluation of that tourism experience. Since the term ‘creativity’ is viewed as ‘cool’, it can be used to attract consumers (Richards, 2011; Sundar et al., 2014). We argue that attractiveness in creative tourism will enhance the specific tourism experience, i.e. perceived coolness, and thus present the following hypothesis.

H3. Attractiveness of the creative tourism destination is positively related to tourists' perceived coolness.

2.4. Consequences of perceived coolness

According to Runyan et al. (2013), perceived coolness can be a driver of brand loyalty in the consumption process. To examine the effect of perceived coolness as the experience of creative tourism on its post-visit consequences, we present three widely-recognized behavioral metrics of destination: tourist satisfaction, place attachment, and destination loyalty.

2.4.1. Tourist satisfaction

Tourist satisfaction is an important factor to influence tourist behavior including destination choice, tourism consumption at the destination, destination attachment, and loyalty (Chang, Backman, & Huang, 2014; Chen, Leask & Sambath, 2016). Satisfaction is described as the perceived disparity between service expectations and its performance (Oliver, 1980). Hence, the discrepancy through a tourist's evaluation between expectations before travel and experiences after travel is used to measure tourist satisfaction. Ali et al. (2016) found that pleasant memories of creative experiences that visitors have are positively related to satisfaction with those experiences and loyal behaviors such as revisit and/or recommending the destination. Hence, we hypothesize that perceived coolness positively results in tourist

satisfaction.

H4. Perceived coolness of a creative tourism destination is positively related to tourist satisfaction.

2.4.2. Place attachment

The attachment theory postulates that attachment is “the emotion-laden, target-specific bond that develops between a person and another person or object” (Brocato, Baker, & Voorhees, 2015, p. 201). Accordingly, place attachment refers to an individual's cumulative experiences with a place in terms of its physical and social aspects. A tourist's experience can foster the development of emotional bonds with a place. Hence, place attachment serves as a rationale from which to assess significant aspects associated with a place (Lee et al., 2012). Moreover, place attachment has been recognized as a strong factor affecting destination loyalty (Lee et al., 2012; Prayag & Ryan, 2012). Line, Hanks, and Kim (2018) argued that high levels of attachment to a place can result in positive customer behaviors, such as positive word-of-mouth referrals. Therefore, the following hypothesis is proposed.

H5. Perceived coolness of a creative tourism destination is positively related to place attachment.

2.4.3. Destination loyalty

Destination loyalty is viewed as a critical determinant to make a destination sustainable (Brocato et al., 2015; Chen & Phou, 2013; Ekinci et al., 2013). Loyalty basically encompasses two perspectives: behavioral loyalty and attitudinal loyalty. Behavioral loyalty in the tourism context refers to repeat visit(s) of a destination. Because visitors are unlikely to revisit a destination in the short term, the use of behavioral loyalty, in practice, is not an adequate measure of destination loyalty (Chen & Chen, 2010; Chen & Phou, 2013). In contrast, attitudinal loyalty concerns a tourist's favorable feeling associated with a destination in the tourism context. It is frequently operationalized as behavioral intention, which is measured by intention to revisit and willingness to recommend (Chen & Phou, 2013). Destination loyalty has been frequently conceptualized as one important consequence of destination consumption through the effects of tourist experience and tourist satisfaction (Chen et al., 2016; Chen & Phou, 2013). In this study we hypothesize that both perceived coolness and tourist satisfaction are positively associated with destination loyalty. In addition, both tourist satisfaction and place attachment may lead to destination loyalty as aforementioned. Hence, the following three hypotheses are proposed.

H6. Perceived coolness of a creative tourism destination is positively related to destination loyalty.

H7. Tourist satisfaction is positively related to destination loyalty.

H8. Place attachment is positively related to destination loyalty.

3. Methods

3.1. Participants and procedure

A self-administered questionnaire was designed to collect data on-site from visitors of a popular creativity tourism site, i.e. the Pier-2 Art Center in Kaohsiung, Taiwan. Participants were informed that their participation was voluntary, and confidentiality was ensured before they proceeded to fill out the questionnaire. A filtering question was included to determine whether the respondent belongs to Generation Y (i.e. born in the period of 1977–1994). The questionnaire was revised and finalized according to feedback from two tourism experts and a pilot sample of 25 postgraduate students in Taiwan who have visited this research site. Using the convenience sampling technique, two research assistants distributed 300 questionnaires on-site during February 2016 and acquired 281 effective samples after deleting those that were

Table 1
Results of convergent validity.

Constructs/Indicators	Item reliability			CR	AVE
	S.F.L.	S.E.	t-Value		
<i>Uniqueness</i>					
The Pier-2 Art Center is the only one of its kind.	.73	.47	12.63**	.77	.53
The Pier-2 Art Center is unique.	.77	.41	13.41**		
The Pier-2 Art Center has distinctive features that are not offered anywhere else.	.68	.54	11.53**		
<i>Identification</i>					
Visiting the Pier-2 Art Center fits my style.	.75	.44	13.67**	.82	.54
Visiting the Pier-2 Art Center contributes to my individuality.	.81	.34	15.34**		
Visiting the Pier-2 Art Center boosts my confidence.	.76	.43	13.94**		
I have a lot in common with other people in the Pier-2 Art Center.	.61	.63	10.46**		
<i>Attractiveness</i>					
The overall architectures and artworks of the Pier-2 Art Center are fashionable.	.79	.37	15.20**	.89	.54
The overall architectures and artworks of the Pier-2 Art Center are hip.	.73	.46	13.62**		
The overall architectures and artworks of the Pier-2 Art Center are trendy.	.73	.46	13.44**		
The overall architectures and artworks of the Pier-2 Art Center are hot.	.72	.48	13.34**		
The overall architectures and artworks of the Pier-2 Art Center are stylish.	.69	.52	12.71**		
The overall architectures and artworks of the Pier-2 Art Center are funky.	.67	.55	12.21**		
The overall architectures and artworks of the Pier-2 Art Center are sexy.	.78	.39	14.94**		
<i>Perceived Coolness</i>					
When I first heard of the Pier-2 Art Center, I was thinking that it would be cool to visit.	.77	.40	14.83**	.91	.61
Taking a visit to the Pier-2 Art Center will make me look cool.	.66	.56	12.05**		
When I think of places that are cool, the Pier-2 Art Center come to mind.	.74	.45	14.14**		
The Pier-2 Art Center is cool.	.78	.39	15.26**		
When I visit places like the Pier-2 Art Center, my response often is something like “That’s cool!”.	.78	.40	15.06**		
The Pier-2 Art Center has some cool features.	.83	.30	16.85**		
If I made a list of cool places, the Pier-2 Art Center would be on it.	.87	.24	18.03**		
<i>Satisfaction</i>					
My choice to visit the Pier-2 Art Center is a wise one.	.71	.49	12.88**	.84	.57
I am sure it is the right decision to visit the Pier-2 Art Center.	.73	.47	13.37**		
My experience at the Pier-2 Art Center is exactly what I needed.	.82	.33	15.72**		
I am satisfied with my decision to visit the Pier-2 Art Center.	.75	.44	13.92**		
<i>Place Attachment</i>					
I identify strongly with the Pier-2 Art Center.	.66	.57	11.59**	.79	.50
The Pier-2 Art Center means a lot to me.	.73	.47	13.22**		
I feel a strong sense of belonging to the Pier-2 Art Center.	.69	.52	12.36**		
I really miss the Pier-2 Art Center when I am away too long.	.71	.50	12.76**		
<i>Destination Loyalty</i>					
If a friend were to seek my advice about a tourist destination in Kaohsiung, I would recommend the Pier-2 Art Center.	.84	.30	16.36**	.71	.76
I will encourage friends and relatives to visit the Pier-2 Art Center.	.93	.13	18.50**		
I will transmit my personal experiences with the Pier-2 Art Center to other people I know.	.85	.28	15.83**		

Notes:

1. ** denotes $p < .01$.
2. S.F.L.: standard factor loading; S.E.: standard error.
3. Model fit statistics: $\chi^2 = 677.78$, d.f. = 432, p-value = .00, $\chi^2/d.f. = 1.57$, GFI = 0.87, CFI = 0.99, NFI = 0.97, RMSEA = 0.045, and RMSR = 0.06.

incomplete, thus yielding a response rate of 93.7%.

Transformed from a disused dockside warehouse, the Pier-2 Art Center in the southern port city of Kaohsiung is a creativity quarter for design and contemporary art. It hosts numerous contemporary art pieces, design exhibitions, and music festivals throughout the year. The center is currently a major site for them development of cultural and creative industries in Kaohsiung and is also an iconic location for southern Taiwanese art. The surrounding grounds of the center feature modern art sculptures, statues, and decorated buildings, as well as kilometers of walking and cycling paths throughout the art district. The Pier-2 Art Center with its unique characteristics attracts art lovers and visitors, both domestic and international.

Fifty-two percent of the respondents are female, 49% are 21–25 years of age, and 28% are 26–30 years of age. Most respondents reported that they obtained information about the Pier-2 Art Center mainly from relatives and friends, with the Internet being the second most-common source. Among the respondents, over 90% reported that they typically search for information on the Internet or share their daily lives with others on social networks, thereby displaying the typical lifestyle of Generation Y.

3.2. Measures

To obtain good content validity, the measurement items for all constructs were obtained from the existing research and modified appropriately to fit the research context. Uniqueness has four items sourced from Brocato et al. (2015) to measure visitors' perceived distinction and novelty features regarding the creativity site. Identification includes four items adapted from Runyan et al. (2013) and Tuškej, Golob, and Podnar (2013) to measure congruence between self and the creativity site, as well as congruence between self and other tourists. Attractiveness has seven items adapted from Rahman (2013) to measure the perceived degree of fashion and aesthetic appeal of the architecture and artworks at the creativity site. Perceived coolness includes seven items adapted from Sundar et al. (2014) to measure the cool features of the creativity site. Satisfaction and place attachment are respectively measured with four and five items adapted from Lee et al. (2012). Destination loyalty is measured by using three items related to word of mouth, as adapted from Tuškej et al. (2013). All items are measured on a 5-point Likert-type scale, ranging from “strongly disagree” (1) to “strongly agree” (5). For the questionnaire and descriptive statistics of survey items, please refer to Appendix A, respectively.

3.3. Data analysis

We follow the two-stage approach proposed by Anderson and Gerbing (1988) using the maximum likelihood method to estimate the models. First, we conduct confirmatory factor analysis (CFA) to test convergent validity and discriminant validity of the measurement model. The structural model then helps estimate the conceptual model and test the hypothesized relationships. The model fit indices for the model estimation include the ratio of chi-square (χ^2) statistics over degrees of freedom, the goodness-of-fit index (GFI), the normed fit index (NFI), the comparative fit index (CFI), and the root mean square of approximation (RMSEA). An RMSEA value lower than 0.08 and other index values higher than 0.9 indicate a good model fit (Hair, Black, Babin, Anderson, & Tatham, 2010).

4. Results

4.1. Measurement model

We execute CFA to check the convergent validity of all latent constructs in the measurement model. After eliminating one item from uniqueness and one item from place attachment, an acceptable fit is achieved ($\chi^2 = 677.78$, d.f. = 432, CFI = 0.99, NFI = 0.97, RMSEA = 0.045, and RMSR = 0.06). Convergent validity is evaluated based upon the strength and significance of the factor loadings (i.e. item reliability), the construct reliability, and the average variance extracted (AVE) for each construct (Hair et al., 2010). Table 1 shows that all items load significantly on their latent constructs and their associated factor loadings are all higher than 0.50, supporting the convergent validity of all constructs. All AVEs are larger than 0.50, and construct reliability estimates of all constructs are higher than 0.70, providing additional evidence of convergent validity. Table 2 shows evidence of discriminant validity according to the square root of AVE for each latent construct being larger than its correlation with other constructs (Fornell & Larcker, 1981).

4.2. Structural model and hypotheses' testing

We subsequently estimate the structural model to examine the causal relationships between constructs. The hypothesized model appears to have a good fit to the sample data according to the goodness-of-fit indices: $\chi^2 (442) = 841.96$ ($p = .00$), $\chi^2/d.f. = 1.90$, CFI = 0.98, NFI = 0.96, RMSEA = 0.057, and RMSR = 0.067. Fig. 2 presents the estimated structural model with the standardized path estimates and t-values in parentheses. Seven out of eight hypothesized relationships are supported, except for H6: *perceived coolness* → *destination loyalty*. The three antecedents - namely, uniqueness ($\beta = 0.13$, $t = 1.99$), identification ($\beta = 0.18$, $t = 3.21$), and attractiveness ($\beta = 0.62$, $t = 7.82$) - appear to have significant, positive effects on perceived coolness, thus supporting H1, H2, and H3, respectively. Perceived coolness has a significant positive effect on satisfaction ($\beta = 0.75$, $t = 9.59$) and place

attachment ($\beta = 0.74$, $t = 8.82$), thereby supporting H4 and H5, respectively. Both satisfaction and place attachment are found to have significant positive effects on destination loyalty ($\beta = 0.24$, $t = 2.70$ and $\beta = 0.52$, $t = 4.79$), supporting H7 and H8, respectively. These results also imply that the effect of perceived coolness on destination loyalty is mediated by satisfaction and place attachment. Table 3 summarizes the hypotheses' testing results.

Although the primary aim of the present study is to explore the effects of three antecedents on perceived coolness, it is also interesting to examine the potential mediation role of perceived coolness between its antecedents and consequences. As such, we estimate an alternative mediation model and report the results in Fig. 3. The results indicate that perceived coolness has a full mediation effect in three relationships, including the identification-satisfaction relationship, the attractiveness-satisfaction relationship, and the attractiveness-place attachment relationship. A partial mediation effect of perceived coolness appears in the identification-attachment relationship. However, uniqueness is found to have a direct effect on both satisfaction and place attachment instead of being mediated by perceived coolness.

5. Discussions and conclusions

In this current era of the experience economy, destination marketing organizations are keen to understand the experience quality that tourists perceive and to subsequently design effective marketing strategies. In particular, the term 'cool' is often employed in marketing strategies for Generation Y, which make up the next generation of leaders and main consumers in households over the coming decade (Runyan et al., 2013). Accordingly, the present paper addresses the importance of perceived coolness in Generation Y tourists' experiences and also investigates the antecedents and consequences of perceived coolness in the context of creative tourism. The results of this study provide the following four implications, both theoretical and practical.

First, our study contributes to the creative tourism literature by proposing the concept of perceived coolness as being the core of any tourist experience. While tourist experience has attracted much research attention with various measurements operationalized in the literature, choosing a representative experience for specific segments of both tourists and tourism and precisely measuring them are crucial factors for tourism managers when setting up marketing and sustainability strategies. In this study we suggest that perceived coolness could accurately reflect the characteristics of the tourist experience in the context of creative tourism. Moreover, enhancing visitors' perceived coolness is found to lead to higher levels of tourist satisfaction as well as place attachment and can further promote visitors' positive behavioral intention (revisit intention and willingness to recommend). It is also worth noting that while attractiveness is always found to directly affect place attachment in studies of general tourism context, attractiveness is mediated by perceived coolness to affect place attachment for Generation Y tourists in the context of creative tourism.

Second, drawing on the symbolic consumption theory of destination

Table 2
Results of discriminant validity.

Construct	Mean	S.D.	1	2	3	4	5	6	7
1. Uniqueness	4.04	0.54	.73						
2. Identification	3.22	0.60	.39**	.74					
3. Attractiveness	3.70	0.59	.53**	.45**	.73				
4. Perceived coolness	3.53	0.65	.48**	.49**	.69**	.78			
5. Satisfaction	3.91	0.55	.54**	.39**	.56**	.60**	.75		
6. Place attachment	3.54	0.65	.54**	.54**	.52**	.60**	.68**	.70	
7. Destination loyalty	4.13	0.63	.47**	.24**	.45**	.47**	.45**	.65**	.87

Notes:

- The square roots of AVE are shown on the diagonal of the matrix.
- ** denotes $p < .01$.

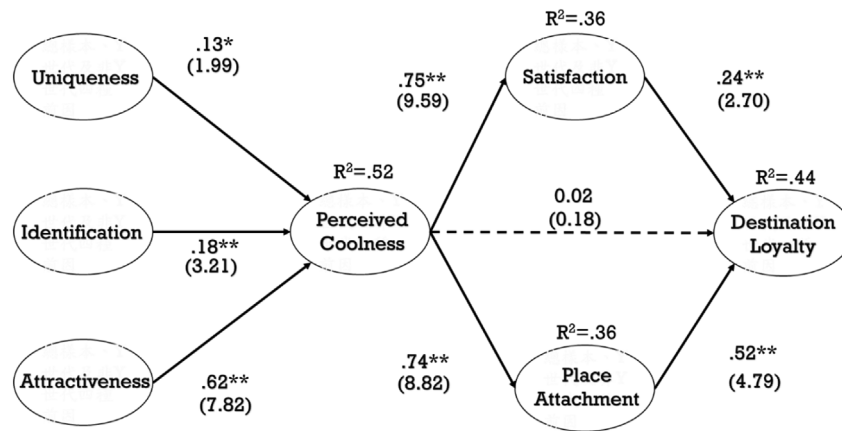


Fig. 2. Estimated model.

Notes:

1. The values in the parentheses are t-values.
2. *p < .05, **p < .01.
3. Model fit statistics: $\chi^2/d.f.$ = 1.90, GFI = 0.84, CFI = 0.98, NFI = 0.96, RMSEA = 0.057, and RMSR = 0.067.

Table 3
Summary of hypotheses' testing results.

Hypothesis	Path	Testing results
H1	Uniqueness → Perceived Coolness	Supported
H2	Identification → Perceived Coolness	Supported
H3	Attractiveness → Perceived Coolness	Supported
H4	Perceived Coolness → Satisfaction	Supported
H5	Perceived Coolness → Place Attachment	Supported
H6	Perceived Coolness → Destination loyalty	Rejected
H7	Satisfaction → Destination loyalty	Supported
H8	Place Attachment → Destination loyalty	Supported

(Ekinci et al., 2013) and past empirical evidence on Generation Y studies (Gardiner & Kwek, 2017; Leask et al., 2013; Noble, Haytko, & Phillips, 2009; Vukic, Kuzmanovic & Kostic Stankovic, 2015), our findings suggest that the three proposed antecedents (i.e. uniqueness, identification, and attractiveness) all have significant positive effects on perceived coolness. Moreover, it has been reported that the success of creative tourism relies upon offering a consumption process through images, identity, lifestyles, atmosphere, narratives, creativity, and media in a specific place for tourists to experience (Rabazauskaite,

2015). The tourism experience for Generation Y tourists to feel cool is particularly strongly related to the hedonic facets of experience, such as a pleasurable lifestyle and fun instead of utilitarian facets (Leask et al., 2013). To enhance visitors' perceived coolness, marketers and managers should carefully consider the three antecedents when creating cool experiences through visitations of creative tourism sites.

Third, the respective effects of the three antecedents on perceived coolness have different intensities. Attractiveness ($\beta = 0.62$) appears to have the strongest influence on perceived coolness compared with uniqueness ($\beta = 0.13$) and identification ($\beta = 0.18$). It is rather common that creative tourism sites adopt a 'mimic' strategy to copy practices that have proven to be successful in other sites in order to compete within the same segment. In other words, the elements of uniqueness and identification successfully created in one site can be easily copied or transferred to another site. For example, various other Taiwanese cities now have several creative tourism sites constructed by renovating abandoned warehouses (Tan et al., 2013). When other sites follow similar practices from the initial one (e.g. the Pier-2 Art Center in Kaohsiung), the effects triggering visitors' feelings of perceived coolness in comparison to other similar sites might decrease. However, attractiveness pertains to the destination resources that draw visitors to a

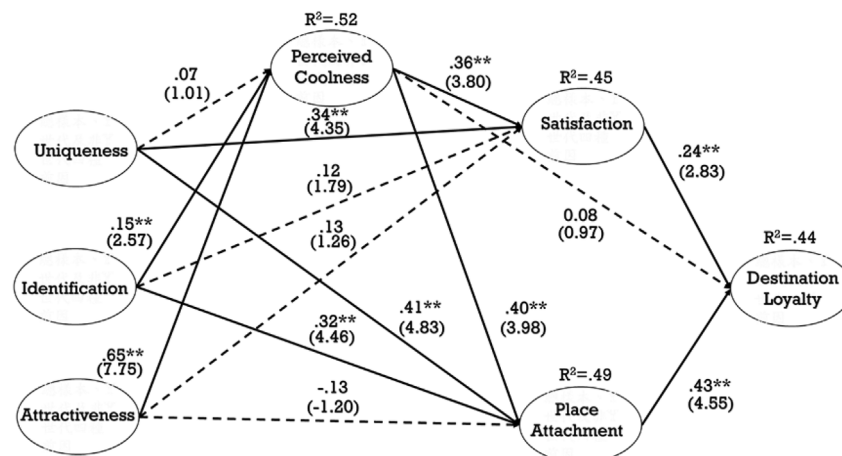


Fig. 3. The alternate mediation model.

Notes:

1. The values in the parentheses are t-value.
2. *p < .05, **p < .01.
3. Model fit statistics: $\chi^2/d.f.$ = 1.69, GFI = 0.86, CFI = 0.99, NFI = 0.97, RMSEA = 0.05, and RMSR = 0.054.

specific destination and offer satisfaction associated with visitors' particular travel needs (Hu & Ritchie, 1993). Unlike uniqueness and identification, a site's attractiveness is not easily copied. Hence, it is of great importance to sustain and highlight attractiveness in tourism marketing and to manage visitors' cool experience in the creative tourism context.

Fourth, the finding of an indirect instead of direct effect of perceived coolness on destination loyalty demonstrates that perceived coolness is a necessary yet insufficient driver of destination loyalty since its influence is fully mediated by satisfaction and place attachment. Consistent with previous studies (Chen et al., 2016; Chen & Phou, 2013; Lee et al., 2012), both satisfaction and place attachment have a significantly direct influence on destination loyalty in our study. Our results further highlight the mediating role of satisfaction and place attachment in the perceived coolness-destination loyalty relationship. In other words, visitors who feel cool toward the site, but are not satisfied with the holistic visit experience or attached to the specific place, might not become loyal to the creative tourism site in terms of revisit intention and willingness to recommend it to others. It is understandable when an individual feels that a certain product is cool that it does not necessarily mean he or she is satisfied with the product or attached to the brand. Therefore, strategies and practices linking visitors' perceived coolness to their satisfaction and place attachment are crucial for cultivating loyal customers and sustaining a competitive advantage among competitors.

Although contributing to the knowledge regarding the role of perceived coolness as a tourist experience in the creative tourism context, several limitations of this study can provide research directions for future studies. Perceived coolness is a context-specific experience. While the research site in this study, i.e. Pier-2 Art Center in Kaohsiung, Taiwan, is rather representative of a creative tourism site for Generation Y, our results might not be applicable to other contexts without certain caveats. Future research could examine the role of perceived coolness as the core experience using samples from various types of creative tourism sites within a country or in different countries

Appendix A. Supplementary data

Supplementary data to this article can be found online at <https://doi.org/10.1016/j.tourman.2018.11.016>.

Appendix

Table A1
Survey items and descriptive statistics.

Constructs and items	Mean	SD	Skewness	Kurtosis
Uniqueness				
The Pier-2 Art Center is the only one of its kind.	4.17	0.65	-0.261	-0.339
The Pier-2 Art Center is unique.	4.14	0.71	-0.448	-0.080
The Pier-2 Art Center has distinctive features that are not offered anywhere else.	3.93	0.72	-0.125	-0.469
The Pier-2 Art Center offers something different than the norm.*	3.83	0.71	0.072	-0.651
Identification				
Visiting the Pier-2 Art Center fits my style.	3.37	0.77	0.099	-0.097
Visiting the Pier-2 Art Center contributes to my individuality.	3.19	0.75	0.077	0.043
Visiting the Pier-2 Art Center boosts my confidence.	3.07	0.77	0.022	0.561
I have a lot in common with other people in the Pier-2 Art Center.	3.22	0.81	-0.084	0.376
Attractiveness				
The overall architectures and artworks of the Pier-2 Art Center are fashionable.	3.60	0.75	0.115	-0.415
The overall architectures and artworks of the Pier-2 Art Center are hip.	3.55	0.75	0.142	-0.358
The overall architectures and artworks of the Pier-2 Art Center are trendy	3.65	0.77	0.111	-0.527
The overall architectures and artworks of the Pier-2 Art Center are hot.	3.71	0.75	-0.187	-0.234
The overall architectures and artworks of the Pier-2 Art Center are stylish.	3.87	0.68	-0.238	0.048
The overall architectures and artworks of the Pier-2 Art Center are funky.	3.78	0.68	-0.057	-0.229
The overall architectures and artworks of the Pier-2 Art Center are sexy	3.69	0.73	-0.146	-0.218
Perceived coolness				
When I first heard of the Pier-2 Art Center, I was thinking that it would be cool to visit.	3.60	0.73	-0.107	0.071
Taking a visit to the Pier-2 Art Center will make me look cool.	3.26	0.72	0.296	0.311
When I think of places that are cool, the Pier-2 Art Center come to mind.	3.52	0.82	-0.306	-0.098

(continued on next page)

Table A1 (continued)

Constructs and items	Mean	SD	Skewness	Kurtosis
The Pier-2 Art Center is cool.	3.59	0.75	-0.083	-0.299
When I visit places like the Pier-2 Art Center, my response often is something like "That's cool!".	3.51	0.82	-0.239	0.113
The Pier-2 Art Center has some cool features.	3.60	0.78	-0.283	0.413
If I made a list of cool places, the Pier-2 Art Center would be on it.	3.59	0.83	-0.242	-0.086
Satisfaction				
My choice to visit the Pier-2 Art Center is a wise one.	3.95	0.62	-0.144	-0.122
I am sure it is the right decision to visit the Pier-2 Art Center.	4.00	0.59	-0.106	0.284
My experience at the Pier-2 Art Center is exactly what I needed.	3.75	0.69	-0.426	0.697
I am satisfied with my decision to visit the Pier-2 Art Center.	3.97	0.61	-0.172	0.280
Place attachment				
I identify strongly with the Pier-2 Art Center.	3.99	0.69	-0.115	-0.481
The Pier-2 Art Center means a lot to me.	3.64	0.78	-0.246	0.219
I feel a strong sense of belonging to the Pier-2 Art Center.	3.14	0.84	0.126	0.343
I really miss the Pier-2 Art Center when I am away too long.	3.39	0.88	0	-0.036
If someone I know has a good experience at the Pier-2 Art Center, I feel proud.*	4.00	0.65	-0.154	-0.172
Destination loyalty				
If a friend were to seek my advice about a tourist destination in Kaohsiung, I would recommend the Pier-2 Art Center	4.24	0.69	-0.687	0.610
I will encourage friends and relatives to visit the Pier-2 Art Center.	4.15	0.71	-0.470	-0.129
I will transmit my personal experiences with the Pier-2 Art Center to other people I know.	4.05	0.68	-0.265	-0.199

*Removed item according to CFA results.

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