



## Cultural Meaning in Tourism: A Typological Analysis of Tourist Experiences in Kampung Wayang

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### ABSTRACT

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Cultural tourism serves as a dynamic platform for identity negotiation, heritage preservation, and intercultural dialogue, particularly within community-based destinations. Rather than merely observing static cultural artifacts, visitors are increasingly drawn to immersive experiences that allow them to engage with living traditions and co-create meaning alongside local hosts. This study focuses on *Kampung Wayang*, a cultural enclave situated in Wukirsari, Yogyakarta, where the traditional art of *wayang kulit* is not only preserved but practiced as an everyday expression of cultural identity. Here, tourists are not passive consumers but active participants in a dialogical process of cultural transmission. The findings highlight that meaning-making in tourism is contingent upon the intensity and authenticity of interaction with cultural agents such as *dalangs* (puppet masters), artisans, and community storytellers. For instance, those who participated in puppet-making workshops or engaged in discussions about wayang philosophy reported deeper emotional resonance and cognitive insight. This supports theoretical models that posit experience as a co-constructed, affective, and reflective process. Ultimately, the study confirms that immersive participation in cultural production fosters not only aesthetic appreciation but also a profound understanding of embedded social values such as justice, loyalty, and spiritual balance. These findings suggest that cultural villages like Kampung Wayang serve as critical arenas for sustainable tourism, where the visitor experience transcends commodification and becomes a catalyst for mutual understanding and heritage continuity. As such, the village operates as both a *site of memory* and a *space of transformation*: a place where local culture is not only performed, but also renegotiated through the eyes of its guests.

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### 1. INTRODUCTION

The local context of Kampung Wayang in Wukirsari, Yogyakarta, provides a unique ground to reflect upon and critique the commodification of culture within community-

based tourism (CBT). While cultural tourism is often championed as a tool for economic development, it also risks reducing rich traditions into commercial products. However, in Kampung Wayang, this trend is confronted through context-sensitive, participatory experiences that emphasize cultural depth over spectacle. Rather than merely showcasing wayang kulit performances as static displays, the village invites tourists into immersive storytelling sessions, hands-on batik and puppet-making workshops, and genuine dialogic exchanges with local *dalang* and artisans. These interactions reflect the shift toward the experience economy (Pine, Joseph & Gilmore, James, 2011; Pine & Gilmore, 2017), in which tourism's value is tied not to tangible products, but to emotionally and cognitively engaging encounters. Importantly, Kampung Wayang does not passively adopt market logic. Instead, it mobilizes local traditions as a site of agency and reflexivity, allowing community members to negotiate cultural meanings and resist full commodification. Touristic experiences are framed not as consumer entertainment but as opportunities for cross-cultural dialogue, intergenerational knowledge transmission, and local identity assertion. While some adaptations inevitably occur to suit visitor expectations, the performative acts in Kampung Wayang retain a strong local epistemological grounding, offering a critique from within—where culture is both shared and protected (Adiyia et al., 2015; Mousavi et al., 2016; Stoica et al., 2022). In this way, the local context becomes a lens not only for tourism development, but for challenging reductive, market-driven interpretations of intangible cultural heritage.

Recent studies further highlight the importance of co-creation and cultural reciprocity in such settings. According to Buckley et al. (2017) meaningful experiences arise when tourists and hosts co-construct narratives and emotional connections during the tourism encounter. Ilieva (2022) argue that tourist behavior today is increasingly segmented by motivational and experiential typologies, with a growing preference for immersive and transformative encounters. Tang et al. (2024) emphasize that rural cultural tourism spaces like Kampung Wayang can function as arenas for conflict resolution, intergenerational knowledge transfer, and identity affirmation. Furthermore, technologically influenced tourists such as digital nomads and virtual travelers have also begun seeking deeper cultural experiences, suggesting a broader trend toward slow tourism, place attachment, and value-based travel (Agung Prakoso et al., 2020; He et al., 2021; Xu et al., 2017) These studies confirm that the role of culture in tourism is shifting from static exhibitions to dynamic, dialogic platforms for cross-cultural meaning-making.

Recent studies emphasize that co-created and participatory experiences within cultural settings can significantly foster self-reflection, empathy, and transformative learning outcomes, especially when visitors engage meaningfully with local narratives and practices (Jaakkola et al., 2015; Kular, 2023; Meng & Cui, 2020). These experiences are no longer confined to passive consumption; instead, they emerge through dialogical exchanges, embodied participation, and emotional resonance, which collectively contribute to the depth and memorability of the encounter (Ratih & Noer, 2024). Despite the growing body of research on memorable tourism experiences and experiential co-production, there remains a clear gap in understanding how specific types of involvement emotional, cognitive, performative, and skill-based differentially contribute to personal meaning making and cultural appreciation (Lin et al., 2021; Mtapuri et al., 2022). For instance, Lam, Zhao, & Leong (2024) highlight that tourists' sense of responsibility and awareness is strongly linked to the mode and depth of their involvement, with deeper engagement leading to greater appreciation of cultural sustainability and social value. Recent empirical research state that experiential typologies from hedonic enjoyment to existential contemplation are shaped not only by destination features but by how tourists are positioned as active participants rather than passive observers (Andriotis, 2022; Batista e Silva et al., 2021; Ryu et al., 2021; Wahyuningtiyas et al., 2025). This supports earlier findings that meaningful experiences arise when travelers engage reflexively, contributing to the reconstruction of self-identity, development of intercultural empathy,

and reinforcement of ethical engagement with host communities (Chang et al., 2024) Further research is needed to unpack the nuances of interactional depth across different experiential types and how these contribute to cognitive shifts, emotional intensity, and the internalization of cultural values within sustainable tourism frameworks.

This study addresses that gap by offering a nuanced analysis of the typology of tourist experiences in Kampung Wayang, a cultural village rooted in Javanese tradition. It investigates how varying levels of participatory engagement—ranging from passive spectatorship to active, embodied involvement in wayang kulit production—affect the emotional intensity, cognitive insight, and cultural resonance of the tourist experience. Rather than viewing tourism as a mere act of consumption, this research situates tourist encounters as co-constructed cultural performances where meanings are negotiated and internalized (Chronis, 2008; Sartika, Zulfikar, & Alfitri, 2023). Recent studies have emphasized the role of participatory depth in shaping the educational and affective outcomes of tourism. For example, Tran & Rudolf, (2022) & T Zhao et al (2023) categorize tourist engagement across virtual and physical platforms, emphasizing that immersive, interactive modes generate greater personal meaning and memorability. Similarly, Yayla, Göde, & Ekincek (2024) highlight that tourists who adopt a reflexive orientation engaging not only with cultural products but also with the underlying values are more likely to undergo transformative learning. Through the lens of community-based cultural tourism, Kampung Wayang exemplifies how localized heritage practices can become platforms for experiential education, fostering not only cultural awareness but also social sustainability through meaningful interactions between hosts and guests. As noted by Rosalina et al. (2025) and Cahyadi et al. (2024), such settings are instrumental in enabling intergenerational knowledge transmission, promoting identity continuity while encouraging intercultural empathy.

This research contributes concretely to theoretical debates on existential authenticity and the renegotiation of local cultural identity by reframing authenticity as a co-created, dialogical process rather than a solely individual pursuit. In contrast to traditional views that position tourists as passive seekers of meaning, the findings from Kampung Wayang illustrate how tourists actively engage in cultural reinterpretation through participatory practices such as storytelling, craft-making, and interaction with local knowledge holders. These encounters facilitate relational authenticity, where meaning is constructed through shared emotional, cognitive, and spiritual experiences, aligning with recent reconceptualizations of existential tourism (Mou & Cohen, 2020; Kusumawardhana et al., 2023). Moreover, by linking transformative learning theory with existential tourism, the study demonstrates that identity shifts are not only personal but also interculturally mediated, enabling both tourists and hosts to reflect upon and reshape cultural narratives. The development of four typologies—emotional-aesthetic, reflective-educational, existential-transformative, and skill-based learning—further grounds these theoretical insights in empirical practice, offering a structured framework to understand how authenticity and identity are co-negotiated within community-based tourism. Ultimately, the research positions cultural tourism as a dynamic site of mutual identity work, where local heritage is not merely preserved but actively reimagined through intercultural engagement.

## 2. RESEARCH METHOD

To enhance methodological rigor and contextual relevance, this study builds on recent advancements in typology-based tourism research, where typologies serve not only as classification tools but also as frameworks for understanding tourist behavior and engagement. Recent works (e.g., Zhang et al., 2024; Fan et al., 2024) have demonstrated how combining qualitative insights with segmentation methods can reveal deeper motivational patterns and emotional engagement. In cultural tourism research, contextual variables—such as time of visit, duration of stay, and tourist social

background—must be carefully considered, as they significantly influence the depth and type of tourist-host interaction. For instance, visits during festivals or short stays may lead to more surface-level engagement, while longer, off-peak visits promote deeper immersion. Social factors like education, cultural capital, and travel motivation also shape how tourists interpret and respond to experiences. Researchers can address these influences through stratified sampling, detailed demographic tracking, and comparative subgroup analysis. Longitudinal or repeat-visit designs can further distinguish between one-time impressions and lasting transformations. Integrating these controls ensures that typological findings reflect genuine experiential differences rather than contextual distortions.

The validity of the typology-based qualitative approach in this study is strengthened through data triangulation, combining participant observation, interviews, and document analysis. This enhances credibility and depth by cross-verifying themes across sources (Nowell et al., 2017; Noble & Smith, 2015). In Kampung Wayang, observations captured real-time engagement during performances and workshops, while interviews revealed tourists' reflective narratives and meaning-making processes. Document analysis—such as promotional content and visitor feedback—provided context linking individual experiences to broader discourses of heritage and tourism (Su et al., 2020; Arifin et al., 2021). This triangulated design ensures the typologies are empirically grounded and culturally situated, reflecting the dynamic interplay between tourist expectations, local authenticity, and socio-cultural negotiation (Mkono et al., 2019; Su et al., 2023). The study also considers digital influences on tourist perception, aligning with emerging value- and affect-based typology models (Zaim et al., 2024; Saputra et al., 2024), aiming not only to classify experience types but to unpack how and why tourists derive meaning from cultural immersion.

### 3. RESULTS AND DISCUSSIONS

Based on field observations and interviews with 12 domestic and international tourists in Kampung Wayang (a traditional Javanese puppet-makers' village), researchers identified four overlapping yet distinct typologies of tourist experiences. These are: (1) Emotional–Aesthetic, (2) Reflective–Educational, (3) Existential–Transformative, and (4) Skill-Based Learning. Each represents a different mode of engagement with the cultural environment, shaped by the intensity of interaction, cultural familiarity, and personal motivation of visitors. This range of experiences mirrors the broader spectrum noted in tourism literature – from simple pleasure-focused trips to deeply meaningful journey. Below, we delve into each typology and its conceptual underpinnings, explaining how they manifest in Kampung Wayang and the factors that influence them.

Emotional–Aesthetic experiences involve tourists being emotionally moved and aesthetically pleased by the atmosphere, art, and performances of Kampung Wayang. Visitors in this mode primarily seek sensory enjoyment and beauty. For example, simply watching an intricate Wayang kulit (shadow puppet) performance or admiring the craftsmanship of the puppets can evoke feelings of wonder, joy, and appreciation. These tourists may not engage in-depth with the community, but they immerse themselves passively in the sights and sounds, enjoying the visual artistry and emotional ambiance. Such experiences align with the emotional and aesthetic dimensions of cultural tourism, which are key components of a tourist's overall experience. Research on cultural tourism notes that visitors' experiences consist of “emotional [and] aesthetic... aspects” in addition to cognitive and other facet. In Kampung Wayang, the authenticity and novelty of the setting heighten these emotional and aesthetic responses. Even without much direct interaction, being present in an authentic cultural environment – with its vibrant colors, traditional music, and artistic performances – can leave a memorable emotional impression on tourists.

Several factors shape the intensity of emotional-aesthetic responses: (a) Intensity of Interaction: Generally, this typology thrives even under *low interaction*. A tourist might just sit back and observe a puppet show, yet still feel emotionally engaged by the drama and visually captivated by the puppets' design. If interaction increases (say, conversing with performers informally after a show), it can amplify emotional connection, but it isn't required for a basic aesthetic enjoyment. The experience is largely *absorptive* – the visitor absorbs the atmosphere and spectacle without active participation, similar to what Pine and Gilmore term an “esthetic” realm of experience. (focused on *feeling* and *presence* rather than doing). Cultural Familiarity: A visitor's background influences their aesthetic/emotional response. An international tourist (low familiarity with Javanese culture) might feel *excitement and awe* at the exotic sights and sounds – the unfamiliar *\*gamelan music and mystical puppet stories spark a strong emotional reaction*. In contrast, a domestic tourist or someone familiar with Wayang might experience a more *nostalgic or proud emotion*, appreciating seeing their own heritage celebrated. Notably, familiarity can temper or enhance surprise: studies suggest that familiarity with cultural heritage influences emotional response and enjoyment (e.g. a well-informed visitor might focus on finer aesthetic details, while a newcomer is struck by the overall spectacle).

Personal Motivation: Tourists mainly motivated by *entertainment, relaxation or artistic appreciation* often fall into this category. They come to enjoy the show or scenery, not necessarily to learn or change themselves. Their goal might be to be moved by the beauty of the artform or to have fun watching a performance. Because their motivation is pleasure-oriented, these visitors gauge success by how delighted and moved they felt. This doesn't mean the experience is shallow – an emotional-aesthetic encounter can be profound in the *moment* (for example, feeling goosebumps during a powerful scene). However, such tourists might not actively seek out deeper information or personal change during the visit; the immediate emotional impact and aesthetic pleasure are the highlights. In sum, the Emotional–Aesthetic mode is about sensing and feeling. Kampung Wayang provides a rich canvas for this: the *emotionally expressive* storytelling of Wayang and the *aesthetic richness* of the village's art stimulate the visitor's feelings and sense of beauty. This forms one foundational layer of the tourist experience – one that is pleasurable and memorable on a visceral level, and which can later serve as a gateway to deeper interest (for instance, a traveler enchanted by the performance might next time seek to learn more, moving into a reflective or active learning mode).

Reflective–Educational experiences occur when tourists engage more intellectually and thoughtfully with the cultural environment – essentially, when they become *learners and thinkers* during their visit. In Kampung Wayang, this typology is seen in visitors who show a curiosity about the meanings, history, and techniques of Wayang. They might read the informational signs, ask the artisans questions about how puppets are made, or listen intently to stories about the symbolism in Wayang performances. Crucially, they also reflect on what they learn – pondering, for example, how the morals of a Wayang story relate to life, or comparing Javanese puppet traditions to puppet theater back home. This experience type emphasizes the cognitive dimension of tourism. Whereas the emotional-aesthetic tourist focuses on feelings, the reflective-educational tourist focuses on understanding and knowledge. Tourism scholars define *experience* as including not just affective (emotional) but also cognitive aspects – i.e. thinking and learning about what is encountered. In cultural tourism, visitors often seek to gain knowledge about local traditions; indeed, cultural experiences are *explicitly educational* for many. For example, a tourist in this mode might learn that Wayang kulit is a UNESCO-recognized heritage and delve into its philosophical messages, thus turning a fun visit into an informative lesson about Indonesian culture.

The Reflective–Educational typology is defined by tourists who view travel as a journey of active learning and personal growth. These individuals engage deeply with what they observe—whether through asking questions, analyzing symbolism, or reflecting

on the broader cultural or moral implications of a puppet performance—transforming the tourism experience into a form of experiential education. Their interactions, though not fully immersive, are purposeful and intellectually driven, often involving conversations with guides or artisans to understand the materials, stories, and traditions behind local practices. This typology is common among tourists who are either culturally unfamiliar, seeking foundational insights into a new culture, or those with existing cultural familiarity, hoping to explore deeper layers of their own heritage. In both cases, the motivation is rooted in intellectual curiosity and the belief that tourism should foster meaningful understanding rather than superficial consumption. As such, these travelers often self-identify as lifelong learners or cultural seekers, with the potential to evolve into more immersive or even transformative typologies over time.

The Reflective–Educational experience in Kampung Wayang centers on learning and introspection. Visitors engage with the cultural depth behind performances, exploring mythology, craftsmanship, and symbolic meanings. Rather than passive entertainment, these encounters foster active learning and cultural appreciation. For some, this experience deepens into personal reflection, especially when participating in village life—sharing meals, joining rituals, or assisting in creative processes—which can lead to shifts in worldview or identity. Crucially, interpersonal relationships with artisans elevate the authenticity and impact of the visit. Through shared stories and hands-on guidance, tourists and hosts exchange cultural knowledge and emotional insight. These connections create a relational authenticity, transforming tourism from mere observation into mutual understanding and co-creation. As recent studies affirm, authenticity now lies less in objects than in the quality of human interaction (Su et al., 2023; Mou & Cohen, 2020), making these relationships vital to meaningful and transformative tourism.

**Cultural Novelty and Authenticity:** Often, encountering a culture vastly different from one’s own can provoke existential questions or self-reflection. Cultural unfamiliarity (when combined with openness) can act as a disorienting dilemma – a concept from transformative learning theory where an unexpected or challenging situation prompts one to re-examine assumptions. For an international visitor, witnessing the communal lifestyle in Kampung Wayang, the dedication to art over material wealth, or the spiritual aspects of Wayang performances might challenge their prior beliefs or priorities. Similarly, even a domestic urban visitor might find the traditional village life a contrast to their city experience, leading them to rediscover values of community or simplicity. Research identifies novel experiences, encounters with different lifestyles, and introspection as triggers for transformation in tourism. In Kampung Wayang, *novelty* (for the outsider) and *authentic cultural practices* (for the insider reconnecting with roots) both can serve as catalysts for an existential-type experience.

**Personal Motivation:** Travelers who undergo transformative experiences often started with a motivation for self-discovery, growth, or meaning. Some might have been explicitly hoping for a “*soul-searching*” trip – for instance, a person interested in arts and spirituality might come to Kampung Wayang not just to sightsee, but to find inspiration or clarity in life. Others might not have expected it, but they were *open to it*. Openness to new experiences and a reflective mindset are personal attributes that allow a tourist to be transformed by what they encounter. Importantly, not every visitor wants this level of profound experience – many are content with enjoyment and learning. But those who do seek it (or are emotionally vulnerable to it) will find that Kampung Wayang, with its rich spiritual-artistic tradition, can indeed provide moments of epiphany or personal revelation. **Existential Authenticity and Self-Reflection:** A hallmark of this experience is that tourists feel they’ve touched something “real” and significant – both in the culture and within themselves. They might describe feeling an authentic connection to humanity or history while watching a centuries-old Wayang story being performed under the stars, or feeling “*more truly myself*” than in daily life as they engage sincerely with their hosts.

Ning Wang (1999) coined the term “existential authenticity” to describe how tourism can allow people to access a more authentic version of themselves (for example, through simple living, camaraderie, or creativity during travel). In Kampung Wayang, the lack of commercial slickness and the genuine passion of the artisans can facilitate this sense of authenticity – visitors feel they witnessed and *became part of something genuine*. This often leads to intense self-reflection: tourists reconsider their own lifestyle, values, and even spiritual beliefs. As one study notes, *transformative travel experiences initiate a process of cognitive and affective stimulation that leads to self-reflection and shifts in worldview*. Visitors might leave asking themselves profound questions (e.g., “*What do art and community mean to me? How can I incorporate these values at home?*”).

Existential-transformative experiences in Kampung Wayang often result in lasting shifts in perspective, such as increased cultural awareness, spiritual renewal, or lifestyle changes. Tourists may return with a deeper appreciation for the arts or a calmer outlook influenced by the village’s rhythms. These experiences integrate emotional, educational, and skill-based elements, but are distinct in their personal impact and identity transformation. While only some visitors reach this level, those who do often see the visit as a milestone in their life journey. Meanwhile, Skill-Based Learning in Kampung Wayang involves hands-on participation in cultural crafts like puppet carving or performance training. These activities foster deeper appreciation, encourage creative engagement, and support mutual cultural exchange. Tourists gain both tangible outcomes (e.g., a crafted puppet) and intangible ones (e.g., cultural insight, emotional connection). The learning-by-doing process strengthens personal meaning and authenticity, making the experience both memorable and transformative within the broader framework of creative tourism.

The Skill-Based Learning experience thus combines elements of *education*, *interaction*, and even *entertainment* (it’s often fun!). It is distinct in that the tourist is an active creator during the visit. In Kampung Wayang, this typology enriches the tourism offering: rather than just selling puppets or putting on shows, the village can offer workshops and courses. Such experiences cater to the growing segment of tourists who want to do something memorable and meaningful on their travels, not just see sights. From a theoretical perspective, this typology underscores how tourism can overlap with creative education – the visitor’s role blurs between tourist and student/apprentice. Across all four typologies, intensity of interaction, cultural familiarity, and personal motivation shape the tourist experience at Kampung Wayang: Intensity of interaction ranges from passive observation to deep immersion. Low interaction, typical of emotional-aesthetic experiences, offers surface enjoyment, while high interaction such as living with locals or learning their craft enables richer educational and transformative outcomes. Importantly, tourists may shift between levels during their visit. Cultural familiarity influences how tourists interpret and engage. Visitors with deep cultural knowledge often seek nuanced experiences, while those less familiar respond with heightened curiosity and emotional resonance. Familiarity also impacts comfort levels: some prefer guided activities initially, while others embrace full immersion from the outset. Personal motivation is perhaps the strongest driver. Those seeking entertainment gravitate toward emotional-aesthetic paths, learners pursue reflective or skill-based activities, and travelers seeking personal growth are primed for existential-transformative experiences. Motivation is dynamic; a casual visitor may become more engaged as their curiosity deepens.

In practice, these factors interplay. For instance, a culturally unfamiliar but highly motivated traveler might compensate for lack of familiarity by engaging in very high interaction (asking lots of questions, spending more time) to achieve a reflective experience. Or a familiar, low-motivation tourist might stay at low interaction, content with a quick aesthetic enjoyment because they didn’t come for a deep dive. The matrix of typologies vs factors is thus fluid. The four typologies identified in Kampung Wayang are not rigid silos but dominant themes in a continuum. They often overlap – a single visitor

can touch multiple typologies. For example, one could start with a skill-based workshop (active learning), during which they also feel emotional joy at creating art, gain educational insights about the craft's meaning, and later reflect on a transformative realization about patience or creativity in their own life. What the typologies do is provide a conceptual framing to understand the *primary lens* through which a tourist is experiencing the site at any given time.

Each typology draws from distinct theoretical frameworks. The emotional-aesthetic typology aligns with hedonic tourism, emphasizing beauty, pleasure, and emotional resonance—key to fostering memorable tourism experiences (MTEs) and positive word-of-mouth. It reflects Pine & Gilmore's esthetic realm and the "tourist gaze," where visually rich, high-quality performances satisfy this segment. The reflective-educational typology is rooted in Tilden's interpretation theory and Kolb's experiential learning, portraying tourists as seekers of cultural understanding. These experiences resonate with Cohen's experiential tourists, where reflection deepens cultural appreciation. The existential-transformative typology is best framed by Mezirow's transformative learning theory, where disorienting experiences prompt identity shifts and personal growth (Christie & Mason, 2003; Putri et al., 2020). Tourists engage in deep immersion, similar to existential tourism, often likened to spiritual journeys or rites of passage (Kusumawardhana et al., 2023; Mou & Cohen, 2020). These visitors seek meaning beyond entertainment, often reshaping beliefs and self-perception through culturally embedded, life-changing travel.

The liminal experiences in Kampung Wayang closely reflect Mezirow's transformative learning theory, where tourists step outside their routine into a reflective space that fosters identity shifts and self-awareness. Immersive activities—like crafting wayang puppets or adopting local lifestyles—often present disorienting dilemmas that challenge pre-existing beliefs, prompting critical reflection and worldview reassessment (Christie & Mason, 2003; Putri et al., 2020). These liminal moments are intentionally embedded in the community-based tourism structure, encouraging deep engagement with Javanese cosmology and communal values. Through this, tourists transition from observers to active cultural participants, undergoing existential questioning and narrative reconstruction (Kusumawardhana et al., 2023; Mou & Cohen, 2020). Thus, Kampung Wayang becomes a pedagogical space for inner transformation, where tourism acts as a catalyst for emotional and identity renewal.

Skill-Based Learning experiences connect with the framework of creative tourism and co-creation of experiences. As mentioned, UNESCO and scholars like Greg Richards highlight participatory learning as a hallmark of creative tourism. Here the tourist is a co-creator of the experience value, not just a consumer. Theoretical discussions of experience co-creation Meng & Cui (2020) note that when tourists actively contribute (through creativity, physical activity, or social exchange), the experience tends to be more meaningful and personalized. Additionally, this typology touches on skills transfer and empowerment. From a community development angle, teaching tourists a skill can empower both visitors (who gain knowledge) and hosts (who gain pride in their skill and an economic benefit by teaching). The concept of the "learning tourist" also emerges in education and tourism research – travelers increasingly seek destinations where they can *take a class* (cooking, crafts, dance, language, etc.). It is important to view these four typologies as points along a continuum, not fixed categories. A single tourist may experience elements of all four in one visit, or shift between them across different visits. The typologies often overlap skill-based learning can evoke emotional responses, and reflection can lead to personal transformation. Their value lies in helping researchers and practitioners understand which aspects of an experience resonate with different tourists and how to design offerings accordingly. For example, *Kampung Wayang* can cater to diverse motivations by providing aesthetic performances, guided tours, immersive homestays, and creative workshops. Ultimately, Kampung Wayang illustrates the

diversity of cultural tourism experiences from aesthetic enjoyment to educational growth and personal transformation. These experiences are shaped by interaction intensity, cultural familiarity, and personal motivation, underscoring that tourism is inherently subjective and context-dependent. Recognizing this variety allows destinations to create more inclusive and meaningful experiences for both visitors and the host community.

#### 4. CONCLUSION

The typology of tourist experiences—emotional-aesthetic, reflective-educational, existential-transformative, and skill-based learning—offers practical guidance for cultural destination designers seeking to foster social and cultural sustainability. By aligning tourism offerings with diverse visitor motivations, destinations can promote deeper engagement while preserving local values. Programs like collaborative workshops, storytelling circles, and interpretive media enhance transformative and educational experiences, while skill-based activities empower artisans as cultural educators. Presenting performances with cultural sensitivity helps maintain authenticity and respect. This typology also encourages experiential diversity, co-creation with local stakeholders, and community-led initiatives, ensuring tourism strengthens identity, intergenerational knowledge, and resilience. Future research can expand and refine this typology through longitudinal and cross-site studies. Tracking tourists over time via interviews or diaries can assess the lasting impact of experiences, while comparisons across villages can explore cultural variations. Mixed methods combining surveys and interviews would help align expectations with outcomes. The influence of digital tools like AR or virtual storytelling also warrants exploration, especially their ability to replicate or enhance immersive experiences. Additionally, research should include host perspectives to understand how communities shape and are shaped by tourism, positioning cultural tourism as a space of ongoing mutual transformation.

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