CO-CREATION EXPERIENCE AND FOODSCAPE IN TOURISM: A CASE STUDY OF YOGYAKARTA

BY

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For Yuanita, my wife and foodie partner

Abstract

Research focusing on co-creation experience in tourism has seen a significant increase in the last decade considering its importance as a basis for experiential value creation and future innovation. Co-creation experience concept is deeply related to food tourism because this type of tourism is about experiencing food and its associations with environments and people. The idea of foodscape is widely used in many studies to understand the connections between food, environments, and people. However, the ideas remain limited to be found in tourism studies in particular food tourism. Thus, investigating the linkage between the concepts of co-creation experience and foodscape is an interesting area of research. As such, this thesis aims to investigate how co-creation experience influences and creates foodscape in a food tourism destination. This research uses Yogyakarta, Indonesia as a basis to explore the construct of foodscape, co-creation tourism experience components that contribute to shaping foodscape, and how these components influence and create foodscape.

The literature on food experience in tourism, co-creation experience, food tourism, and foodscape lays the theoretical foundation for this research. This research uses case study methodology and is based on collections of secondary data, observations, and interviews with food tourism suppliers and international tourists. The findings of this study are divided into three key areas. First, this study identifies five foodscape constructs: tangible and intangible environments, social interactions, food quality, price, and divergence. Second, the co-creation experience that shape foodscape is divided into three components: engagement, personalization, and co-production. It finds that these components center on experience environment and experience involvement. Third, this study finds that each co-creation experience components influence and create foodscape through new food offerings inventions, authenticity seeking, and attraction, facilities, and activities.

This research contributes to understanding the dynamic nature of foodscape and the components of co-creation experience in the context of food tourism. It also develops our understanding of connections between co-creation experience and foodscape of the food tourism destination. As such, for academia, the research result can be used

as a cornerstone for further studies in the related fields. Then, for practitioners, the findings may be useful to manage the construction of foodscape through co-creation experience.

Keywords: food tourism, co-creation experience, foodscape, case study, Yogyakarta.

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Chapter 1: Introduction

1.1 Chapter Introduction

This research arises out of an interest in how co-creation experience influences foodscape in a food tourism destination. This thesis uses the Special Region of Yogyakarta, one of food tourism destination in Indonesia, as a case study. This chapter will introduce the background, purpose of the study and research questions, a case selection and scope of the research, the significance of the research, and thesis structure.

1.2 Background

Food tourism has emerged as a significant element for the attraction and experience of tourists. Henderson (2009) states that food is a valuable tourism resource because it can influence people in deciding their traveling destination. Likewise, UNWTO (2017) adds that food is a 'fashionable trend' and people similarly experience food as they are experiencing cultural elements such as art, music, and architecture. Ellis, Park, Kim, and Yeoman (2018) argue that food tourism is *"cultural anthropology through understanding the interactions of tourists with place through the medium of food."* (p.261). In 2010, UNESCO acknowledged food as an element of intangible heritage (de Miguel Molina, de Miguel Molina, Santamarina Campos, & del Val Segarra Oña, 2016) which presents the critical linkage between food and culture. Also, UNWTO (2017) states that the harmony of culture, history, and landscape of the destination is a foundation of gastronomy and its offerings. This harmony makes food as one of the most key elements in connecting cultures and places (UNWTO, 2017).

Recently, the concept of co-creation has become relevant literature. The concept is defined as mutual value creation by the firm and the customer which allows the customer to co-create the service experience aligns with their context (Prahalad & Ramaswamy, 2004). Co-creation has been applied in various sectors including tourism. Suntikul and Jachna (2016) state that *"co-creation describes an important value creation in contemporary tourism"* (p.276). The concept can become a basis for value and future innovation in terms of tourist experience (Binkhorst & Den Dekker, 2009; Mathis, Kim, Uysal, Sirgy, & Prebensen, 2016). A few studies on co-

creation tourist experience found in several types of tourism such as sports tourism (Morgan, 2007), nature-based adventure tourism (Pirita, 2012), cultural and heritage tourism (Minkiewicz, Evans, & Bridson, 2013), resort tourism (Prebensen & Foss, 2010), agritourism (Liang, 2017), and so on. However, few if any have discussed co-creation tourist experience in the context of food tourism. Recognizing this gap, the researcher began researching relevant theories in the field of co-creation tourist experience and food tourism. Then, the researcher found that that the co-creation experience concept is deeply related to food tourism. The reason is that the concept comprehensively takes into account added value to food experience more than just eating or food tour experience. In the majority of food tourism literature, food has been perceived as a fundamental element in the tourism experience. Ellis et al. (2018) argue that food is a part of the experience economy. The authors also state that co-creation of value is attached based on the way how the environments and associated food are chosen and consumed. Nevertheless, how does the co-creation of value link to these environments and food? The researcher then realized that it is hard, yet interesting, to understand the connections between the environments and associated food. The researcher adopts the idea of foodscape as a way of understanding the connections. Mikkelsen (2011) argues that *"foodscape framework offers obvious advantages when it comes to analyzing how food, place and, in many cases, also people are interconnected and how they interact."* (p.215).

In general, foodscape presents tangible and intangible aspects of a society that are related to food. The concept of foodscape has been widely applied in food studies including gastronomy (Johnston & Baumann, 2009), food and culture (Adema, 2009), public health and urban studies (MacKendrick, 2014; Mikkelsen, 2011), and environment and behavior (Clary, Matthews, & Kestens, 2017; Sobal & Wansink, 2007). In those studies, the concept provides a fundamental platform of understanding and analyzing the relationship between food, environment, and people. Meanwhile, only a few tourism studies investigated foodscape and its relevance to food tourism. The studies range from exploration of Appalachian cuisine (Long, 2010), to biblical gastronomy in the religious tourism (Ron & Timothy, 2013), to food tourism in Canterbury-New Zealand (Fusté-Forné & Berno, 2016). Therefore, based on the above explanation, the researcher believes that it is relevant to incorporate the idea of foodscape in this research context.

All of the above arguments shaped the motivation of this thesis. Food in tourism creates a social dimension through human interaction and cultural dimension through congruity between culture, history, and landscape. The dimensions can be understood through the lens of foodscape. Meanwhile, co-creation experience concept is related to reciprocal relationships between suppliers and tourists in creating experiential value. Therefore, the connections between co-creation experience and foodscape are evident and an interesting area for research.

1.3 Purpose of the study and research questions

There is a lack of linkage between the theories in the fields of co-creation experience and foodscape. The researcher intends to draw some linkage between these theoretical fields in food tourism context using a case study approach. Thus, this thesis aims to investigate how co-creation tourism experience influences and creates foodscape in a food tourism destination.

Driven by the research aim, this research will address the questions of:

- What are the factors that construct foodscape?
- What are the co-creation tourism experience components that contribute to shaping foodscape?
- How do these co-creation tourism experience components influence and create foodscape?

1.4 A case selection and scope of the research

Special Region of Yogyakarta or also known as Yogyakarta has long been a tourist destination of Indonesia. Its cultural resources (i.e., traditional crafts, performing arts, historical building, folklore, Javanese tradition, local food, and so on) have attracted tourists to experience these attractions. Of those many cultural resources, local food and drinks, for example, nasi gudeg (sweet jackfruit cooked in palm sugar), traditional Javanese beef jerky, Javanese salad with basil peanut sauce, and Javanese sweet coconut milk ice drink is unique and authentic in Indonesian culture and history. Despite the strengths of culinary culture and its uniqueness, food has not been a major attraction until the recent movement of the Indonesian government to promote food in tourism. In 2017, the Ministry of Tourism of the Republic of Indonesia asserted the potential stating that Yogyakarta is one of the ten food tourism

destinations (Prodjo, 2017). There are several reasons for the appointment from infrastructure readiness to locals' commitment. The most prominent reason is the cultural and historical aspects of a destination (Prodjo, 2017). This case is more evident when the ministry introduced the triangle concept of Indonesian gastronomy. The concept depicts the embodiment of culture, history, and food (Datau, 2017). Then, in 2018, out of ten food tourism destination, the ministry establish three main food tourism destination where Yogyakarta is one of them (Hasibuan, 2018; Susilawati, 2018).

Given the above fact, this research focuses on local food of Yogyakarta. Sims (2009) suggests that *"local food has the potential to enhance the visitor experience by connecting consumers to the region and its perceived culture and heritage"* (p.321). Likewise, Ellis et al. (2018) acknowledge the importance of the authenticity of food as a cultural experience. This authenticity is a significant element of food tourism experience and inextricable themes from a destination orientation, for example, heritage. Hence, with emphasis on local food, presentation of cultural and historical aspects of Yogyakarta can be investigated.

It is necessary to determine a focused scope of research considering the wide range of co-creation experience of food in tourism. This thesis focuses on co-creation experience between (food) service providers and tourists during the trip. The focus also pays attention to the production and consumption stage. The detailed explanation will be given in the literature review and methodology chapter.

1.5 The significance of the research

The contribution of this research is twofold. Firstly, from a theoretical perspective, it extends the understanding of foodscape in tourism. Also, it provides new knowledge of linkage between the co-creation experience and foodscape in the food tourism context. Secondly, the practical contribution is expected as the study can help tourism stakeholders manage dynamic social construction of foodscape and food tourists' engagement within the foodscape through the co-creation process.

1.6 Thesis structure

This thesis is divided into six chapters. This chapter has explained an introduction to the context of the research, research gap, purpose of the study and research

questions, a case selection and scope of research, and the significance of the research. Chapter two provides the literature review with particular attention to the concepts of food experience in tourism, co-creation experience, food tourism, and foodscape. At the end of this chapter, a conceptual framework is drawn to make better understand the linkage between the concepts, research aim, and research objectives. Chapter three outlines the methods used to do this research, presenting the research paradigm, research design, case study region, samples and data collection, data analysis, validity and reliability, ethical considerations, and limitations of the methodology. Chapter four presents the findings of the research. Chapter five presents a discussion of the study findings accordingly to literature, researcher's analysis, and scrutiny to study implications. Chapter six is a concluding chapter of the research which presents the summary of the study, the contribution of the study, study limitations, and an avenue for future research.

Chapter 2: Literature Review

2.1 Chapter Introduction

This chapter covers the theoretical foundations that encompassing the research questions of this thesis. Firstly, it starts with the explanation of food experience in tourism as a foundation of the study. Then, the literature review on co-creation experience is presented which covers the emergence of co-creation concept, value co-creation, co-production and value-in-use, and co-creation experience in tourism. Following this, the discussion on food tourism aspects relevant to this thesis is presented. After that, explanation of foodscape is presented which also covers typology of foodscape and foodscape in the tourism context. Lastly, a conceptual framework is drawn based on discussions in this chapter.

2.2 Food experience in tourism

Food and eating is a basic fundamental need in daily life and traveling (Hall & Mitchell, 2006). It has been an important part of tourist experience because whenever and wherever they travel, they have to eat, and their expectations depend on the travel they planned. Food experience creates lasting impressions of a destination after the travel ends (Hall & Sharples, 2003; Henderson, 2009). Food can play a significant concern for traveling experience. Hjalager (2004) indicates four types of tourists in terms of their food-related lifestyle and on-site food-related behavior. They are existential, experimental, diversionary, and recreation food tourists (Hjalager, 2004). Existential food tourists refer to those who aim at food learning and having low requirements on sophistication. On the other hand, experimental food tourists refer to tourists who specifically search for a sophisticated, peak experience. Meanwhile, familiarity is a prerequisite for both diversionary and recreational food tourists. While the former prefer to a less committed and passive activity, the latter prefer to value local dining and active search for such experience (Hjalager, 2004).

The role of food experience in tourism destination can be the same as in everyday life or can be different. To better understand the food experience in tourism, Quan and Wang (2004) describe a conceptual model, which are, food as a supporting consumer experience and food as a peak touristic experience. In the first notion, food experience can be regarded as similar to daily life experience (Quan & Wang, 2004).

It is important to assure the foods in catering are align with tourists' cultures, habits, customs, and provisions. On the second notion, it can be demonstrated by tasting a wider variety of foods. In other words, it can be different from tourists' daily needs of foods. In seeking different food experience during a trip, tourists are motivated and interested in the quest for the novelty of enjoyable and memorable food consumption as part of their peak experience (Quan & Wang, 2004). Furthermore, the quest for food experience also allows tourists to explore, study, and enrich their knowledge about food (Boniface, 2003). Food can be a motivator for people to visit a particular destination (Quan & Wang, 2004) and an important factor in determining tourist satisfaction (Henderson, 2009).

Björk and Kauppinen-Räisänen (2014) argue that food experience in tourism is multidimensional and influenced by several aspects. Their research is underpinned by the concept of 'experiencescape' presented within the field of service marketing of Mossberg (2007) and the dimensions presented within the field of food research of Kauppinen-Räisänen, Lehtola, and Gummerus (2013). According to Mossberg (2007), experiencescape pervades five influencing factors of the experience. Those influencing factors are the physical environment, personnel, products and souvenirs, other tourists, and a theme or a story of the company/the destination. Experience is built up inside an individual, and the outcome hinges on the way a person, in a specific mood and state of mind, response to the interaction within circumstances (Mossberg, 2007). Björk and Kauppinen-Räisänen (2014) identify three factors influencing tourists' food experience on destinations. The first factor is food which includes factual features (i.e., type quality, category) and associative features (i.e. novelty, authenticity, homemade, simplicity, healthiness). The second factor is place which includes features related to external place (i.e., physical setting, destination), service place (i.e., interior and exterior design) and the way how food experience is served. The third factor is behavior which is related to the individual in particular personal aspects. The findings of the study from Björk and Kauppinen-Räisänen (2014) indicate that food experience is also subjective and contextual. It implies that tourists may have different perceptions and expectations in experiencing food in particular settings. The authors also acknowledge the significance of considering co-creation experience as one of the origins of food experience.

2.3 Co-creation Experience

2.3.1. The emergence of co-creation concept

Several kinds of literature have seen that experience economy concept has expanded to the experience creation through interaction between producer and consumer. Prahalad and Ramaswamy (2004) were among the scholars who introduced the concept of co-creation. The authors conceptualize co-creation by proposing the questions of *"how do we build a system of co-creation value?"* (p.9). They start by illustrating the building blocks of firm-customer interaction which facilitate co-creation experience. DART model (Figure 1) emerges as the foundation for interaction between the consumer and the firm. The model features four building blocks of interaction, that is, dialog, access, risk-benefits, and transparency (Prahalad & Ramaswamy, 2004). In this model, the authors state that dialog is a fundamental factor and to make it seamless between the two sides, firm and customer must have clearly defined rules of engagement. Hence, they have the same access and transparency to information which is essential to create a meaningful interaction. Also, access is also related to providing the information and means for communication to facilitate co-creation. Meanwhile, transparency indicates an openness of information accessible to customer. Then, dialog, access, and transparency can enable customer to do a vivid valuation about the risk-benefits of a course of action and decision (Prahalad & Ramaswamy, 2004).

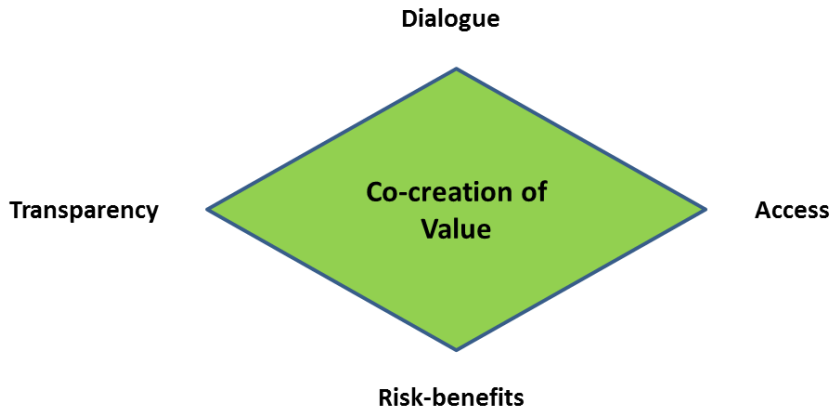


Figure 1. DART Model of co-creation

Source: Prahalad and Ramaswamy (2004, p. 9)

From the above, Prahalad and Ramaswamy (2004) conclude that the interaction between the firm and the customer is the core part of value creation. Likewise, Payne, Storbacka, and Frow (2008) argue that co-creation of value is an interactive process between suppliers and customers and that they together have the opportunity to create value through customized co-produced offerings. Therefore, the cornerstone of co-creation relies on an interaction that enables the customer to co-create the product or service experience with their suppliers to suit their contexts.

2.3.2. Value co-creation

As discussed above, co-creation is a consumer-centric approach where the consumer and the firm collaboratively create value and experience. This premise shares a similar ground within the service-dominant logic (SDL) of marketing. Firstly introduced by Vargo and Lusch (2004), SDL is based on the meaning of value-in-use which focused on the exchange of service. The foundation of this approach is that a service is exchanged for another service. Each party contributes to the creation process through sharing knowledge and resources. A few years later, based on discussion and further elaboration on the contents, Vargo and Lusch (2008) state that service is co-produced and value is added through interaction between producer and consumer. They also state that *"the customer is always a co-creator of value"* (p.8). It indicates that SDL focuses on the value-creating process that involves customer as a value co-creator. This logic views the integral roles of producers and consumers. Both actors are always co-creating value reciprocally and jointly through interactions among providers and customers. On the other hand, the traditional view of marketing, the goods-dominant logic (GDL) is based on the meaning of value-in-exchange. The value is produced generally by an exchange of goods and money. This logic views the separate roles of producers and consumers. Value creation in GDL is seen as a series of activities conducted by the firm.

Based on the above discussion, it can be understood that products and services have both value-in-exchange and value-in-use. According to Prebensen, Chen, and Uysal (2018) this distinction is more evident in the context of hedonic consumption, i.e. tourism products and services. Value-in-exchange is those values that are measured on relative worth in comparison with something else. It usually determined by supply and demand forces, i.e. flight tickets and jewelry price. Meanwhile, value-in-use is

"the subjective and perceived benefit of an item that has been consumed. In this sense, value-in-use is created during usage, where value is socially constructed through experience." (p.3). In terms of value-in-use of a product or service, it is a personal feeling or connection that makes it worth.

2.3.3. Co-production and value-in-use

Co-production and value-in-use are core conceptual dimensions of value co-creation (Ranjan & Read, 2016). The authors state that whereas co-production primarily covers the aspects of exchange, value-in-use corresponds with the view that value is always created in use. In elaborating the process of co-creation from the perspectives of the hospitality sector, Chathoth, Altinay, Harrington, Okumus, and Chan (2013) identify two ways where firms can collaborate with customers to co-create value. The first way is related to *"the value creation process and leads to value-in-use"* (Kristensson, Matthing, & Johansson, 2008, p. 476). The second way of value creation process is through *"shared inventiveness, co-design, or shared production"* (Lusch, Vargo, & O'Brien, 2007, p. 11). Regarding value-in-use, Chathoth et al. (2013) provide an example through Qbic Design Hotels where the firm provides futuristic style rooms for the guests in which the guests can involve in changing the room color based on their mood during their stay. On the other hand, shared inventiveness, co-design, or shared production is exemplified through how Starwood Hotels introduced the platform of 'virtual aloft' where guests can co-create the hotel design using a virtual setting (Chathoth et al., 2013). In the tourism context, this whole value creation may emerge when the production process is integrated with the consumption process and when the resources align to the product-service requirements of the customers (Chathoth et al., 2018).

To better understand the above value creation process, Chathoth et al. (2013) introduce co-production to co-creation matrix. The matrix highlights two key elements (co-production and co-creation) and the relationship to co-production, customization, service innovation, and co-creation. These key elements are involvement/dialog type and primary value creation type. Involvement/dialog type is determined by whether the involvement is continuous or sporadic and whether the interaction is predominantly firm- or customer-driven. Meanwhile, the primary value creation type is determined by the production or consumption/usage process. The

matrix also identifies four ideal types of approaches from firm-centric to customer-centric modalities. These ideal types are co-production, customer-driven customization, firm-driven service innovation, and co-creation. The co-production to co-creation matrix is presented in Figure 2.

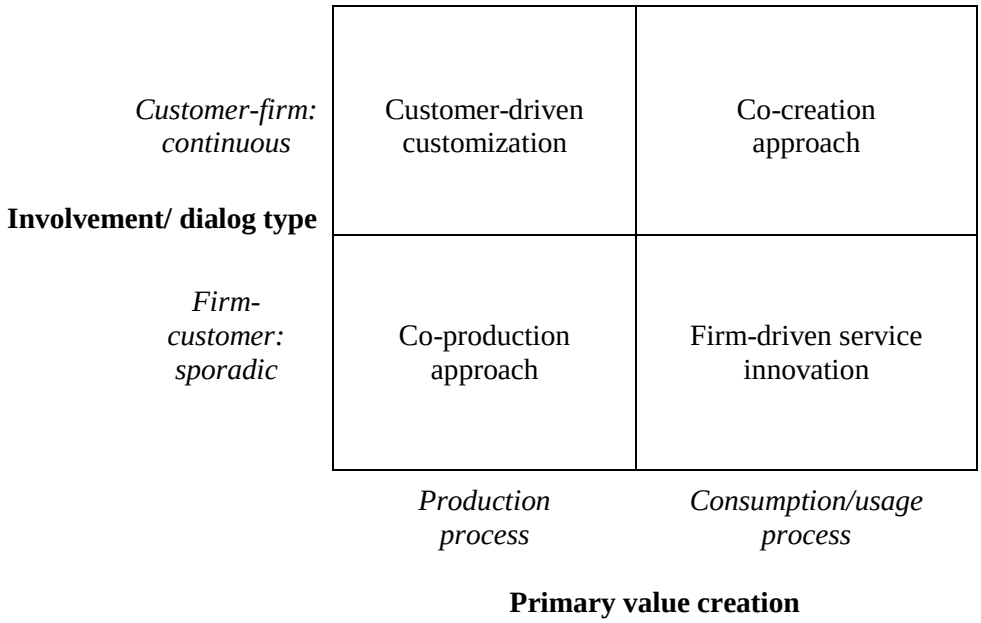


Figure 2. Co-production to co-creation matrix

Source: Chathoth et al. (2013, p. 16)

Chathoth et al. (2013) state that in the case of co-production and customer-driven customization, value creation is predominantly production-centric. It is derived from production process rather than consumption process. However, these two approaches have a different level of involvement of the customer. Whereas the involvement type in co-production is sporadic, the involvement type in customer-driven customization is continuous. On the other hand, in the case of co-creation and firm-derived service innovation, value creation is customer-centric. In this perspective, the firm resources are centered on customers in the process of creation of value. This process requires customer engagement and focus on access which underpins value-in-use in the production process. It is important to note that whereas the involvement in co-creation is continuous, the involvement in service innovation is sporadic (Chathoth et al., 2013).

2.3.4. Co-creation experience in tourism

Chathoth et al. (2018) conceptualize value co-creation in the tourism context. In their study, underpinned by experience economy of Pine and Gilmore (1998), they state

that value creation entails not only a deeper customer engagement but also a deeper emphasis on the experience that is created during the interaction between the company and the consumer. Furthermore, Chathoth et al. (2018) argue that: "*In the tourism context, the essence of interaction between the tourist and the destination is dependent on how the primary stakeholder of the tourism firm, i.e. the tourist, is involved in the process."* (p.33). Then, for value to emerge in tourism activities, it is necessary that the experiential elements of the products and services are focused on both tourism firms and tourists (Chathoth et al., 2018).

Likewise, according to Prebensen et al. (2018), value creation in tourism experience is highly emphasized on the role of tourists (consumer), service providers (producer), and destination setting in the co-creation process. It has been discussed in previous sections that value creation is the result of customers' creation of value-in-use. Also, co-creation is a function of interaction. Different forms of value co-creation are determined by the degree of interaction. It implies that value is determined by the consumer so that it is highly subjective. Hence, co-creation is depending on the usage, consumption, and value that occur at the time of consumption or experience (Prebensen et al., 2018). In tourism, interaction is the main characteristic as a result of simultaneous production and consumption or 'prosumption' as stated by Toffler (1980). The interaction occurs predominantly between the tourists and the destination. Further, it depends on how the stakeholders is involved in the process (Prebensen et al., 2018).

In the study to explore the dynamics of the interaction between the sports tourist and the destination, Morgan (2007) states that *"true co-creation occurs when firms create 'experience spaces' where dialog, transparency and access to information allow customers to develop experiences that suit their own needs and level of involvement."* (p. 366). He argues that the firm cannot stage experience. Instead it should facilitate co-creation from the active participation of the tourists. The case study of the Lions tour of New Zealand in 2005 is used and conceptual model to reflect on sports tourist experience is drawn (Morgan, 2007). In the conceptual model, the top level describes external elements controlled by the event organizers and divided into two aspects. The first is physical attributes of the tour and the destination. The second is holistic impressions created by the destination. The tourism industry and destination management influence both of them. Their

initiatives and actions (i.e., planning, management, and marketing activities) can enable the experience to happen, but they do not create it. Meanwhile, the bottom level of the conceptual model describes elements which the tourists bring to the event. These elements are internal motivations or advantages sought from the experience and personal meanings (Morgan, 2007). The author also states that *"the experience is created by the interaction between the activities and place provided by the destination and the internal motivations and meanings brought by the visitors."* (p. 363).

Prebensen and Foss (2010) investigate co-creation experience by using explorative research design through the perspectives of tourists. The design utilizes real-life experience through diary and observation in the context of resort tourism. They argue that the method is regarded as relevant for obtaining in-depth and rich data. Further, their study indicates that as a learning experience, coping and co-creation augment the 'travel competence' of tourists. Tourist tends to be actively involved in co-creation activities when they perceive that it is beneficial to them. On the other hand, when the benefit is perceived as small, tourist tends to be passive. Consequently, the study suggests that emphasis on service delivery from tourist's point of view and tailoring it based on their needs and wants to create a positive experience is a priority (Prebensen & Foss, 2010). Therefore, their conceptualization can underpin this thesis in terms of interaction components of co-creation experience. Furthermore, their study lays a foundation for this thesis to utilize an explorative design through a qualitative approach since co-creation experience in food tourism remains underdeveloped.

Minkiewicz et al. (2013) explore co-creation experience from visitors' perspective in the context of the heritage sector using a case study of a museum and a gallery. By using customer critics approach, the study investigates how visitors co-create their heritage consumption experience and what factors influence the visitor's co-creation experience. Three components of co-creation experience are identified, that is, co-production, engagement, and personalization (Minkiewicz et al., 2013). Firstly, co-production is active participation in activities performed throughout the consumption experience. This component emphasizes the physical element of the consumption experience. Secondly, engagement is a visitor's psychological state of emotional and cognitive immersion in the consumption experience. Emotional immersion is

revealed through interaction with staff members and other visitors in which stories and memories are shared. This type of immersion pervades personal relevance sense and experience connection. On the other hand, cognitive immersion invoked through reflections on the experience, curiosity as well as questioning their prejudice and attitudes. Lastly, personalization is regarding visitors tailoring their experience to meet their needs through self-directed customization of experience, interaction with service staff, and technology (Minkiewicz et al., 2013).

2.4 Food tourism

Many scholars have used Hall and Sharples (2003) definition to define food tourism. They define food tourism as: *"visitation to primary and secondary food producers, food festivals, restaurants and specific locations for which food tasting and/or experiencing the attributes of specialist food production region are the primary motivating factor for travel."* (p.10). This definition pays attention to the consumer point of view and considers food tourism as an experience that attracts tourists to visit a particular destination. Meanwhile, Long (2004) defines food tourism as follows:

> *"it is about food as a subject and medium, destination and vehicle, for tourism. It is about individuals exploring foods new to them as well as using food to explore new cultures and ways of being. It is about groups using food to "sell" their histories and to construct marketable and publicly attractive identities, and it is about individuals satisfying curiosity. Finally, it is about the experiencing of food in a mode that is out of the ordinary, that steps outside the normal routine to notice difference and the power of food to represent and negotiate that difference."* (p.20)

The definition implies that food tourism has two orientations. On one side, there are consumers that experience food and its related environments through consuming food at a destination. In this setting, tourist can explore local culture and other new experience when enjoying food that is different from what they are used to. On the other hand, a tourism destination requires providers that offer food products and food-related experience for tourists. Food is an element that links destination and

tourists. Hence, food can be the subject and medium of tourism and can be a destination attraction.

The case is more evident in the study of Ellis et al. (2018) when the authors critically reviewed the concept of food tourism. They state that there are two different orientations of food tourism definition and research scope in existing food tourism research, that are, tourist-oriented and destination-oriented context. While the former focuses on activity and motivation perspective which are related to tourists, the latter pays for attention to developing and managing a destination. When structuring the concepts, Ellis et al. (2018) identify five themes that arise from the analysis, which is, motivation, culture, authenticity, management and marketing, and destination orientation. Of those themes, the culture concept shared in all five themes. As a result, Ellis et al. (2018) define food tourism as follow: *"food tourism is about cultural anthropology through understanding the interactions of tourists with place through the medium of food."* (p.261). The definition implies that food, as a cultural resource, needs to receive a holistic treatment since this resource encompasses multidimensional aspects in a broader scale in the context of tourism.

Current trends in food tourism have seen food as a demand generator for a destination. The trends may also impact food tourism activities and development. Therefore, it is necessary to consider these trends within food tourism since trends can indicate the current situation and the dynamic in the particular field. Firstly, a significant increase of food tourism as a research subject (Ellis et al., 2018), and as a growing segment in tourism market worldwide (UNWTO, 2017) is the general overarching trend. This type of tourism evokes tourists' emotional aspects, as food can create a narrative through storytelling (UNWTO, 2017). Every food has a story and each ingredient portrays the history of a destination. Likewise, tourists prefer to travel with their 'taste buds' and use food and its unique offerings as a medium to explore authentic flavors available in harmony with the culture and the history of a destination. As a result, food tourism has been developed by many destinations to meet the tourists' demand (UNWTO, 2017). Secondly, in this following section below, the major regional and global trends shaping the food tourism development is discussed. The trends are predominantly adopted from The Second Global Report on Gastronomy Tourism by UNWTO (2017). Although the report is using gastronomy

tourism term, the term is considered to have identical meaning with food tourism. As it is stated by Sormaz, Akmese, Gunes, and Aras (2016):

> "*Although such different terms like 'culinary tourism', 'gastronomy tourism', 'gastro-tourism', 'wine tourism', 'food tourism', and 'gourmet tourism' are used in literature to define it, the widely used term 'gastronomic tourism' is defined as being in pursuit of unique experience of eating and drinking.*" (p.726)

These trends include culture and heritage-oriented touristic gastronomy, signature food entrepreneurship, authenticity, gastronomy in destination branding, experience economy, gastrodiplomacy, gastronomy aestheticization, healthy lifestyle, sustainability, and so on (UNWTO, 2017). However, this thesis only observes trends that are relevant to foodscape and co-creation experience as the research context.

2.4.1. Culture and heritage

Nowadays, culture and heritage are one of the main trends in tourism (UNWTO, 2017). Tourists have become more interested in learning and experiencing the cultural and traditional heritage of a destination. UNWTO (2017) also recognize the importance of tourism as a means for cultural and heritage preservation and develop mutual understanding between tourists and local people. Also, as discussed beforehand, culture is a focal point of food tourism. Ellis et al. (2018) argue that *"food is seen to tell the story of the culinary culture and heritage of the destination, be an experience of the cultural history of place, or symbolic of a culture."* (p. 256). It implies that through tasting and experiencing food in the destination, food provides a way for tourists to access the cultural and heritage features, artifacts, and landscape of the destination. Therefore, destination development based on food tourism offering has to be able to address the tourists' demand for culture and heritage of the destination.

2.4.2. Food as experience economy and experience activity

Tolkach, Chon, and Xiao (2015) identify eighteen emerging trends in tourism in Asia and the Pacific region. The top two trends are traveling is increasingly experience based and experience economy demands activity-oriented travel (Tolkach et al., 2015). Regarding the first trend, the authors find that modern tourists seem to be

interested in a unique experience and visiting places that are exotic and authentic. Tourists tend to choose to experience locality by interacting with local residents and choose services that use local supplies such as local food ingredients. Regarding the second trend, food tourism is one of the subcategories in activity-oriented travel due to significant coverage in media, i.e. travel and celebrity chef shows. Tolkach et al. (2015) also argue that *"local cuisine has become one of the important selling points for many destinations"* (p.1076). Local food experience has seen a transformation for tourists from passive consumers to more active participants (UNWTO, 2017). The UNWTO report states that cooking or culinary classes to a large extent have been driving this trend. Moreover, the report explains cooking classes in Thailand as an example to answer a demand for an increase in the number of tourists looking for an enhancement of the food tourism experience. Cooking classes not only contribute to the local economy, society and use of local ingredients but also provide tourists an appreciation and understanding of local culture, history, and customs (UNWTO, 2017).

Increased competition in the consumers market is changing from a service economy towards an "experience economy" (Pine & Gilmore, 1998, 1999). The authors argue that people tend to pay more for experience rather than for similar products. Experience is created from core product or service with themes, staging, and performance for consumers in a personal way (Pine & Gilmore, 1999). They also argue that *"an experience occurs when a company intentionally uses services as the stage and goods as props, to engage individual customers in a way that creates a memorable event."* (p.98). The argument is based on their investigation of the significant growth of tourism attraction and leisure industry in the US which surpass other economic sectors regarding gross domestic products, employment, and price. The argument is supported by the reason and the fact that tourism attractions and leisure industry provide an engaging, unique, and memorable experience. Hence, the new economy is represented by memorable staged experience rather than by commodities, goods, or services (Pine & Gilmore, 1999).

Pine and Gilmore (1998) present four realms of consumer experience which they state as the 4Es, that is, educational, escapist, esthetic, and entertainment. These realms form quadrants that reflect their position in the horizontal and the vertical axis (Figure 3). The horizontal axis represents the level of participation of consumers, i.e.,

active or passive participation. Meanwhile, The vertical axis represents the continuum of consumer's connection to the environment, i.e., absorption or immersion in which the experience occurs (Pine & Gilmore, 1998).

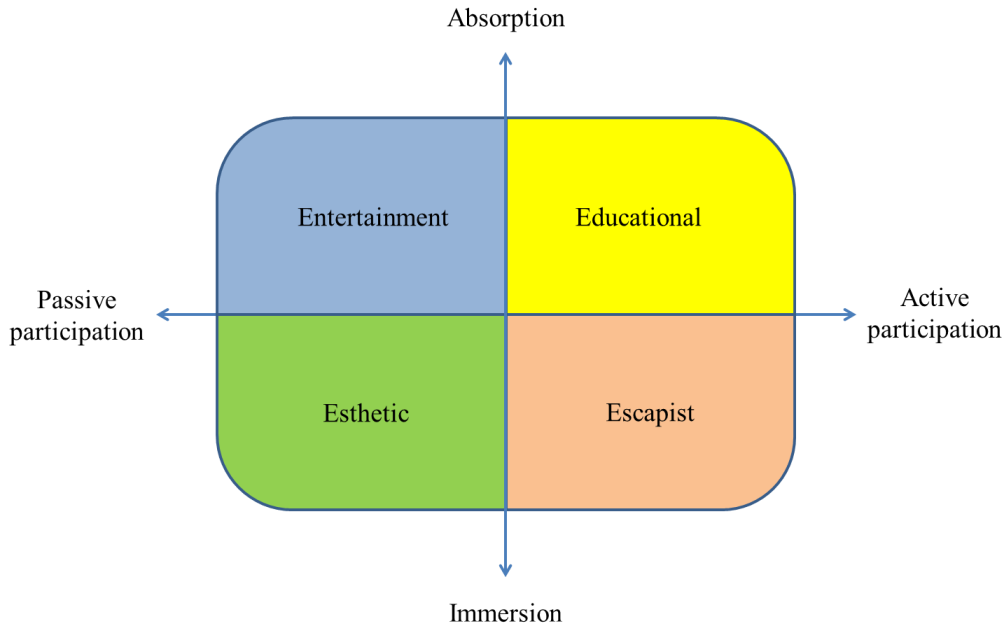


Figure 3. The four realms of experience
Source: Pine and Gilmore (1998, p. 102)

Pine and Gilmore (1998) present some of the examples to explain each quadrant. Entertainment experience tends to involve passive participation and absorption is more likely occurs, i.e. watching television or attending a concert. Educational experience tends to involve more active participation but consumer are still situated outside of the event than immersed in the activity i.e. attending a class, taking a ski lesson. Escapist experience has a similar characteristic of educational experience but it involves a higher degree of consumer immersion like playing in an orchestra or descending the Grand Canyon. Esthetic experience occurs when consumer immerses in an activity or environment but participate passively for example visitor to an art gallery.

Pine and Gilmore's experience economy is relevant to food tourism. As discussed in sub-chapter 2.2, food experience is not only determined by food, but also the people and culture where the food is produced or served. Tourists are interested in immersing themselves in the experience environment. Some of them are classified as

intellectual explorers who are looking for a cultural and historical experience through food (Chawla, Elliot, Wansink, & Wolf, 2014). Then, some tourists are interested in developing new skills by actively participating in food experience such as joining a cooking class. Meanwhile, most of the tourists consider food tour or itineraries which offer adventurous characteristic such as tasting exotic food or attending food events (Chawla et al., 2014). All of these indicate that food tourists are seeking for wide arrays of experience. For example, intellectual explorers tend to search for an esthetic experience. On the other hand, by joining a cooking class, tourists are seeking for an educational experience. As such, food is an important part of experience economy in tourism.

2.4.3. Authenticity

Many scholars within tourism field have discussed authenticity. Authenticity is a part of tourist motivation and tourist experience (Cohen, 1979, 1988; P. L. Pearce & Moscardo, 1986; Wang, 1999). P. L. Pearce and Moscardo (1986) state that authentic experience can be acquired through interaction with people in particular tourist settings. Meanwhile, Cohen (1988) indicates that tourist's perception determines authenticity. Thus, factors or situation that provides authenticity is the tourist's views. Further, Wang (1999) elaborates authenticity types in tourist experience into two dimensions: object-related authenticity (objective authenticity and constructive authenticity) and activity-related authenticity (existential authenticity). Object-related authenticity is related to toured objects of an attraction or destination (Wang, 1999). Whereas objective authenticity refers to a "real" authenticity of toured objects, constructive authenticity refers to toured objects authenticity "staged" for tourists. Meanwhile, existential authenticity refers to authenticity that is built by someone who feels that the experience they received is different from their daily life. It is highly subjective and activated through a series of activities within an experience environment not merely object-related case (Wang, 1999).

Utilizing Wang's (1999) conceptualization, Gregorash (2018) investigates authenticity in the context of food tourism experience. The study from Gregorash (2018) finds out two types of authentic food experience that tourists can have. The first is the authenticity of food which is built upon one or more of the five elements of authenticity: true, ingredients, history, place, and preparation. This type aligns

with Wang's proposition on constructive authenticity: *"there are various versions of authenticities regarding the same object"* (Wang, 1999, p. 352). Gregorash (2018) further argues that this type of authenticity is open to interpretation. All the five elements are determined by previous knowledge of tourists and based on the environment at the time or situation when the experience takes place (Gregorash, 2018).

Then, the second type of authentic food experience is the authenticity of food-related activities that are regarded as idiosyncratic to tourists and could potentially construct a memorable experience. This type aligns with existential authenticity where the experience is to be activated by tourist activities or process of experience creation. In this case, it is closely related to eating experience and highly distinguishable from the food as an object-related case (Gregorash, 2018). It implies that the simple and straightforward sense in regards to food tourism, the trend may indicate tourists' demand to search for authentic food-related experiences. This demand could be satisfied by different kinds of offerings such as food products (i.e., local produce, local food) and food-related activities (i.e., food trails, cooking class, visitation to farmers' market and food production attraction, and so on) within the destination. Therefore, the authenticity of food experience in tourism is the critical element that tourists want to interact with a destination through food. Further, it serves as a foundation to understand a foodscape of a food tourism destination.

Furthermore, Ellis et al. (2018) state that authenticity is a prominent element of the food tourism experience. The authors support the notion and argue that *"authenticity and food are bound by cultural, historical and place aspects."* (p.257). It means that for tourists, the relationship is closely related to the genesis, the details of where, how, and whom of food creation. Also, authenticity is closely related to the trends discussed previously.

2.5 Foodscape

Foodscape is a food concept that has gained increased popularity among scholars concerned with food (Hall & Gössling, 2016). As discussed in chapter one, it has been examined in many fields from various perspectives. According to Adema (2006), the suffix "scape" for "food" has been used to present social, economic, cultural, political, or historic landscapes. The landscape conceptualization takes into

consideration the tangible aspects and intangible aspects. The tangible aspects encompass something that can be seen, touched, heard, felt, and tasted. On the other hand, the intangible aspects include something that can evoke imagination, stimulate memories and generate stories (Adema, 2006). Furthermore, Mikkelsen (2011) argues that the use of the suffix scape approach can be useful in understanding a complex social system in the interaction among people, artifacts and environments. He also exemplifies that foodscape perspectives can relate to geography, climate, food environment in the study of farming, food production, and logistics. However, in tourism research, scant studies found in the exploration of foodscape. Discussion regarding this matter is presented in section 2.5.2.

Based on the abovementioned, foodscape can delineate a complex system of food and its potential interactions with people within the environments. As such, Johnston and Baumann (2009) define foodscape as:

> *"A dynamic social construction that relates food to specific places, people, and meanings. Just as a landscape painting has a mediated, indirect relationship to place, a foodscape may variously capture or obscure the ecological origins, and social implications of food production and consumption."* (p.3)

Johnston and Baumann (2009) argue that, firstly, the foodscape concept can improve our understandings of food and food systems which are moderated through norms, customs, and cultural society. Secondly, the authors state that the concept indicates connections among culture, sense, flavor, physical landscape, and ecology. The definition implies a dynamic relationship between food culture and food materiality (Hall & Gössling, 2016). Furthermore, Hall and Gössling (2016) point out that foodscape is important for tourism because of foodscape present as a pull factor to tourists as well as an element in food choice, consumption and behavior. By incorporating environmental psychology, design, and servicescape dimension, foodscape focuses on what people eat and how it is produced, how food is embedded in a physical landscape and surroundings, and its association to social and cultural context (Hall & Gössling, 2016). Therefore, foodscape is constantly changing and dynamic. It can be studied on various levels.

2.5.1. Typology of foodscape

Adema (2009) suggests that foodscape is relatively complex since it may include ideas and meanings of food embedded in the surrounding food environments. The author also states that foodscape can inform how people think about and experience food in various spaces. As such, foodscape has various levels. Mikkelsen (2011) states that *"a foodscape can be personal, social, or public, reaching from the body to the community to the nation, respectively."* (p.211). The author then draws a typology of foodscape studies as seen in Table 1. The table suggests that there are four types of foodscape. When conceptualizing the typology, Mikkelsen (2011) partly adopts the ideas of Lake, Burgoine, Greenhalgh, Stamp, and Tyrrell (2010) that distinguish foodscape into a micro and macro level. Mikkelsen (2011) also draws upon the ideas of sub-categorization of Sobal and Wansink (2007) to further conceptualize the domestic level.

Table 1 *Typology of Foodscape*

Source: Mikkelsen (2011, p. 212)

Type of foodscape	Geographical coverage	Subcategory
Macro view	National level	
Meso view	Local level	
Micro view	Institutional level	
Micro view	Domestic level	Kitchen
		Table
		Plate
		Food

Lake et al. (2010) differentiate the micro and macro level of foodscape by moving beyond the physical aspects of food. The authors also state that, at the macro level, foodscape encompasses opportunities to acquire food and covers physical, economic, socio-cultural and influences of policy. On the other hand, at the micro view, foodscape represent a particular food object seen as an overall appearance of the food's visual features (Mikkelsen, 2011). This view in line with Sobal and Wansink (2007) where the authors refer to the domestic level of foodscape to the family meal at home and categorize it into four subcategories. Sobal and Wansink (2007) state that *"foodscapes describe the landscape of particular food items themselves, and they are represented by the facade of particular edible things."* (p.133). The authors

focus on the physical and sensory parameters such as size, shape, texture, colors and other attributes apparent on the food surface.

Meanwhile, this thesis looks at meso view foodscape type in a local or regional context. The meso level foodscape is relevant in analyzing urban areas for the availability of food (Mikkelsen, 2011). The view is also relevant in studying how signs, pictures, and texts about food influence people's view. Moreover, it can explain foodscape as an abstract concept, as an immaterial public virtual space where food is discussed i.e. in the media or promotional contents. All of these in line with Johnston and Baumann (2009) view as discussed beforehand particularly in understanding social construction that constitutes cultural ideals of how food relates to specific places, people and food system (Mikkelsen, 2011).

2.5.2. Foodscape in the tourism context

In a broad tourism context, Casciola, Laurin, and Wolf (2014) argue that foodscape has become a fundamental concept and approach to building a solid ground to develop a food tourism destination. Their argument in line with the dynamic relationship between food culture and food materiality of Hall and Gössling (2016). Casciola et al. (2014) indicate that the concept of foodscape connected with the place and interaction where food is prepared and served. The experience of place and interaction becomes associated with food experience. Hence, it shapes the principal element of a foodscape. For this argument, the researchers provide an example of an interaction between chef and tourists in a restaurant, where the chef prepares the food to be enjoyed by the tourists, but the actual experience may be connected to a solid and robust sense of a place, i.e. in a restaurant that was a former monastery. As such, the foodscape is constructed from the combination of the food, the personal interaction, the service and the venue (Casciola et al., 2014).

Casciola et al. (2014) further argue that to establish a solid position as a food tourism destination, the concept of foodscape requires the creation of an exceptional experience. It has to be unique to a destination, and some popular food tourism destinations implement this experience creation well. The authors provide some examples such as Tuscany in Italy, Provence in France, and Copenhagen, the restaurant capital in Europe. Furthermore, they state that since food is the core factor, development of food tourism destination should consider all five human senses to

create unique experience. It can be done by creating environments that provide tourists with a memorable experience and non-imitable experience. For this to happen, individual businesses within a destination must position their products and services to create foodscape. For instance, restaurants or food shops have to take into account the exterior facility, surrounding environment, signage, and parking lot. They should also consider interior design such as furniture, décor, crockery, aromas, and service quality (Casciola et al., 2014). All of these exterior and interior settings lay a foundation for tourists to immerse in the experience environment, interaction with service personnel or locals, and engagement with food. Thus, the concept of foodscape is relevant to food tourism.

Fusté-Forné and Berno (2016) explore how foodscape potentially provide a foundation for tourists to have a more authentic and meaningful experience through the consumption of food products derived from the land(scape). They are using a case study of Canterbury province in New Zealand which is dominated by agriculture area in a rural landscape. The study indicates that foodscape of the region comprised of the relationship between land, primary production, food, and culture. The relationship is conveyed through the articulation of an authentic food narrative. The authors state that:

> *"authentic food narrative allowed for the opportunity to convey authenticity to visitors through their personal connection to the land and their narrative of the story of their products (i.e., when a visitor buys their cheese from the farm gate or a farmers' market, the seller is also the cheesemaker and s/he can communicate the story of the cheese from 'paddock to plate')."* (p.79).

The study also indicates that foodscape contributes to a meaningful cultural experience sought by tourists. This contribution is coming from the consumption of food products derived from the dominant landscape of Canterbury. As a result, agriculture provides a foundation where tourists may be introduced to a destination through its food (Fusté-Forné & Berno, 2016).

The interesting finding in the research from Fusté-Forné and Berno (2016) is that Canterbury foodscape is not authentically and accurately represented in tourism in the region. Wine tourism foodscape received a significant proportion in the region

foodscape. However, there is an absence of dairy farms and dairy products, Maori producers, and seafood. The case is evident because the study method is limited to four sub-regional food and wine trail brochures. The authors indicate that further exploration through other media is necessary to get a more comprehensive and robust picture of the foodscape (Fusté-Forné & Berno, 2016). Based on this reason, this thesis recruits a wide array of food tourism supplier types as samples to better capture a broader range of Yogyakarta's foodscape. The recruitment method utilizes online and offline promotional materials as a point of departure. The discussion on this methodology is presented in chapter 3.

The most recent research regarding foodscape in tourism is coming from Björk and Kauppinen-Räisänen (2019). Their study elaborates and explores the construct of foodscape within tourism destination. The study conceptualizes destination foodscape as *"a holistic conception of food experience in a destination in which denotes the places and scapes that facilitate a wide range of food experience."* (p.468). The conceptualization characterized and categorized foodscape into four generic types of foodscape based on the type of environment and for whom the environment is staged. These four generic types are destination service encounter (an organized environment staged for tourists), destination encounter (a non-organized environment staged for tourists), local service encounter (an organized environment staged for locals), and local encounter (a non-organized environment staged for locals) (Björk & Kauppinen-Räisänen, 2019). All of these can be seen in Table 2.

Björk and Kauppinen-Räisänen (2019) state that organized environments or service encounters defined as places or commercial space. They tend to feature managed-service processes and commanded by a service organization such as restaurants and cafes. Non-organized environments or encounters are also defined as places, but they are not commanded and managed by service organizations. These types are identified by the user, who has full control in his or her eating experience processes. The authors also add an important note that these four types of foodscape may overlap. It means that locals can use organized and staged environments for tourists (i.e., hotel bar). Also, non-organized environments for locals (i.e., public or beach area) can be used by tourists (Björk & Kauppinen-Räisänen, 2019).

Table 2 *Destination Foodscape in the Context of Tourism*

Source: Björk and Kauppinen-Räisänen (2019, p. 471)

		Staged for	
		Tourists	Locals
Type of environment	Organized	**Destination service encounter**	**Local service encounter**
		Staged place primarily for tourists' use	Staged place primarily for locals' use
		Example: a hotel area	Example: a local grocery shop
	DESTINATION FOODSCAPE		
	Non-organized	**Destination encounter**	**Local encounter**
		Non-staged place primarily used by tourists	Non-staged place primarily used by locals
		Example: a beach area featured as a tourist attraction	Example: a public beach area, which may be inaccessible by public transportation

Since this study is conducted on the context of food tourism destination, the thesis only views the dimensionality of food environments staged for tourists where the dimensions are mostly situated in organized environments. Another reason is that tourists commonly know the organized environments and rarely go to environments not staged for tourists when it comes to food experience. Björk and Kauppinen-Räisänen (2019) identify destination foodscape into five dimensions: physical environment, social interactions, food quality, monetary value, and divergence. The authors also state that each dimension is built upon several elements. The physical environment encompasses the elements of place (physical location), décor (related to senses), structure (related to functionality), service encounters' story, and perceived pleasure (Björk & Kauppinen-Räisänen, 2019). Next, social interactions cover the elements of interactions between guests and service personnel, interactions between guests, and interactions among members in a group or family. Then, whereas food quality consists of food sensations (tastes, presentation, availability, and locality), monetary value is a price-quality relationship. Lastly, divergence is related to the unique nature between food and its environment. It covers how food experience is staged and offerings of places' distinctiveness as well as dissimilarity of tourists' everyday life feeling. Also, this dimension is a crucial aspect of a destination foodscape (Björk & Kauppinen-Räisänen, 2019).

Finally, it has been discussed in chapter 2.4 that food tourism is related to a field of cultural anthropology through understanding the interactions of tourists with place through the medium of food (Ellis et al., 2018). This conceptualization implies that food, as a cultural resource, needs to be comprehended holistically since this resource involves various stakeholders in the tourism field. Furthermore, food tourism also embraces broader disciplines beyond tourism, i.e., experience economy, management, service, and urban studies. It implies that the management of destination should focus on the interactive aspects of food tourism as well as connections between food and place. For these reasons, it is necessary to incorporate the concept of co-creation and foodscape in food tourism context of this thesis.

2.6 Conceptual framework

A conceptual framework was developed to support the investigation of the subjects under research. According to Miles and Huberman (1994), a conceptual framework:

> *"explains either graphically, or in narrative form, the main things to be studied – the key factors, concepts or variables – and the presumed relationship among them. Frameworks can be rudimentary or elaborate, theory driven or commonsensical, descriptive or causal."* (p.3)

The framework can assist researchers to make the concepts, research aim, and research objectives link together (D. G. Pearce, 2012). Also, it can help researchers to structure interview questions and provide guidance to research design and discussion (D. G. Pearce, 2012). Hence, it is necessary to have a conceptual framework for conducting this research. Based on the explanation in chapter one and literature reviews above, a conceptual framework is drawn (Figure 4).

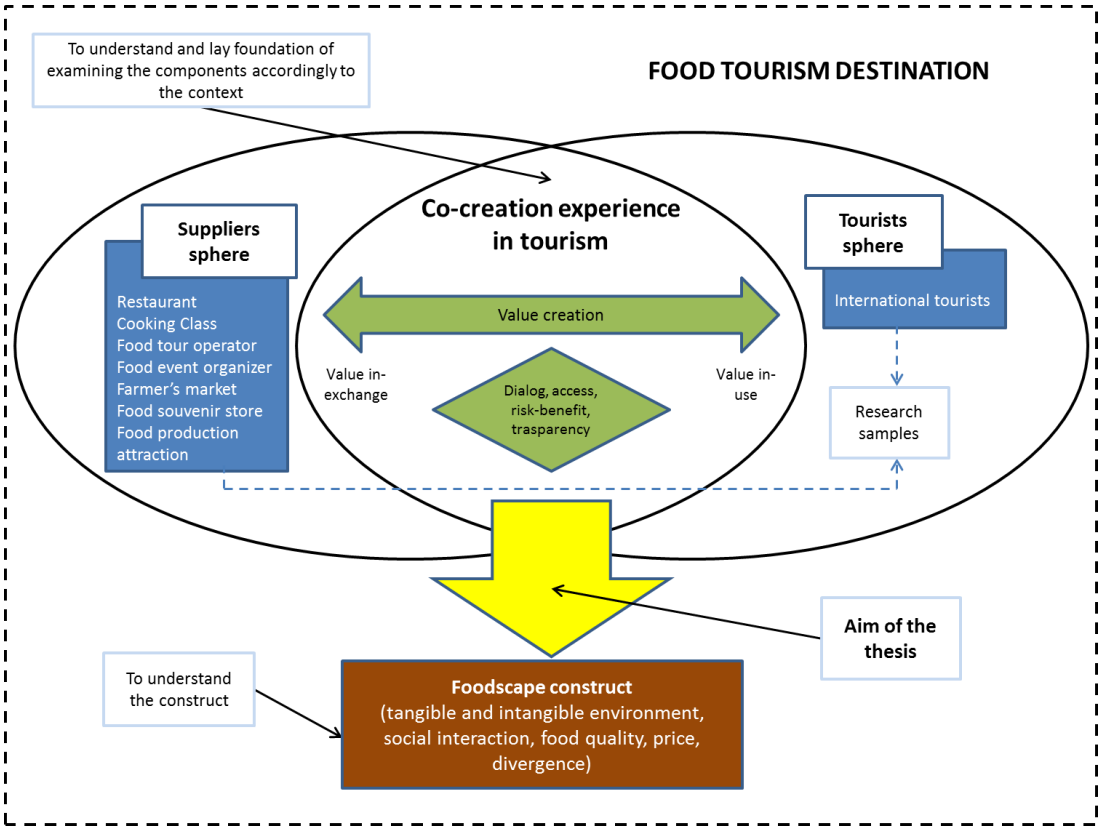


Figure 4. Conceptual framework

The literature suggests that co-creation experience is an interactive process. Firms and customers determine this interactive process. In the context of food tourism destination, the interaction is between food tourism suppliers and tourists. In this research, they are utilized as the research samples. Whereas tourist samples only include international tourists, supplier samples include restaurants, cooking classes, food tour operators, food event organizers, farmer's market, food souvenir stores, and food production attractions. The rationale of the research samples is explained in chapter three. In the framework, it is represented by blue boxes situated in suppliers sphere and tourists sphere.

These two spheres interaction creates a joint sphere of co-creation experience in tourism at the center. This joint sphere is underpinned mainly by DART (Dialog, Access, Risk-benefit, and Transparency) Model, value creation, and continuum process of co-creation. The continuum process of co-creation is situated in value creation involving value-in-exchange and value-in-use. It also encompasses the production and consumption process between tourists and suppliers. These entire cornerstones represented in the green shapes. Also, it is important to note that in this

sphere, co-creation experience is scrutinized through the lens of food tourism destination as study context. Moving to the bottom part of the figure, foodscape construct (brown box) is fundamental because the construct explains the relationships among food, environment, and people in the case study destination. Finally, the yellow arrow represents the research aim addressing how co-creation tourism experience influences and creates foodscape in a food tourism destination.

Chapter 3: Methodology

3.1 Chapter introduction

This chapter is a discussion on the methodology of research appropriate for this thesis. Initially, the research paradigm is discussed. Afterward, a research design to explore and investigate the research question is presented. Following this, explanation on the case study region is described. After that, sub-chapter on samples and data collection depicts primary data, secondary data, observations, samples and data collection of the research. Next, data analysis is described and then followed by the explanation on validity and reliability, and also ethical considerations. Lastly, discussion on the limitations of the methodology is presented.

3.2 Research paradigm

This thesis views tourism as an interdisciplinary field. It covers a combination of tourism, experience economy, management, service, and urban studies. It is considered worthwhile to connect those disciplines with the field of tourism since it can broaden the approach to knowledge creation (Barca, 2011). Furthermore, from a practical point of view, a combination of these disciplines may reflect the reality within the food tourism destination.

Paradigm is used to characterize the researcher's set of fundamental beliefs which influence the way how the research is conducted (Brunt, Horner, & Semley, 2017). Paradigm is based on ontological, epistemological, and methodological assumptions (Guba & Lincoln, 1994). Ontology is a term used to express the researcher's position on his research. It assists the researcher in depicts the perceived 'social reality' of the investigation (Mason, 2002). Meanwhile, epistemology is a term used to present the researcher's perspective on the research. It assists the researchers to convey what they view as representing knowledge and evidence of the 'social reality' they are investigating (Mason, 2002).

Based on the above explanation and applying it to a research paradigm, this thesis adopts social constructivism paradigm. This paradigm can also be called interpretivism paradigm (Brunt et al., 2017). In essence, the paradigm is entrenched in the belief of reality is constructed by history, specific social actors and their perception, ideas, and language (Botterill & Platenkamp, 2012; Creswell, 2014). It

implies that reality is an outcome of subjective experience and the knowledge related to this reality should be created (Brunt et al., 2017). Interpretivism paradigm tends to have relativist ontology and subjective epistemology. Interpretivist views the world as a connected place in which phenomena under research are all related through intersubjectivity. The researcher observes the interconnected components as one, influencing one another (Brunt et al., 2017).

As discussed in Chapter 2, research on co-creation experience in tourism as well as foodscape construct is relatively complex and requires a holistic understanding of object under research. The use of interpretivism paradigm in this thesis is relevant because it aims to investigate research objectives from various 'specific social actors' understanding within a tourism destination. Furthermore, the paradigm is considered can help in explaining the interconnectedness among components under research.

By utilizing an interpretative approach like social constructivism prevents this thesis to depend on facts, measurement through numbers, and recognize a single reality for the proposed research questions (Easterby-Smith, 2008). Instead, the approach harness knowledge creation based on subjective views of the people involved in the research (Easterby-Smith, 2008). Furthermore, social constructivism demands a commitment to researcher reflexivity and candor towards the research matters (Botterill & Platenkamp, 2012). Also, social constructivism allows exploring the different meaning of a particular questioned subject from the people involved in the research (Neuman, 2005). Thus, it may provide a way to understand the context, situation, relationships, reasons, and thoughts instead of just a description. All of these offer rich information about the reality that is deemed useful in presenting empirical findings. Moreover, it also provides a comprehensive explanation of the research question.

Guided by the research paradigm, the approach of this thesis is inductive. Finn, Elliot-White, and Walton (2000) states that *"the inductive approach is associated with a philosophical tradition that argues that the world is socially constructed and is given meaning by people, i.e. an interpretative approach."* (p. 20). When little is already known, the inductive approach is considered appropriate to research a new phenomenon (Brunt et al., 2017). In chapter one, it has been discussed that research on co-creation experience and foodscape in food tourism context is lacking.

Furthermore, food tourism is a new phenomenon in the case study destination. Hence, using the inductive approach is deemed relevant to apply in this thesis.

3.3 Research design

This thesis adopts qualitative methods. The case is evident because qualitative methods are associated with the inductive approach and interpretivism paradigm (Brunt et al., 2017). Veal (2006) argues that *"qualitative research is generally based on the belief that the people personally involved in a particular (leisure or tourism) situation are best placed to describe and explain their experiences or feelings in their own words."* (p. 193). Also, it provides flexibility in terms of subject inquiry during data collection (Jennings, 2010). The qualitative methodology is adopted because it intends to investigate social complexities with the objective of understanding the interactions, processes, and experiences of participants (O'Leary, 2014). Qualitative methods focus on collecting rich information from relatively few participants (Brunt et al., 2017). One of the techniques used includes interviews. Through interviews, the primary attribute of this method is to obtain in-depth, open-ended answers (Brunt et al., 2017). The discussion on interviews is presented in samples and data collection sub-chapter.

The strategy inquiry in this thesis is a case study. According to Yin (2014), a case study approach is a preferred method for a contemporary study addressing research questions prefaced with "how." Furthermore, he also states that the approach is considered relevant to cover either contextual conditions or the phenomenon of the study under investigation. As such, this thesis is based on a case study of the Yogyakarta region as a food tourism destination and how foodscape is created and influenced by co-creation experience components within the region. Case study is an intensive investigation of a unit analysis or a small number of samples (Brunt et al., 2017). Case study may encompass data collection methods such as the scrutiny of secondary data and in-depth interviews. It allows the researcher to delve into the subject under research intensely (Brunt et al., 2017). More details of data collection methods are presented in sub-chapter 3.5.

Based on the abovementioned explanation, utilizing case study is relevant in this thesis since the aim is to investigate how co-creation tourism experience influences and creates foodscape in a food tourism destination. The outcomes not only aiming

the knowledge creation within the field of food tourism, but also extend the existing theories of the tourist experience, co-creation, and for practical or managerial purposes.

3.4 Case study region

Special Region of Yogyakarta (see Figure 5) is one of the provinces of Indonesia which is situated in the southern part of Java Island in an area of 3,185.80 km^2 (T. O. o. Yogyakarta, 2017) and a population of 3,720,912 citizens in 2016 (Indonesia, 2018). The province comprises of one city and four regencies (see Table 3). Landscapes of the Yogyakarta region are diverse with natural, cultural, and heritage attributes. It ranges from the most active volcano in Indonesia (Mt Merapi) to historical buildings to rural/agriculture areas to beaches and coastal areas (S. o. D. I. Yogyakarta, 2018).

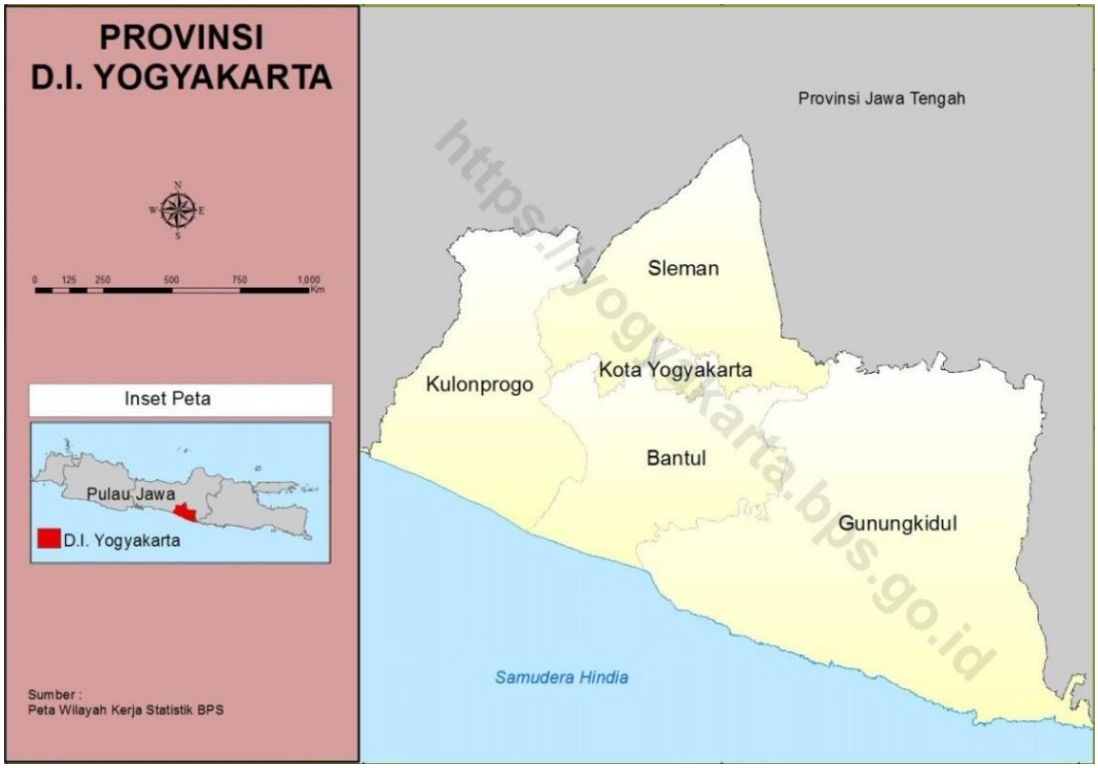


Figure 5. Map of Special Region of Yogyakarta Province
Source: S. o. D. I. Yogyakarta (2018)

Based on Constitution number 13 of 2012 regarding Yogyakarta as a special region, Yogyakarta has stated as a center of cultural development in particular Javanese culture by preserving and developing cultural richness in local, regional and national

level. Furthermore, the region is one of the role models for cultural development in Indonesia. Its cultural richness can be found in every element of community life and development in various sectors including tourism.

Table 3 *Administrative Structure of Special Region of Yogyakarta*
Source: T. O. o. Yogyakarta (2017)

City/Regency	Areas	Percentage	Number of District
Yogyakarta City	32.50 km^2	1.02	14 district
Bantul Regency	506.85 km^2	15.91	17 district
Kulon Progo Regency	586.27 km^2	18.40	12 district
Gunungkidul Regency	1,485.36 km^2	46.63	18 district
Sleman Regency	574.82 km^2	18.04	17 district

Tourism development in Yogyakarta refers to Provincial Regulation number 1 of 2012 regarding the development master plan for tourism. The regulation guides cultural-based tourism development through provisions for every tourism stakeholder in the region. The provisions aim to achieve the 2025 vision of Yogyakarta as a leading tourism destination in South East Asia.

Tourists visiting the region are mostly attracted by its iconic cultural and heritage landscapes, such as various historical temples from Candi (Temple) Prambanan to Candi Sewu, Museums from Fort Vredeburg Museum to Ullen Sentalu to Sonobudoyo, Keraton Yogyakarta, and so on. Yogyakarta is also known for its rural/village tourism. The region offers some of the best rural living experience that attracts tourists interested in experiencing traditional life in village or rural areas. Also, some natural landscapes also provide land and water-based activities such as in Mt Merapi and Parangtritis beach. All of these are the prominent features of tourism in the region.

Tourists consume food as part of their Yogyakarta tourism experience. In its website, Yogyakarta Tourism (2018) promotes information around food tourism under a framework of culinary. It highlights and suggests several places of interest to eat various local food from gudeg to Javanese noodles to royal food of Keraton Yogyakarta. In this section, tourists can find stories of food and places, menus, operational hours, maps, and some of them provide the menu price. Generally, these

stories refer to the physical and non-physical products consumed by visitors. For example, in the case of gudeg, it encompasses presentation, tastes, smells, contents or ingredients, the cooking process, and eating practices. Another example, in the case of enjoying food in rural/village tour, tourists can generally find passionate food maker and experience food that incorporated with a rural area and its surroundings.

In April 2018, the Ministry of Tourism of Indonesia established three main food tourism destinations in Indonesia. The motivation behind this initiative according to Arief Yahya, the Minister of Tourism, in Susilawati (2018), culinary (food) is the top contributor (42%) of the creative economy sector in Indonesia. Of the three leading food tourism destination, Yogyakarta is one of them. The appointment was based on the cultural and commercial factors in regards to food contribution to the destination (Susilawati, 2018). The current situations indicate that Yogyakarta is an important destination for Indonesia in developing the country's food tourism.

3.5 Samples and data collection

Yin (2014) identifies six sources of evidence for data for a case study. These are documentation, archival records, interviews, direct observation, participant-observation, and physical artifacts. He also suggests that multiple sources of evidence may lead to good case study research. In this thesis, four types of evidence are considered appropriate and grouped into primary data (interview), secondary data (documentation and archival records) and observation.

3.5.1. Primary data

Interviews are viewed as one of the most important sources of information for a case study (Yin, 2014). For this thesis, interviews are undertaken in-depth, designed to gather rich information, can probe deeper to achieve an understanding from subtle responses and generate thoughts that may be developed. The approach for the interviews is life world interviews since the aim is to understand the reality from the participant's perspectives (Kvale & Brinkmann, 2015). The approach is deemed appropriate because it seeks a participant's description regarding the interpretation of the subject inquired in the interview. Also, it is relevant to interpretivism position of this thesis.

Interviews are conducted to understand the foodscape construct as well as co-creation experience process and components in the context of a food tourism destination. Interviews capture these insights from the perspective of government institutions responsible for food tourism, food tourism suppliers', and tourists. Interviews with tourists are also conducted by using a focus group method. The main reason is that some tourists activities related to food tourism are conducted in a group, i.e. food-themed tour, and cooking class. According to Bryman (2012): "*the focus group is a form of group interview in which there are several participants (in addition to the moderator/facilitator); there is an emphasis in the questioning on a particular fairly tightly defined topic; and the accent is upon interaction within the group and the joint construction of meaning*." (p.501). Moreover, by using this method, the outcome to gain an in-depth understanding of a subject under research is richer than using individual interviews (Hjalager & Nordin, 2011). Thus, it is relevant also to use focus group method to acquire primary data.

3.5.2. Secondary data

Documentation and archival records are not data that is directly collected by the researcher. Thus, this evidence can be categorized as secondary data. In this study, secondary data is collected from government publication and report, previous studies, promotional materials, websites, food tour itineraries, restaurant menu, recipes, and other sources related to research subject as well as food tourism in Yogyakarta in general. As such, anything that related to the research objectives can be regarded as data (Neuman, 2005). However, only several proper documentation and archival records are selected for the analysis. This selection is carried out after a comprehensive examination of the data.

The master plan of food tourism destination development was used as a point of departure for this thesis. As a strategic document, the master plan addressing several matters within this thesis and has become a pivotal piece for data collection. The strategic document is seen to have significant importance in the data collection when doing case study research (Yin, 2014). Firstly, in this study, the master plan provides an overview of food tourism in the region, initiatives regarding products and services. Secondly, it lays a foundation to analyze foodscape construct to answer the first research question.

Nelson (2014) suggests that one of the key tools for conveying the recognizable identity of a destination is online promotional materials. The materials are designed to attract tourists and communicate certain imagery of a destination. Also, they are made to elicit a response to help in shaping a destination image (Nelson, 2014). For the purpose to explore the foodscapes of the Yogyakarta region, an official website of Yogyakarta Tourist Office (visitingjogja.com) was used as a starting point to understand the food tourism product of Yogyakarta. Several travel websites are also analyzed to obtain relevant data regarding the products and investigating the foodscape construct. Other secondary data used in this thesis include restaurant menu, recipe book used at cooking class, food-themed tour itineraries, printed promotional materials and so on. For the purpose to examine co-creation components and how it may influence foodscape, the secondary data works to complement findings from primary data and observation.

The examination in handling secondary data source is carried out by using Scott (1990) quality control criteria for handling documentary sources. These are authenticity, credibility, representativeness, and meaning (Scott, 1990). Authenticity means that the document is genuine, original, and come from the unquestionable origin. Credibility refers to whether or not the document is sincere, clear, and free from error and misrepresentation. Representativeness concerns with the documents used in the research are representative and typical of its kind. Lastly, meaning refers to the purpose of examining documents in particular to understand the meaning and importance of what the documents covers (Scott, 1990).

3.5.3. Observations

Observations allow the researcher to study and observe people in real life and understand 'things' from their point of view (Baker, 2006). The observation confirms the preliminary findings and empirical evidence from primary data and secondary data. In this study, the observations mainly aim to observe the activities related to co-creation experience between food tourism suppliers and tourists in particular circumstances. The observations focus on the interaction between service providers and tourists, experience environment, and experience involvement. In general, points for the observations include programs and activities are undertaken, duration from start to finish, interactions with service personnel and the others (i.e., local sellers,

local residences/villagers, other tourists, and so on), an opportunity to tailor the experience, and so on. In terms of experience environment, the observation points encompass food, place, settings and atmosphere, stories, equipment used (if any), guidance and signage, and so on. Meanwhile, regarding experience involvement, the observation points include dialog types, access to information related to activities, explanation contents from service personnel, circumstances that may influence involvement, and so on. The observed points in the activities were seen complex enough. They are expected to depict the process of co-creation experience between suppliers and tourists. Therefore, it is important to include them to analyze co-creation experience in various circumstances through observation.

The researcher acts as a non-participating observer. Non-participating observation is an observation where the observer observes but does not participate in the group's core activities (Bryman, 2012). During the observations, the researcher created jotted notes as observational evidence. Bryman (2012) states that *"jotted or scratches notes are very brief notes written on pieces of paper or in small notebooks to jog one's memory about events that should be written up later."* (p. 443). These notes are used in the analysis to confirm and support empirical data from interviews and several secondary data.

3.5.4. Samples

The sampling method of interview participants is purposive sampling because it is regarded as a good method in determining the valid research participants. Overall, the participants include government officials, owners, and managers of food tourism suppliers, and international tourists. According to Bryman (2012), purposive sampling allows the researcher to align the sample selection to the research questions. He also argues that *"the researcher needs to be clear in his or her mind what the criteria are that will be relevant to the inclusion or exclusion of unit of analysis."* (p.408). Also, a small number of samples is chosen based on several key criterions (Miles, Huberman, & Saldaña, 2014). One of the interview participants in this thesis is official from government institutions responsible for food tourism destination development. The interview conducted to this participant is to gain insights regarding food tourism in Yogyakarta.

Interviews with food tourism suppliers are conducted with either owners or managers. It is considered that they are the person who understands the business process of their firm. These supplier samples include cooking class organizer, food-themed tour operator, fine dining/iconic chef restaurant, food production attractions, and farmer's market. The selection of samples adopts preliminary food tourism experience framework of Moscardo, Minihan, and O'Leary (2015). The framework is considered relevant in the case study context. Also, most of the suppliers' types are commonly found in Yogyakarta and known by tourists who interested in food in Indonesia.

There are two selection criteria for purposive samples for these suppliers. Firstly, the product, services, and experience they offer have to be local. The local term in this criterion refers to the Indonesian culture in particular Javanese culture. The locality here comes in the form of food style, atmosphere, design, and other experience environments. Secondly, the suppliers should have been recognized by the majority of tourists in particular international tourists. For this criterion, the researcher was doing selection through online observation regarding customer reviews and ratings well-known travel websites. One of them is Trip Advisor. However, not all information provided on the website is recently updated. Also, the type of food tourism supplier is confusing to establish accurately. It was only possible to confirm when the researcher arrived at the destination.

Purposive sampling is also applied to tourist participants. Yogyakarta is a popular destination for international tourists. Hence, tourist participants are international tourists seeking food-related experience in the city. Some examples of these tourists are those who join a food-themed tour or cooking class or eating at an iconic local restaurant. However, due to the language barrier, only the tourists who have good English speaking skills are recruited. They are recruited during the observation of food tourism suppliers on the fieldwork.

3.5.5. Data collection

The interviews configuration is semi-structured. Finn et al. (2000) state that semi-structured interview allows the researcher to compare fundamental questions. Furthermore, it provides the follow-up questions to clarify and elaborate on the responses from interviewees. This technique also allows the researcher to

communicate to participants to ask for more clarification about an issue uncovered during the interpretation of the findings.

After permission and ethics approval was obtained (see sub-chapter 3.6), fieldwork was conducted in August 2018 for a month in Indonesia. The researcher mainly stayed in Yogyakarta where the city is a case study destination. It was expected that about 30 interviews would be undertaken. The distribution plan of sample size was 15 participants of food tourism suppliers and 15 tourist participants. In the field work, a total of 33 participants were interviewed and the distribution is slightly changed. The sample size of the interview can be seen in Table 4.

Table 4 *Categories of Interviewed Participants and Sample Size*

Participants	Categories	Sample
Government	Destination manager and marketer	1
Food tourism suppliers	Food tour guide (independent)	1
	Restaurant	7
	Cooking class	4
	Tour operator providing food tour	1
	Farmer's market	1
	Traditional culinary market	1
	Food event organizer	2
	Food production attraction	1
	Food souvenir store	2
	Street food stall	1
Tourists	International tourists	11

The researcher was able to interview one participant of a government institution and 21 participants of food tourism suppliers in Yogyakarta. The interview duration is between 30-60 minutes each. Of these interviews, most of them were conducted according to the interview procedure. However, one interviewee, restaurant joint-owners who is Dutch, prefers the interview conducted in English. Also, three interviews were conducted through Whatsapp call. Although, the online interviews hinder the researcher to directly engage with the interviewee's expression, all of them were accomplished without any issues. Also, the "snowball technique" was occasionally used to get suggestions from some interviewees to recruit suppliers of food souvenir and food production attraction. The reason is that most of these type of suppliers, which were Bakpia producers, declined to participate in the research. Another rejection on the recruitment phase, three suppliers declined to participate in

the research. Of these declined participation, one was a food-tour operator, one was a restaurant, and one was an independent food tour guide.

On the other hand, for tourist participants, 11 tourists were interviewed. Whereas ten tourists were interviewed in 3 different focus group interviews, one tourist was interviewed in a single interview setting. Average interview length is 20 minutes. The number of tourist interviews is less than the targeted sample size due to several reasons. Firstly, some international tourists felt that they were not quite good in English and directly refused to participate in the research. Secondly, some tourists have a tight traveling itinerary and could not agree on the interview schedule. To address this issue, the researcher decided to utilize direct observations as another data collection method. Furthermore, data collected from the interviews of both suppliers and tourists can be more robust if the data from observations complement it. Yin (2014) argues that *"observational evidence is often useful in providing additional information about the topic being studied."* (p.114).

The interview questions for both food tourism suppliers and tourists is divided between the categories of general information, food tourism attractions and services, co-creation of food-related experience as well as its process, and foodscape. Meanwhile, interview questions for government institutions more focused on Yogyakarta as a food tourism destination. It encompasses aspects of management and marketing, and foodscape in general. The interview guides tailored for each participant is presented in Appendix B.

Regarding interviews procedure, each of the supplier interviewees was invited via email and direct visit with an appointment to ask for participation in the research. The formal invitation includes brief information covering the background, aims, purposes of research, and the reason why the person was selected. Proposed dates and the researcher's email address were included to give them some indication as to when the interview takes place and how to get in touch with the researcher to negotiate the schedule. A gentle reminder email was sent out after two days if the researcher does not receive any reply or feedback. Direct calls through phone or online instant communication were made when further responses were not forthcoming, to confirm whether or not they would participate in the research. The interviews were conducted at the interviewee's office or business place so that the issues related to this research

are fresh in mind. Face-to-face interviews were undertaken because it has an advantage for the interviewer in particular regarding the high response rate (Finn et al., 2000). The interviews were conducted in the Indonesian language to encourage participants to talk freely.

Meanwhile, regarding interviews and focus groups for tourists, participants were approached directly during the fieldwork and asked for participation in the research. Then, once they agreed to participate, a formal invitation procedure was similar to the procedure for suppliers. Interviews took place at a location and time that is agreed between interviewer and interviewees. The interviews with tourists were conducted in English.

All interviews are digitally recorded and transcribed verbatim by the researcher to describe what participants have said to minimize misinterpretation within the transcription process. Transcriptions are translations from the spoken language to the written language (Kvale, 2007). However, to make the transcriptions easier to comprehend, the transcripts were slightly modified. In this case, some minor interference such as clearing throat, laughing, coughing, and use of 'em' or 'er' between speaking were not included.

3.6 Data analysis

Data analysis technique used for this thesis is content analysis. Botterill and Platenkamp (2012) state that *"content analysis is a technique for making replicable and valid inferences from text or image."* (p. 33). The technique is considered relevant because of data collected mostly in forms of texts in the interview transcripts, observation notes, documentation, and archival records. Content analysis procedure to some extent has similarities to thematic analysis (Brunt et al., 2017). In essence, the technique is about identifying themes and coding them to get meanings, spot similarities, and differences throughout the data (Brunt et al., 2017).

The analysis process started with transcribing the audio recordings from the interviews accordingly to the procedure. It took a four-week period for all interviews to be manually transcribed. After transcribing all interviews, the next step was coding text from interview transcripts. Coding is a process in organizing the massive amount of data into a manageable number of categories, so that, it allows the

researcher to extract relevant parts of the data to be analyzed (Neuman, 2005). Coding is commonly used as a method of analysis for interview transcripts (Miles et al., 2014). Coding has also been applied to analyze observation notes, documents, and archival records relevant in this thesis. All the analysis was conducted in the original language of the data source. Whereas food tourism suppliers interviews were done in Indonesian, tourists interviews are done in English. According to van Nes, Abma, Jonsson, and Deeg (2010), it is recommended to stay in the original language as long and as much as possible for the analysis. The reason is to reduce the loss of meaning and enhance the validity of cross-English qualitative research (van Nes et al., 2010). Polkinghorne (2005) states that qualitative research is considered valid when the meanings as experienced by the participants are as close as the meanings interpreted in the findings.

After the coding process, the next step was elaborating many of the codes into raw data themes. In this phase, themes were developed based on common elements in codes, recurring statements or opinions in the coded text, metaphors and analogies, and compare any differences. Then, the researcher evaluated, categorized, and labeled these themes. Occasionally, several similar themes were merged into higher-order themes or categories. During these processes, the researcher refers to literature that is relevant to the study focus. Next step, the researcher examined possible links and connections between the reviewed concepts. However, the investigation was also related to how those concepts may vary in terms of features of the case study. While these steps seem to come in sequential stages, the analysis did not follow a strict sequence. The process may go back and forth. Bryman (2012) argues that *"in qualitative data analysis there is a constant interplay between conceptualization and reviewing the data."* (p.589).

When applied in the presentation of data analysis and findings, the researcher operated as a translator of the relevant evidence that were written in the Indonesian language. A professional translator was not hired in this research. The main reason is that the researcher was the only person who understands the intended meaning and the context in the source language. Furthermore, the researcher background (see sub-chapter 3.8) is considered adequate to cover the translation phase for the analysis. Also, cooperation with a professional translator is more resource consuming since it

should be done through a side-by-side procedure as well as additional costs of the research (van Nes et al., 2010).

Regarding the presentation of findings, the participants from government institutions are quoted by G1, G2, and so on. Then, for supplier participant, quotes are labeled by S1, S2, S3, etc. Meanwhile, for tourists, quotes are presented by T1, T2, T3, and so on. The main reason is to minimize confusion and in accordance to following ethical guidelines (see sub-chapter 3.8).

3.7 Validity and reliability

Validity and reliability are used to judge the quality of a research design (Punch, 2014). In terms of qualitative research, validity is related to the researcher's ability to check and question the data acquired (Creswell, 2014). The use of multiple sources of evidence, such as interview transcripts, observation notes, documentation, and archival records, ascertains the validity of this thesis. Then, establish a chain of evidence among those sources also supports the validity in particular during data collection.

Reliability in qualitative research is related to consistency of the researcher's approach across different researchers and projects (Creswell, 2014). Moreover, (Yin, 2014) suggests two tactics to ascertain the reliability of a case study research, that are, the use of case study protocol and the development of a case study database. The protocol has been discussed in sub-chapter 3.5. Meanwhile, the case study database related to the way of organizing and documenting the data collected. The reliability of this thesis can be seen in the verbatim transcripts of the interviews, audio recordings, observation notes, photographs, and record of documents related to the study. However, Hannam and Knox (2011) indicate that *"research within interviews is always influenced by who the researcher is as well as whom the research subjects are"* (p. 180). Consequently, to address this issue, the researchers should provide direct quotes together with the context to enable the readers to comprehend how interpretations are created from data (Bloor & Wood, 2006). For this reason, direct quotes, documentation analysis, and observation notes are provided to corroborate the findings in chapter four. Furthermore, regarding the researcher's role and position, the clarification is presented in the following sub-chapter.

3.8 Ethical considerations

Kvale (2007) indicates four common ethical guidelines for social science research. These guidelines include informed consents, confidentiality of the research participant's, consequences of participating in the research, and the researcher's role in the study. In this thesis, for ethical requirements, ethical approval is granted by the Human Ethics Committee of the Victoria University of Wellington number 0000026261.

Regarding informed consents for this thesis, participants are informed about the overall purpose of the research as well as main topics of the research to provide ideas of the context through information sheet (see Appendix A). Then, the researcher asks for participant approval for them to participate in this research through consent form (see Appendix A). Each participant is given the information sheet and consent form before the interview. However, it is not possible to inform participants of the detailed content of this thesis beforehand due to the nature of interpretivism approach. Then, due to some changing circumstances during the fieldwork, observation method was included in this thesis and ethical requirements amended. The researcher asks for approval from participants to conduct observation during their activities. Each participant is given an information sheet and permission letter of agreement before the observation (see Appendix A).

In terms of participant's confidentiality, all participant identity is disclosed in this thesis. This ethical requirement is ensured by the use of pseudonyms in the thesis report as indicated in the information sheet. However, there is a possibility of identification of a few participants by the stakeholders themselves in particular for those who work within the scope of the case study destination. Also, on some occasions, contextual insights or clues might identify some participants when quotes are used.

Regarding researcher's role, in qualitative research, it is essential to clarify the position of the researcher since the interpretation of research can be influenced by researcher's background, experience, culture, socio-economic status, and education (Creswell, 2014). These factors can help the readers to understand the reason why the study is designed and interpreted in a particular way. The researcher has a bachelor degree in tourism management, loves cooking and traveling in the spare time, and

highly passionate about food tourism. Also, the researcher had worked for the Ministry of Tourism in destination development department for eight years. During that time, personal and professional relationships were developed with stakeholders, industries, and several officials and staffs of government institutions which work in the tourism sector. However, in the research process, the researcher is not working with the organization. Thus, there is no hidden agenda involved in the study. Ethical guidelines are followed during all research process.

3.9 Limitations of the methodology

The limitation of the methodology is that this thesis is working with a small sample size. This limitation is quite common related to the character of exploratory and case study research. Following this, the limitation is unequal numbers of supplier categories (see Table 4). Also, only a few international tourists who have good English were interviewed. Thus, all of these made it not possible to generalize the study result to a broader scale. Another limitation is that the observation method in this thesis is conducted by a single observer, which is, the researcher. It implies that the researcher perceptions and values may create perspectives that may filter the observations. Thus, there might be a question of reliability of observational evidence as well as inflicting researcher bias (Flick, 2006). Lastly, since the concept of foodscape is dynamic in nature and food tourism in Yogyakarta is still developing and evolving, information that was collected at present may be subject to change in the future.

Chapter 4: Findings

4.1 Introduction

This thesis aim is to investigate how co-creation tourism experience influences and creates foodscape in food tourism destination by using Yogyakarta as a case study. Three research questions have been created to address the research aim. Hence, different parts of the research area can be analyzed. The researcher argues that the analysis result of each of the question contributes to the results of the research aim. As such, the structure of the analysis is based on the ordering of these questions. The researcher believes that each question related to each other and builds a solid foundation to achieve the results at the end. These questions are as follows:

- What are the factors that construct foodscape?
- What are the co-creation tourism experience components that contribute to shaping foodscape?
- How do these co-creation tourism experience components influence and create foodscape?

The researcher utilizes the data that were collected during fieldwork to address these questions. Then, during the analysis, the researcher went back and forth between the literature review and the analysis results from interview transcripts, observation notes, documentation and archival records.

In the first part of the analysis, the researcher examines the factors that construct foodscape. The analysis result would be the identification of these factors and further be set as a point of departure to relate with the subsequent questions. In the second part of the analysis, the different components of co-creation tourism experience are identified and their contributions to shape foodscape, in the case of Yogyakarta, are analyzed. The third part of the chapter is the analysis of how the components of co-creation experience influences and creates foodscape of Yogyakarta in the context of a food tourism destination. Lastly, a conclusion is presented, to sum up the three parts of the findings chapter.

4.2 What are the factors that construct foodscape?

Based on the empirical data, foodscape is dynamic and multi-dimensional. The food tourism in Yogyakarta is mainly shaped by local food and its association with cultural and historical resources of the region. Of these resources, The Kraton or The Keraton (Sultan's Palace) is the most prominent cultural icon of Yogyakarta City where the city is one of the popular cultural centers of Indonesia (Ministry of Tourism, 2018). Food is connected with people, cultural and historical aspects. Concerning these connections, the official website of the Ministry of Tourism, Republic of Indonesia exemplifies three culinary wonders of Yogyakarta: gudeg, bakpia, and jamu. Whereas gudeg is a unique food of traditional Javanese recipe, jamu is "a natural herb mix beverage based on ancient tradition used for natural remedies" (Ministry of Tourism, 2018).

In addition, in the masterplan for food tourism development, Ministry of Tourism adds the potential of Indonesia culinary that is closely related to other cultural activities: *"tourists interest to taste food has a strong linkage to their interest in visiting museums, shopping and attending performance and festivals."* (p.1). The masterplan also states that: *"local food is a key factor of motivation in deciding travel destination."* (p.1). Furthermore, it elaborates the typology of food tourism activities from food consumption to food tour to education. The factors that construct foodscape are presented in the subsequent section based on empirical data to answer the first question. These factors comprise of tangible and intangible environment, social interactions, food quality, price, and divergence.

4.2.1. Tangible and intangible environment

Tangible and intangible environment mainly refers to the reflection of cultural, historical, and natural resources that underpins authenticity and uniqueness through several elements. It is related to how food is embedded in a physical landscape and surroundings as well as its association to social and cultural context. Some patterns from primary data incorporate all of these into a culinary landscape that represents the region. They are the articulation of food narrative, settings and atmosphere.

4.2.1.1. Food narrative

Food narrative is seen as an element to convey authenticity to tourists through connections to the region and the story of food. For example, when a tourist buys a rosella tea from a farmer's market, the seller is also the tea maker who can communicate the story of the products from flowers to tea bag. Another example was typified by farmer's market organizer who stated:

> *"At this market, you know everything, where do these vegetables come from, who grows them, where it grows, and whatever related to the products. We always encourage vendors to be responsible and honest to products they are selling to consumers."* (S4)

This farmer's market brings forth the pictures of a farm, farmers, and other rural or agricultural features of the region. It further allows the market visitors to also taste the farm landscape through the narrative of food and food ingredients.

When it comes to gourmet food of a royal family, narrative associates food into social and cultural context. In Javanese tradition, in preparing, cooking and serving food, there must be some meanings or philosophies behind it accordingly to local custom or wisdom. For example, nasi liwet sekul blawong is a typical dish for the Yogyakarta court family at the time of sultan who reigned. From the observation, this narrative was presented succinctly in the menu book of an exclusive restaurant offering a royal family food (see Figure 6). Furthermore, for group customers, the narrative tends to be conveyed by a host at the beginning of the regale.

Another example in the context of royal family food is about the history of a particular food. The history of food presents the story of how it was first made, what ingredients were used, and other influential elements behind it. This example is a food narrative that conveys the authenticity of the king's favorite food that was influenced by the colonization era in early 1900. As it was said by one of the restaurant managers:

> *"Authentic food in Bale Raos is a classical royal food. Royal food is not purely a Javanese food because most of the royal food are influenced by European food. It is obvious that in early 1900, there was European domination and Dutch colonization in Java. […]*

The evidence of this story can be found in a huzar salad and beef tongue steak where these dishes are a fusion between Javanese and European culture, an eastern and western civilization." (S18)

From the quote above, the authenticity of food needs to be actualized through food narratives that deliver the correct knowledge and enrich the context of food. S18 narrates, in experiencing royal food, most guests regard this food as pure luxurious Javanese food, but it is not. Royal food is an authentic food of Royal member of Yogyakarta's sultanate which is acculturated from European culture during Dutch colonization. Therefore, by eating at the restaurant, guests not only taste the delicacy of the food but also can bring forth cultural and historical features of the surroundings.

Figure 6. Menu book of a royal food restaurant, Yogyakarta City. August 2018

The historical background is a salient attribute of food narrative when it comes to not only the royal dining but also other culinary attractions such as food museum. For example, a local chocolate museum and factory tells the narrative of where the cacao tree was originated, how it was brought to Indonesia and planted in several Islands such as Sumatera, Java, and Sulawesi, what differentiate them, and how it was first

introduced to Indonesian. The narrative not only comes in the medium of text and verbal explanation of guide but also through pictures, displays, and products of chocolate in the museum (Figure 7). The importance of the narrative is more apparent. The main reason is that ingredients for all products manufactured in the factory were from a local cacao farm.

Figure 7. Displays and products of chocolate in a chocolate museum, Bantul Regency, Yogyakarta. August 2018

The displays and artifacts are visual narratives around the consumption of chocolate products. The products are also varied consist of infusion from native Indonesian spices and tastes. All of these narratives convey the authenticity of the products and their connection with the region to visitors.

4.2.1.2. Settings and atmosphere

Whereas settings are related to physical location or the setting of (service) experience, the atmosphere is related to senses, feels, nuance, and other aspects of where food-related experience occurs. Settings and atmosphere complement each other influencing tangible and intangible environment factors. For example, to create an enjoyable experience, the restaurant has to be in a nice location, has an attractive interior and good atmosphere accordingly to the type of dishes it provides. A manager of a restaurant which serves royal food states that:

> *"We can provide an authentic atmosphere. Our restaurant is situated in the center part of the palace (keraton) complex. It is not*

> *a luxury place, but it is unique with a strong keraton aura. However, our guests do not have to go through the main gate. It can still be accessible from the other side of the palace."* (S18)

It is evident that restaurant location inside the palace complex and its strong ambiance can guarantee the authentic experience of tasting royal food. However, although the restaurant is a part of the Keraton complex, its customer does not have to follow the rigid rules such as using traditional Javanese clothes, and so on. They only have to dress politely and appropriately in order to respect the tradition of Keraton. As such, it indicates that by following the rules, tourists are engaged in the cultural and historical aspects of the restaurant not merely just in food.

Meanwhile, another restaurant provides a homey and village nuance in offering food experience to guests. The exterior, interior and decoration are designed so that customers feel like eating at someone's local house rather than a restaurant. The house architecture is a modest Javanese house in a village. The tables are small round dining table with batik style tablecloth. The interior ornaments have some Javanese arts since one of the owners is also a Javanese art designer. The restaurant serves dishes accordingly to how Javanese people eat at home or host guests visiting their house to eat. There is no particular standard like in a restaurant. The serving style is always different for each guest. They sometimes serve in a metal plate and sometimes serve dishes in a simple terracotta bowl with banana leaves inside. As it was said:

> *"Yeah, we take care of the nice settings. We have a nice tropical romantic setting. And then we try to serve the dishes in a nice way. It is not always the same. Sometimes it is like in a metal plate for each separate dish. Sometimes it is a terracotta bowl with banana leaves inside."* (S14)

The owner continued his explanation:

> *"[…] if I am around I always offer the people if they want or if they have time, after the main dish, I bring them to walk around through our house, rooms, kitchen, garden, including the two buildings where my partner has his workshop. So, the idea is more than just*

a meal but the idea is to have a nice tropical evening out in a private place. Not just go to a restaurant, select from the menu, book the order, eat, pay and go. But here it is like to eat and hang out at someone's home. That is the idea." (S14)

From the above quotes, it can be understood that social interaction may also reinforce settings and atmosphere element of tangible and intangible environment factor. Customers can immerse themselves into the daily lives of the locals or in this case, the owner of the restaurant. Further explanation of social interactions factor is presented in section 4.2.2.

4.2.2. Social interactions

Social interactions within foodscape refer to encounters with service personnel and interactions with local people and other tourists. These interactions combine in creating a meaningful experience for tourists. It has been discussed in chapter two that foodscape is dynamic. It can also be understood as experiencescape (Mossberg, 2007) which contributes to the social environment of the region. In one of the cooking classes, tourists must visit the traditional market, as part of itineraries, to shop ingredients to cook. In this occasion, they had opportunities to see and experience interactions with many people. In one of the focus group sessions, the researcher tried to delve deep by inquiring social interactions in the traditional market:

T7 : *For me… it is always interesting to see different products in there. It was also my first time looking at some types of fruits and vegetables. Everything is different here. I was asking my cooking class teacher what the things were and she explains a little bit.*

T6 : *totally different things compare to Europe. Like the market here is like.. people are sitting everywhere like sitting on stuff, sitting on the floor and yeah.. that is good to see how different things work out here. It does not have to be that organized. To see different things compare to back home. And they do it differently.*

T5 : and also I noticed that the supermarkets do not actually sell fruits, vegetables. People usually buy them at the local market. That is an interesting thing to me.

Author : did you interact with the sellers in the market?

T7 : Not much, not sure that they speak English. I was mostly asking the cooking class teacher for the thing. I'm not interacting much with them.

T5 : We did. We have been to the same market the day before… by accident. And we tried to interact with them and with the local people also. It is really fun, with hands and feet no English at all but it's fine to interact.. the experience..

(focus group 2)

From the above quotes, the interactions occur in the process of obtaining food ingredients. In this process, although mostly moderated by the cooking class teacher, tourists knew something about local produce from the sellers. Tourists also understood how a traditional market operates. Also, tourists knew the culture of local people who tend to acquire fresh fruits and vegetables from the traditional market rather than going to a supermarket. All of these show that social interactions connect food and environment and contribute to a foodscape where tourists see it as different from their daily life in their home country.

In addition, during a casual conversation, T5 added that he traveled a lot and had been in Indonesia for four weeks. He had been to Toraja and Bali before gone to Yogyakarta, and he used to go to the local market to interact and saw reactions of local people in the market. He always explores by himself whatever he wanted to know in particular regarding local food and drinks. T5's thought was similar to another tourist in different focus group occasion:

"[regarding local food] You really have to go.. If you curious, you go and try. That is how you discover. Otherwise you.. you know.. you do not really have any encouragement to make you discover the food actually.." (T1)

Social interactions not only underpin the tangible and intangible environment of a foodscape but also enable tourists to co-create their experience. The further discussion on co-creation is presented in sub-chapter 4.3.

Regarding interaction with service personnel, based on the observation on the cooking class, every instructor acted properly, highly professional, and kind. The instructor also serves as an Indonesian to English language translator/interpreter during the traditional market visit. Not all tourists have explorer trait as T5 and T1 have. Hence, instructor roles are essential to moderate every participant immersing themselves in the market surroundings. Based on the above, clearly, for tourists who want to discover or start the adventure on local food experience, they have to encourage themselves to explore this food experience in the area. Otherwise, they have to join some food tour in one of the tour operators. As it was said:

> *"That was the street food that I was talking about before. Yeah.. these people are offering the street food tour, walking tour or something like that. There is a guy that can explain a little bit more what that food is about. And probably will take you to more safe people in the street, food from the street that probably something safer that you do not know."* (T8)

In the restaurant case, it is the waiters who present what tourists are going to eat and explain something about the ingredients that are used. In some occasions, the service personnel also convey an explanation about anything related to food served or the restaurant settings so that tourists can immerse themselves in the restaurant surroundings. For example, for royal food restaurant, by explaining the origin of a particular food together with building exterior and interior, tourists can relate food with culture and history of royal food and the restaurant. As such, foodscape can be clearly articulated through social interactions with service personnel.

4.2.3. Food quality

Food quality is depicted as an important factor in a foodscape. This factor tends to be identified in every foodscape studies. Based on empirical data, food quality refers to the element of taste, appearance, availability, and hygiene. Tourist interviewees view taste has to be good, fresh, and authentic. Most interview participants whether

suppliers or tourists see food quality is different depending on where it is served and eaten. Furthermore, it can highlight the other foodscape factor such as the tangible environment. For example, tourists are expecting a high quality of food that corresponds to a high standard in ingredients and presentation of food in fine-dining restaurants. On the other hand, they evaluate the opposite view when it comes to food served and eaten on the street. One interesting interview with a vegetarian tourist emphasizing on the above findings also adds an element of availability about food quality. The interviewee thinks that there is not so much variety to find food that meets their particular needs as vegetarians. However, despite this limitation, he still feels that food quality aspects as necessary for his food experience. When the researcher asked about his experience about elements of food quality, his answer was:

> *"Depending on where you were going. On restaurant or warung or maybe at the airport. Its presentation may be different, but it is really fine. Most of the time it is good. I did not have any complaint or anything about that. But, from taste wise.. as I said we were limited to a certain amount of recipes we have trying. Usually, it is very good, very tasty, very fresh and they have little differences in between. There is just not much variety.. the only downside is.. for us.."* (T5)

In addition to availability, another element related to food quality is hygiene. Although some tourists had a positive experience regarding taste and appearance, hygiene is a prominent issue, particularly when it comes to street food. When tourists are about to try street food experience they need to be well-informed regarding what they are eating in particular from the seller. From the conversation on the focus group, the tourists were discussing their street food experience.

> *T7 : I think the presentation is sometimes very attractive when you find these things wrapped in banana leaves. You do not know what is inside and it is very nice, everything that is different — also the other things like the flavor, the spices.*
>
> *T6 : there are many things we would not eat even if we eat meat. Because I think maybe it is not… especially in warung on*

the street, they drive their.. like the driving cooking things, I do not know how do you call it.

T7 : those.. the one that's move..

T6 : I think I'm not sure if I want to try something from that.. I don't know how long those things on the sun, and how long…

T5 : when they start cooking it..?

T6 : yeah.. you never know.. European stomach and those things that I don't get used to it..

(focus group 2)

Confirming the above conversation from the focus group, an owner of street food stall, which is serving satay, acknowledges the importance of this hygiene element in food quality factor especially for international tourists. He always explains and shows to his customers the grilling technique of the satay in which the iron of the grills do not touch the chicken satay or the skewer. This technique ensures the hygiene of the satay, so it is safer for international tourists who have sensitive stomach:

> *"I have an unordinary grill design so that those meats did not touch the iron on the grills. The grilling technique ensures better hygiene of my satay products. Also, most of my international customers said that my satay also tastes different from the others and it was interesting."* (S5)

The owner also states that not only in terms of food, hygiene also related to drinks. Most of his international customers always asking in detail about the drinks they order whether is it using boiled water or not. According to S5, as a consequence, many customers prefer to drink bottled water, bottled tea, or coke. Furthermore, he also adds that Yogyakarta's traditional drinks such as Javanese teapot maybe not known for tourists because of the hygiene issue. He also emphasizes that it is a downside for Yogyakarta food tourism since these drinks are unique and further can complement the food experience.

4.2.4. Price

The price factor is related to the connection between the value of food quality and monetary value. Price is one of the crucial issues for food tourism in Yogyakarta. All tourist participants agreed and were willing to pay for higher price for high-quality food, for example, eating at fine dining restaurants. On the contrary, street food must be at a lower price. However, it is not the case in Yogyakarta city. The interviews revealed that both tourists and suppliers view some food sellers, in particular in the city, set the price higher for international tourists even for the low food quality. This practice of setting a higher price for low-quality price, in a local term, is known for "getok harga". One supplier interviewee stated that "getok harga" is a serious issue because the impact can influence other suppliers as well as tourists. As it was said:

> *"Getok harga was a serious problem. The impact is going to everywhere to everyone in this food business in particular related to tourism. I have set a fixed price for all my satay products. But, there was still some international customers asking several things in detail such as how many skewers do I have? How big the size of each portion? It seems that, previously, the customers had a bad experience in eating food in Yogyakarta."* (S5)

A casual interview with another restaurant manager corroborates the above statement. He stated that there are a considerable number of complaints from international tourists regarding the price that is not matched with the food quality they get. Some restaurants even did not transparently show the price list for food that is eaten by tourists. It is a perceptible issue for many restaurants in Yogyakarta because it can deteriorate the image of Yogyakarta as a tourism destination. Another tourist confirmed that price factor made her decide not to try a particular street food: "*I think sometimes they are charging more the price just because you are foreigners. So, I decided not to try it."* (T10). Price is a significant matter when it comes to international tourists. Thus, it is evident that the connection between the value of food quality and monetary value through price is perceived as important for a positive experience in foodscape.

4.2.5. Divergence

Divergence factor is related to the idiosyncratic nature of food tourism suppliers which made it exceptional for tourists. Divergence is the most dynamic factor and highly influenced by the creativity of suppliers. Central elements to this foodscape factor are uniqueness, ingredients, and locally sourced. Ingredients element emphasize on food products derived from the land. In other words, it emphasizes a local meaning and a range of value-add products. From the interview with the manager of the traditional culinary market of a tourism village, it is evident that food products made by using traditional method were seen as attractive for international tourists. Moreover, they were also interested in local artisanal products. The signature food product of the market in this village is tiwul. It is made locally from cassava by the villagers. Meanwhile, cassava is the main crops produced by the village.

> *"Mangunan is well-known as a high-quality cassava producer. We have a local product: tiwul ayu mangunan. It was made of cassava flour. Some tourists were wondering how we make it. Further, they were also asked whether it is different from tapioca flour. Our village has several traditional flour factories, and I am expecting that every villager in here can explain to tourists how we made it."* (T20)

Further, the manager raised an opportunity for other value-add products derived from cassava such as spicy eggplant tiwul and cassava fritter to complement tiwul ayu. He also indicated that he planned to introduce all derived products from cassava in several food festivals around the region.

> *"We participated in several culinary festivals such as in Ambarrukmo plaza and the University of Gajah Mada. We hope that we can introduce our traditional culinary market and our village through these food products"* (T20)

The example above confirms the idiosyncratic nature of food tourism in one of the traditional culinary market. Moreover, it depicts the close link between agriculture and tourism.

In the case of a restaurant, the elements of divergence expand to encompass cultural attraction and education. The restaurant mainly serves Javanese food from the purely traditional one such as Javanese fried rice to the Javanese modification food such as Koteka chicken. Furthermore, according to the restaurant manager, the mission and vision statement of the restaurant was: to become the center for cultural attraction and education in Sleman Regency. For this reason, the restaurant was not only serving food for the customers but also providing a platform for cultural attraction and education: *"We want to provide a memorable experience beyond just an eating experience. In here, they can enjoy the cultural performance as well as dancing with the performers which are also our restaurant staffs." (S16)*. The case is evident in its offline and online communication channel where the restaurant provided a cultural performance every weekend free of charge. The theme of performances itself was related to food such as 'panen raya' (grand harvest). The story was around harvesting crops which were then used as food ingredients of traditional Javanese food. Clearly, from the case, the local meaning and a range of value-add features of the restaurant do not come merely through food offerings. But, it comes from a cultural performance where the concept and theme are closely related to food and agriculture.

4.3 What are the co-creation tourism experience components that contribute to shaping foodscape?

It has been discussed in chapter two that co-creation tourism experience centers in the value creation process of production and consumption between tourists and suppliers. Meanwhile, food experience encompasses food, place, and behavior which are underpinned by 'experiencescape'. This experiencescape takes into consideration social, cultural, and environmental aspects such as physical environment, personnel, products and souvenirs, other tourists, and a theme or a story of the company/the destination. Hence, the co-creation of food experience involves all the above aspects that are taken during production and consumption by tourists and suppliers. As such, co-creation experience of food experience can influence social, cultural, and environmental aspects around food, which is foodscape. Previously explained, foodscape focuses on the relationships between food, people and the environment. Also, it focuses on how food is attached in physical settings and its association to social and cultural context. Therefore, the researcher argues that co-creation tourism

components can contribute to shaping foodscape in a food tourism destination. This sub-chapter presents these components.

From the interviews and observations, common themes of interactions, experience environment, and experience involvement emerged then grouped into several categories. These categories then grouped into major components of co-creation tourism experience. The components are engagement, personalization, and co-production. These components are formulated based on key features and similar patterns from themes that were identified during the data analysis process.

4.3.1. Engagement

Tourists engage in their experience by interacting with suppliers and become involved in the activities. As discussed in the literature review chapter, co-creation is a function of the interaction between consumer and firm. This interaction encompasses shared communication between suppliers and tourists to co-create experience. From the empirical data, it is found that most supplier participants tend to communicate through direct face-to-face interaction with their tourists in particular international tourists. However, some supplier participants also utilize another medium to support communications such as books, exhibits, websites, social media, and so on. In addition, in a few cases, engagement is taking place through gamification and storytelling.

The presentation of findings in this sub-chapter is started with an observation at the cooking class activities. During the activities, the observation criteria for interaction were: dialog, information access, transparency, and risk sharing (Prahalad & Ramaswamy, 2004). These criteria were also applied in every observation sample on other suppliers in analyzing interaction processes, and mostly, similar results were found. In the cooking class, access to information was given before the class is started. The information includes schedule, food recipes and organizational matters such as kitchen access, market location, toilet, photograph opportunities, and so on. Likewise, in a food-themed tour, access to information was also given before the tour is started. The information is almost similar to the cooking class, for instance, tour itinerary, schedule, maps, and so on. Meanwhile, other suppliers such as restaurants and food souvenirs, the information is quite simple. It mostly encompasses the

tangible products they offer ranging between food and drinks. As such, the empirical data shows that transparency seems to be fulfilled at the beginning.

Information access and risk sharing are evident in the interaction. In cooking class, the tourists were shown the recipe book written by the instructor and asked to choose two different meals to cook for today. The recipe in the book consists of a brief description of meals, cooking method, ingredients used including spices and herbs. The book also provides the history and explanation of some herbs and spices that mostly used in the recipe. Examples of the book content can be seen in Figure 8.

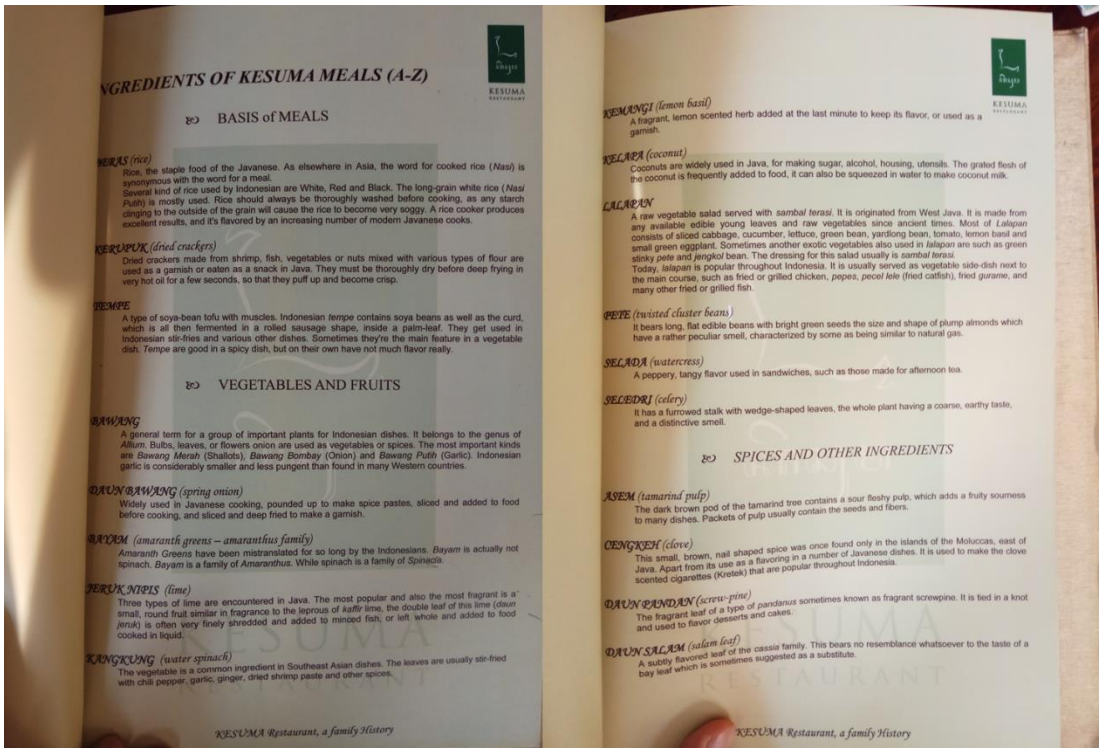
Figure 8. Samples from a recipe book

Source: Andayani, Cornoedus, Solvang, Rutten, and Damme (2011)

Following this, regarding interaction in the visitor center, the group was quite passive. But, after arrived at the traditional market more questions were asked, and dialog between instructor and tourists became frequent and fluid. A Dutch couple who seem familiar with Indonesian dishes, herbs and spices started to ask several questions to the instructor. The market visit was starting to look more interactive. Tourists were more actively involved in the activities in the market and immerse in

the experience. Some of the participants started trying to interact with a coconut milk seller and asked some questions to them. However, since the coconut milk seller could not speak English, the instructor acted as a translator/interpreter. Then, the interaction and involvement were found engaging, provoked the tourists' attention as well as enhanced their active role during the market visit to co-create experience.

In restaurants, information access was predominantly found in the menu, websites, and promotional materials. It mainly consists of the information regarding food offered to tourists and ingredients. Some of them provide interesting stories about the restaurant's history or ingredients used in the restaurant (Figure 9).



NGREDIENTS OF KESUMA MEALS (A-Z)

KESUMA

BASIS of MEALS

BERAS (rice)
Rice, the staple food of the Javanese. As elsewhere in Asia, the word for cooked rice (*Nasi*) is synonymous with the word for a meal.
Several kind of rice used by Indonesian are White, Red and Black. The long-grain white rice (*Nasi Putih*) is mostly used. Rice should always be thoroughly washed before cooking, as any starch clinging to the outside of the grain will cause the rice to become very soggy. A rice cooker produces excellent results, and it's flavored by an increasing number of modern Javanese cooks.

KERUPUK (dried crackers)
Dried crackers made from shrimp, fish, vegetables or nuts mixed with various types of flour are used as a garnish or eaten as a snack in Java. They must be thoroughly dry before deep frying in very hot oil for a few seconds, so that they puff up and become crisp.

TEMPE
A type of soya-bean tofu with muscles. Indonesian *tempe* contains soya beans as well as the curd, which is all then fermented in a rolled sausage shape, inside a palm-leaf. They get used in Indonesian stir-fries and various other dishes. Sometimes they're the main feature in a vegetable dish. *Tempe* are good in a spicy dish, but on their own have not much flavor really.

VEGETABLES AND FRUITS

BAWANG
A general term for a group of important plants for Indonesian dishes. It belongs to the genus of *Allium*. Bulbs, leaves, or flowers onion are used as vegetables or spices. The most important kinds are *Bawang Merah* (Shallots), *Bawang Bombay* (Onion) and *Bawang Putih* (Garlic). Indonesian garlic is considerably smaller and less pungent than found in many Western countries.

DAUN BAWANG (spring onion)
Widely used in Javanese cooking, pounded up to make spice pastes, sliced and added to food before cooking, and sliced and deep fried to make a garnish.

BAYAM (amaranth greens – amaranthus family)
Amaranth Greens have been mistranslated for so long by the Indonesians. *Bayam* is actually not spinach. *Bayam* is a family of *Amaranthus*. While spinach is a family of *Spinacia*.

JERUK NIPIS (lime)
Three types of lime are encountered in Java. The most popular and also the most fragrant is a small, round fruit similar in fragrance to the leprous of *kaffir* lime, the double leaf of this lime (*daun jeruk*) is often very finely shredded and added to minced fish, or left whole and added to food cooked in liquid.

KANGKUNG (water spinach)
The vegetable is a common ingredient in Southeast Asian dishes. The leaves are usually stir-fried with chili pepper, garlic, ginger, dried shrimp paste and other spices.

KESUMA Restaurant, a family History

KEMANGI (lemon basil)
A fragrant, lemon scented herb added at the last minute to keep its flavor, or used as a garnish.

KELAPA (coconut)
Coconuts are widely used in Java, for making sugar, alcohol, housing, utensils. The grated flesh of the coconut is frequently added to food, it can also be squeezed in water to make coconut milk.

LALAPAN
A raw vegetable salad served with *sambal terasi*. It is originated from West Java. It is made from any available edible young leaves and raw vegetables since ancient times. Most of *Lalapan* consists of sliced cabbage, cucumber, lettuce, green bean, yardlong bean, tomato, lemon basil and small green eggplant. Sometimes another exotic vegetables also used in *lalapan* are such as green stinky *pete* and *jengkol* bean. The dressing for this salad usually is *sambal terasi*.
Today, *lalapan* is popular throughout Indonesia. It is usually served as vegetable side-dish next to the main course, such as fried or grilled chicken, *pepes*, *pecel lele* (fried catfish), fried *gurame*, and many other fried or grilled fish.

PETE (twisted cluster beans)
It bears long, flat edible beans with bright green seeds the size and shape of plump almonds which have a rather peculiar smell, characterized by some as being similar to natural gas.

SELADA (watercress)
A peppery, tangy flavor used in sandwiches, such as those made for afternoon tea.

SELEDRI (celery)
It has a furrowed stalk with wedge-shaped leaves, the whole plant having a coarse, earthy taste, and a distinctive smell.

SPICES AND OTHER INGREDIENTS

ASEM (tamarind pulp)
The dark brown pod of the tamarind tree contains a sour fleshy pulp, which adds a fruity sourness to many dishes. Packets of pulp usually contain the seeds and fibers.

CENGKEH (clove)
This small, brown, nail shaped spice was once found only in the islands of the Moluccas, east of Java. Apart from its use as a flavoring in a number of Javanese dishes. It is used to make the clove scented cigarettes (Kretek) that are popular throughout Indonesia.

DAUN PANDAN (screw-pine)
The fragrant leaf of a type of *pandanus* sometimes known as fragrant screwpine. It is tied in a knot and used to flavor desserts and cakes.

DAUN SALAM (salam leaf)
A subtly flavored leaf of the *cassia* family. This bears no resemblance whatsoever to the taste of a bay leaf which is sometimes suggested as a substitute.

KESUMA Restaurant, a family History

Figure 9. Information contents on menu book of a restaurant, Yogyakarta City, Yogyakarta. August 2018

Information access was also given when tourists interact with waiters. During the interaction, tourists also had the opportunity to ask whether they had an inquiry. Similar evidence was found in food souvenir samples. This case is evident because these two types of food tourism suppliers are partly embedded in co-creation. Their business process tends to be more production centric where the co-created experience comes in a tangible product, which is food or drinks. Consequently, value co-creation emerges when the resources in line with the product-service requirements of the

customer through shared inventiveness, co-design, or shared production. The discussion regarding this finding is presented in section 4.3.3.

Meanwhile, when it comes to cooking activity in cooking class, the instructor distributed preparation and cooking tasks equally among all participants through verbal instructions. The tasks were chopping, crushing, grinding, marinating, frying, steaming, and so on. The tasks provoke engagement since it allows all participants to immerse and actively involved in the cooking experience. Each participant was also given the opportunity to switch between the tasks freely. At this stage, interaction occurs seamlessly among tourists. Their conversations were mostly around whether they will try the recipe back home and the availability of ingredients in their home country. Engagement between tourists was fluid and further contributed to the overall group engagement.

In the way of immersing and involving in the experience co-creation, tourists develop positive engagement with the service personnel. In cooking class, it is evident in the previous explanation that the instructor has a significant influence on the group atmosphere and engagement to co-create experience. It is conformed to the focus group with tourist participants. They highlight the acknowledgment to the instructor's contribution. When they were asked about their opinions, they were said:

T1 : *... It was a good experience.*
T4 : *Made is a good cook.*
T3 : *yea she's nice she's lovely..*
T1 : *she's very amusing.. the oil.. ahahaha why cooking oil.. it was good.. ahahhahaha (retelling the story and jokes during the class..)*
Author : *That's some entertainment she provided to you ya..*
T3 : *lovely woman..*
T1 : *she makes a lot of effort. She speaks English as well as French and I mean I admire that..*
T3 : *very good teacher..*

(focus group 1)

Likewise, the role of cooking class instructor is similar to tour guides role in a food-themed tour and food production attraction. Tour guides interact and facilitate tourists to engage in their experience. Tour guides were interacting through sharing information around food tour objects, locations, displays, and attractions. They were

also moderating interactions with locals as an interpreter, and encouraging tourists to actively involved in the activities and immerse in the experience.

Exhibits can also facilitate engagement. In the cooking class workshop, next to the kitchen, there was a mini garden that exhibits several herbs and vegetables such as chili, turmeric, 'kemangi' and pandan leaves. Through the exhibit, the participants can see, touch, smell and learn the plants used for cooking. The instructor stated that mini garden was built on purpose so that it can encourage tourists' involvement and active participation. The instructor also pointed out that it is easier for tourists to comprehend her explanation of the ingredients if they can see the plants directly. By doing this, tourists interact, learn seamlessly and obtain deeper meaningful experience during a cooking class activity.

Meanwhile, in the chocolate museum and factory facility, the engagement through the exhibit is more evident because, in this place, the context of the exhibit is more explicit. As it was said:

> *"In the museum, they (tourists) observe and learn everything about chocolate such as history, trees, fruits, and how to process the core from every exhibit available in here like displays, artifacts, photographs, and so on. They also visit the factory and showroom where they directly watch and learn about the making process, chocolate composition, and tasting it."* (S12)

In the facility, objects, displays, and artifacts were seen to assist visitors to relate and engage in the experience. The case is evident in the explanation in one of the objects related to chocolate molding. In this occasion, visitors can gain knowledge about how it works and why it should be undertaken by using particular equipment. The engagement in the experience then escalates to the subsequent activities such as chocolate making in the showroom. In the showroom, visitors can make their customized chocolate based on what they learn from the exhibit. As such, the engagement allows tourists to co-create their experience in this food production attraction. Further, as a consequence, this situation leads to a personalization of experience, another component of co-creation experience. The explanation is presented in section 4.3.2.

The research reveals an interesting finding that engagement is taking place through gamification. Gamification allows suppliers to provide food-related experience in a compelling way to their customers. The sound example is found in one of the cooking classes in Bantul regency. The explanation below only discusses several findings that are not delineated beforehand in the standard cooking class. When asked about the rationale behind the gamification approach in the cooking class, the manager said that:

> *"It started about five years ago where there the demand for cooking class was very low. Some tourists think that cooking class was boring. They only cook, eat, and then go home. […] After we design the cooking class in the form of fun cooking race (competition format), there was a significant increase in the demand for this product. Through this form, tourists can experience riding a bicycle around the checkpoints, visiting the only modest house which survives the 2006 huge earthquake, shopping, and bargaining in the local market using Bahasa Indonesia, and so on. It seems that they (tourists) want to try something different and they loved it."* (S13)

Based on the quote, a fun cooking race is designed to be more challenging, entertaining, and engaging compared to standard cooking classes. Evidence from observation supports the quote. Tourists must compete with one another and develop teamwork in teams format. The teams were given a recipe consists of the ingredients list, a location map, and a capital of 15,000 rupiahs. Then, they have to find their way to the local traditional market using a bicycle, spend the capital to buy ingredients and bargain the price in there. Bargaining with local sellers was one of the interesting parts because tourists must do it in Indonesian language. In this stage, it was not problematic since they were already prepared with basic Indonesian language in the briefing sessions. Then, the team who gets the correct ingredients according to the list and return with most money change will become the winner. The program not only forced tourists to involve in the experience environment but also encouraged them to improvise. The improvisation takes place in engaging in communications with local people, doing transaction, and immersing into surroundings in their own way. As such, the experience is genuinely co-created.

The research reveals another interesting finding that engagement is taking place through storytelling. The combination of content and engaging storytelling from the instructor can lead to tourists' engagement and co-creation experience involvement. In cooking class, the instructor tells the stories behind a kitchen utensil, that is, a unique Javanese traditional grinder (Figure 10).

Figure 10. Javanese traditional grinder

Source: S7 (used with permission). August 2018

The instructor tells some fact and information through stories about the grinder particularly related to its materials from Mount Merapi:

> *"[showing the traditional grinder] This locally made lava stone grinder is the best equipment to make seasoning from scratch compared to another one which made of cement. Many tourists are attracted to this one. To prove the original lava stone materials, you need to knock it like this [showing how to knock the lava stone grinder]. It will make a sound like this [sounded ting..ting..ting…]* (S7)

The observation corroborates the statement above. After the story was told, most cooking class participants attracted to this unique equipment. They were turning it

around, assessing its weight by moving it up and down, and knocking the grinder. Then, most of them were encouraged to try making seasoning from scratch using this grinder. Through compelling stories, the information provided not only triggers attention in the kitchen setting but tends to be more memorable and can relate to Javanese culture and tradition.

Stories of a restaurant building and its surroundings provide another example in terms of storytelling. In sub-chapter 4.2.2, it has been described that host-guest interaction in a particular restaurant reinforces settings and atmosphere element of tangible and intangible environments factor. The element is coming from the narrative of architecture, interior, and exterior design, and so on. The narrative is developed upon the features of a rural and agricultural landscape. The features sometimes are related to the activities that can be done in the region such as farming, food-making, batik painting, and other rural or home-based activities. As such, storytelling utilizing tangible and intangible features of a restaurant can encourage tourists to engage in the experience.

Based on the above explanations, the experience in most food tourism suppliers is co-created through engagement which is built upon interaction and tourists' involvement in an experience environment. In general, it encompasses interaction with service personnel, local sellers, and hands-on activity where they co-create their experience. Further, the experience is also co-created through interaction among tourists where they share information about food and ingredients. In this situation, co-creation experience occurs when tourists can develop engagement with the other tourists and facilitated by service personnel such as tour guides or instructors.

4.3.2. Personalization

The empirical evidence reveals that in co-creating their experience, some tourists tend to immerse into experience environment with ideas of what they want to eat and do. In other words, they are tailoring the experience to their particular interest. The case is evident in some cooking class where the cooking class participants were given the options to choose their preferred menu from the recipe book. The instructor then asked the participants to choose one vegetable-based dish and one meat-based dish available in the recipe. The participants chose 'sayur lodeh' and 'rendang' as meals to cook. However, since the main ingredients for rendang are beef, one of the

participants was requested the instructor to change the beef into a chicken. She further asked the instructor, prior shopping to the market, to reduce the number of chilies used in the ingredients because she cannot handle too much spiciness on food. Thus, at this stage, the instructor offers and listens to the participants to adapt to menu offerings accordingly. On the other hand, the cooking class participants personalize their experience suit with their needs and want.

In the other cooking class sample, one of the tourists was a couple from Germans who are vegetarians. They were asking the instructor whether they can select the menu accordingly to their vegetarian lifestyle:

> *"While we were talking to her about… we have booked it anyway, so as soon as we started talking about it, we said we are vegetarians. So, it would be nice to have mostly vegetarian dishes or dishes we can also do as vegetarians. Then, since spices not quite vegetarians but still not vegetarian dishes, it was back really easy for us to have one dish without meat."* (T5)

Interview with the instructor confirms the abovementioned statement from the tourist that the instructor adapts to tourists' dietary needs, belief, and restrictions if they have any. The instructor also tends to inquire the tourists whether they have some preferences on taste or presentation. As it was said:

> *"In terms of taste, before I begin the course, I ask them whether they like spicy or not since not all foreigners can handle the spicy taste. […] I address this issue by reducing the amount of chili, for example changing the recipe from ten pieces to five pieces."* (S7)

It is tourist themselves who choose what kind of dishes they would like to make and eat. Furthermore, on some occasion, they are also asking to modify the ingredients and taste of some dishes used during their cooking activity suit to their preference. Then, based on the observation, this personalized co-created experience continues on the next consumption process from buying the ingredients to cooking activity to other hands-on experience, finally, eating in a lunch setting. The findings indicate that the process in tailoring the experience is genuinely co-created contributes to the

personalized experience. The case is apparent because of the tourists involved in collaboration since the beginning of the value creation process.

Meanwhile, there is an interesting finding in one authentic Javanese restaurant regarding personalization components. To eat in the restaurant, guests must book in advance a day before a visit. This term and conditions are stated in the restaurant website, signage in the front of the restaurant, and general information on the travel website such as Trip Advisor. Also, the owner allows guests to order dishes which are not available on the menu as long as the dishes are Indonesian food. The owner states that she appreciates the guests who have known some Indonesian food but do not have chances to try it somewhere else:

> *"Let's say you want to order traditional Manado porridge, I can prepare it for you as long as you let me know at least the day before (the visit). I can cook and serve any Indonesian food other than in the menu for my international guests as my appreciation for them."* (S3)

The above evidence indicates that information on some communication channel and advice from personnel can assist guests in personalizing their experience. The case is more evident in one of the food production attractions, a chocolate museum and factory. Although there was a suggestion regarding the recommended activity flow in the facility through signage, displays, and advice from personnel, tourists were given the freedom to enjoy experience environment in their way. When the researcher asked the manager about visitor management regarding visitor flow in the facility, he said that: *"In this facility, we have a museum, factory, showrooms, café, and store. There is no provision regarding where tourists should go first and so on." (S12).* Furthermore, on a casual conversation with the manager, he said that the facility is designed to keep visitors feel relaxed all the time so that they can experience all features in our facility in their preferred manner. For example, they are free to take photos everywhere, read books, see and learn from museum displays and artefacts (Figure 11), enjoy our signature products at the café and store, and enter the museum without guidance from our personnel and so on as long as they keep the cleanliness and safety for themselves and other visitors. This freedom to do what they want in the experience environment is a fundamental aspect of personalization.

Figure 11. Chocolate museum displays and artifacts, Bantul Regency, Yogyakarta. August 2018

Personalization also emerges in a food-themed tour. According to S9, an operational manager of a tour operator, the target market for this type of tour is international tourists who want to experience food in Yogyakarta but hesitate to explore and try themselves. For this reason, the tour operator always considers tourist's need and wants on tour, for instance, in eating lotek (Javanese salad with peanut sauce) at street food settings. Ingredients in lotek are varied and some of the ingredients are quite risky for some foreigners who have a specific allergy or dietary restrictions. As it was said:

> *"In our food tour, we always asked tourists' dietary needs and restrictions before the tour in particular on eating lotek. For instance, do you have an allergic reaction on peanuts? Are you vegan or vegetarian? Is your stomach sensitive to a spicy sauce? For those who are vegan, we will exclude the eggs. For spicy sensitive guests, we will adjust the amount of chili. In the extreme case for tourists with a specific allergic reaction on peanuts, we will change the itinerary completely to other food vendors."* (S9)

Another evidence regarding personalization in eating lotek experience is that tourists have the opportunity to make their customized lotek personally. Directly interact

with lotek seller, tourists started lotek making with producing the peanut sauce from scratch by crushing fried peanuts, garlic, brown sugar, and chili: "*[…] experience at lotek stall is also given them (tourist) opportunity to interact with the seller and make their lotek.*" *(S9)*. Then, they mixed vegetables, eggs, rice cake, peanut sauce, and other ingredients based on what they want. It means that they can remove some ingredient that they do not eat such as eggs if the tourist is vegan.

Some personalization in the food-themed tour is also found in a specific food that is unavailable in the current tour itinerary. S9 explains several cases where some tourists requested an extreme food experience. Although there is no criterion about extreme food, some of this food is regarded as food with unusual ingredients and highly challenging for the 'taste bud' of the eater:

> *"Some unusual request came from tourists who have been here (in Yogyakarta) for several days. They had got information about this cobra snake satay and the spiciest dish in the city but had no idea where they can find it. They contacted us and asked whether we could provide a food-tour on this extreme food experience. We accepted the request for an extra price which they agreed. The day after, they had it (the experience)."* (S9)

All of those explanations above indicate that the experience is co-created through personalization. The opportunity to tailor tourists' needs provided by food-themed tour operator is an essential aspect of personalization. Similarly, tourists chose products and services that allowed them to experience food in their preferred way.

4.3.3. Co-production

The empirical evidence reveals that in co-creating their experience, some tourists tend to participate in the production process in several ways actively. It is seen in the cooking class where tourists have vast opportunities to produce their meals with some guidance from instructors. In cooking class, co-production occurs through shared production. However, from the observation, their active participation and shared production practices took place only in a few locations and scattered in some occasions. For example, as presented in the previous section, the cooking class encompasses several complex activities from shopping in the traditional market to

cooking at the kitchen. The shared production mostly occurs on cooking activity in the kitchen. The activity was the core part of cooking class experience where tourists were chopping, grinding, marinating, frying, and so on. The instructor was only providing guidance and supervised the cooking class participant. :

> *"[…] After I delegate the tasks, I show to them how to do it. Some of those tasks are grating coconut to get coconut cream, crushing the spices using a traditional grinder manually, and most importantly how to cook the dish. Once they understand, I just let them work themselves. I only observe and show them the technique again if there is anything wrong. Technically, they made their meals themselves."* (S8)

The experience from the cooking activity is purely co-created because of active participation and shared production between tourists and instructor. Another example of shared production can be seen in the street food stall. In this supplier type, shared production occurs at home for customers who want to bring food products as a food souvenir. The owner provides frozen packs of satay, red spices, and instructions of how to make the signature satay at home: *"I also sell this red spices and frozen satay separately to guests as food souvenir along with instructions how to cook it. So they can also experience our food at their house with their housemate."* (S5).

In the case of food souvenir, co-production occurs through shared inventiveness and co-design where the customers participate in creating and designing the product variants. In the interview with the owner, examples of the processes are evident in S17. Firstly established, the supplier mainly focuses on local and domestic market and only has two main product variants which are classic (i.e., dark milk, and white chocolate) and infused. The market then grows significantly especially to international tourists who are interested in infused chocolate products. The firm then focuses on developing target market preferences and make improvements to the products. The firm catches the preferences by interacting with their customers through direct interview and questionnaire. As it was said:

> *"[…] at first, we want to know their (tourists) preferences and thoughts about our chocolate products by interacting directly with them at the store and through a short questionnaire. In general, we*

> *asked them which flavor do you prefer or like most. Interestingly, it was found that each tourist from a different country has a different preference for each flavor. For example, most Indonesians tend to love contemporary chocolate with sweet flavors such as dark, milk, and white chocolate. Meanwhile, the international tourist from Europe prefers infused chocolate with Indonesian traditional drinks or spices which they think as a unique product. Specific for Japan tourists, they love to have infused lemongrass variants because they regard lemongrass as a highly valuable spice and they see the product is very distinctive. They are all excited with this infusion."* (S17)

Consequently, the firm then further expands the products based on customer centricity. The firm has developed several products that include some infusion based on customer's preferences. Recently, it has 19 flavors that are categorized into several main variants. For instance, one of the variants is spices (rempah) infusion chocolate which is categorized into 'rempahnesia' variant. The variant encompasses cloves, lemongrass, cinnamon infusion, and so on, which are originally and authentically known from Indonesia. Another example is Yogyakarta's traditional drinks variant product where the chocolate is infused with flavor from those drinks such as wedang ronde, wedang bajigur, wedang uwuh, and so on. From the examples, it can be understood that the firm's orientation to make the product invention and alteration based on various international market centricity is part of co-production orientation.

Shared inventiveness as an element of co-production is also found in some restaurants. On the observation at an authentic Javanese restaurant, the researcher found a particular dish in the menu list that is not entirely authentic for a Javanese food. The dish is fried flat noodles or fried kwetiauw. The dish originally comes from and closely related to Chinese food, and it is a food that is commonly found in China and ASEAN countries such as Malaysia or Singapore. When the researcher asked the owner about this type of food, she stated that this is a dish that was introduced recently six months ago. When she was asked further whether any influence to cater her Asian guests she confirmed:

> *"It (fried flat noodles) is because of guests from there (China and ASEAN countries). The restaurant peak season is on June, July, and August where there are so many guests from Europe. After that season, it usually changes respectively into a considerable number of Asian guests from Malaysia to Singapore, to Hongkong, to China, and so on. I have to be able to cater to their needs so that this restaurant can grow as well."* (S3)

The interaction with Asian guests was mostly conducted directly in person at the restaurant by the owner. Initially, these guests were requesting chopstick, particular condiments and then they started asking whether any noodles or such particular Asian food in her restaurant. It seems that the owner was trying to keep the restaurant keep on the framework of authentic Javanese. But, due to several reasons such as some cancellations from these Asian guests and necessity to grow the business, certain menu and attributes that suited the Asian traveller were considered: *"I finally end up to provide some menu adjustment to cater to them (Asian market) such as this fried flat noodles and mixed vegetables." (S3).* From the findings, it is evident that in this case, the owner's commitment defines guests' centricity and menu adjustments are made to the firm's offerings. These offerings are mainly to customize the products at the final output. It could be understood that the restaurant's orientation to cater to the Asian market by interacting with its guests is a part of co-production.

For the element of co-design, the case is evident in the food event where the organizer works collaboratively in designing an event by interacting with its customers. The business processes of food event are quite different from the other suppliers because two different parties can be regarded as customers which further could not be separated from one another. They are event exhibitors or vendors and event visitors. In designing a food event, an organizer develops ideas from current and potential trends from these vendors and visitors. These ideas can be contents, themes, stories, a range of food, and also covers every detail related to the event that is held. The case is evident when S19 held an event of 'Festival Rasa Nusantara' on 24-26 August 2018. As it was said:

> *"A year ago we held street food festival, and just about six months ago we also held world culinary festival in the city. Both of the*

> *events are successfully held from the perspectives of tenants, visitors, City's tourist office, and of course us as the creator and organizer. As part of our evaluation, we interacted and gathered responses from our customers (tenants and visitors). Most of them suggested an idea for us to design the food event where 100 percent of food is all Indonesian food. Further, the idea creatively expands not merely on food products but also encompasses nuance, atmosphere, and opportunity to provide traditional performances that strengthen the concept of the event."* (S19)

Since the event was held at the same time when the researcher conducted the fieldwork, the researcher had an opportunity to observe the event and conduct casual conversation directly with some vendors and visitors. Although the event provides a wide array of Indonesian food, it is evident that the event wields a grand theme of a particular culture. Some examples can be felt and seen on the food vendor stand and stage decoration, ambiance, art performance, and so on. When the researcher asked the organizer about this grand theme, she confirms: *"Our grand theme for this year event is Borneo culture. In designing this theme, we worked closely with Borneo communities in Yogyakarta which were also our vendors in the past two food events."* (S19). The evidence provided above is regarded as part of co-production since the organizer predominantly drives the production process between the organizer and the customer. In other words, the production process is firm-driven where the involvement and communication are sporadic or happened only in idea generation.

4.4 How do these co-creation tourism experience components influence and create foodscape?

Based on empirical data, the co-creation experience process between suppliers and tourists in food tourism is heterogeneous. Some processes in a supplier are quite complicated and embrace vast activities/interactions whereas in another supplier are found only encompasses a few activities. Thus, it varies in different type of suppliers, in different relationships between the supplier's service personnel and tourists, in the way the suppliers convey service experience, and so on. Hence, it implies that co-creation experience in different food tourism activity may influence and create

foodscape of the region in different ways. Consequently, although it may be more comprehensive if the findings are presented based on each supplier type, the explanation certainly will be extensive. Therefore, this sub-chapter is presented based on the key themes found in the key findings from the empirical data.

The empirical data analysis indicates three themes contributed to the findings of how co-creation experience can influence foodscape in the region. Due to the dynamic nature of the foodscape, each theme is also relatively dynamic, constantly changing over time, and may link one another. These themes are new food offerings inventions, seeking authenticity, and attraction, facilities, and activities.

4.4.1. New food offerings inventions

New food offerings inventions refer to the creation of new food, product variant, service delivery, and other matters related to innovation. In food souvenir, this innovation comes in the development of a product variant where co-creation elements of co-production: shared production, shared inventiveness and co-design play a significant part. The case is apparent in S17 in introducing chocolate as a food souvenir of Yogyakarta. From the interview, it is found that the owner started it with 'everyone loves chocolate' as a departure point. He then expanded to build products based on customer centricity. This food souvenir store has now developed various product variants that include key features based on tourist's preferences, needs, and wants. For example, European tourists love to have chocolate infusion with Indonesian traditional drinks or spices in which the store invents several products under 'rempahnesia' variant (more detail in section 4.3.3). These features have now been integrated into some of the products they offer and received positive impressions from most tourists visiting Yogyakarta. Chocolate infusion then becomes well-known as a food souvenir in the city. Also, several food producers are started to enter the market through this product type. Therefore, the finding indicates that chocolate infused with authentic local taste has created a construct of foodscape in terms of food souvenir in Yogyakarta.

A similar pattern can be found in restaurants where a customer centricity approach has emerged within new food offerings. For example, a restaurant has introduced new menus to cater to Chinese and South East Asian market, given their contribution to suit customers' preferences as well as developing the restaurant business. Other

examples are also apparent on customers who have some particular lifestyle in consuming food such as vegetarians or provision such as gluten-free, and so on. From the examples, it is apparent that several restaurants develop their food offerings to fulfill these demands. Consequently, although it may lessen the food authenticity, new food offerings inventions in restaurants case expand the availability of food types offered to tourists. Also, it further expands other elements of food quality (i.e., taste and appearance) because of more food offerings are created.

New food offerings can also relate to service delivery which then may also link to attraction, facilities, and activities. In some restaurant cases, it can be seen in a book in advance provision utilizing online channel. This provision enables tourists to co-create their experience by personalizing menu, seating arrangements, and so on. Several authentic restaurants have adopted this system to ensure that international tourists have a positive experience. Hence, it influences the tangible environment of a foodscape.

Another case is in the traditional culinary market of a tourism village. The market offers a variety of traditional food. In this market, tourists co-create their experience by immersing themselves in the village surroundings when they experience the taste of authentic food from the village. One of the unique features of innovation is that visitors have to exchange their money into the culinary market currency (see Figure 12) to be able to do a transaction in the market. Through this 'money' visitors can interact with local sellers as well as personalize their experience in the market. When asked about the reasons behind the market design, the head of the market said:

> *"Since we are selling traditional food, all food sellers, which are also local villagers, have to wear a traditional dress such a 'Kebaya' for women and 'Jarit' for men. This market adopts the historical ambiance of the Majapahit Kingdom. At that time, there were no such things called money. They trade by using coin shaped earthenwares which has functionality as money. Then we replicate this coin but using wooden materials. Every visitor must exchange their rupiah to this currency to trade in here. With this 'money' they can buy anything that they want. Every food offered here can be tailored accordingly to what they want. Also, they can directly*

interact with the vendors and watch the attractive food making process." (S20)

Figure 12. Money from a traditional culinary market, Bantul Regency, Yogyakarta. August 2018

Service delivery and innovation in this market influence the foodscape of the region. Firstly, it is built on the unique tangible and intangible environment, social interactions and divergence. Secondly, it can also relate to the geographical features of the region in a particular village and agricultural resources. Lastly, by adopting a trading system of the classical Majapahit era, it can represent historical features of Yogyakarta through experience in the market.

4.4.2. Authenticity seeking

UNWTO (2017) identifies a change in tourist's food experience from passive consumers to more active participants and acknowledges the cooking class as a significant cause for this trend. The trend allows tourists to appreciate and understand local culture and history as well as co-create their experience (UNWTO, 2017). In Yogyakarta, the number of tourists searching for the cooking class is increasing. From a casual conversation with a tour operator manager, cooking class package in her company is always fully booked and received positive reviews from tourists. Then, a restaurant was recently running a pilot project on cooking class due to a

considerable amount of request from its guests. Likewise, organizations (i.e., withlocals.com and backstreetacademy.com) that facilitate tourists to immerse into the daily life of a local, also offers cooking class experience with its local partner in Yogyakarta. From the evidence, it can be argued that, on a larger scale, the cooking class has shaped the foodscape of Yogyakarta as a food tourism destination. It is mushrooming in providing experience for tourists searching for authenticity in food and food-related activities.

As discussed in chapter two, authenticity in food is built upon five elements: true, ingredients, history, place, and preparation. Through activities in cooking class (see section 4.3.1), tourists co-create their experience in making a particular authentic dishes starting from preparation to final presentation. They can also relate to history and place through stories conveyed by a cooking instructor along the course. Further, stories may expand foodscape to embrace tradition and heritage value of a particular food or traditional food processing (see section 4.3.1). However, activities in the cooking class are not merely about authenticity in food, but also encompass authenticity seeking in food-related activities such as shopping at the local traditional market.

In terms of authenticity in food-related activities, cooking class' itineraries include visitation to a traditional market where tourists engage in interaction with local sellers. When an interviewee was asked about their favorite moment during the cooking class, she said: "*[…] the best part is the market where everything is alive; we like the market (experience) and the fact that we all had to do something while we are cooking. Everyone is included, so it was cool." (T9).* Interaction in the market leaves a positive impression to tourist and further encourages a co-creative attitude on the course.

Also, the visitation provides opportunities for instructors and tourists to work collaboratively with local sellers at the traditional market. Tourists can also interact with the producer directly and have the experience to taste some of the raw ingredients such as coconut milk. Thus, it implies that the interactions can further exploit synergies between local products and producers or farmers. The synergies are relevant because they can explain the importance and connections of local products to the natural and agricultural landscape. Therefore, from the cases, the foodscape

may expand from only food production to natural and agricultural features of the region.

In other supplier types, the food-themed tour offers activities to taste various local foods in the city and visitation to a food factory. In terms of influencing foodscape, visitation to a food factory has a similar impact to visitation to the traditional market in cooking class. Meanwhile, in tasting various local foods, tourists can customize it based on their preferences. In other words, they were given an opportunity to co-create their experience by selecting food that is not provided in the existing tour itineraries. For instance, according to a tour operator manager, there were a group of tourists searching for extraordinary or exotic food (see section 4.3.2). *"Exotic foods are also often authentic foods and vice versa."* (Johnston & Baumann, 2009, p. 98). Clearly, in general, this customization may expand or contract foodscape depend on the food they chose. Also, it may also influence new invention in food tour services, i.e., extreme food tour or super spicy food tour.

4.4.3. Attractions, facilities and activities

Sub-chapter 4.3 has identified three components of co-creation experience that contribute to shaping foodscape in food tourism destination: engagement, personalization, and co-production. All these components can support access to and develop various attractions, facilities, and activities within the destination. Thus, the components can expand foodscape of particular food tourism suppliers which then also influence the foodscape of the destination. A sound example is seen on chocolate Museum and factory. Firstly established in 2017, the museum is the first food-related museum in Yogyakarta. According to an interview with the manager, the fundamental rationale behind the establishment is to reinforce the engagement of the firm's core product (chocolate) and provide more profound experiential value to customers. As it was said:

> *"Initially, we were just a chocolate producer. The owner then develops an idea to provide a whole package of chocolate experience. Now, we have an educational feature through the museum and factory where tourists can learn everything about chocolate from trees to final product they eat. Also, they can have the 'next level' experience by trying to make it with their hands and*

> *tasting it. This higher level of experience cannot be explained, they have to try it directly so that they can have a deeper meaningful experience with our chocolate which then cannot be found somewhere else."* (S12)

Three out of four realms of experience by Pine and Gilmore (1998) are apparent in this case. The esthetic experience occurs when visitors immerse in the facility and passively participate in the museum. Then, educational experience occurs in the factory where they can watch and learn how chocolate was made. Lastly, the escapist experience is evident when they make chocolate and tasting it. Therefore, all these experiences are engaging, unique, and memorable for tourists. The museum adds a variety and complements the existing museum in the region which then strengthens the region's foodscape and its representativeness in cultural and agricultural aspects.

Another sound example can be found in fun cooking race (see section 4.3.1). This unique cooking class has relatively similar features of experiential value to other cooking class which is co-created with its customers. But, it has a more entertaining experience through a game/competitive format. The cooking class enables tourists to interact with locals, immerse in physical surroundings, experience local taste and ingredients, and involve in vast arrays of the activities (i.e., bicycle riding, learning Indonesian, baking in the traditional stove in the historic house, and so on). By doing this, the experience is co-created, and further contributes to a divergence element of the region. Therefore, all of these can only expand foodscape construct in the region as well as a chance in pioneering a fun cooking race in the future.

4.5 Conclusion

This chapter has presented the findings of this research and investigated how co-creation tourism experience influences and creates foodscape in a food tourism destination. Three research questions that addressed research aim have been answered. The factors that construct foodscape include tangible and intangible environments, social interactions, food quality, price, and divergence. Co-creation tourism experience components that contribute to shaping foodscape constitute engagement, personalization, and co-production. How do these co-creation tourism experience components influence and create foodscape can be classified into three

aspects: new food offerings inventions, authenticity seeking, and attraction, facilities, and activities. Table 6 summarizes these results.

Table 5 *Summary of Research Questions and Results*

Research questions	Results
1. What are the factors that construct foodscape?	• **Tangible and intangible environment** articulation of food narrative, settings, and atmosphere • **Social interactions** encounters with service personnel, local people and other tourists • **Food quality** taste, appearance, availability, and hygiene • **Price** a connection between the value of food quality and monetary value • **Divergence** idiosyncratic nature of food tourism suppliers
2. What are the co-creation tourism experience components that contribute to shaping foodscape?	• **Engagement** DART model application, experience involvement and environment • **Personalization** tailoring experience to a particular interest • **Co-production** shared production, shared inventiveness, co-design
3. How do these co-creation tourism experience components influence and create foodscape?	• **New food offerings inventions** • **Authenticity seeking** • **Attraction, facilities and activities**

Chapter 5: Discussion

5.1 Introduction

This chapter aims to discuss the research results. A few studies have acknowledged that experiential value co-creation may influence a destination's foodscape which is regarded as dynamic and dimensional; for instance, the study by Björk and Kauppinen-Räisänen (2019). However, there is no previous study investigating how the case is evident in particular in the context of a food tourism destination. Also, co-creation experience in food tourism and foodscape is a new research area in Indonesia. Hence, by understanding the components of the studied topic, the study can also provide insights for food tourism stakeholders to manage the social construction of foodscape. They can also optimize food tourists' experience creation within the foodscape through co-creation. Thus, in the end, tourists can have a better meaningful food-related experience in Yogyakarta.

Based on the above explanation, the chapter is structured into five sub-chapters. After presenting the chapter introduction, the discussions explain key research findings accordingly to the existing literature. Sub-chapter 5.2 discusses factors of foodscape construct and followed by sub-chapter 5.3 discussing co-creation experience components. Then, discussion on how co-creation experience influences foodscape is presented in sub-chapter 5.4. Following this, the discussion presents study implications in sub-chapter 5.5.

5.2 Foodscape construct

This sub-chapter discusses the findings accordingly to the first research question (see Table 6). The research findings indicate five factors that construct foodscape: tangible and intangible environments, social interactions, food quality, price, and divergence. Overall, the findings can mainly fit into the model of the dimensionality of food environments staged for tourists of Björk and Kauppinen-Räisänen (2019). However, since the authors focus on the destination in general, they have not incorporated the special characteristics of a food tourism destination. Also, they have not viewed the recent trends emerge at a particular destination. Their research results are broad research which may not be relevant to a specific destination in which some unique features may be found in the destination.

On the other hand, this research is context-specific, which is a food tourism destination. This research expands the findings of Björk and Kauppinen-Räisänen's research by providing major trends and incorporating the unique features of a food tourism destination. Some of the key trends and features are authenticity, culture and heritage, and experience economy. These trends and features create an extended environment in terms of food experience. For example, tourism in Yogyakarta is built upon the experience consumption of the cultural, historical, and small proportion of rural landscapes (i.e., visiting historical temples, museums, and palace, seeing traditional arts and performance, doing outdoor-based activities in a village). Representation of these landscapes is mainly found in most products and services offered by food tourism suppliers such as local food (i.e., local produce, local cuisine, and local drinks) including its food narratives, settings, and atmosphere. As such, local food is bound by natural, cultural, and historical aspects of the Yogyakarta region.

Trends and features of authenticity, culture and heritage, and experience economy are also evident in food-related activities (i.e., food tour, cooking class, visitation to farmers' market and food production attraction, and so on) within Yogyakarta region. Social interactions play a crucial role in these activities particularly interactions with service personnel and locals either sellers or residents. The interactions enable tourists to be more active in their food experience and immerse in the cultural, historical and rural landscape of the region. It is also a part of an experience economy where tourists tend to experience authentic locality through these interactions (UNWTO, 2017). Furthermore, the interactions are also a foundation of co-creation experience. Therefore, connections of food, environment, and people may also be influenced through co-creation experience. The discussion related to co-creation experience is presented in the next section.

As discussed beforehand, food predominantly represents the connections with cultural and historical features of the Yogyakarta region. Some natural and rural/agricultural features are also apparent. The connections are understood as a foodscape of the region. The food-related experience in a destination influences it. Foodscape creates a sense of the region's unique characters. Its also something that is tourist interviewees felt and supplier interviewees understood through food-related activities. The activities enable tourists to experience deep and meaningful

engagement with a destination and its people. The results are consistent with existing research on foodscape in the tourism context. Foodscape is a more prominent part of the tourism system than just food and food services (Fusté-Forné & Berno, 2016). Foodscape conveys the tangible and intangible features of the region. One example is food tourism in Canterbury, New Zealand where an agricultural feature is evident in the destination foodscape (Fusté-Forné & Berno, 2016). Another example can be found in Jerusalem, Israel where biblical food of heritage food shapes the destination foodscape in the context of religious tourism (Ron & Timothy, 2013).

To sum up, this research analyzes the foodscape construct of a tourism destination. The analysis is mostly consistent with and corroborates to existing research within the field. This thesis adds empirical evidence to existing study through the context of food tourism destination in Yogyakarta, Indonesia.

5.3 Co-creation experience components

This sub-chapter discusses the findings accordingly to the second research objectives, which is to examine the co-creation tourism experience components (Table 6). Overall, the study findings are consistent with a number of academic studies on co-creation (i.e. Prahalad and Ramaswamy, 2004; Lusch et al., 2007; Payne et al., 2008; Kristensson et al., 2008; Chathoth et al., 2013, etc.) and mostly corroborate the co-creation experience in tourism (i.e. Mossberg, 2007; Prebensen et al., 2018; Prebensen and Foss, 2010; Minkiewicz et al., 2013, etc.). All of these studies have discussed the issues and conceptualization related to co-creation. Also, a detailed explanation of co-creation experience, behavior, and activities in various contexts has been delineated. However, in the context of food tourism, it remains underdeveloped. This research contributes to the investigation of co-creation experience components in a food tourism context.

The study reveals that three components of co-creation experience emerge from the case study of Yogyakarta as a food tourism destination. These components are engagement, personalization, and co-production. In general, this research results mostly align with the study conducted by Minkiewicz et al. (2013) where the researchers view the components in the context of the heritage sector. However, their study is using a customer critics approach in a single museum case. In other words, it is predominantly based on the visitor's point of view. Meanwhile, this thesis views

the food tourism perspective in the broader context of a region. Thus, richer methods are used through food supplier interviews, tourist interviews and focus groups, secondary data collection, and participant observation. As a consequence, this thesis corroborates findings by Minkiewicz et al. (2013) through exploration in the food tourism perspective. Then, compared to the most co-creation experience research within tourism context, in this thesis, the findings demonstrate that co-creation experience is seen as a dynamic process. The degree of co-creation experience varies across experience environment, experience involvement, and across different suppliers.

This research reveals that engagement is underpinned by seamless interactions between tourists and suppliers which is analyzed and align with the DART model by Prahalad and Ramaswamy (2004). Sub-chapter 5.2 has presented that interactions enable tourists to be involved in their food experience and be immersed in the region's landscapes and features. Chapter four has described the majority of the engagement in each food tourism activity. The findings demonstrate that service personnel play a major part in interacting with tourists and develop positive engagement. Their role is crucial in conveying both tangible and intangible features of Yogyakarta in food consumed or food created by tourists. Furthermore, the engagement is highly subjective since it is determined by the communication channel, the degree of interaction, and different activities in experience environment. All of these in line with the conceptualization from Prebensen et al. (2018). They state that co-creation is depending on the usage, consumption, and value that occur at the time of experience or consumption.

Supplier's initiatives can also facilitate engagement. These initiatives come in the form of facilities and activities such as exhibit (i.e., mini garden, showroom, menus, displays, and so on), storytelling, or experience design (i.e., game/competition). All of these align with the notion from Morgan (2007). He argues that firm should facilitate co-creation by creating experience environment, in which, in the end, it can encourage active participation of tourists in developing experience that corresponds to their needs, wants, and involvement level.

The co-creation experience components identified in this thesis takes into account personalization and co-production which align with some existing notions, i.e.

Chathoth et al. (2013) and Chathoth et al. (2018). Regarding personalization, tourists personalize their food experience by choosing food based on their needs and wants. It is related to the taste, ingredients, lifestyle, and belief. In personalizing the food-related experience, tourists are also using 'experiencescape' in their own way. It is exemplified in food production attraction and food-themed tour. The personalization is taking place by utilizing information about food and the environment that is provided to tourists and the assistance of service personnel.

Regarding co-production, tourists are active participants who involve in the creation of food experience. As discussed in chapter two, Björk and Kauppinen-Räisänen (2014) argue that food experience encompasses food (factual and associative features), place (external place, service place, and the way how food experience is served), and behavior (personal aspects). Thus, co-production takes place in the creation of food itself, the environment or place of food experience, and to a lesser extent, related to tourist's personal aspects. It occurs when tourists actively participate in one or more activities done throughout the consumption stage such as cooking, chocolate molding or DIY (do-it-yourself) food souvenirs. Also, in actively involved in their experience creation, tourists may contribute to providing some inputs or ideas to suppliers in their production stage. In this case, co-production mostly focuses on the tangible elements of food (taste, appearance, hygiene, and so on). However, an exception is evident in the food event organizer when the ideas generation also takes place in the way how food experience is conveyed to tourists. Food events sometimes wield a theme that is related to food in which the theme may reinforce the overall food experience to tourists.

To sum up, this thesis extends the existing literature of co-creation experience by adding the new context of a food tourism destination.

5.4 How co-creation experience influences and creates foodscape

Another objective of this research is to investigate how the components of co-creation tourism experience influence and create foodscape. Currently, to the foremost knowledge of the researcher, no study has investigated how co-creation experience influences the foodscape of a food tourism destination. This study identifies three themes of how co-creation experience influences foodscape in a food tourism destination. These themes are authenticity seeking, new food offerings, and

attraction, facilities and activities. Together, they may be interrelated and may influence foodscape in different ways.

Co-creation experience demonstrates a significant role in shaping the relationship of food, environment, and people. It mainly found where the authentic local cultural and historical aspects are the core attributes of food tourism experience. Authenticity is a core element of the food tourism experience (Ellis et al., 2018). The empirical data presented in chapter four supports this conceptualization. Most tourists are seeking authenticity (in food and food-related activities) which then can be categorized into Wang's (1999) constructive authenticity and existential authenticity. It is reflected in several food tourism activities such as cooking class, food-themed tour, and eating at authentic restaurants. This finding implies that the authenticity of food experience is in the minds of tourists and it further aligns with the study from Gregorash (2018). The author states that food experience is activated not merely from eating experience but from food-related activities or experience creation process.

Then, tourists incline to search for an advanced level of food tourism experience and actively participate in their experience creation. This active participation allows tourists to tailor their needs and wants to the experience as well as immersing in local environments with local people. Also, it enables tourists to experience authenticity in food-related activities i.e. making their meals in a traditional way, shopping ingredients at the local traditional market, and so on. Through active participation, tourists can engage in interactions with locals and personalize experience accordingly to their preferences. Further, this active participation leads to co-creation experience which enables tourists to relate food they eat with local people and the environment within a destination.

The combination of food, interactions with local people, and the environment is a cornerstone of a foodscape. An example from a cooking class in chapter four has delineated this case. Tourists interact with local sellers in the traditional market where the tourists buy ingredients to be cooked together with cooking class instructor. Then, they together prepare to cook Javanese food in the kitchen and eat it in lunch or dinner settings. In this case, the experience may be connected not only to interactions with local people (sellers and instructor) but also to a substantial and robust sense of a place, for example, in a traditional market, Javanese kitchen, and

dining room. The findings are consistent with the study by Casciola et al. (2014) in which the authors argue that the experience of place and interaction becomes associated with food experience. Thus, based on the above explanations, co-creation experience can influence foodscape through tourists' authenticity seeking.

Personalization and co-production can initiate new product offerings that reflect the locality of Yogyakarta. Sub-chapter 5.3 has discussed personalization and co-production in the food tourism context. There is a clear connection between co-production and personalization and food quality construct of a foodscape. In highly dynamic environments such as food tourism destination, food quality construct can be very flexible. Consequently, there may be a vast amount of food tourism suppliers that provide tourists with wide arrays of taste, appearance, availability, and other food-related experience. In a food tourism destination, co-creation may expand the number and variety of food-related experience. It can also ensure the food quality (taste and appearance) and service offered to tourists, suit their preferences. An apparent example is seen in the case of chocolate infusion, a Javanese authentic restaurant and vegetarian food (see chapter four). In addition, chocolate infusion also enables some authentic taste and ingredients to be embedded in the products such as Javanese traditional drinks and lemongrass. As such, locality and cultural aspects of the region may reinforce food experience through this food souvenir. Based on the above explanation, the researcher argues that the foundation of new product offerings is innovation that is driven by the suppliers through co-production initiatives. The findings are predominantly underpinned by and align with co-production co-creation continuum from Chathoth et al. (2013).

The empirical data indicates that in initiating tourists' five senses in co-creating their experience, some food tourism suppliers create environments that provide tourists with memorable and non-replicable experience. These environments come in the form of attraction, facilities, and activities. All of these still reinforce the food experience as a core factor. As a consequence, some suppliers create particular settings and atmosphere to position their products and services which further may also influence the broader foodscape of the region. The findings corroborate arguments from (Casciola et al., 2014) where they state that foodscape requires a unique experience creation. This unique experience creation may be actualized through co-creation.

To sum up, this chapter revisits research questions based on the findings in chapter four. It also discusses the findings accordingly to the literature on food experience, food tourism, foodscape, and co-creation experience. The conceptual framework has been drawn in section 2.6 to connect the literature, research questions, and research aim. After analyzing the empirical data, some elements of the framework is revised in order to reflect the findings of this thesis. A clear example is on the yellow box depicting themes on how co-creation experience influences foodscape in a food tourism destination (see Figure 13).

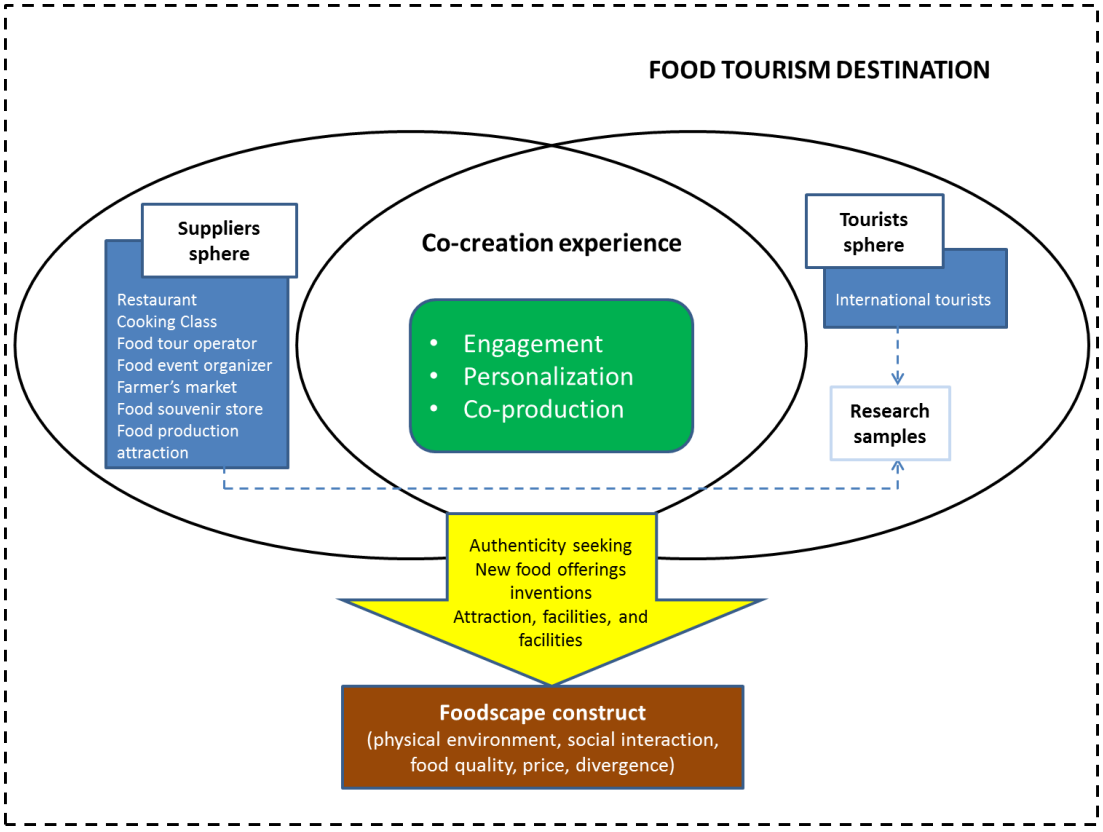


Figure 13. Revised conceptual framework

5.5 Study implications

This study has several practical and managerial implications for the owners and managers of food tourism suppliers (restaurants, food tour operators, food event organizers, food production attractions, and so on), destination managers, and destination marketers.

- Representation of culture, heritage and rural features of Yogyakarta strongly influence food-related experience in the region. It is found in the food itself,

sense of place, and interactions with locals. Food tourism suppliers may capitalize these features to better provide meaningful experience for their customers in particular international tourists. Suppliers must consider all five human senses to create a unique experience to tourists. Suppliers can create environments, design their products and services, and reinforce all these through solid connections with the region's features. They have to take into account not merely the food experience but the experience of place and interactions where food is prepared, served, and consumed. In this case, authenticity is the key point. Thus, suppliers have to ensure that all the experience has a unique and distinctive Javanese flavor, nuance, and value.

- From the above, for destination managers and marketers, it is necessary to identify and develop the stories around food that can reinforce the attractiveness of Yogyakarta as a food tourism destination. The reason is that it can increase the perceived value of tourists. Also, it can encourage tourists' involvement and co-creation attitude of tourist during their time in Yogyakarta. Important to note that the story also must be able to reinforce the values, emotions, and suit the needs of tourists. Some examples that could be reinforced are stories on a particular food or drinks such Javanese noodles or kopi joss, stories on Javanese traditions of food and celebration, and so on.
- Suppliers, destination managers, and marketers may develop ideas that food experience could be designed in order to fulfill specific food choices and attitudes for tourists. The ideas can be generated by continuously interacting with tourists. As such it may increase the availability of food offered. The number and variety of food-related experience can expand. In addition, the destination can better cater tourists with a specific food needs and preferences from authentic Javanese vegan to exotic food.
- In addition to availability, collaboration between suppliers and destination managers may also takes place in ensuring the food quality and service offered to tourists. From the interviews, hygiene and price is a critical issue in Yogyakarta food tourism. Although it is situated outside the research scope, it is worthwhile to create a development plan to address this issue. Price as one of foodscape constructs may impact the others and influence the food experience of tourists. As such, food quality and price have to be consistently maintained and monitored by key stakeholders such as suppliers and destination managers.

- It is important for suppliers, destination managers and marketers to facilitate co-creation attitude from tourists' active participation. It may be done by creating and utilizing any possible means of communications such as books, exhibits, websites, social media, and so on. The communications are expected to enable dialog, information access, transparency, and risk-benefits that are the foundation of co-creation.
- For suppliers, inventing creative way in encouraging tourists' active participation and co-creative attitude is necessary. Gamification is a sound example of how a cooking class organizer designs its products to attract tourists and, in the same time, make tourists immerse intensely in experience environment and co-create their food experience. This way is also utilizing the role of technology in one of the activities where tourists can access map and translator from their smartphone. As such, all of these may provide tourists with a truly meaningful experience.
- Owners and managers, in particular, the small and medium scale food suppliers, should improve English language proficiency for service personnel, to encourage better engagement to international tourists. Furthermore, destination managers can work collaboratively with city or regional council to also improve the English language proficiency of locals who work within a foodscapes such as local sellers at the traditional market.

Chapter 6: Conclusion

6.1 Introduction

This chapter intends to bind together the entire research by presenting the summary of the study which refers to research background, objectives, methods and research results. Then, this chapter also presents the contribution of the study, study limitations and avenue for future research in the field of co-creation experience and foodscape in a food tourism destination.

6.2 Summary of the study

Rare research in co-creation experience in the context of food tourism and its linkage to a destination foodscape is the main reason for this study. Its benefit as a basis for value creation and future innovation in terms of tourist experience urge the need to investigate co-creation experience in food tourism. Meanwhile, food tourism is *"cultural anthropology through understanding the interactions of tourists with place through the medium of food."* (Ellis et al., 2018, p. 261). For this reason, the foodscape concept is used to provide a fundamental platform of understanding and analyzing the relationship between food, environment, and people.

Driven by the interpretivism paradigm, the design of this research adopts qualitative methods. By using a case study approach in the Special Region of Yogyakarta, this study aims to investigate *'how co-creation tourism experience influences and creates foodscape in food tourism destination?'*. Based on the research aim, three different questions proposed. The first question addresses factors that construct foodscape. The second question addresses co-creation components that contribute to shaping foodscape. The third question addresses how the co-creation tourism experience components influence and create foodscape.

For the first question, this study identifies five main factors that construct foodscape of a food tourism destination. These factors are mainly consistent with some existing literature discussing foodscape in a tourism destination. The factors include tangible and intangible environment, social interactions, food quality, price, and divergence. These factors are seen as crucial to establish a strong foundation as a food tourism destination.

The second objective of this study is to examine the co-creation experience components that contribute to shaping foodscape. This study identifies three components including engagement, personalization, and co-production. Overall, the findings align with some academic studies on co-creation experience in tourism. The three components are understood as a dynamic process because it varies across different suppliers with their unique experience environment and experience involvement. The components are seen can influence and create foodscape of a food tourism destination.

Accomplishment of the third objective also achieves the research aim. This study indicates three themes of how co-creation experience influences and creates foodscape. These themes are authenticity seeking, new food offerings, and attraction, facilities, and activities. Each theme may be interrelated on another and impacting foodscape in various ways. The findings are valuable considering that, to the foremost knowledge of the researcher, no study has investigated how co-creation experience influences the foodscape of a food tourism destination.

6.3 The contribution of the study

Due to scant research on the foodscape concept in the tourism literature, this study extends the understanding of foodscape in a food tourism destination. Also, minimal research has been undertaken on co-creation experience in food tourism. As such, this study adds more contexts to the existing research about co-creation experience in tourism. Then, by utilizing the case study approach in the Yogyakarta region, this study contributes to tourism literature and practice particularly to Indonesian tourism.

Regarding the research results, most of the findings in this study align with existing literature, which further supports the validity of the study. The results also provide new insights in the food tourism context. It is the linkage between the knowledge of co-creation experience and foodscape. Meanwhile, regarding practical contribution, the study results can be used by suppliers in managing the dynamics of foodscape as well as capitalizing co-creation experience to grow their business. Then, for destination managers, this study results can contribute to assist them in understanding construction of foodscape and providing insights on how to develop food tourism products within the foodscape through co-creation experience.

6.4 Study limitations

A limitation of the study is the fact that it was restricted to samples of international tourists. Thus, there is scope to further explore the study from the perspectives of locals and domestic tourists. Also, samples were also restricted to suppliers who provide local food experience. As such, there is space to investigate suppliers who provide international food experience. The case is evident because Yogyakarta as a multicultural hub is also well-known as a food tourism destination for locals and domestic tourists. Both limitations indicate the potential to obtain broader insights into co-creation experience of food tourism in the region. Additionally, in terms of foodscape, it also has the potential to draw a more robust and comprehensive picture of Yogyakarta's foodscape as a food tourism destination.

Another limitation, this study was using online and offline promotional contents related to food tourism as a point of departure to recruit suppliers as research participants. Some suppliers also make an important contribution to the foodscape in Yogyakarta. They were not explored because they were not represented in the contents. It was noted throughout fieldwork that some street food and food festival vendors were not included in the promotional contents. Moreover, vendors are many and very diverse. An inventory of these vendors may increase understanding of co-creation experience and foodscape of Yogyakarta as well as broadened a more representative range of suppliers.

6.5 Avenue for future research

This study is the first in investigating co-creation experience in food tourism context in Yogyakarta and how it influences the foodscape of the region. Thus, there are some areas that would be interesting to investigate to extend the knowledge within this field. First, the strategy of inquiry of this thesis is the case study in Yogyakarta region as one of major food tourism destinations in Indonesia. As such, the result may be only relevant to the context of Yogyakarta. It is interesting to apply the study in different settings particularly the other food tourism destination of Indonesia (i.e. Bali or Bandung City) or a broader context (i.e., nations of South East Asian region). Findings from other settings or countries point of view may be worthwhile.

Second, referring to the interpretative approach and exploratory nature of this study, it has been presented in chapter three that this study has some limitations. Since the findings are based on small sample size, the result may not be generalized. Future research may operationalize the components of co-creation experience and foodscape and the identified factors and elements through a quantitative study.

Third, this thesis took a broader perspective from various food tourism suppliers on co-creation experience component shaping foodscape construct. It covers cooking classes, restaurants, food-themed tour operator, and so on including their customers. It may be worthwhile to study similar topics and objectives from a narrow view such as street food or food events. It is expected that specific components of co-creation experience and foodscape within encounters or environments could be discovered in-depth.

Fourth, the researcher suggests that future research could scrutinize particular component of co-creation experience for its impact on a specific component of foodscape in the region. The reason is that there are some interesting findings from this study which are still uncovered because they are situated outside this research scope. For example, one cooking class organizer in Bantul regency design the activity into a fun cooking race format. From this sample, it is discovered that the implementation of gamification concept in food tourism seems compelling in co-creating experience for tourists. Therefore the topic may be an interesting area of research.

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Appendix A: Information and letters

CONSENT FORM FOR FOOD TOURISM SUPPLIERS AND GOVERNMENT PARTICIPANTS

Co-creation experience and foodscape in tourism:
A case study of Yogyakarta

I have been provided with adequate information regarding the nature and objectives of this research (see 'information sheet'). I have understood that information and have been given the opportunity to seek further clarifications or explanations.

I understand that:

- My participation in this research is voluntary. I may withdraw from participation in the research before final analysis of data without providing reasons. I also understand that if I withdraw from the research, information provided during the interview will be returned and destroyed.
- Any information or opinions I provide will be kept confidential and reported only by mentioning my role or association with an organization.
- All audio digital recordings and transcripts will be stored for up to three years after the research is completed.
- The findings derived from this research will be published in the Victoria University Library and may be included in academic publication.
- In the event that the line of questioning during the interview develops in such a way that I feel hesitant or uncomfortable, I may decline to answer any particular question(s) and/or may withdraw from the research immediately.
- Consent has been obtained from the organization for the participant to participate.

I consent (please tick box)

☐ The interview(s) conducted by the researcher to be digitally recorded

I would like (please tick box as required)

☐ A transcript of the interview(s)
☐ A summary of the interview(s)
☐ A 1000 words extended abstract of the study
☐ A link to the e-copy in the university library

The request(s) will be sent via email, please provide you email address below.

Email address: _____

Participant:
I agree to take part in this research.

Signed: _____

Name & Organization: _____

Date: _____

Researcher consent:
I confirm that I will act in accordance with all confidentiality requirements as outlined in the information sheet for this research.

Signed: _____

Name: _____

Date: _____

TE WHARE WĀNANGA O TE ŪPOKO O TE IKA A MĀUI
VICTORIA
UNIVERSITY OF WELLINGTON

CONSENT FORM FOR TOURIST PARTICIPANTS

Co-creation experience and foodscape in tourism:
A case study of Yogyakarta

I have been provided with adequate information regarding the nature and objectives of this research (see 'information sheet'). I have understood that information and have been given the opportunity to seek further clarifications or explanations.

I understand that:

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- In the event that the line of questioning during the interview develops in such a way that I feel hesitant or uncomfortable, I may decline to answer any particular question(s) and/or may withdraw from the research immediately.

I consent (please tick box)

☐ The interview(s) conducted by the researcher to be digitally recorded

I would like (please tick box as required)

☐ A transcript of the interview(s)
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The request(s) will be sent via email, please provide you email address below.

Email address: _____

Participant:
I agree to take part in this research.

Signed: _____

Name & Organization: _____

Date: _____

Researcher consent:
I confirm that I will act in accordance with all confidentiality requirements as outlined in the information sheet for this research.

Signed: _____

Name: _____

Date: _____

TE WHARE WĀNANGA O TE ŪPOKO O TE IKA A MĀUI
VICTORIA
UNIVERSITY OF WELLINGTON

INFORMATION SHEET FOR FOOD TOURISM SUPPLIER

Co-creation experience and foodscape in tourism:
A case study of Yogyakarta

Thank you for your interest in this research. Please read this information sheet carefully before deciding whether or not to participate. If you decide to participate, thank you. If you decide not to take part, thank you for considering my request.

The research

I am Andy Widyanta, Master of Tourism Management student at Victoria University of Wellington. I am carrying out a thesis study on the co-creation experience and foodscape in tourism using a case study of Yogyakarta, one of the well-known food tourism destinations in Indonesia. I intend developing case studies for each supplier and tourist describing processes and initiatives in terms of co-creation experience in food tourism activities. A key outcome of the research will be the understanding of how this co-creation experience influences and creates foodscape in food tourism destination. Foodscape focuses on what people eat and how it is produced, how food is embedded in a physical landscape and surroundings, and its association with social and cultural context. The understanding can help food tourism stakeholders to manage dynamic social construction of foodscape and food tourists' engagement within the foodscape through co-creation experience. Thus, tourists can have a better meaningful food-related experience in Yogyakarta.

The task

I would like to interview you about your perspectives for the current situation regarding your organization and the contribution to food tourism in Yogyakarta. Then, you will be asked to explain how you design products/services, interact, engage, and utilize feedback from tourists in providing food-related experience to them. Observation during the activity for tourists will also be conducted. During your participation, there may be a collection of appropriate secondary data (i.e. report, publication, menu, promotional materials, etc) if needed regarding your firm related to this research.

Participation in the research

Should you agree to take part in this research and sign the attached consent form, you will be asked to participate in an interview of circa 30 – 60 minutes. Also, I would like to conduct an observation of your activity for tourists. The interview will be

scheduled at a time and place that suits you. You are under no obligation to be interviewed but if you agree to be interviewed, I will ask you to fill in a consent form. The consent form together with this information sheet outlines your role in the research and how I will respect your rights as a research participant. I would like to digitally record the interview and take notes of the observation during your activity with tourists, but this would only be done with your consent. Please be aware that you can stop the interview and observation at any time without giving a reason.

Processing of data and confidentiality

This research is confidential. The interview transcripts, summaries, digital recordings, observation notes and feedback files will be securely stored in such a way that only me and thesis supervisor (Dr. Eerang Park) will be able to gain access to it. Any information that would identify you, your role or association with an organization will not be included in any report. Pseudonyms will be used to report data and quotations unless permission to cite is obtained from the interviewee as indicated on the consent form.

Outputs of the research

At the conclusion of the research, findings will be published in the Victoria University of Wellington library and may be included in academic or professional publications and conferences. You will be provided with a 1000 words extended abstract of the study and a link to the e-copy in the university library. Interview transcripts, summaries, and digital recordings will be stored for up to 3 years before destruction.

Contact

If you for any reason have any questions about the research, either now or in the future, please feel free to contact the researcher or research supervisor.

Researcher:
Andy Widyanta
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If you have any queries about ethics policies, please feel free to contact HEC Convener.

Human Ethics Committee (HEC) Convener
Dr Judith Loveridge
Phone: +64 4 463 6028
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TE WHARE WĀNANGA O TE ŪPOKO O TE IKA A MĀUI
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UNIVERSITY OF WELLINGTON

INFORMATION SHEET FOR TOURISTS PARTICIPANTS

Co-creation experience and foodscape in tourism:
A case study of Yogyakarta

Thank you for your interest in this research. Please read this information sheet carefully before deciding whether or not to participate. If you decide to participate, thank you. If you decide not to take part, thank you for considering my request.

The research

I am Andy Widyanta, Master of Tourism Management student of Victoria University of Wellington. I am carrying out a thesis study on the co-creation experience and foodscape in tourism using a case study of Yogyakarta, one of well-known food tourism destinations in Indonesia. I intend developing case studies for each supplier and tourist describing processes and initiatives in terms of co-creation experience in food tourism activities. A key outcome of the research will be the understanding on how this co-creation experience influences and creates foodscape in food tourism destination. Foodscape focuses on what people eat and how it is produced, how food is embedded in a physical landscape and surroundings, and its association to social and cultural context. The understanding can help food tourism stakeholders to manage dynamic social construction of foodscape and food tourists' engagement within the foodscape through co-creation experience. Thus, tourists can have a better meaningful food-related experience in Yogyakarta.

The task

I would like to interview you about your perspectives for the current situation regarding your food-related experience to food tourism in Yogyakarta. Then, you will be asked to explain your experience, participation, interaction, and engagement with food tourism suppliers (i.e. restaurant, cooking class, food tour operator, etc) that you went through during your visit in Yogyakarta. Your answers will not be shared with the other participants involved in this research (i.e. food tourism suppliers, other tourists).

Participation in the research

Should you agree to take part in this research and sign the attached consent form, you will be asked to participate in an interview of circa 30 – 60 minutes. Interview will be scheduled at a time and place that suits you. You are under no obligation to be

interviewed but if you agree to be interviewed I will ask you to fill in a consent form. The consent form together with this information sheet outlines your role in the research and how I will respect your rights as a research participant. I would like to digitally record the interview but this would only be done with your consent. Please be aware that you can stop the interview at any time without giving a reason.

Processing of data and confidentiality

This research is confidential. The interview transcripts, summaries, digital recordings, and feedback files will be securely stored in such a way that only me and thesis supervisor (Dr Eerang Park) will be able to gain access to it. Any information that would identify you, your role or association with an organization will not be included in any report. Pseudonyms will be used to report data and quotations unless permission to cite is obtained from the interviewee as indicated on the consent form.

Outputs of the research

At the conclusion of the research, findings will be published in the Victoria University of Wellington library and may be included in academic or professional publications and/or conferences. You will be provided with a 1000 words extended abstract of the study and a link to the e-copy in the university library. Interview transcripts, summaries, and digital recordings will be stored for up to 3 years before destruction.

Contact

If you for any reason have any questions about the research, either now or in the future, please feel free to contact the researcher or research supervisor.

Researcher:
Andy Widyanta
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Phone: +64 22 129 6500 / +62 21 794 0792
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Research supervisor:
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New Zealand
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Email: eerang.park@vuw.ac.nz

If you have any queries about ethics policies, please feel free to contact HEC Convener.

Human Ethics Committee (HEC) Convener
Dr Judith Loveridge
Phone: +64 4 463 6028
Email: judith.loveridge@vuw.ac.nz

Date:

Re: Request for permission to conduct observation

To whom it may concern,

For the completion of my thesis research (see 'information sheet'), I am writing to request permission to conduct an observation of the food-related activity for tourists.

The researcher will act as an observer. The researcher's presence will be known and recognized by tourist participants. But, due to the nature of the research, the researcher will stay neutral as much as possible and do not interact during the activity.

If approval is granted, the researcher will be taking notes during the observation. No photos will be taken and no audio or video will be recorded. Any information from the observation that would identify participants and your business will not be included in any report. Pseudonyms will be used to report data and quotations.

Your approval to conduct observation for this research will be much appreciated. If you for any reason have any questions about the research, either now or in the future, please feel free to contact the researcher or research supervisor (contact detail available on 'information sheet').

If you agree, kindly sign below and return the signed form to the researcher.

Kind regards,

Andy Widyanta

Approved by:

Signed: _____

Name, Title, and Organization: _____

Date: _____

Appendix B: Interview Guides

INDICATIVE INTERVIEW QUESTIONS: TOURISTS

Co-creation experience and foodscape in tourism:
A case study of Yogyakarta

1. What is your primary motivation in visiting Yogyakarta as your travel destination?
2. Where do you access the information regarding these products/services (i.e. restaurant, tour guide, cooking class, food manufacturer, etc)?
3. What is your expectations?
   a. why are you interested in joining the cooking class?
   b. why are you interested in eating in this restaurant?
   c. what makes you to decide to join this food tour?
   d. other questions about reasons of using products or services of food tourism suppliers
4. How do you think of the local food you eat at Yogyakarta?
5. Tell me about the food/places/guide/teacher/atmosphere/service quality during your time in here (food tourism supplier business)?
6. Tell me about your active participation/engagement with service providers (mention the job title based on the business) during your activity in here?
7. Had you been given the opportunity to tailor your needs or expectations to the products/services? What and how do you think about that?
8. Do you learn something new about food in Yogyakarta? Tell me about that

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INDICATIVE INTERVIEW GUIDE / QUESTIONS: FOOD TOURISM SUPPLIERS

Co-creation experience and foodscape in tourism:

A case study of Yogyakarta

GENERAL COMPANY PROFILE

1. How long does the company established?
2. What is the mission and objective of the company?
3. What type of products and/or services do you offer?
4. What differentiate your business compare to other competitors in food tourism (if any)?

CO-CREATION PROCESSES AND FOODSCAPE

5. Tell me about your main markets? What types of tourists do you receive?
6. Do you know what are they are really looking for? How do you know that?
7. How do you develop your products/services?
8. Do you tailor your products/services to tourists' requests or needs? How do you manage that?
9. In relation to the previous questions of development and tailoring products/services to tourists, how do you design your products/services or maybe your firm to engage your consumers?
10. Do you consider tourists participation as a part of your business activities?
11. Are you relating your products/services to the different way of consumption (i.e. one-way provision, interaction)?
12. How do you provoke attention/dialog from tourists? Then involve them in the activities?
13. How do you make your products/services memorable to tourists?
14. What do you think about Yogyakarta as a food tourism destination?
15. Have you face any constraints in running your business? If so, why do you think that was?
16. Who else do you think we should talk to about your firm's operations?

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INTERVIEW GUIDE

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Aspects for evaluation of co-creation experience	
Active participation	* Opportunities to play an active role in the experience ð programs and activities ð shows/talks ð tours * Tactile opportunities throughout * Opportunities to create something tangible ð workshops/classes * Photography during the experience did you visit sellers/stores/shops? Did you purchase ð anything?
Interaction/dialog	* Greeting upon welcome * Interaction with staffs throughout * Information displays (menus, itinerary, maps, recipes, etc) ð did you read them? ð did they affect your experience? How? ð What did you do in response to them? * Opportunity for interaction with others, who you interacted with, and nature of the interaction * Did you want to interact? * If you didn't want to interact, was there a space to relax or enjoy experience in your own way? * Feedback provided to service providers about the experience?
Immersion/imagination	* Food: ð did you like the food? (taste, quality, category, presentation, ingredients, authenticity, etc) * Place: ð did you like the settings and atmosphere? describe them ð did you like the interior and exterior design? describe them ð how did they impact your experience? * Was the experience interesting/challenging? How was it? * Was there a theme throughout? did you visit sellers/stores/shops? ð Did you purchase anything? * Did you provide feedback? how?

Aspects for evaluation of co-creation experience (continued)	
Access	* Awareness of what was on in the service place/tour location on the day? * Story, guide, signage, interpretation, and ease of getting around * Where did you go and what did you do throughout the experience and why?
Audience	* Profile? Expectations of the experience? * Prior experience needed to co-create the experience?
General discussion	* What did you do? * How did you feel? * What are your impressions of the experience? * What worked well? * What could have been done better?