



Mediating culture through technology: Digitalization practices and cultural engagement in contemporary cultural tourism

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ABSTRACT

Background: The implementation of digitalization in tourism also faces challenges, such as the need for adequate technological infrastructure, human resource training, and the digital divide among communities. One example of the application of digitization in cultural tourism is the Galeri Indonesia Kaya (GIK) located at Grand Indonesia, Jakarta. **Methods:** This study uses a qualitative approach with a single case study design. Data were collected through in-depth interviews, participatory observation, and documentation. The data analysis technique used was an interactive model with triangulation as data validity. **Findings:** The results of the study show that GIK has integrated various digital technologies such as interactive touch screens, augmented reality, digital cultural content playback, and smartphone-based applications. Digitization not only improves the accessibility of cultural information, but also creates an immersive, educational, and participatory tourism experience. **Conclusion:** The implementation of digitization at GIK is an example of good practice that shows that technology can be used as a medium for cultural preservation as well as for the transformation of the urban cultural tourism ecosystem in a comprehensive, inclusive, and innovative manner. **Novelty/Originality of this article:** This article offers originality by demonstrating how digital technologies transform cultural tourism into an immersive and participatory medium for cultural preservation and experiential engagement.

KEYWORDS: cultural tourism; digitalization; immersive technology; post-digital experience.

1. Introduction

Tourism is one of the strategic sectors in the Indonesian economy that contributes significantly to the national Gross Domestic Product (GDP). However, global dynamics, such as the COVID-19 pandemic, have forced the industry to adapt to changes in tourist behavior, which now relies more on digital technology in planning and enjoying their trips. Digital transformation in the tourism sector is a necessity to ensure the sustainability and competitiveness of Indonesian tourist destinations in the digital era.

The digitization of tourism covers various aspects, from marketing destinations through social media to providing immersive virtual travel experiences. According to Komalasari et al. (2020), e-tourism as a digital marketing strategy can increase information accessibility and tourist satisfaction by providing more personalized and interactive

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services. In addition, the use of technologies such as Virtual Reality (VR) and Augmented Reality (AR) allows tourists to explore destinations virtually before making a physical visit, which can increase their interest and trust in these destinations (Artha et al., 2020).

One example of the application of digitalization in cultural tourism is the Galeri Indonesia Kaya (GIK) located at Grand Indonesia, Jakarta (Syifaa, 2023). GIK utilizes interactive multimedia technology to introduce the richness of Indonesian culture to visitors. The use of technologies such as touch screens, augmented reality, and other digital installations allows visitors to interact directly with cultural content in a deep and enjoyable way (Grand Indonesia, 2025). GIK has integrated digital technology in presenting Indonesian cultural content through AR and VR-based interactive installations, which allow visitors to actively participate in various cultural activities, such as virtually cooking traditional dishes or exploring Indonesia's diverse fauna through digital simulations (Hanorsian et al., 2024). This innovation not only enhances the visitor experience but also contributes to the preservation and promotion of Indonesian culture to younger generations who are more familiar with digital technology.

The results of the observation show that the integration of digital technology in the presentation of cultural content can increase visitors' interest and understanding of Indonesia's cultural wealth. Direct interaction with educational and entertaining digital installations creates a deep and memorable experience that is difficult to achieve through conventional presentations. This is in line with the findings of De Almeida & Boavida (2025), who state that the use of digital twins in tourism can increase visitor engagement and satisfaction by providing accurate and interactive digital representations of tourist destinations.

The implementation of digitalization in tourism also faces challenges, such as the need for adequate technological infrastructure, human resource training, and the digital divide among communities. According to Ichsan et al. (2024), strategies for developing tourism promotion through destination digitalization must consider the technological readiness and digital literacy of the community to ensure the effectiveness and inclusiveness of the program. Although many studies have discussed digitalization in tourism, there is still a gap in research that specifically examines the implementation of digitalization in cultural tourist destinations in urban environments, such as the Gallery Indonesia Kaya at Grand Indonesia.

Based on the above description, this study aims to analyze the implementation of tourism digitization at Galeri Indonesia Kaya, focusing on the strategies used, its impact on visitor experience, and its contribution to the promotion of Indonesian culture. This study examines the implementation of digitalization strategies at GIK, the impacts of digitalization on visitor experiences, and the contribution of digitalization to the promotion of Indonesian cultural heritage. The findings are expected to contribute to the formulation of effective and sustainable digitalization strategies within Indonesia's tourism sector.

2. Methods

This study uses a qualitative approach with a descriptive research type. The selection of this approach is based on the main objective of the study, which is to gain an in-depth understanding of the phenomenon of tourism digitalization implementation at Gallery Indonesia Kaya (GIK), a technology-based cultural art space located at Grand Indonesia, Central Jakarta. Through a qualitative approach, the researcher seeks to capture the meaning, strategies, and impact of the use of digital technology in the context of cultural promotion and presentation, as interpreted by managers and visitors.

This study uses a single case study design. A case study was chosen because GIK is a unique and representative object in the development of technology-based tourism in urban areas. As a public space that presents Indonesian cultural content through a digital approach, such as virtual theater performances, interactive digital exhibitions, and culture-based application information, GIK is a relevant location to explore in a comprehensive and conceptual manner. Through this case study, researchers can explore the internal and external dynamics of the digitization process taking place at this location.

The research location was at the Gallery Indonesia Kaya, Grand Indonesia, Central Jakarta. This location was chosen purposively, based on the consideration that GIK has integrated various digital devices to support cultural tourism activities and has a wide audience reach, ranging from students and local tourists to international visitors. Informants in this study consisted of GIK managers who were involved in the planning and implementation of digital programs, technical staff who were directly involved in the operationalization of digital content, and visitors who had interacted directly with the digital features available in the space.

Data collection techniques were carried out using three main methods, namely in-depth interviews, participatory observation, and documentation. In-depth interviews were conducted using semi-structured guidelines to allow flexibility in gathering information from key informants. Through these interviews, data was obtained regarding digitization strategies, challenges in their implementation, and perceptions of their impact. Participatory observation was conducted by directly observing how visitors interacted with available digital elements, such as interactive touch screens, audio-visual cultural information, and augmented reality-based cultural content playback. In addition, documentation was carried out by collecting digital promotional materials, program catalogs, online publications, and visual documentation provided by the management.

The validity of the data in this study was maintained by using four verification techniques proposed by Maleong (2011), namely credibility, transferability, dependability, and confirmability. Credibility was achieved through triangulation of techniques and data sources, as well as a process of rechecking with informants to ensure the accuracy of the narrative. Transferability was maintained by describing the background, location, and research process in detail so that readers could assess the suitability of the results. Dependability and confirmability were fulfilled through systematic data recording and testing of reliability among researchers by comparing the initial analysis results with the field data.

The data analyzed, this study used the interactive analysis technique developed by Ridder (2014), which includes data reduction, data presentation, and conclusion drawing. Data reduction was carried out by sorting and simplifying raw data relevant to the research focus. The reduced data was then presented in the form of narratives, categorization tables, or visual models to clarify the relationships between themes. The final step was drawing conclusions, which was done continuously from the beginning to the end of the study, by verifying the conclusions based on the consistency of the findings and triangulation of data sources. With this methodological approach, the research is expected to provide a complete picture of the process and form of digitalization implementation in the realm of cultural tourism in urban spaces. This research not only reveals the digitalization practices carried out but also shows how technology can revive local culture through media that is more adaptive to the digital generation.

3. Results and Discussion

3.1 Digitalization strategy implemented

Digitalization has become an important strategy in the development of culture-based tourist destinations in the era of the 4.0 industrial revolution. Galeri Indonesia Kaya (GIK), as a creative public space located in the Grand Indonesia shopping center in Jakarta, has emerged as a pioneer in integrating digital technology with Indonesian art and cultural content. The results of this study indicate that the digitalization strategy implemented at GIK not only touches on the technological aspect, but also touches on the curatorial, educational, and participatory dimensions of cultural tourism.

Observations and in-depth interviews show that the main digitization strategy at GIK includes several forms of technology integration, such as interactive touch screens, digital cultural content playback via 360-degree projectors, augmented reality (AR), and the provision of smartphone-based applications that allow visitors to explore Indonesian

culture independently. This strategy aims to improve accessibility, expand the reach of cultural education, and create a more immersive tourism experience for visitors. GIK is not only a passive exhibition space, but also a dynamic digital learning platform.

The implementation of digitization at GIK can be analyzed using the theoretical framework of Buhalis & Law (2008) on eTourism, which emphasizes the importance of utilizing information technology in creating interactions between tourism providers and consumers. GIK's digitization strategy reflects these principles, particularly in terms of how cultural content is packaged visually and digitally, and how visitor interactions are shaped through technological elements. This is also in line with the findings of Lee et al. (2019), which show that the use of digital technology in museums and cultural spaces significantly increases visitor engagement and strengthens educational value.

In addition to visual and interactive content, digitization at GIK also touches on the dimension of promotion. GIK actively uses digital platforms such as its official website, social media, and collaborations with content creators to disseminate information about cultural programs. The use of social media is not only a means of promotion, but also a medium for dialogue between organizers and the public. Here, the digitization strategy also creates a network of digital cultural participation, which strengthens GIK's position as a cultural space that is responsive and inclusive to the needs of the digital native younger generation.

The digitization strategy at GIK also faces challenges, particularly related to the limited digital literacy of some visitors and issues of sustainability in content updates. Informants from the management stated that:

"The technology has been well integrated, visitors of certain ages or educational backgrounds still experience confusion in operating digital devices. Therefore, this digitization strategy is accompanied by the provision of educational staff and a simple and intuitive navigation system." (Informant 1)

Within the framework of digital tourism literature, the digital transformation carried out by GIK can be categorized as a form of digital augmentation of the tourism experience. According to Neuhofer et al. (2014), digitalization in the tourism sector is not only related to the use of digital tools but also involves the creation of co-created experiences, where visitors actively become part of the construction of meaning in the digital cultural space. At GIK, this can be seen from the digital features that allow visitors to choose specific cultural themes, access interactive documentary videos, and participate in culture-based gamification activities.

From the visitors' perspective, the observations show that digitization provides a more enjoyable and immersive experience. Visitors feel that technology helps them understand the cultural narratives presented. Most visitors mentioned that the visual and interactive approach makes information about local culture easier to digest, especially for the younger generation who are accustomed to digital media. This supports the theory of Wang et al. (2020), which asserts that digitization is capable of creating stronger emotional and cognitive engagement between visitors and cultural attractions.

The results of this study show that the digitization strategy at GIK functions holistically: as a means of cultural preservation, an educational medium, and an innovation in the delivery of tourism experiences. The success of digitization lies not only in the use of technology, but in how technology is used to convey cultural values in a contextual, inclusive, and attractive manner. This strategy also positions GIK as a model of good practice in the development of digital-based cultural tourism that can be replicated in other destinations. By understanding these results, this study confirms that digitization in the tourism sector should not be viewed merely as technological adaptation, but as a transformation of the tourism ecosystem that involves comprehensive content strategy, education, user experience, and social engagement.

3.2 The impact of digitization on the visitor experience

Digitalization has brought fundamental changes to the way visitors interact with cultural tourism spaces, including at the Galeri Indonesia Kaya (GIK). The implementation of various digital technologies has not only enriched the information presented, but also significantly changed the cognitive, affective, and behavioral experiences of visitors while at the gallery. Findings from field observations and interviews with GIK visitors show that the impact of digitization is reflected in three main aspects: increased engagement, cultural comprehension, and the creation of personalized and immersive experiences.

Digitalization strengthens visitor engagement with cultural content. Technologies such as interactive touch screens, augmented reality (AR), and 360-degree cultural video playback facilitate two-way interaction between visitors and cultural objects. This encourages "active participation," which Pine & Gilmore (1999) argue is a key element in creating an experience economy. Visitors are no longer passive consumers, but are actively involved in the process of cultural exploration, which in turn creates a sense of ownership of the cultural knowledge they acquire.

The impact of digitization can be seen in visitors' increased understanding of cultural narratives. Content displayed through digital media allows information to be conveyed in a more systematic, visual, and narrative manner, in accordance with the principles of multimodal learning (Mayer, 2002). Many visitors, especially those from the younger generation, mentioned that their experience in understanding Indonesia's cultural diversity became more profound because it was presented through attractive and informative visual media. One visitor stated that:

"I understood the puppet show better because I could see the movements and listen to the narration at the same time." (Informant 2)

This shows that technology has successfully bridged the gap between cultural complexity and visitors' time constraints or knowledge backgrounds. Digitalization enables the personalization of cultural tourism experiences. Digital features at GIK, such as the selection of cultural themes (e.g., traditional dance, regional cuisine, ethnic music), allow visitors to determine their own experience paths. This personalized experience fosters a higher sense of satisfaction, as stated by Tussyadiah (2014), that digital technology in tourist destinations has the potential to create tailored experiences that strengthen the emotional connection between tourists and destinations. GIK effectively uses technology to tailor cultural content to visitors' interests, thereby expanding its educational potential while increasing visitor loyalty.

Digitalization also creates a social impact in the form of user-generated content that plays a role in expanding GIK's promotion. Many visitors capture their digital experiences through social media, which indirectly creates a positive image of the destination. According to Hudson & Thal (2013), the digital era allows tourists to become brand ambassadors for destinations through the content they voluntarily upload, and this has been seen at Galeri Indonesia Kaya. Content such as "interactive videos with local dancers" or "playing cultural gamification" has gone viral and attracted people's interest in visiting.

Some elderly visitors or those unfamiliar with technology admitted to having difficulty navigating touch screens or understanding digital processes. This highlights the challenge of inclusivity in the application of digital technology, where visitors with low digital literacy require assistance or additional features so that their experience is not hindered. In response to this, GIK provides educational staff who are on hand to assist visitors and designs user-friendly digital interfaces. This approach highlights the importance of reconciling technological advances with the principle of social inclusion.

Conceptually, these findings reinforce Falk & Dierking (2016) ideas about the Contextual Model of Learning in museum and gallery environments. This model emphasizes that visitors' learning experiences are influenced by the interaction between personal, social, and physical spheres. Digitalization, in this case, enriches all three: the personal

sphere is facilitated by content personalization, the social sphere is strengthened by visitor collaboration in exploring the gallery, and the physical sphere is fulfilled by interactive and visually and auditorily comfortable spatial packaging.

Thus, it can be concluded that digitization has a significant positive impact on the visitor experience at Galeri Indonesia Kaya. The experience is not only informative, but also transformational, changing visitors' perspectives on the nation's culture. This digital strategy also serves as a model that can be replicated at other cultural tourist destinations in Indonesia to enhance the competitiveness of national tourism in an increasingly digital global landscape.

3.3 The contribution of digitalization to the promotion of Indonesian culture

Digitalization at Galeri Indonesia Kaya (GIK) is not only a means of modernizing cultural exhibition spaces, but also plays a strategic role in promoting cultural diplomacy and national identity to the wider community, especially the younger generation. As a technology-based cultural space located in the Grand Indonesia shopping center, GIK bridges traditional culture and urban-modern lifestyles through a creative and inclusive digital approach. This contribution can be seen in several dimensions: massive cultural dissemination, strengthening of the national cultural image, and the transformation of audiences into digital cultural ambassadors.

Digitalization enables GIK to disseminate cultural content to a wider audience in an efficient and attractive manner. In this context, digitalization is a very effective tool for cultural promotion because it has unlimited reach in terms of space and time. Cultural content such as puppet shows, regional dances, and ethnic music are presented in interactive digital forms such as animations, cinematic video playback, and augmented reality. This is in line with Jenkins (2006) idea of convergence culture, where digital technology enables the integration of various media to create cohesive cultural narratives that are easily accessible to a wide audience.

Through this approach, GIK not only educates but also entertains (edutainment), an important strategy in promoting contemporary culture. According to Govers & Go (2009), a strong cultural destination image is built not only from the richness of its objects but also from the attractiveness of its presentation. GIK adopts this strategy by packaging cultural content in modern visual and sensory experiences, making local culture relevant to digital audiences accustomed to high standards of visual entertainment. This digital content then spreads more widely through social media, expanding the exposure of Indonesian culture among urban communities, foreign tourists, and even diaspora communities.

Digitalization helps strengthen Indonesia's cultural image as a nation rooted in traditional heritage but open to innovation. Amidst the challenges of globalization that often homogenize culture, GIK serves as a concrete example of how local culture can be preserved and simultaneously presented in a global format. This contributes to the promotion of nation branding, as explained by Anholt (2007), who states that a nation's image can be strengthened through authentic yet modern cultural performances. GIK has become the face of contemporary Indonesian culture – traditional in substance, digital in form.

One of GIK's major contributions to cultural promotion is through its "Digital Creations" feature, where visitors can create virtual performances that combine cultural elements (music, dance, traditional costumes) which can then be shared on social media. This activity serves a dual purpose: as a means of education and participatory promotion. Visitors are not only recipients of information, but also creators and disseminators of digital culture. This is in line with the concept of prosumers in digital media (Toffler, 1980), where audiences also produce content that has promotional value.

Digitalization at GIK acts as a catalyst for the emergence of cultural ambassadors from among the younger generation. The digital-native generation, accustomed to visual and interactive content, finds relevant and enjoyable experiences at GIK, encouraging them to voluntarily share cultural stories on platforms such as TikTok, Instagram, and YouTube. This sharing activity expands cultural promotion through the mechanism of electronic

word of mouth (eWOM), which in the context of tourism and culture has proven to be very effective in shaping perceptions and visitation intentions (Litvin et al., 2008). Therefore, GIK not only disseminates culture, but also builds a community-based digital cultural promotion network.

In addition, GIK also demonstrates its contribution to international cultural diplomacy. On several occasions, digital content developed at GIK has been showcased at international forums and global cultural festivals, and used as tourism promotional material by the Ministry of Tourism and Creative Economy. This shows that digital transformation is not merely a tool, but a national strategy to strengthen Indonesia's cultural position on the global stage.

This contribution is not without challenges. Strict curation and supervision are needed to ensure that digitization does not simplify cultural meaning into mere visual spectacle. As stated by UNESCO (2003), cultural preservation through digital media requires an ethical approach in order to maintain local meaning, scope, and values. GIK has attempted to address these challenges by involving cultural figures, artists, and academics in the content creation process, ensuring that each digitization retains the essence of the original culture. Thus, through its digitization strategy, Galeri Indonesia Kaya has made a real contribution to promoting Indonesian culture in an inclusive, creative, and adaptive manner in line with the times. Digitization not only makes culture more appealing, but also makes it more vibrant, more widespread, and more pride-inspiring in the eyes of the public, both nationally and internationally. GIK is proof that cultural promotion in the digital age should not be done by eliminating traditions, but by repackaging them to be more in line with the language of the times.

Table 1. Key factors driving digitalization in the tourism sector include

Factor(s)	Explanation
Advances in Information and Communication Technology (ICT)	Advances in ICT enable tourism service providers to offer more efficient and affordable services. Alsharif et al. (2024) emphasize that the integration of smart technologies, such as IoT and social media, significantly influences consumer behavior and shapes the experiences and decision-making processes of tourists. According to Castells (2010), ICT has transformed the structure of economies and societies by creating a networked society, where information flows seamlessly through digital networks, shaping innovation and globalization.
Changes in Consumer Behavior	According to Gretzel et al. (2015) digitalization enables travelers to act as co-creators of tourism experiences through user-generated content and peer reviews, which influence the perceptions and decisions of other tourists. Modern tourists tend to search for information and make reservations online. A study by Hanifah (2022) shows that digital marketing plays an important role in increasing tourist interest, which in turn has an impact on regional economic growth.
Competition Among Tourist Destinations	UN Tourism (2019) highlights that digitalization promotes fair competition by leveling the playing field: smaller or emerging destinations can compete with global hubs by using digital platforms, influencer marketing, and immersive technologies (e.g., VR/AR) to reach global audiences. Tourist destinations are competing to increase their competitiveness through digital innovation. The use of digital technology is a strategy to attract more tourists and increase their satisfaction.

Digitalization in tourism has become a rapidly growing research topic. Tourism digitalization refers to the integration of digital technology in all aspects of the tourism industry, from promotion and reservations to tourist experiences at destinations. Buhalis & Amaranggana (2015) emphasize that digitalization supports the creation of smart destinations—where technology interconnects tourism stakeholders, infrastructure, and data to deliver more efficient, inclusive, and sustainable tourism experiences. Digitalization also plays a vital role in the post-pandemic recovery of the tourism sector by promoting contactless services, e-learning for tourism education, and virtual engagement tools.

According to Tandafatu et al. (2024), digitalization in tourism includes the use of online booking platforms, virtual and augmented reality technologies, and the Internet of Things (IoT) to enhance the tourist experience. This digitalization allows tourists to access information in real-time, plan their trips more efficiently, and enjoy a more interactive experience at tourist destinations.

Digitalization in the tourism sector has become a transformative element that changes the way tourists interact with destinations, especially in cultural spaces such as museums, galleries, and art centers. With the development of information and communication technology, digitalization not only accelerates the distribution of information but also creates a more personal, emotional, and educational experience for visitors.

Buhalis & Law (2008), through their eTourism theory, emphasize the importance of utilizing information technology as the primary means of creating more intense interactions between tourism service providers and consumers. In this context, digital technology serves as a bridge between the dynamic needs of modern tourists and real-time, interactive services. This view was later developed by Neuhofer et al. (2014), who expanded the scope of digitalization not only as a provider of tools but also as a space for co-created experiences. Visitors are no longer mere passive spectators but participate in constructing meaning through active participation in digital cultural experiences.

Table 2. Various aspects in digitalization tourism

Aspects	Information
Digital Promotion and Marketing	The use of social media, websites, and other digital platforms to promote tourist destinations. A study by Zitri et al. (2024) highlights how digital branding strategies are used to promote the Mandalika special economic zone.
Digital Tourism Experience	Integration of technologies such as virtual reality and augmented reality to create a more immersive travel experience. Tandafatu et al. (2024) note that these technologies provide a more profound experience for travelers. Tussyadiah & Fesenmaier (2009) highlight that digital technologies enhance pre-travel experiences through virtual reality (VR) tours, immersive storytelling, and online reviews, which stimulate anticipation and emotional connection to the destination. During travel, digital tools—such as mobile guides, augmented reality (AR), and geolocation apps—improve on-site engagement, convenience, and satisfaction. After the trip, tourists use social media to share experiences, contributing to destination image formation and word-of-mouth marketing (Gretzel & Fesenmaier, 2006).
Smart Destination Management	The use of data and technology to manage tourist destinations efficiently, including crowd management, environmental preservation, and service improvement. According to (Bramantyo & Ismail, 2021), the use of virtual tours at the National Museum of Indonesia during the pandemic shows that digital technology can be an effective tool in maintaining public interest in cultural destinations. This study highlights the importance of innovation in delivering cultural content to reach a wider audience. Sigala (2018) adds that data analytics and social media intelligence enable DMOs to understand visitor behaviors, measure satisfaction, and adjust marketing strategies dynamically. As a result, technology not only enhances efficiency but also empowers evidence-based planning and innovation for long-term sustainability.

One important dimension of digitization is its ability to create tailored experiences, or experiences that are personalized. Tussyadiah (2014) mentions that digital technology in tourist destinations enables the creation of experiences tailored to the preferences and backgrounds of each tourist, strengthening their emotional engagement with the destination. This is reinforced by the findings of Wang et al. (2020), who emphasize that digitization can build deeper emotional and cognitive connections between visitors and cultural attractions.

In cultural spaces such as the Galeri Indonesia Kaya, digital approaches also support the learning process and visitor engagement. Falk & Dierking (2016), through the Contextual Model of Learning, show that visitors' learning experiences are influenced by interactions between personal, social, and physical spheres. Digitalization plays a role in simultaneously uniting these three spheres through interactive media, augmented reality, or audiovisuals tailored to individual social backgrounds and preferences. In line with this, Lee et al. (2019) found that the use of digital technology in museums and galleries significantly increases visit intensity, extends visit duration, and enhances the educational value of the experience offered.

The use of digital content that combines visual, audio, text, and interactive elements also enriches the way cultural information is conveyed. The principle of multimodal learning, as explained by Mayer (2002), states that humans learn more effectively when information is conveyed through various formats simultaneously—visual, auditory, and kinesthetic. Digital media in cultural galleries such as GIK utilize this principle to present cultural information that is more interesting and easier to understand for audiences of all ages and backgrounds.

In the dimension of destination promotion, Jenkins (2006), through the concept of convergence culture, shows that digital technology is capable of integrating various media to create a cohesive and wide-reaching cultural narrative. Tourists now not only consume information, but also produce and share it through social media. This is in line with the concept of prosumers proposed by Toffler (1980), where audiences become both producers and consumers of cultural information. In this context, Hudson & Thal (2013) emphasize that tourists can act as brand ambassadors for the destinations they visit by voluntarily sharing their digital experiences on various platforms.

According to Govers & Go (2009), the strength of a cultural destination's image lies not only in its cultural objects, but also in the way that culture is packaged and presented. The use of digital media allows for a more creative, modern, and relevant presentation of culture that is in line with current public tastes. Furthermore, Anholt (2007) links this to nation branding, namely that the authentic yet modern presentation of culture through digital media can strengthen the national image in the eyes of the global community. This promotion has also proven to be very influential in shaping perceptions and visitation intentions, as found by Litvin et al. (2008) in their study on the influence of electronic word of mouth (eWOM) in tourism.

Several previous studies relevant to the scope of Gallery Indonesia Kaya, such as research by (Marwan & Utama, 2022), show that digital tourist destinations that include destination imagery, accessibility, infrastructure, and travel agency services play a role in improving the performance of digital tourist destinations through the role of digital as an intervening variable. According to Rochim & Taulina (2023), developing a digital tourism guidebook for Sebatu Village increased visitor satisfaction through relevant information and attractive visual design. According to Khatami et al. (2024), analyzing the impact of the digital entrepreneurship ecosystem on the tourism industry and social sustainability shows that digitalization contributes to tourism growth and social sustainability in European Union countries.

Research by Minanda et al. (2024) on Kembang Kuning Tourism Village in East Lombok shows that the implementation of digital tourism through social media and other digital platforms has successfully increased the promotion and attractiveness of the destination. This strategy not only expands the audience reach but also increases interactivity between managers and visitors. Zitri et al. (2023) in a case study in the Mandalika Special Economic Zone emphasized the importance of digital governance in destination branding. The use of digital platforms such as websites, YouTube, and social media has become a key strategy in increasing the visibility and competitiveness of destinations in the digital era.

4. Conclusions

Based on the results of research on the Implementation of Tourism Digitalization at Galeri Indonesia Kaya, Grand Indonesia, it can be concluded that the digitalization efforts that have been carried out have successfully integrated elements of art, culture, and technology effectively in an educational tourism space. Galeri Indonesia Kaya (GIK) is able to provide an immersive tourism experience through the use of interactive technologies such as touch screens, augmented reality, and app-based digital features that allow visitors to explore the rich culture of the archipelago independently, in an engaging and contemporary way. This aligns with the main objectives of digitalization in the tourism sector, namely expanding accessibility, improving service quality, and creating a more engaging visiting experience, especially for the tech-savvy younger generation.

Digitalization at GIK also contributes to the transformation of the cultural tourism paradigm from mere physical visits to meaningful virtual interactions. The availability of digital content in the form of visuals, audio, and interactive narratives makes Galeri Indonesia Kaya not only a space for art appreciation, but also a vehicle for learning and cultural preservation in a form that is adaptive to the times. Thus, this implementation still faces challenges, particularly in terms of regular content updates and equitable access to technology that allows all levels of society to enjoy this experience to the fullest.

Based on these findings, it is important to formulate policies that strengthen the digitization of cultural tourism destinations as part of the national tourism development strategy. The government, through the Ministry of Tourism and Creative Economy, needs to adopt a technology-based approach in developing other tourist destinations, making GIK a best practice model that can be replicated in other regions with abundant cultural potential. In addition, collaboration between the public and private sectors in terms of funding, content innovation, and technology development must be expanded to maintain the sustainability of the digital system that has been built.

In practical terms, Galeri Indonesia Kaya is also advised to regularly evaluate visitor experiences, update digital content in line with cultural and technological developments, and expand its reach through social media-based promotions and other digital platforms. This is important so that digitalization does not merely serve as a complement but becomes a key element in strengthening Indonesia's cultural identity and tourism competitiveness in the global era.

This study has limitations because it focuses on a single case study, namely Galeri Indonesia Kaya, which is a private project located in the capital's shopping center. Further research needs to expand the scope of locations and consider the perspectives of local tourism stakeholders to understand the dynamics of digitalization implementation in a more diverse geographical and social context.

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