

Creative Tourism Delivery in Action: A Comparative Study of Phuket and Bandung

Naomi Nethania^{1,2*} Rini Andari² Gitasiswhara²

¹Prince of Songkla University, Phuket, Thailand

²Universitas Pendidikan Indonesia, Bandung, Indonesia

Correspondence: E-mail: s6630100031@phuket.psu.ac.th

ABSTRACT

The aim of this study is to provide a comprehensive explanation of how creative tourism has been implemented in Braga Street, Bandung, Indonesia, and Phuket Old Town, Phuket, Thailand. The study used a descriptive qualitative method, which included in-depth observations of the destinations, an analysis of literature, and online articles about the development of creative tourism in these cities. The study included three months of direct observations at each destination, as well as a literature review of more than 50 articles on creative tourism. The results highlight the diverse forms of creative tourism delivery in both locations, emphasizing events, networks, partnerships, and creative entrepreneurs as key elements. The findings indicate that Braga Street effectively integrates art, culinary, and shopping tourism, whereas Phuket Old Town emphasizes gastronomic tourism through various annual events and markets. This suggests that by capitalizing on their unique cultural elements and fostering collaborative networks, both destinations can significantly enhance their attractiveness and contribute to the development of sustainable tourism.

ARTICLE INFO

Article History:

Submitted/Received : 8 Mar 2024

First Revised : 21 Mei 2024

Accepted : 29 Mei 2024

First Available Online : 22 Jun 2024

Publication Date : 30 Jun 2024

Keyword:

Braga street , Creative Tourism, Creativity, Delivery form, Urban Destinations, Phuket old town.

1. INTRODUCTION

An original concept known as "creative tourism" has been brought about by creativity in the tourism industry. It functions as a creatively inspired economic enhancement technique (Muhamad et al., 2021). In and of itself, creativity is the productive process of making new connections, interpretations, and creations. It is interesting to note that creativity is an essential quality ingrained in the human mind rather than being limited to the fields of art, culture, or science (Richards & Wilson, 2007). Including creativity in all of its forms is not only a useful tool but also a crucial strategy that acts as the main engine of innovation in the tourist sector. This perspective lends credence to the claim made by (G. Richards, 2011) that innovation in the tourism sector can lead to sustainable advancements without compromising environmental preservation.

The origin of creativity in the tourism industry was first noted as part of cultural tourism (Pearce & Butler, 1993). The link between creativity and tourism initially emerged due to creative activities where tourists engage in creative performances or handicraft-making at their destination (Zeppel & Hall, 1992). Tourists who visit destinations with creative tourism concepts usually seek authentic experiences that involve deep cultural immersion (Landry, 2008). Creative tourism destinations tend to be more active than passive and often seek to develop their potential and experiences (G. Richards, 2003).

The desire for personal experiences is the driving force behind changes in tourist behaviour. Therefore, the tendency for tourists to seek unique experiences and actively participate in tourism activities continues to increase (Blomstervik et al., 2021). This, in turn, provides substantial support for the creative tourism industry in providing opportunities for tourists to gain new experiences through participation in creative tourism (Tiyapiphat, 2017). In addition to providing new experiences and opportunities for tourists, creative tourism also offers new perspectives and ways of thinking for tourists (G. Richards & Wilson, 2006).

The adoption of the creative tourism approach has yielded positive results in the cities where it has been applied (Hassani & Bastenegar, 2016). Therefore, the aim of this study is to provide a comprehensive explanation of how the idea of creative tourism has been applied in two distinct tourist locations—Braga Street in Bandung, Indonesia, and Phuket Old Town in Phuket, Thailand—from two cities that are located in separate countries. The goal of this study is to offer a thorough and comprehensive account of the history of growth and mode of delivery of creative tourism in those two towns, which are home to a variety of tourist destinations.

2. LITERATURE REVIEW

2.1. Creativity and it's relation to tourism

The term 'creative' seems to be increasingly prevalent across various domains. This includes allusions to creative media, creative industries, creative cities, creative villages, and many other similar notions that coexist with the idea of creativity. Over time, it appears that people are becoming more inclined to explore their creative potential in various activities (G. Richards, 2011). (Taylor 1988) has reviewed multiple definitions of creativity from various literature and subsequently categorized creativity into four primary areas in alignment with the 4Ps defined by (Rhodes, 1961), which are creative person, creative process, creative product, and creative environment. Contemporary practices in the tourism industry often encompass these four approaches. For instance, today's tourism practitioners are actively devising creative activities to engage tourists in productive and creative endeavours (Florida, 2002).

(Richards and Wilson, 2007) claim that "creative development" is a result of cultural change with creativity being seen as a necessary element for maintaining culture. In addition, the rise of creativity is a phenomenon that affects the field of education because it is viewed as a tactic to promote innovation and personal skill development (Ray, 1998). On the one hand, the concept of creativity is evolving and giving rise to the term "creative tourism", which is affecting the tourism sector, which is one of the fields that is greatly affected by this development.

Creativity plays a vital role in the tourism industry for a multitude of compelling reasons. Firstly, it dramatically enhances tourist experiences by actively involving them in the co-creation of their adventures, resulting in more engaging and enduring memories (Chathoth et al., 2016; Ost & Saleh, 2021; Tan et al., 2013; Tan et al., 2014). Additionally, creativity serves as a powerful tool for differentiating destinations within the highly competitive landscape of tourism. It empowers destinations to distinguish themselves from their rivals by offering one-of-a-kind and innovative tourism products and services (Marques & Borba, 2017; Zátori, 2016)

Furthermore, innovation and sustainability are intrinsically linked to creativity. This encourages responsible practices and reduces negative impacts, as well as promotes sustainable development in the tourism industry (Almeida et al., 2021; Ratten et al., 2019; Moleiro, 2021; Maldonado-Erazo et al., 2016; Pimenta et al., 2021). Creativity also drives economic growth by creating new business opportunities, supporting local entrepreneurs and artisans, and attracting tourists interested in unique experiences (Burke, 2014; Brandão et al., 2012). Creativity also involves local communities in the creation and provision of cultural products and experiences, encouraging the preservation and promotion of local culture and heritage (Bakas et al., 2019; Blapp & Mitas, 2018; Cohen & Uphoff, 1980).

2.2. The Role of Creative Tourism in the Development of Tourism Destinations

In an era characterized by dynamic tourism development and continuous shifts in tourist preferences, the role of creative tourism in transforming tourist destinations into more dynamic and sustainable entities has become increasingly significant. In an effort to create competitive and attractive tourist destinations, changes in concept and strategy are very important. Creative Tourism, as a form of alternative tourism, has emerged as a solution to answer growing market demands (Stipanović & Rudan, 2014).

One of the main roles of Creative Tourism is to encourage tourist destinations to adapt to changes in the environment and consumers expectations. Tourist destinations need to reinvent themselves to ensure that the products they offer remain relevant to increasingly discerning and explorative travelers (Stipanović & Rudan, 2014). In their adaptation efforts, tourist attractions are developing more innovative and sustainable tourism products. This transformation not only aims to maximize the tourist experience, but also to minimize the negative impact on the environment that is often caused by tourism development (Zolfani et al., 2015).

The concept of creative tourism involves a combination of cultural tourism with creativity. These relationships allow tourists to engage in creative activities while visiting the destination (Pearce & Butler, 1993). Creative Tourism Tourists seek authentic experiences that provide a deep understanding of local culture and unique knowledge (Chang et al., 2014). Thus, Creative Tourism functions as a tool that triggers deeper cultural exploration for tourists. The role of Creative Tourism in destination development is also seen from the perspective of tourists' personal experiences. Tourists are increasingly attracted to experiences that create personal relationships and enable active participation in tourism activities (Blomstervik et al., 2021). Creative Tourism offers tourists the opportunity to gain new experiences by participating in

creative activities (Tiyapiphat, 2017). Furthermore, creative tourism gives tourists new perspectives and ways of thinking that have an impact on their personal development (G. Richards & Wilson, 2006).

Yoeti (1985) on (Helpiastuti, 2018) asserts that innovation is essential to the development of places and that Creative Tourism helps destinations draw in visitors seeking out different kinds of experiences. Destinations may promote sustainable development and establish creative tourism as a major driver of the tourism sector by implementing the idea of "something to see, something to do, and something to buy" in creative tourism.

However, it is essential to note that although Creative Tourism plays a vital role in destination development, it is not intended to replace other forms of tourism (Tiyapiphat, 2017). Creative Tourism itself is complementary and rooted in the concept of community-based tourism. Creative Tourism also dedicated to improving tourists' skills and experience, making it an essential concept in advancing tourist destinations.

2.3. Creative Tourism in The City

Creativity in the urban area refers to the generation and implementation of innovative ideas, practices and solutions that contribute to the cultural, social and economic development of urban environments (G. Richards, 2014). It involves the ability to think outside the box, explore new possibilities, and create unique experiences and offerings that to attract tourists and improve the city's overall quality of life (Remoaldo et al., 2020).

Tourism in the city yields several profitable results. First, it significantly improves the local economy by increasing income through visitor spending on accommodation, dining, shopping, and attractions (Tavano Blessi et al., 2012; Servillo et al., 2012). Second, this sector plays a vital role in job creation, covering various sectors such as hospitality, transportation and entertainment, thereby offering employment opportunities for the local workforce (Tavano Blessi et al., 2012; Servillo et al., 2012). Tourism also functions as a catalyst for the preservation and promotion of a city's cultural heritage, attracting visitors to historical sites, museums, and cultural events (Bonn et al., 2007; Russo & Sans, 2009). Additionally, it triggers the development of new infrastructure and amenities to cater to the needs of tourists, ultimately benefiting both visitors and residents (Borrelli & Kalayil, 2011; Russo & Sans, 2009).

Tourism also enhances a city's visibility and reputation, drawing more visitors and potentially attracting investment and business opportunities (Servillo et al., 2012). Lastly, it fosters cultural exchange and mutual understanding between tourists and locals, promoting an appreciation of diverse cultures and enhancing global understanding (Smith & Richards, 2013).

3. METHOD

This research uses a descriptive qualitative method by conducting in-depth observations on the destinations, analyzing literature and online articles regarding the development of creative tourism and how they convey creative tourism in Bandung City, Indonesia and also Phuket City in Thailand. This research seeks to explain holistically how the concept of creative tourism is implemented in two cities located in different countries. This research aims to provide a comprehensive picture and representation of creative tourism development efforts in both cities and the of delivery of creative tourism in those two towns, which are filled with various historical sites that tourists can visit.

This research begins by conducting a literature study of more than 50 articles on creative tourism and conducting direct observations for three months of each destinations. The

research was conducted in both destinations supported by the similarity of the two destinations, which are the most frequently visited destinations by foreign tourists and also have high historical value. These two destinations are also famous for their architecture that is closely related to the history of the area.

The use of qualitative methods in this study allows the researcher to gain in-depth insights into qualitative aspects that are difficult to measure, such as the subjective experiences of tourists, interactions between tourists and local communities, cultural aspects, and creativity that are can not be measured with numbers. Direct observation in the field can allow researchers to observe the actual situation in both destinations without any interference or bias that might arise if a quantitative assessment is carried out. This allowed the researcher to gain a deeper understanding of how creative tourism actually takes place, in line with the reality on the ground.

Observing the two destinations directly also allowed the researcher to identify differences and similarities in creative tourism practices in Bandung and Phuket. This will help the industry to understand the factors that influence the success or challenges of implementing creative tourism concepts in both locations. In short, the qualitative observation method can provide descriptions and field notes that can be used to support the research findings, make the research results clearer and gain the in-depth understanding needed to understand the comparison of creative tourism in Phuket and Bandung.

4. RESULTS AND DISCUSSION

4.1 Delivery Forms of Creative Tourism

Richards and Marques (2012) explain that the involvement of tourists and local communities in driving creative experiences is varied. In this study, Richards and Marques also explained that along with the development of creative tourism, the meaning and activities attached to creative activities have also developed rapidly. The various roles and forms of creative tourism can be seen in a collection of articles and research spread across the internet.

Creative tourism can be seen when visitors, stakeholders and local communities exchange ideas and skills while synergistically influence each other. According to this explanation, creative tourism can also be observed in the way the locals involve visitors in creative activities, in the inventive ways they make use of the resources at their destination, in the ways they fortify the locals' unique identity within the destination, and in the ways they express themselves, educate, and work to create and revitalize a destination.

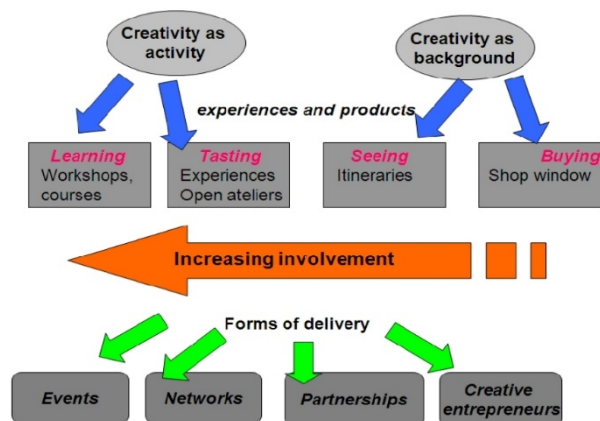


Figure 1. Model of Creative Tourism

Source: Richards and Marques (2012)

In Figure 1, Richards and Marques (2012) explain that The forms of delivery in creative tourism refer to the different ways of conveying creative tourism and also the experience felt by the tourist. Richards and Marques describe 4 forms of delivery, including events, networks, partnerships and creative entrepreneurs. This model of creative tourism is very good to use in this research because this model emphasizes the importance of creative experiences on the tourist side. This model is also good for exploring how creative experiences affect local resources and discovering how creative tourism in destinations develops and affects the relationship between visitors and local communities.

Events can be festivals or other activities that reflect local culture and traditions. These events are intended to trigger creative collaboration between organizers and local communities by providing more experiences (G. Richards, 2010). These events will also attract visitors to come back and visit the destination again by creating new and more interesting creative experiences (G. Richards, 2020). Events can also be in the form of training, workshops, or certifications to develop local resources, such as employees of businesses and communities where the skills acquired will be used to develop other creative programs in the destination (G. Richards, 2011). delivery forms can increase the interaction between local communities and visitors and trigger a more complex destination experience (G. Richards & Marques, 2012).

Networks are very important in creative tourism because they encourage collaboration in sharing resources and a sense of ownership and responsibility among stakeholders involved in destination development and promotion (G. Richards & Marques, 2012). Networks can facilitate the development of creative tourism experiences by connecting local human resources such as artists, businesses, artisans and visitors (Duxbury et al., 2021). This can lead to creating unique and authentic experiences that meet tourists' interests and preferences while showcasing the local culture and economy (Gato et al., 2022).

Furthermore, partnership is also a very important form of delivery as it refers to partnership and cooperation between two parties. This Partnerships can include the government, local communities and entrepreneurs (Bonn et al., 2007). Partnerships between government, local communities and entrepreneurs can result in better and more engaging creative programs (Duxbury & Richards, 2019). Partnerships are also considered capable of increasing community participation in developing creative experiences, and partnerships can ensure that the creative experiences developed still reflect local culture and traditions (G. Richards & Marques, 2012). Partnerships closely related to events, training programs, workshops, or certifications resulting from partnerships between the government, local communities and entrepreneurs can develop local resources (G. Richards, 2020).

The final delivery form is the creative entrepreneur, whose job is to draw guests by organizing and running events that give them creative experiences (G. Richards & Marques, 2012). Creative businesses can spur innovation in tourist locations by developing fresh ideas and fusing creative components (G. Richards, 2020). Additionally, by collaborating with artisans and artists to foster local creativity, creative businesses can foster a sense of community among tourists (G. Richards & Wilson, 2006). Therefore, the role of creative entrepreneurs is insignificant as that of other sorts since they may support destinations in fostering innovation, fostering connections between local communities, and enhancing their allure.

4.2 Creativity as a background and activity

4.2.1 Braga

Braga is the name of a street and area in Bandung with distinctive European-style architecture and a romantic atmosphere. Creative and heritage tourism in Braga, Bandung, has developed through initiatives and collaboration between many stakeholders. Braga is also a destination rich in cultural heritage that attracts tourists to explore the history and architecture of Braga Street (Agoes & Nur Agustiani, 2023). Bandung City has developed sustainable tourism by promoting cultural heritage attractions, using environmentally friendly transportation, and increasing quality tourism by using Braga as one of their destinations. (Abdillah et al., 2022).

UNESCO has recognized Bandung as a UNESCO Creative Design City, highlighting the city's commitment to encouraging creativity and innovation in various sectors, especially in the tourism sector (UCCN, 2019). Sarinah in Braga is one example of Bandung's efforts to revitalize landmarks to preserve its architectural heritage (Meliana et al., 2021). The concept of creative tourism has received more attention in Braga because this concept offers an exciting and authentic experience that can meet the demands and preferences of tourists by promoting local culture and economy (G. Richards, 2009).

Several studies reveal that developing creative tourism concepts has positively impacted the local economy. The story of creative tourism has attracted more tourists to come to Braga and increased their stay duration (Agoes & Nur Agustiani, 2023). Employment opportunities in the Braga area have also increased as more businesses and organizations are involved in tourism (Abdillah et al., 2022). The focus on creative tourism development has also led Braga to preserve the local cultural and environmental heritage and ensure these resources continue contributing to the city's economic growth and overall quality of life (G. Richards, 2001). Braga also has its own ways of delivering creative tourism. These methods are divided into four categories: events, networks, partnerships, and creative entrepreneurs as explained in Table 1.

Table 1. Creative Tourism Delivery Form in Braga

Delivery Forms	
Events	<p>Braga hosts many events, and they all have different ways of delivering creative tourism. For example, there is an annual event called Bandung Creative City Forum, which is a platform for entrepreneurs, artisans and creative creators to exchange ideas and experiences. This event aims to foster ideas and a culture of creativity and also increase innovation in the city of Bandung as a creative tourism center. Another one is Pasar Kreatif Bandung which is located in the main atrium of Braga Citywalk, the purpose of this event is to promote creative products from local UMKMs and give them a platform to market their products. Then there is the West Java Festival which was organized by the West Java Provincial government to celebrate West Java's 78th birthday, this event features a cultural carnival and music concerts to promote the rich culture of West Java. Braga also has an art exhibition called Art Exhibition Napak Tampak organized by de Braga by ARTOTEL and local art communities to showcase art works from local artists so that they can be appreciated by the public. Through these events, Braga strives to convey creative tourism by promoting local cultural creativity and interesting innovations that can make it a dynamic and creative tourist destination. Braga's efforts in promoting creative tourism not only highlight the vibrant local culture but also lead to economic growth through supporting local artisans and entrepreneurs. In the end, all these different events position Braga as a leading hub for creativity and innovation in the region.</p>

<p>Networks</p>	<p>Braga has maintained their networks to continue promoting the concept of creative tourism. One of the networks maintained by Braga is the existence of networks with local community and government. Braga is also trying to maintain and expand their networks with local business partnerships, which are very important for running several events in Braga. Braga has many programs that require them to maintain and develop their networks, such as promoting environmentally friendly travel, which requires Braga to maintain networks with stakeholders, government, and cultural institutions. One of the more prominent examples in Braga is the Grey Art Gallery, which works with tourism companies to offer tour packages that combine visits to art galleries with other activities, such as culinary and shopping. This tour package is offered at an affordable price and is attractive to tourists because it offers a complete and diverse tour experience. The cooperation between Grey Art Gallery and the tour company is an effort by Grey Art Gallery to build networking with tourists. Another form of networking in Braga is the formation of a community. This community was formed by business actors, the local community, and the government. Through these extensive networks, Braga successfully promotes creative tourism by fostering collaboration and innovation across various sectors. These partnerships ensure a sustainable and dynamic tourism industry that continuously attracts and engages visitors.</p>
<p>Partnerships</p>	<p>In Braga Street, partnerships entail numerous parties. Similar to networking, the previously mentioned entities—the government, local artists, business owners, and the community at large—must establish alliances in order to foster tourism in Braga. Based on observations, Braga has to establish and preserve its relationship with local business owners who operate stores on Braga Street in order to attract tourists who will want to visit and shop at the Braga Street establishments. The government is the main factor in the operation of the partnership in Braga. The government in the city of Bandung works together with various private parties and creative communities to develop Braga Street. The partnership led by the government includes various things such as infrastructure development, event organization and promotion. There are several benefits that Braga receives from this partnership and one of them is that Braga still has its charm as a tourist destination. The people who live around Braga Street also feel a positive impact on their economy, and they are also increasingly aware of the importance of tourism for the economy and also the development of all parties involved in the development of Braga Street as a creative tourism destination. Braga itself has a 'Creative Tourism Village' that can be accessed by entering the small streets in Braga. However, the head of the community-based development group of the creative tourism village of Braga stated that the community and the government needed a stronger partnership relationship with the community so that the tourism village can develop as expected. By showcasing local businesses and artist collaborations within events and promotions, Braga Street leverages their partnerships to make the creative tourism concept come to life.</p>
<p>Creative Entrepreneurs</p>	<p>Creative entrepreneurs in Braga have a significant role as creative tourism developers in this area. The role of the Creative entrepreneur in Braga can be seen in the development of creative tourism products in the form of culinary tourism, shopping tourism, historical tourism, cultural tourism, and art tourism. Creative entrepreneurs in Braga play a crucial role as they create unique products and services. They often innovate in the fields of fashion, art, and especially culinary arts. Braga is now filled with coffee shops with various themes, and there are several stores that sell a variety of local and imported products. In addition, social media also plays an important role here because creative entrepreneurs in Braga Street utilize social media to promote this tourist destination to tourists. For example,</p>

some businesses create Instagram accounts to promote their products and services. There are also business owners who create video content to promote Braga. These digital efforts not only attract more visitors but also showcase the innovative spirit and cultural richness within Braga, thereby placing it as a hub for creative tourism. Overall, the combination of creative entrepreneurs with digital platforms enforces the attractiveness of Braga as a dynamic and living tourist destination.

In Table 1, it is explained that Braga organizes various events such as Bandung Creative City Forum, Pasar Kreatif Bandung, and the West Java Festival, which are used to promote culture and creative activities. Braga's network is also very strong as it involves the local community, government, and creative entrepreneurs. This network also influences the partnerships established by Braga, as these partnerships help maintain the sustainability and attractiveness of its tourism. Additionally, the creative entrepreneurs in Braga play a role in developing innovative products and services that are digitally promoted through social media. This combination makes Braga a dynamic center of creativity and innovation, attracting more tourists and supporting local economic growth.

4.2.2 Phuket

Phuket Old Town is a historic area in Phuket, Thailand. This area has typical Sino-Portuguese, Chinese, and Malay architecture that are still well preserved. Phuket Old Town also has a rich local culture and heritage that is interesting to visit (Tuntipisitkul et al., 2021). Creative tourism development in Phuket Old Town is focused on preserving and promoting traditional culture and cuisine and encouraging collaboration in gastronomy. UNESCO recognizes Phuket itself as a UNESCO Gastronomy Creative City, where UNESCO highlights Phuket's diverse culinary heritage (Mungkhun et al., 2021).

Tourism development in Phuket is gastronomy-focused, as the city government has invested in raising awareness around safe food chains through the Phuket Food Safety and Andaman Kitchen programs (Tuntipisitkul et al., 2021). Phuket Old Town also has an annual event called Old Town Festivals, which attracts local and international audiences of more than 400,000 people and aims to restore ancient knowledge in gastronomy, handicrafts, and folk arts (Piboonrunroj & Sangkakorn, 2013).

However, in addition to focusing on its gastronomy, the Phuket Government has also tried to develop infrastructure in Old Town, such as road improvements, sidewalk construction, and public facilities. This aims to improve tourist comfort and facilitate access to Old Town (Telan & Jamieson, 2021). Entrepreneurs in the Old Town have also played an essential role in developing creative tourism in the region. Business owners in Phuket Old Town are essential in developing creative tourism in Phuket. They can promote and sustain local culture through their products and services (Telan & Jamieson, 2021).

Phuket Old Town has developed a variety of creative products and services, such as restaurants and cafes that serve Phuket's culinary specialties with a modern twist, shops selling local handicrafts and designer products, art galleries, and cultural spaces that display the works of local artists and organize cultural and artistic events that attract tourists (Piboonrunroj & Sangkakorn, 2013). With proper creative tourism development, Phuket Old Town is considered an attractive destination for local and international tourists (Baixinho et al., 2020). Similar to Braga, Phuket Old Town also has its own way of delivering creative tourism as explained in Table 2.

Table 2. Creative Tourism Delivery Form in Phuket Old Town

Delivery Forms	
Events	<p>In order to deliver creative tourism in the region, Phuket Old Town organizes various annual events. One of the most popular annual events is the Old Town Festivals, which is held in December and attracts a local and international audience of more than 400,000 people. Old Town Festivals presents a variety of cultural and artistic activities, such as music, dance, visual arts, and culinary performances. The festival aims to promote Phuket's local culture and heritage to tourists. This annual festival is an event that celebrates the history of Phuket Town with various exciting attractions, such as the Phuket Baba light show, cultural parades, and Chinese folk dances. In addition to the Old Town Festivals event, there are also several other events carried out in this area, namely the Phuket Food Festival, which is carried out to promote Phuket's culinary specialties. Furthermore, there is Chinese New Year, a big celebration in Phuket that connects with Chinese culture through the Thai-Chinese community. The celebration is decorated with lots of red colors, and there are also fireworks and lion dances. Phuket Old Town also has a market that opens every Sunday called the Sunday Market, which is held on Thalang Road. This market is always crowded with tourists because of the culinary offerings. Many other events and celebrations occur in Phuket Old Town, such as vegetarian festivals, Songkran, and Loy Kratong. These events not only showcase the rich cultural heritage of Phuket but also boost the local economy by attracting a large number of visitors. Through these vibrant and diverse events, Phuket Old Town is definitely cementing its place as one of the best places for cultural and creative tourism.</p>
Networks	<p>Networking is vital in helping businesses in Phuket Old Town to exchange ideas, information, and experiences. In order to foster business networking, Phuket Old Town is home to a number of communities and organizations that are dedicated to the growth of creative tourism. On Phuket Island, networking takes place among the Chinese, Thai, and Baba Yaya communities. Through restaurants, art galleries, and cultural events, this group creates networking environments where culinary arts and crafts may draw tourists and introduce them to Phuket culture. Phuket Old Town also has several ways to strengthen networking with the local community by paying attention to preserving Sino-Portuguese buildings, such as old buildings, shops, and hotels in the Phuket Old Town area. history and culture, and they attract tourists from all over the world. By preserving these buildings, the local community can help to ensure that Phuket Old Town remains a vibrant and attractive destination for years to come. By fostering communities and organizations focused on cultural exchange, Phuket Old Town leverages its networks to weave together a rich tapestry of Sino-Portuguese heritage and contemporary creativity, captivating tourists with its unique charm.</p>
Partnerships	<p>Partnerships can help businesses in the Phuket Old Town area to share resources and expertise. This can encourage creativity and innovation in developing creative products and services in this area. Phuket Old Town has various businesses engaged in creative tourism, such as restaurants, cafes, handicraft shops, art galleries, and cultural spaces. These businesses have different resources and expertise. In Old Town Phuket, partnerships with local communities and tour guides also occur in museums like the Thai Hua Museum and Baba Museum. These partnerships can enhance visitors' understanding of Phuket's history and culture. In addition, collaboration occurs between regional artisans and gift stores, producing distinctive goods that can be marketed to travelers. The government is also involved in the partnership in Phuket Old Town as they work with the Thai Hua Museum to organize exhibitions, workshops, and other cultural events that can create an immersive</p>

	<p>experience for tourists. Phuket Old Town cultivates partnerships that bridge the gap between tradition and innovation. Collaborations between established businesses, artisans, and community organizations breathe new life into historic areas. These partnerships showcase Phuket's rich Sino-Portuguese heritage through contemporary art installations, cultural workshops, and heritage tours, creating a dynamic and engaging experience for tourists.</p>
<p>Creative Entrepreneurs</p>	<p>Phuket Old Town is a vibrant and bustling area that is home to a variety of establishments, including restaurants, cafes, handicraft shops, art galleries, and museums. These businesses are essential in creating innovative and exciting creative products and services as creative entrepreneurs. They help introduce local culture and art to travelers, as well as provide unique experiences from those typically offered by other tourist destinations. In addition, their businesses can also help boost the local economy and create jobs for locals. One of the most popular creative entrepreneurs in Phuket Old Town is Bookhemian, a cafe-gallery located on Thalang Road. The café offers a unique atmosphere with its decor of exposed brick walls, wall-mounted bicycles, and doors decorated with novels. Bookhemian also displays local artwork and provides a space for artists to showcase their work. The cafe-gallery has become a popular destination for tourists and locals alike, and has helped to put Phuket Old Town on the map as a hub for creative tourism. By supporting creative entrepreneurs like Bookhemian, people can help to preserve and promote local culture and art, while also contributing to the local economy and creating jobs for locals. Phuket Old Town encourages creative entrepreneurs like Bookhemian to be the heart and soul of the local creative scene. These innovative businesses have revitalized the historic district, transforming it into a vibrant hub where visitors can experience local culture and art through cafes, galleries, shops, and workshops, fostering a stronger connection with Phuket's distinct identity.</p>

Similar to Braga, Table 2 explains that Phuket Old Town also delivers creative tourism by organizing various annual events such as the Old Town Festivals, Phuket Food Festival, and Chinese New Year celebrations. These events attract thousands of tourists by showcasing the culture, food, and local arts of Phuket. Additionally, the networks built with the local community, government, and creative entrepreneurs help promote creative tourism by preserving and utilizing Sino-Portuguese historical buildings. Furthermore, Phuket Old Town's partnerships with museums, tour guides, and local businesses help tourists understand the history and culture of Phuket. The creative entrepreneurs in Phuket Old Town also play an important role in introducing local culture to tourists, especially in terms of local cuisine. These factors make Phuket Old Town a frequently visited tourist destination.

5. CONCLUSION

Braga Street in Bandung and Phuket Old Town in Phuket are two destinations that have great potential to be developed. These two destinations basically have many similarities but still have different characteristics and advantages. Braga Street in Bandung has a long history as the center of trade and culture in the city. The area has a distinctive European-style architecture and has a variety of creative tourist attractions such as art galleries, museums and souvenir shops. Braga is also focused on becoming an icon of Bandung, which is known as a creative city. On the other hand, Phuket Old Town is not much different; this area has a long history as the center of trade and government on the island of Phuket. This area has Chinese and Malay-style architecture and has the same creative tourist attractions as Braga, namely museums, art galleries and markets. Phuket Old Town and Braga strive to improve

the quality of their products and services to attract tourists. They also build cooperation with many parties, such as the government, local communities and businesses, to encourage the development of creative tourism in both destinations.

In delivering its creative tourism, Braga frequently hosts major events in Bandung. The city of Bandung is very active in involving the government, local entrepreneurs, artists, and the surrounding community to preserve the architecture in the Braga area and also involves them in participating in activities in Braga. Braga combines art, culinary, and shopping tourism in its efforts to promote creative tourism. On the other hand, Phuket Old Town is very focused on showcasing gastronomic tourism through the Sunday market and several annual events already mentioned. They are also adept at attracting international tourists by continuously preserving their culture through their products and services. This is also achieved by investing in historic buildings to enhance tourist comfort.

Based on the drawn similarities and differences, Phuket Old Town can expand its food tours and retail tours. At the same time, Braga Area can enhance its historical and cultural tourism and offer visitors engaging educational experiences. This is evident from the activities that many visitors to these two locations typically engage in. Braga in Bandung and Phuket Old Town have the potential to become both sustainable tourist attractions and fiercely competitive creative tourism destinations if they fully realize their potential. It is possible to transmit the idea of creative tourism in a variety of ways. However, ultimately, the diverse approaches will lead to the same outcomes and objectives, as demonstrated by these two locations that implement the notion. The most important thing in conveying creative tourism is that the destination must utilize their unique local elements.

6. REFERENCES

- Abdillah, D., Ardiwidjaja, R., Marhanani Tri Astuti, & Putranto, D. (2022). Development of Eco-Friendly Travel Patterns based on Cultural Heritage Attractions in the City of Bandung. *East Asian Journal of Multidisciplinary Research*, 1(11), 2507–2520. <https://doi.org/10.55927/eajmr.v1i11.2132>
- Agoes, A., & Nur Agustiani, I. (2023). Coffee Experience as an Attraction for Indonesian Gen Z Tourists in Heritage Area of Braga. *Barista : Jurnal Kajian Bahasa Dan Pariwisata*, 10(01), 80–93. <https://doi.org/10.34013/barista.v10i01.910>
- Almeida, I., Carvalho, P., & Silveira, L. (2021). Turismo criativo em espaço rural: proposta para o território das Terras de Sicó. *Cadernos de Geografia, January 2022*, 135–150. <https://doi.org/10.14195/0871-1623>
- Asy'ari, R., Afriza, L., & Silalahi, A. T. (2022). Pengembangan Tata Kelola Destinasi Pariwisata Melalui Pendekatan Pemberdayaan Masyarakat di Kampung Wisata Braga. *TOBA: Journal of Tourism, Hospitality and Destination*, 1(1), 07–13. <https://doi.org/10.55123/toba.v1i1.78>
- Baixinho, A., Santos, C., Couto, G., Albergaria, I. S. de, Silva, L. S. da, Medeiros, P. D., & Simas, R. M. N. (2020). Creative tourism on islands: A review of the literature. *Sustainability (Switzerland)*, 12(24), 1–25. <https://doi.org/10.3390/su122410313>
- Bakas, F. E., Duxbury, N., & Vinagre de Castro, T. (2019). Creative tourism: catalysing artisan entrepreneur networks in rural Portugal. *International Journal of Entrepreneurial Behaviour and Research*, 25(4), 731–752. <https://doi.org/10.1108/IJEBR-03-2018-0177>

- Blapp, M., & Mitas, O. (2018). Creative tourism in Balinese rural communities. *Current Issues in Tourism*, 21(11), 1285–1311. <https://doi.org/10.1080/13683500.2017.1358701>
- Blomstervik, I. H., Prebensen, N. K., Campos, A. C., & Pinto, P. (2021). Novelty in tourism experiences: the influence of physical staging and human interaction on behavioural intentions. *Current Issues in Tourism*, 24(20), 2921–2938. <https://doi.org/10.1080/13683500.2020.1854197>
- Bonn, M. A., Joseph-Mathews, S. M., Dai, M., Hayes, S., & Cave, J. (2007). Heritage/cultural attraction atmospherics: Creating the right environment for the heritage/cultural visitor. *Journal of Travel Research*, 45(3), 345–354. <https://doi.org/10.1177/0047287506295947>
- Borrelli, N., & Kalayil, A. L. (2011). Tourism and Planning in Chicago. The Experience of Devon Avenue. *Tourism Planning and Development*, 8(4), 345–357. <https://doi.org/10.1080/21568316.2011.603884>
- Burke, S. (2014). Creative Clustering in Small Island States: The Case of Trinidad and Tobago's Carnival Industry. *Caribbean Quarterly*, 60(1), 74–95. <https://doi.org/10.1080/00086495.2014.11672514>
- Chang, L. L., Backman, K. F., & Huang, Y. C. (2014). Creative tourism: a preliminary examination of creative tourists' motivation, experience, perceived value and revisit intention. *International Journal of Culture, Tourism, and Hospitality Research*, 8(4), 401–419. <https://doi.org/10.1108/IJCTHR-04-2014-0032>
- Chathoth, P. K., Ungson, G. R., Harrington, R. J., & Chan, E. S. W. (2016). Co-creation and higher order customer engagement in hospitality and tourism services: A critical review. *International Journal of Contemporary Hospitality Management*, 28(2), 222–245. <https://doi.org/10.1108/IJCHM-10-2014-0526>
- Cohen, J. M., & Uphoff, N. T. (1980). Participation's place in rural development: Seeking clarity through specificity. In *World Development* (Vol. 8, Issue 3). [https://doi.org/10.1016/0305-750X\(80\)90011-X](https://doi.org/10.1016/0305-750X(80)90011-X)
- De Medeiros Brandão, P., Raniere, F., Da Silva, M., & Fischer, T. (2012). *Potencialidades Do Artesanato No Desenvolvimento De Destinos Turísticos Criativos E Sustentáveis the Potential of Handcraft Activities in the Development of Creative and Sustainable Tourist Destinations. 1.*
- Duxbury, N., Bakas, F. E., de Castro, T. V., & Silva, S. (2021). Creative tourism development models towards sustainable and regenerative tourism. *Sustainability (Switzerland)*, 13(1), 1–17. <https://doi.org/10.3390/su13010002>
- Duxbury, N., & Richards, G. (2019). A Research Agenda for Creative Tourism: Elgar Research Agendas. *A Research Agenda for Creative Tourism: Elgar Research Agendas, May*, 1–200. <https://doi.org/10.4337/9781788110723>
- Florida, R. (2002). The Rise of the Creative Class: And How It's Transforming Work, Leisure, Community and Everyday Life. In *New York: Basic Books*, 404p (pp. 86–88).
- Gato, M., Dias, Á., Pereira, L., da Costa, R. L., & Gonçalves, R. (2022). Marketing Communication and Creative Tourism: An Analysis of the Local Destination Management Organization. *Journal of Open Innovation: Technology, Market, and Complexity*, 8(1). <https://doi.org/10.3390/joitmc8010040>

- Hassani, A., & Bastenegar, M. (2016). Components of Spirituality in Creative Tourism. *International Journal of Tourism and Spirituality*, 1.
- Maldonado-Erazo, C., Álvarez-García, J., & del Río-Rama, M. (2016). Recursos Humanos y Responsabilidad Social en el Área de Turismo en el Contexto Iberoamericano. *Tourism and Hospitality International Journal*, 7(2), 80–106.
- Marques, L., & Borba, C. (2017). Co-creating the city : Digital technology and creative tourism. *Tourism Management Perspectives*, 24, 86–93. <https://doi.org/10.1016/j.tmp.2017.07.007>
- Meliana, S., Rombe, O. S. C., & Rachmayanti, I. (2021). Sarinah Braga, a Revitalization of the Landmark. *IOP Conference Series: Earth and Environmental Science*, 794(1). <https://doi.org/10.1088/1755-1315/794/1/012191>
- Moleiro, D. (2021). Territorial cooperation networks, based on social innovation processes as new models of hospitality: The case of the historic houses. *Journal of Tourism and Development*, 36(2), 229–244. <https://doi.org/10.34624/rtd.v36i2.21231>
- Muhamad, M., Ruslanjari, D., & Hanif, A. (2021). Creative Tourism in The Era of New Normality in The Advancement of Culture. *E-Journal of Tourism*, 8(1), 125. <https://doi.org/10.24922/eot.v8i1.71453>
- Mungkhun, M., Pounsuk, P., Intorrathed, S., & Sittijinda, P. (2021). A creative agricultural resource management to support tourism in Phuket Province. *International Journal of Agricultural Technology*, 17(2), 557–570.
- Ost, C., & Saleh, R. (2021). Cultural and creative sectors at a crossroad: from a mainstream process towards an active engagement. *Built Heritage*, 5(1). <https://doi.org/10.1186/s43238-021-00032-y>
- Pearce, D. G., & Butler, R. W. (1993). *Tourism Research: Critiques and Challenges (Issues in Tourism)*. Routledge.
- Piboonrunroj, P., & Sangkakorn, K. (2013). *World Conference on Hospitality, Tourism, and Event Research*. <https://www.researchgate.net/publication/260001134>
- Pimenta, C. A. M., Ribeiro, J. C., & Remoaldo, P. (2021). The relationship between creative tourism and local development: A bibliometric approach for the period 2009-2019. *Tourism and Management Studies*, 17(1), 5–18. <https://doi.org/10.18089/TMS.2021.170101>
- Ratten, V., Braga, V., Álvarez-García, J., & De La Cruz del Rio-Rama, M. (2019). Tourism innovation: Technology, sustainability and creativity. *Tourism Innovation: Technology, Sustainability and Creativity*, July, 1–174. <https://doi.org/10.4324/9780429022814>
- Ray, C. (1998). Culture, intellectual property and territorial rural development. *Sociologia Ruralis*, 38(1), 3–20. <https://doi.org/10.1111/1467-9523.00060>
- Remoaldo, P., Matos, O., Freitas, I., Gôja, R., Araújo Alves, J., Ribeiro, V., Pereira, M., & Xavier, C. (2020). An International Overview of Certified Practices in Creative Tourism in Rural and Urban Territories. *Journal of Hospitality and Tourism Research*, 1–29. <https://doi.org/10.1177/1096348020950792>
- Rhodes, M. (1961). An Analysis of Creativity. *The Phi Delta Kappan*, Vol. 42 no, 305-310.

- Richards, G. (2003). Social capital: a measure of quality of life and determinant of quality of experience? *Paper Presented at the ATLAS Annual Conference, Leeuwarden*.
- Richards, G. (2009). *Creative tourism and local development*. Sunstone Press. <http://www.lonelyplanet.com/experimentaltravel/>
- Richards, G. (2010). Creative tourism and cultural events. *Journal of Chemical Information and Modeling*, 53(9), 1689–1699.
- Richards, G. (2011). Creativity and tourism. The state of the art. In *Annals of Tourism Research* (Vol. 38, Issue 4, pp. 1225–1253). <https://doi.org/10.1016/j.annals.2011.07.008>
- Richards, G. (2014). Creativity and tourism in the city. *Current Issues in Tourism*, 17(2), 119–144. <https://doi.org/10.1080/13683500.2013.783794>
- Richards, G. (2020). Designing creative places: The role of creative tourism. *Annals of Tourism Research*, 85(March), 102922. <https://doi.org/10.1016/j.annals.2020.102922>
- Richards, G. . (2001). Cultural tourists or a culture of tourism? Developments in the European cultural tourism market. *Innovations and Cultural Tourism*, 1–9.
- Richards, G., & Marques, L. (2012). Exploring Creative Tourism: Editors Introduction. *Journal of Tourism Consumption and Practice*, 4(2), 1–11.
- Richards, G., & Wilson, J. (2006). Developing creativity in tourist experiences: A solution to the serial reproduction of culture? *Tourism Management*, 27(6), 1209–1223. <https://doi.org/10.1016/j.tourman.2005.06.002>
- Richards, G., & Wilson, J. (2007). *Tourism, Creativity and Development*.
- Russo, A. P., & Sans, A. A. (2009). Student communities and landscapes of creativity: How Venice - “The world’s most touristed city” - Is changing. *European Urban and Regional Studies*, 16(2), 161–175. <https://doi.org/10.1177/0969776409102189>
- Servillo, L., Atkinson, R., & Russo, A. P. (2012). Territorial attractiveness in EU urban and spatial policy: A critical review and future research agenda. *European Urban and Regional Studies*, 19(4), 349–365. <https://doi.org/10.1177/0969776411430289>
- Smith, M., & Richards, G. (2013). The routledge handbook of cultural tourism. In *The Routledge Handbook of Cultural Tourism*. <https://doi.org/10.4324/9780203120958>
- Stipanović, C., & Rudan, E. (2014). Development concept and strategy for creative tourism of the Kvarner destination. *Tourism and Hospitality Industry*, 507–517. http://bib.irb.hr/datoteka/712014.Stipanovic_Rudan.pdf
- Tan, S. K., Kung, S. F., & Luh, D. B. (2013). A model of “creative experience” in creative tourism. *Annals of Tourism Research*, 41, 153–174. <https://doi.org/10.1016/j.annals.2012.12.002>
- Tan, S. K., Luh, D. B., & Kung, S. F. (2014). A taxonomy of creative tourists in creative tourism. *Tourism Management*, 42, 248–259. <https://doi.org/10.1016/j.tourman.2013.11.008>
- Tavano Blessi, G., Tremblay, D. G., Sandri, M., & Pilati, T. (2012). New trajectories in urban regeneration processes: Cultural capital as source of human and social capital accumulation - Evidence from the case of Tohu in Montreal. *Cities*, 29(6), 397–407. <https://doi.org/10.1016/j.cities.2011.12.001>

- Telan, S., & Jamieson, W. (2021). *Developing Creative Tourism in Southeast Asia: A Case Study of Phuket Old Town Thailand*.
- Tiyapiphat, I. (2017). Basics of Creative Tourism. *International Journal of Management and Applied Science*, 5, 2394–7926. <http://iraj.inbasicsofcreativetourism>
- Tuntipisitkul, P., Tsusaka, T. W., Kim, S. M., Shrestha, R. P., & Sasaki, N. (2021). Residents' perception of changing local conditions in the context of tourism development: The case of Phuket Island. *Sustainability (Switzerland)*, 13(16). <https://doi.org/10.3390/su13168699>
- UCCN. (2019). *Bandung City of Design*.
- Zátori, A. (2016). Exploring the value co-creation process on guided tours (the 'AIM-model') and the experience-centric management approach. *International Journal of Culture, Tourism, and Hospitality Research*, 10(4), 377–395. <https://doi.org/10.1108/IJCTHR-09-2015-0098>
- Zolfani, S. H., Sedaghat, M., Maknoon, R., & Zavadskas, E. K. (2015). Sustainable tourism: A comprehensive literature review on frameworks and applications. *Economic Research-Ekonomska Istrazivanja*, 28(1), 1–30. <https://doi.org/10.1080/1331677X.2014.995895>