

The Study of Creative Experience in Alamendah Tourism Village

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Abstract

This study aims to examine the creative experiences formed in the Alamendah Tourism Village from the perspective of tourists and destinations. The development of the creative economy in the Alamendah Tourism Village creates creative tourism potential in the village. The creation of authentic experiences is a fundamental characteristic of creative tourism. Therefore, in examining the creative experiences that are formed, this research refers to the inner-reflection and outer-interaction that are formed in the Alamendah Tourism Village. The method used in this study is a descriptive method with a qualitative approach. The participants in this study were Pokdarwis and tourism actors in the Alamendah Tourism Village and 25 tourists who had visited the Alamendah Tourism Village. The results of the study show that the elements forming the creative experience are very complex and the Alamendah Tourism Village almost fulfills all aspects. However, based on data findings, there are several aspects that are deemed not optimal, such as aspects of security, professionalism, and cleanliness.

Keywords: *Creative Tourism; Creative Experience; Inner-reflection; Outer-interaction*

Introduction

The development of the times as well as increasing globalization and technological sophistication encourage developments in aspects of life. Tourism is one of the sectors that is also experiencing development. Basically, tourism is divided into three types, namely nature tourism, cultural tourism, and artificial tourism. However, over time each of these types of tourism gave birth to its derivatives, such as creative tourism which is a derivative or development of cultural tourism. This type of tourism developed in the early 2000s when Richard and Raymond first introduced creative tourism as a more interactive form of cultural tourism. Creative tourism is defined as tourism that provides opportunities for visitors to develop their creative potential by actively participating in the learning process of the destinations they visit.

The impetus for the development of creative tourism in Indonesia itself can be seen from the intensive development of the creative economy sector lately. This sector is one of the leading sectors in the National Economic Recovery (PEN) after the Covid-19 pandemic. The creative economy itself is the result of developing the creativity of an individual or group and becomes part of the tourism development process in improving social welfare and the local economy

(Richards, 2001). If you look at the potential of the creative economy from a tourism perspective, Richards & Raymond (2000) states that with the development of the 'creative economy', the linkages between tourism, creative economy activities and actors, as well as the environment that is their habitat, encourage the creation of a creative tourism ecosystem that integrated. The statement shows that the creative economy intersects and influences each other with the concept of creative tourism.

Bandung Regency is one of the regions in Indonesia that is aggressively developing the creative economy sector. According to data in the Tourism & Creative Economy Outlook 2020/2021 (Kemenparekraf, 2020), Bandung Regency is the second largest contributor to creative economy players after the City of Bandung with a percentage of (11.18%). The real form of the Bandung Regency Government's efforts in synergizing the creative economy sector with tourism is to make the creative economy a pillar of tourism village development. In Bandung Regency itself, there are ten tourist villages and one of the villages that also participates in developing the creative economy sector is the Alamendah Tourism Village. Alamendah Tourism Village is located in Rancabali District, Bandung Regency. This village is an agro-based tourism village and has just made an achievement by entering the Top 50 Tourism Villages and winning 2nd place in the Digital Village category in the 2021 Indonesian Tourism Village Award (ADWI) organized by the Ministry of Tourism and Creative Economy.

The success of the Alamendah Tourism Village in creating a travel experience must of course be proven by concrete research and until now there has been no research that discusses the tourism experiences that have been built in the Alamendah Tourism Village, especially creative experiences. Therefore, this study aims to see how the creation of creative tourism experiences in the Alamendah Tourism Village by referring to the creative experience model, seen from the perspective of tourists and destinations. Thus, researchers are interested in taking the title of the study of Creative Experience Studies in Alamendah Tourism Village.

Literature Review

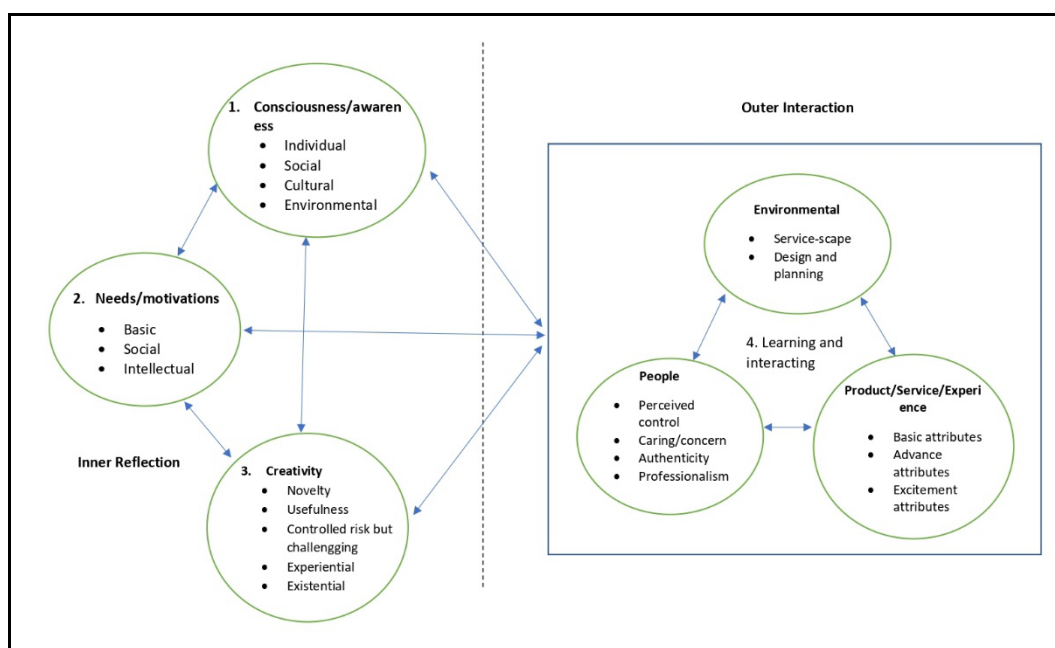
Creative Experience

Tung & Ritchie (2011) identify four dimensions that represent aspects of experience that can make them very memorable, including affect, expectation, consequentiality, and recollection. The first dimension, affect, refers to both positive and negative emotions and feelings associated with the experience. For example, the emergence of feelings of pleasure, enthusiasm, fear, or even frustration while tourists are traveling. The second dimension, namely expectations, refers to the fulfillment of the motivation that has been built by someone before experiencing the experience firsthand. It can also be in the form of surprises that are obtained when traveling and generally exceed the expectations or initial plans that have been arranged by the tourists concerned.

The third dimension is represented by consequentiality, which is the response that is felt in the form of consequences or results can also be in the form of consequences after traveling. This consequentiality is also further divided into four sub-dimensions: 1) social development; 2) intellectual development; 3) self-discovery; 4) overcoming physical challenges. The last dimension is recollection, referring to statements specifically to express the efforts and actions that have been issued by tourists during their trip, for example by uploading photos or buying souvenirs.

In accordance with the explanation above, it is evident that creativity has an important role in the development of experience and especially tourism. Therefore, Tan, Kung & Luh (2013) succeeded in creating a creative experience model based on the integration of many concepts including creative tourism, creativity, and experience.

Figure 1: Creative Experience Model



Source: Tan, Kung & Luh, (2013)

Creative Tourism

Richards & Raymond (2000) described creative tourism as a type of tourism that offers tourists the opportunity to develop their creative potential through active participation in the learning and experiences, they get from the destinations they visit. Creative tourism itself began to develop in the mid-1990s based on the ideas of researchers and practitioners to increase the sale of handicrafts to tourists (Richards, 2005).

To facilitate a destination to develop creative tourism, Richards, Wisansing & Paschinger, (2019) in collaboration with Designated Areas for Sustainable Tourism Administration (DASTA) Thailand formed a basic principle called 3S (Storytelling, Senses, Sophistication). The 3S principles are broken down into 10 points, including:

- a) Creative tourism activities are designed based on unique local cultural assets.
- b) Local guides or artists can develop stories that can attract attention and inspire visitors to create their own works.
- c) Creative activities are designed to have a fun and participatory learning experience with deep understanding from local instructors.
- d) Tourism activities are designed to provide opportunities and active participation for local communities and visitors to exchange cultural experiences and knowledge.
- e) Creative activities are designed to engage the five senses (hearing, touching, tasting, seeing, and smelling).
- f) Creative space is built to stimulate creativity.
- g) The activity flow is designed to stimulate creativity.
- h) Creative activities offer visitors the opportunity to develop their creative potential that can lead to innovation and new ideas.
- i) The creative travel designer must identify the branding message and create a marketing campaign.
- j) Creative tourism designers must communicate the uniqueness of the activity and implement sustainable development.

Creative Economy

The emergence of creative tourism cannot be separated from the existence of the creative economy. The creative economy itself is a result of the relationship between technology, art, and business Doosti, Zaal & Lasbuie (2017). The term creative economy was popularized in the early 2000s by John Howkins. According to Howkins (2002) creative economy is the use of creative ideas or ideas for economic activity in managing resources in the surrounding environment so that they become products that have economic value added.

Meanwhile, in the context of the Organization for Economic Cooperation and Development (OECD) study in Tourism and the Creative Economy (OECD, 2014), the creative economy is defined as a creative activity based on knowledge to connect producers, consumers, and places by utilizing technology, talent, or skills to produce meaningful intangible cultural products, creative content, and experiences. The link between the creative economy and tourism ranges from the food culture and gastronomy of a destination to cultural events of music, fashion, and design all of which are important attractions. Furthermore, the link between tourism and the creative economy can produce many effects that go far beyond increasing demand for tourism experiences (OECD, 2014).

Meanwhile, quoting from the official length of the Ministry of Tourism and Creative Economy, in Indonesia alone the creative economy sector is divided into 17 sub-sectors, including; a) Game development; b) Architecture; c) Interior Design; d) Music; e) Fine arts; f) Product design; g) Fashion; h) Culinary; i) Films, animations and videos; j) Photography; k) Visual communication design; l) Television and radio; m) Crafts; n) Advertising; o) Performing arts; p) Issuance; q) Application.

Research Methodology

The research design is descriptive with a qualitative approach, the goal is to provide a systematic, factual, and accurate description of the object under study. The participants involved include the perpetrators of tourism activities and the community in the Alamendah Tourism Village. The sampling technique used in determining the informants was purposive sampling so that the research informants were found, including the Tourism Awareness Group (Pokdarwis) of the Alamendah Tourism Village, tourism actors, and tourists who had visited the Alamendah Tourism Village. Data collection methods were obtained through literature study, field observations, and interviews conducted with two methods, namely direct interviews, and the use of questionnaires as a tool.

Coding analysis will be used as a data analysis tool in this study. The function of coding analysis is to classify and systematize data in a complete and detailed manner, so that it will be illustrated related to the research topic and researchers find meanings behind the data collection obtained (Poerwandari, 1998). Researchers will identify existing patterns to be able to find answers to the problem formulation through 3 coding stages, namely open coding, axial coding, and selective coding.

Table 1: Coding Stage

Open Coding	Axial Coding	Selective Coding
Self-actualization	Individual awareness	Consciousness/awareness
Recollection	Social awareness	
Cultural preservation	Cultural awareness	
Environmental Conservation	Environmental awareness	
Security	Basic needs	Needs/motivation
Interaction	Social needs	
Education	Intellectual needs	
Knowledge		
Skill development		Creativity
New	Novelty	
Beneficial	Usefulness	
Activity	Controlled risk challenging	
Positive emotions	Experiential	Learning and interact (Environmental context)
Self-confident	Existential	
Cleanliness	Service-scape	
Environment/atmosphere (ambient)		
Sound		
Landscape	Design & planning	Learning and interacting (Peo context)
Activity route		
Ability to control the situation	Perceived control	
Activity personalization	Caring/concern	
Original	Authenticity	Learning and interact (Product/services context)
Broad insight	Professionalism	
Active participation	Basic attributes	
Facilities and infrastructure	Advances attributes	
Travel flow/route	Excitement attributes	

Result and Discussion

Creative tourism product in Alamendah Tourism Village

1. Traditional Art

Identified the existence of traditional arts that are still being preserved, some arts that are still being preserved include pencak silat, jaipong dance, musical arts (karinding, calung, harp flute). But so far, the art that is often involved in tourism activities is pencak silat. The paguron (college) of pencak silat which is still developing in the Alamendah Tourism Village is the 2nd generation, which was initiated by Mang Ujang, a native of Alamendah Village. Mang Ujang himself was moved to continue the pencak silat paguron which had previously been built by a community leader in the previous Alamendah Tourism Village, Pak Haji Aep (Paguron Pencak Silat Cipta Mandiri). Pencak silat which is now under the management of Mang Ujang is named Paguron Pencak Silat Cipta Mandiri.

2. Agrotourism

The next main attraction is agro-tourism. With the characteristics of the area, which is dominated by agricultural land, Alamendah Tourism Village encourages its agro potential to become a tourist facility. The majority of the people of Alamendah Tourism Village also make a living as farmers, so this village is very strong in its agro-tourism potential. Some of the plant varieties that are grown in Alamendah include leeks, strawberries, garlic, carrots, and celery. Pokdarwis optimizes the agricultural sector by creating tourism activities on agricultural land owned by residents.

The tourism activities offered to tourists in the agro-tourism sector are providing education related to farming procedures and not only that, but tourists are also given the opportunity to try directly starting from how to plant to harvest.

3. Local enterprises and creative economy

Of the various kinds of agricultural products, of course there is a process of utilizing agricultural products into a product that is able to sell. The MSME group in the Alamendah Tourism Village innovates to make culinary products. Most of the products produced are processed strawberries considering that the fruit is the main commodity of the agro sector in Alamendah Village. The results of these MSME products have developed into creative economic potential in the Alamendah Tourism Village. Given the direction of the Minister of Tourism and Creative Economy, Sandiaga Uno, to develop the creative economy sector in every tourist village in Indonesia. In this case, the Alamendah Tourism Village focuses on developing the creative economy in the culinary sub-sector. But apart from culinary,

Pokdarwis together with the Alamendah Tourism Village community are trying to develop their creations in the creative economy sector by creating several craft crafts.

Table 2: Creative Economy Product in Alamendah Tourism Village

No.	Creative Economy Sub-Sector	Product
1.	Culinary	<i>Sistik katumbiri</i>
		Strawberry Jam
		Papaya Ball
		<i>Tenteng bihun</i>
		Strawberry Sauce Chips
		<i>Coklat isi dodol strawberry</i>
		Milk Ball
		Caramel Milk Candy
		Ginger Powder
		Butterfly Pea Tea
		Strawberry
		Alamendah Coffee
		Mushroom Chips
		<i>Cireng</i>
		Milkshake strawberry
2.	Crafts	Mirror and Bamboo Paintings
		Recycled Pot

4. Farm

Apart from farmers, some of the people of Alamendah Village also work as breeders, especially cattle breeders. Pokdarwis DWA also takes advantage of this potential as a means of educational tourism for visiting tourists. Tourists will be given education on how to directly express cow's milk, bathe cows, and try fresh milk that has just been milked. In addition, tourists can also directly learn the process of processing cow's milk into processed foods.

5. Coffee plantation

In Alamendah Village, there are many coffee plants, considering that Bandung Regency is one of the coffee beans exporting areas in Indonesia. This tourism activity created with coffee plantation resources is called Coffee Trip. Tourists will be invited to walk through the village to get to the coffee plantation owned by the community there. Upon arrival at the coffee plantation, the guide will provide education regarding the cultivation of coffee plants, from the process of planting to processing coffee beans into ready-to-drink drinks.

6. Ngagoes Ulin ka Lembur

One of Pokdarwis' ideas that is quite innovative to develop the Alamendah Tourism Village is to create a sports tourism attraction, namely Ngagoes Ulin ka Overtime which in Indonesian can be interpreted as "Cycling Playing to the Village". With a rural setting in Alamendah Village, tourists are invited to enjoy the natural beauty of the village in an

unusual way. Apart from traveling around the countryside, tourists are also invited to visit several tourist attractions that are included in the travel route, including visiting community farms, MSME production houses, and resident farms.

7. Birdwatching

No need to go far to the forests of Kalimantan or Sumatra and even Sulawesi, we can enjoy birdwatching tours at Alamendah Tourism Village. Although this tourist attraction is still in the development and assessment stage, based on observations by Burung Indonesia, it was identified on Mount Patuha, Alamendah Village has 54% of Javan bird habitat, 124 bird species recorded in the Mount Patuha area and 10 of them are rare.

8. Trekking

The next tourist attraction is trekking to Curug Padjajaran which is still in the Alamendah Tourism Village area. Tourists will be invited to walk through the residents' settlements to enter the wilderness in the Mount Patuha area to get to Curug Padjajaran. For the trekking route itself, there are two routes, namely easy to medium and medium to advance, adjusted to the trekking capabilities of each tourist.

Furthermore, in reviewing how the availability of tourism products/attractions in the Alamendah Tourism Village, it is shown in a table which also maps the typology according to the typology of creative experience in the table below:

Table 3: Typology of Tourism Product in Alamendah Tourism Village

No	Attractions	Typology of Creative Experience				Participation
		Workshop	Experience	Itinerary	Gallery	
1.	Traditional Art	v	v	-	-	Active
2.	Agrotourism	v	v	-	-	Active
3.	Local Enterprises and Creative Economy	v	v	-	v	Active
4.	Farm	v	v	-	-	Active
5.	Coffee Plantation	v	v	v	-	Active
6.	<i>Ngagoes Ulin ka Lembur</i>	v	v	v	-	Active
7.	Birdwatching	v	v	v	-	Active
8.	Trekking	-	v	v	-	Active

Based on the table above, it can be seen that the diversity of tourist attractions owned by the Alamendah Tourism Village is included in creative tourism where all forms of participation in each tourist attraction are active participation.

The 8 tourist attractions all present an experience aspect where each tourist attraction invites tourists to participate in experiencing or trying firsthand the daily activities of the

Alamendah Tourism Village community. Utilization of local resources such as traditional arts, community lifestyles, typical preparations of the Alamendah Village community, and so on supports the creation of an authentic experience that only tourists can get when visiting the Alamendah Tourism Village.

Inner reflection of creative experience in Alamendah Tourism Village

1. Consciousness/Awareness

In the aspect of individual awareness, from a total of 25 tourist informants, 21 of them realized a change in themselves after participating in tourism activities in the Alamendah Tourism Village. The remaining 5 tourists admitted that there was no change that occurred from within them. Furthermore, of the 21 tourists who were aware of a change from within themselves, several provided an affirmative description of what form of self-actualization they experienced.

Furthermore, for the social awareness sub-category, as many as 9 tourists explained that tourism activities in the Alamendah Tourism Village affected their social awareness, then 8 tourists chose the interactions that existed between them with fellow tourists as well as with guides or local communities as media that increased their social awareness. The hospitality was chosen by three people who felt that this aspect affected their level of social awareness.

The third sub-category is cultural awareness. The tourists agreed that tourism activities in the Alamendah Tourism Village were able to increase their concern for the preservation of local culture. 24 out of 25 tourists agree that tourism activities in Alamendah Tourism Village can increase their awareness of cultural preservation. This is reflected in how the uniformed tourists mention the art of pencak silat which is one of the main attractions offered by the Alamendah Tourism Village. This pencak silat performance is not just an ordinary spectacle, but Mang Ujang as the art activist, invites tourists to participate in trying or practicing directly some of the moves (jutsu) in pencak silat.

The fourth sub-category is environment awareness. In this sub-category, tourists are asked whether tourism activities in the Alamendah Tourism Village encourage them to care more about the environment. All tourists agree that tourism activities in the Alamendah Tourism Village increase their concern for the environment. Six of them put further emphasis on what influences their concern for the environment.

Of the four consciousness/awareness described above, it shows that the Alamendah Tourism Village plays a role in the development of creativity. This is in accordance with the four elements of creativity development proposed by Davis (1982) which consist of awareness, understanding, techniques, and self-actualization.

2. Needs/Motivation

In the first sub-category, basic needs, tourists are asked to describe the impression they get

after participating in tourist activities in the Alamendah Tourism Village. A total of 24 out of 25 tourists stated that they were enthusiastic and happy while participating in tourism activities at Alamendah Tourism Village. This indicates the fulfillment of the basic needs of tourists were based on the results of open coding, there are 3 elements that fill the basic needs, namely security, fun, and leisure.

Furthermore, to identify the sub-category of social needs, tourists are expected to be able to explain or describe whether they are given the opportunity to know more about the surrounding environment they visit (other tourists, local communities, and social characteristics in Alamendah Village). The results obtained, 21 out of 25 answered that they had the opportunity to get to know the surrounding environment more deeply. They have the opportunity to get to know the daily activities of the Alamendah community and also interact with local communities and fellow tourists through the tourism activities offered.

Apart from getting new and unusual experiences, tourists also get a lot of new knowledge while participating in tourism activities at the Alamendah Tourism Village. This can be categorized into the sub-category of intellectual needs where tourists acquire new skills, new knowledge, and self-development. Due to the diverse responses of tourists, the answers given are divided into two types (labels) based on the results of open coding. It was found that on intellectual needs, tourists have two kinds of knowledge, namely knowledge and skill development. In the knowledge aspect, tourists give an example of "the science of community empowerment" social sciences such as the culture of mutual cooperation and togetherness". Meanwhile, on the skill aspect, tourists gave examples of "the knowledge of farming" and "The science of processing coffee and strawberries".

3. Creativity

The third category in the inner-reflection element is creativity and is further divided into five sub-categories, namely novelty, usefulness, controlled risk but challenging, experiential, and existential. In the first sub-category, novelty, tourists are asked to explain whether the tourism activities offered by the Alamendah Tourism Village are something new and different. A total of 22 tourists thought that tourism activities in the Alamendah Tourism Village were new and useful, while 3 others thought that these activities were not new but still provide benefits.

Turning to the third sub-category, namely controlled risk but challenging. Tourists are asked to describe whether the tourist activities offered give a challenging impression but are still guaranteed by the guide or manager. Although most tourists think it gives the impression of being challenging and staying safe, it all comes back to the type of tourism activity chosen. Some tourists think that they get a challenging impression when participating in trekking tourism activities to the waterfall. Indeed, access to this waterfall there are several paths provided. Access to Curug Padjajaran itself is divided into two paths, namely the path of medium difficulty and high difficulty.

The next sub-category is experiential. In this sub-category, tourists are expected to be able to describe what impressions are built and what opportunities are obtained during their visit to the Alamendah Tourism Village. All tourists show positive emotions where they feel happy and enthusiastic when participating in tourist activities in the Alamendah Tourism Village. The guide invites tourists to actively participate in tourism activities in the Alamendah Tourism Village. Therefore, this experiential aspect is strongly influenced by tourist activities and feelings that are awakened from within the tourists. Some of the activities they took part in were milking cows, learning how to make a strawberry milkshake, studying coffee processing, learning martial arts movements, learning to grow crops and so on.

The last sub-category is existential, which is a situation where tourists are aware of a change in themselves both emotionally, behavior, and skills. Based on the responses given by tourists, what they realize is there is a change in their self-confidence.

Outer interaction on creative tourism in Alamendah Tourism Village

1. Environment

In the environment category, it is divided into two sub-categories, namely service-scape and design & planning. In this category, tourists are asked to explain how the atmosphere built in the Alamendah Tourism Village contributes to their creativity, as well as what facilities are available that support their creativity. Based on the responses obtained from tourists, as many as 21 people agree that tourism activities in the Alamendah Tourism Village encourage their creativity, 2 people rate it as normal, and 2 more people think it doesn't encourage creativity. In general, tourism activities in the Alamendah Tourism Village can encourage the creativity of tourists.

Furthermore, in the aspect of space/function, Pokdarwis Desa Wisata Alamendah utilizes residents' houses as a means of educational tourism. So that tourist activities do not run statically in only one place but dynamically where tourists can go around enjoying the atmosphere of Alamendah Village.

In the aspect of signs, symbols & artefacts, Alamendah Tourism Village is still not equipped with adequate directions. So far, there have only been signs to identify tourist attractions, while signboards have not been found.

In the tour packages offered by the Alamendah Tourism Village, one of which is the Alamendah Trip where tourists will be invited to tour the Alamendah area by visiting various tourist attractions with the backdrop of the Alamendah rural atmosphere. Starting from seeing a performance of the art of pencak silat in a studio owned by the community, then visiting a resident's farm, learning, and processing MSME products at the residents' homes. The flow of tourism activities is deliberately made and utilizes residents' land with the aim of introducing the atmosphere and identity of Alamendah's villages.

2. People

The second category in outer interaction is people which is further divided into four sub-categories, namely perceived control, caring/concern, authenticity, and professionalism. In the perceived control sub-category, tourists are asked to provide their responses to the competence of the guide/tutor/instructor in controlling the situation. Of the 25 tourists, 23 of them gave a positive response where the guide's ability to control the situation was considered good, while 2 other tourists gave a negative response saying that the guide's competence in controlling the situation was still not optimal.

Similar responses occurred in the caring/concern sub-category. In this category, tourists are asked to provide their feedback regarding the services provided by the manager/guide to their needs during tourism activities. A total of 22 tourists said that the services provided were quite good. This can be seen from the ability of the guide in guiding tourist activities. Activity packaging is formed to meet the needs of fun, entertainment, and education.

The next sub-category is authenticity, how the manager of the Alamendah Tourism Village can prioritize authenticity or authenticity that is the hallmark of the area itself. Tourists are also asked to provide their responses related to the success of the manager in conveying the uniqueness and authenticity that characterizes the Alamendah Tourism Village. Of the total 25 tourists, all of them agreed that the guide showed and explained the authenticity of the Alamendah Tourism Village.

The last sub-category in the people category is professionalism. This professionalism is seen from how the guide's ability to master the insights related to Alamendah Tourism Village and how his ability to explain information, insight, and knowledge related to Alamendah to tourists. Domestic tourists give a positive response to the ability of the guide in providing information. Other domestic tourists also stated that the delivery by the guides and tutors was easy to understand and considered quite competent.

3. Product/ services/ experience

Referring to the 10 criteria for creative tourism formed by Richards & Raymond (2020), the following is a description of the actual conditions of the Alamendah Tourism Village:

Table 4: Actual Condition of Alamendah Tourism Village Creative Tourism

No.	Criteria	Achieved / Not Achieved	Description
1.	Creative tourism activities are designed based on unique local cultural assets	Achieved	<i>Product – Basic Attributes</i>
2.	Local guides or artists can develop stories that will grab attention and inspire visitors to create their own works	Achieved	<i>Product – Basic Attributes</i>

3.	Creative activities are designed to have a fun and participatory learning experience with deep understanding of local instructors	Achieved	<i>Product – Basic Attributes</i>
4.	Tourism activities are designed to provide opportunities and active participation for local communities and visitors to exchange cultural experiences and knowledge.	Achieved	<i>Product – Basic Attributes</i>
5.	Creative activities are designed to engage the five senses (hearing, touching, tasting, seeing, and smelling)	Achieved	<i>Experience – Basic Attributes</i>
6.	Creative space is built to stimulate creativity	Achieved	<i>Services – Advance Attributes</i>
7.	The activity flow is designed to stimulate creativity	Achieved	<i>Experience – Excitement Attributes</i>
8.	Creative activities offer visitors the opportunity to develop their creative potential which can lead to innovation and new ideas	Achieved	<i>Experience – Excitement Attributes</i>
9.	Creative travel designers must identify branding messages and create marketing campaigns	Achieved	<i>Service – Advance Attributes</i>
10.	Creative tourism designers must communicate the uniqueness of the activity and implement sustainable development.	Achieved	<i>Experience – Excitement Attributes</i>

Of the 10 criteria for creative tourism, Alamendah Tourism Village meets all the criteria including aspects of products, services, and experiences. As explained in point A regarding creative tourism products, it is stated that the tourist attraction in the Alamendah Tourism Village is the result of optimizing local resources. The flow of tourist activities is also arranged in such a way that tourists feel entertained and not monotonous. As an example of the activity flow in the Alamendah Trip tour package, travel arrangements are made starting from tourists being invited to enjoy agricultural tourism (agrotourism), then continuing with culinary tourism (SME products), then making crafts, and finally participating in art tourism by participating in training together. Of course, every tourist activity involves the active participation of tourists.

Conclusion

Based on the findings and discussion, it was found that as many as 8 tourist attractions in the Alamendah Tourism Village were included in creative tourism seen from the form of active tourist participation. Furthermore, the creative experience that is formed, in the inner-reflection category is quite fulfilled, but there is one component that is not optimal, namely basic needs, especially in the security aspect and in the outer-interaction category, it is also quite fulfilled, only the perceived-control and professionalism components are still needed. skill improvement by the guide.

Conflict of Interests

The author declares that he has no conflict of interests.

Acknowledgement

The author is thankful to the institutional authority for completion of the work.

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