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The Attraction of Cultural Tourism from a Creativepreneurship Perspective

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ABSTRACT

Bandung is one of the creative economy centers in Indonesia with great potential in cultural tourism. This study aims to analyze the cultural appeal and the influence of cultural elements and the application of creativepreneurship principles on tourist interest and satisfaction. This study also evaluates the economic impact of the gallery on the local community and provides recommendations for development. The study uses a case study method at the NuArt Gallery with a qualitative descriptive approach reinforced by simple quantitative data with data collection techniques through observation, interviews with visitors to the NuArt Gallery, and documentation studies. Data were analyzed thematically to explore the meaning, experience, and perception of cultural values and gallery management strategies. Initial results indicate that the monumental sculpture collection and open art space are the main attractions. Positive responses from visitors indicate that activities such as workshops and collaborations with local artists support the concept of creativepreneurship and increase satisfaction. The NuArt Gallery is expected to have a positive economic impact on the surrounding community through increased income and tourist visits. Initial conclusions indicate that the NuArt Gallery has great potential as a cultural tourism destination and a driver of the creative economy in Bandung. The findings show a positive trend.

INTRODUCTION

Cultural tourism plays a crucial role in the development of Indonesia's creative economy, relying on local potential, traditions, and cultural heritage as its primary attractions. Cultural tourism not only emphasizes physical aspects such as historic buildings or performing arts, but also offers authentic experiences and emotional narratives. According to the UNWTO (2018), tourists are now more interested in meaningful cultural experiences than simply visual ones. This aligns with the creativepreneurship approach, which combines creativity, cultural identity, and digital technology. The NuArt Gallery is a prime example of cultural destination management based on collaboration and innovation. This gallery is not just an art exhibition space, but also a collaborative platform between artists, creative entrepreneurs, and local communities in creating tourism experiences based on high cultural and aesthetic values. According to Richards & Wilson (2006), the integration of creativity and culture can increase the competitiveness of tourist destinations and attract the attention of global tourists. Therefore, reviewing the appeal of cultural tourism from a creativepreneurship perspective is very relevant in understanding how the NuArt Gallery has succeeded in positioning itself as an icon of modern cultural tourism amidst the increasingly competitive and digital tourism industry. However,

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the development of artificial intelligence (AI) in the arts also poses challenges for traditional artists, who are losing income due to the rapid and inexpensive production of AI-generated artwork. This has led to a decline in demand for original works, a devaluation of aesthetic value, and copyright issues, all while risking the erosion of cultural identity and the uniqueness of local art. The imbalanced competition between traditional artists and AI users further exacerbates the situation, necessitating collaborative solutions from the arts community and policymakers to protect traditional art and integrate technology wisely. With a creativepreneurship approach, it is hoped that it can increase the competitiveness of tourist destinations and attract the attention of global tourists, while still respecting authentic cultural values amidst the increasingly competitive and digital tourism industry.

Indonesia boasts a rich cultural diversity, encompassing more than 1,300 ethnic groups and 700 regional languages. This diversity is evident not only in arts and traditions, but also in local knowledge, traditional technologies, and social values passed down through generations. This immense potential can serve as a foundation for strengthening national unity, increasing tolerance, and developing globally competitive tourism and creative economies. Antara, M., & Yogantari, M. V. (2018). Indonesia's creative industries, such as music, fashion, handicrafts, and digital technology, are heavily inspired by the richness of local culture, producing innovative products that maintain traditional characteristics. However, to optimize this potential, infrastructure support, policies that support innovation, and an education system capable of nurturing creative talent from an early age are needed. Agustina, Y., Winarno, A., Pratikto, H., Narmaditya, B. S., & Filianti, F. (2020). For example, research in Trenggalek, East Java, successfully identified four leading sectors of the creative economy based on local potential, with development strategies through regional image building (urban branding), creative hubs, and sustainable resource utilization. Agustina, Y., et al. (2020). Meanwhile, in Bandung, the "Salapan Cinyusu" or "Nona Helix" collaborative model has successfully strengthened the culinary sector by involving various parties, from business actors, government, to academics, making the city one of the leading creative gastronomy destinations. Turgarini, D. (2021). Another study on creative tourism entrepreneurs (CTE) found that factors such as a good entrepreneurial climate, easy market access, and an inspiring environment significantly influence their decisions in choosing a business location. Dias, Á., González-Rodríguez, M. R., Pereira, L., & Costa, R. (2025). By understanding the needs of creative actors, a region can create an ecosystem that supports innovation-based economic growth. From these various examples, it can be concluded that the development of the creative economy in Indonesia requires an integrated approach that includes preserving cultural values, building a supportive ecosystem, collaboration between stakeholders, and a deep understanding of the needs of business actors. Muttaqien, R. R., & Fitrinty, R. (2024).

This study aims to analyze the cultural appeal offered by the NuArt Gallery as a cultural tourism destination in Bandung City and explore the influence of cultural elements and creativepreneurship principles on tourist interest and satisfaction. Furthermore, this study examines the economic and social impacts on the local community surrounding the gallery, thus focusing not only on the aesthetic aspects of art but also on its contribution to the creative economy and community engagement. To achieve these objectives, this study uses a descriptive qualitative approach, which is considered capable of describing phenomena in depth and contextually (Creswell, 2013). A case study method is applied to the NuArt Gallery as a concrete representation of the integration of art, culture, and creative entrepreneurship (Yin, 2018). Data collection techniques were carried out through non-participant observation of visitor activities and cultural arts activities in the gallery, semi-structured interviews with visitors, local artists, and management, and documentation studies from archives, articles, and online media publications. All data were analyzed thematically to identify key themes related to perceptions of cultural values, motivations for visiting, and creativepreneurship-based management strategies implemented by the NuArt Gallery (Braun & Clarke, 2006). This research is expected to provide scientific and practical contributions in the development of sustainable cultural tourism destinations based on local values.

LITERATURE REVIEW

Gastronomic tourism currently plays a crucial role in attracting tourists, enhancing the richness of local culture through regional culinary specialties. Modern travelers rely heavily on digital media for researching travel resources, planning activities, and sharing their culinary experiences (Astuti et al., 2024). Furthermore, the role of local communities in creating culinary experiences contributes to improving the quality and sustainability of tourism. An example is seen in Lembur Sawah Village, Bogor, where residents are directly involved in preparing traditional dishes and welcoming visitors, fostering a mutually beneficial interaction between cultural aspects and economic well-being (Widyawan et al., 2024). This demonstrates that the

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development of gastronomic tourism is highly beneficial when supported by the uniqueness of local culture and community empowerment.

Destination development is not simply focused on culinary offerings; it also demands innovation in creating unique and memorable tourism experiences. According to Amrullah et al. (2024), innovative development of tourism products and services is an entrepreneurial strategy that can increase tourism competitiveness. This aligns with the concept of creative tourism, which actively engages tourists in cultural practices, not merely as observers. Liu and Kou (2024) state that interaction between business actors, local communities, and the government is a crucial factor in the success of creative tourism. Sharma et al. (2025) add that the integration of technology, social engagement, and cultural preservation into tourism activities can create immersive and value-added experiences.

One concrete example of this approach is found in Rovaniemi, Finland, where visitors have the opportunity to directly participate in local cultural activities (Anurak, 2025). Such interactions are believed to foster emotional closeness and create lasting memories. More broadly, Zubekhina and Matviichuk (2025) emphasize the importance of a holistic approach that balances economic growth and cultural conservation in tourism development. Meanwhile, Kasemsarn et al. (2025) highlight the role of the younger generation in promoting destinations through creative tourism, which not only strengthens regional identity but also supports development. Therefore, the integration of culture, innovation, and public participation plays a key role in realizing an adaptive and sustainable tourism sector. This research was conducted using the observation method, filling out a semi-structured questionnaire by visitors as shown in Figure 1.



Figure 1. Questionnaire filling by visitors

METHODOLOGY

This study uses a descriptive qualitative approach, reinforced by simple quantitative data collected at the NuArt Gallery in Bandung. This approach was chosen to gain a deeper understanding of cultural appeal and how cultural elements and creative entrepreneurship principles are applied in the management of cultural tourism destinations. A Likert-scale questionnaire was used as descriptive supporting data to strengthen and map the general trends of visitor perceptions, without conducting inferential statistical analysis. Thus, the combination of these two techniques aims to enrich the understanding of the phenomenon contextually, specifically how the NuArt Gallery presents authentic cultural experiences and supports the local creative economy ecosystem through art and collaboration. This research also aims to explore visitor perceptions and experiences of cultural values, the quality of material delivery, and creative activities in the gallery as part of a cultural and economic empowerment strategy.

Data Collection Techniques

Data were collected through three main techniques: observation, visitor completion of a semi-structured questionnaire, and documentation study. Observations were conducted directly at the gallery to observe visitor activities, interactions, and use of the open art space and exhibition facilities. Interviews were conducted with visitors involved in activities at the NuArt Gallery to explore their perceptions of cultural values and aspects of creativepreneurship. Documentation study was used to collect secondary data such as activity brochures, exhibition archives, photographs, video documentation, and relevant visitation data.

The basis for developing the questionnaire in this study was:

1. To what extent do the artworks and gallery atmosphere represent Indonesian cultural identity?

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2. Cultural tourism is not only visual but must also enhance visitors' understanding and knowledge of the cultural values being conveyed.
3. To measure the importance of cultural spaces in supporting creativity, collaboration, and artist development.
4. To measure satisfaction and recommendations to others regarding art galleries as tourist destinations and the sustainability of the creative economy.

Data and Thematic Analysis

The collected data was analyzed using thematic analysis techniques. This process began with reading and understanding the data as a whole, then identifying key themes that emerged from observations and interviews. The analysis was conducted to identify patterns related to cultural appeal, visitor engagement, the gallery's role in empowering local artists, and its impact on the creative economy. The results of this process were used to draw in-depth conclusions and construct narratives that reflect the lived experiences of the respondents.

Data Validity

To ensure data validity, this study employed source and method triangulation techniques, comparing data from observations, interviews, and documentation. Furthermore, interview results were cross-checked with key informants (member checking) to ensure that the researcher's interpretations aligned with the respondents' authentic experiences. Validity was also strengthened by detailed recording of each field finding and compiling reflective notes throughout the data collection process.

RESULT AND DISCUSSION

This research is a description of the results of filling out questionnaires by visitors to the NuArt Gallery combined with documentation studies, with the aim of understanding the perceptions, motivations, and levels of visitor satisfaction during interactions in the gallery. The language used in this analysis is structured in an easy-to-understand manner and still refers to good and standard language rules, so that it is expected to provide an objective picture regarding how visitors' perspectives regarding cultural attractions, cultural elements, creativepreneurship and visitor satisfaction regarding the works displayed by the NuArt gallery which can later be a reference in improving the quality of services and facilities at the NuArt Gallery in the future. In the discussion below we use an assessment of 1 – 5 (1 = strongly disagree, 2 = disagree, 3 = sufficient, 4 = agree, 5 = strongly agree).

Table 1. Points awarded by visitors.

Q1	Q2	Q3	Q4	Q5	Q6	Q7	Q8
5	5	5	4	5	5	5	4
5	3	4	3	5	3	3	3
4	5	4	3	4	4	5	5
5	5	4	4	5	5	5	3
5	4	5	3	3	4	5	4
4	5	5	4	3	4	4	4
4	5	5	5	5	4	5	5
2	3	2	1	2	3	2	3
5	5	4	4	4	5	5	5
3	4	3	1	4	4	1	3

Based on the data obtained from the questionnaire that has been created, the following results were obtained.

Cultural Attraction (Q1 and Q2)

Q1 - Opinion on the artworks in the NuArt Gallery, whether they depict Indonesian culture. A total of 5 respondents gave a score of 5, the rest gave scores of 4, 3, and 2. This indicates that most visitors feel that the representation of Indonesian culture in the artworks in the NuArt Gallery is very strong and relevant.

Visitors overwhelmingly perceive the artworks at NuArt Gallery as strong representations of Indonesian culture, with most respondents rating Q1 at 4 or 5. This suggests that the gallery effectively conveys Indonesia's cultural identity through its exhibits. This perception aligns with prior research indicating that cultural institutions play a vital role in preserving and communicating national heritage (Smith, 2015). Only isolated low ratings point to minimal negative views, reinforcing the gallery's success in cultural representation.

Q – 2. Cultural atmosphere at NuArt Gallery. Visitors' interest in the cultural atmosphere at NuArt Gallery shows very encouraging figures. Regarding the cultural atmosphere (Q2), the majority (80%) rated it as highly satisfying (scores 4 and 5). This atmosphere not only enhances visitor comfort but also stimulates deeper

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engagement with the artworks, consistent with Packer and Ballantyne's (2016) findings that immersive cultural environments increase visitor involvement. No low scores indicate that the atmosphere is universally appreciated as an educational and inspiring space.

Cultural Elements (Q3 and Q4)

Q – 3 Does this Gallery make me know more about local culture. In the context of local cultural knowledge, the NuArt Gallery is considered quite effective in providing visitors with new insights. In terms of local culture knowledge (Q3), 80% of visitors felt their understanding was enriched, suggesting NuArt Gallery effectively educates visitors on cultural themes. This supports the concept of museums and galleries as informal learning spaces (Falk & Dierking, 2018). However, 20% dissatisfaction signals room for improvement in delivering educational content, possibly through more interactive or multimedia presentations, as suggested by Hein (2014).

Q – 4. Is the information and culture presented in the gallery easy to understand. Overall, responses to understanding the cultural information at the NuArt Gallery varied. Forty percent of respondents rated the presentation as quite clear (a score of 4), while 10% stated it was very easy to understand (a score of 5). However, 20% of visitors experienced difficulty (a score of 1), indicating a need for improvements in the presentation method.

The remaining 30% gave a moderate rating (a score of 3), indicating that some visitors did not fully understand the cultural content presented. This difference in perception highlights the need for standardized presentation methods that are more effective for all audiences. To enhance understanding, galleries can optimize the use of visual explanations, simpler language, and educational approaches. This way, the cultural meaning of each work can be conveyed optimally to all visitors.

Ceativepreneurship (Q5 and Q6)

Q – 5. Does NuArt Gallery provide a space for artists to work and develop? Most visitors to NuArt Gallery acknowledge the gallery's positive role as a platform for artists to express their creative ideas and develop their talents. From the survey results involving 10 respondents, 7 people or 70% gave a score between 4 and 5, indicating that they feel the gallery is effective in providing a space for artists to work. This reflects recognition of the gallery's efforts in creating an environment that supports creativity.

However, three other respondents gave a score of 2 or 3, indicating doubt or uncertainty about the gallery's ability to support artists. Nevertheless, this majority of responses indicate that NuArt Gallery has been quite successful in building a creative ecosystem that allows artists to showcase their work to the public. Thus, the NuArt Gallery serves not only as an exhibition venue but also as a platform that encourages the growth and development of artists. Efforts to continuously improve support and facilities for artists will further strengthen the gallery's role in the arts and cultural world.

Q – 6. Do activities such as workshops or art events help stimulate creative ideas? Visitors rated the workshops and art events at NuArt Gallery highly beneficial in stimulating creative ideas. Survey results showed that 80% of respondents gave a score between 4 and 5, indicating a positive impact from these activities. This demonstrates their effectiveness in stimulating participants' creativity.

Meanwhile, several respondents gave a mid-range score of 3, indicating that while they found it beneficial, there was still room for improvement. However, no respondents gave a low score of 1 or 2, confirming that this activity is one of NuArt Gallery's strengths. Thus, NuArt Gallery has successfully created a platform that supports interaction and collaboration between artists and visitors. Continuing to host engaging activities will further strengthen the gallery's role in fostering creative ideas within the arts community.

Visitor Satisfaction (Q7 and Q8)

Q - 7. Was I satisfied with my experience at NuArt Gallery? The level of visitor satisfaction with their experience at NuArt Gallery showed very positive results. Of the total respondents, 6 people gave the maximum score, namely 5, which reflects high satisfaction with the experience they had. Interestingly, no respondents gave a very low score, indicating that almost all visitors were satisfied with their visit.

The majority of respondents gave a score between 2 and 4, indicating that while some were less than satisfied, the majority of visitors remained happy and inspired. This memorable experience stemmed not only from the artworks on display, but also from the gallery's comfortable atmosphere and friendly staff. Overall, these results confirm that NuArt Gallery has successfully created an environment that fosters positive visitor experiences. By continuously maintaining and improving the quality of its service and atmosphere, the gallery can continue to be an inspiring destination for the public and art lovers.

Q – 8. Would I recommend NuArt Gallery to friends or family? The questionnaire results show that NuArt Gallery has left a deep positive impression on visitors, so many of them want to recommend it to friends and family. A total of 7 respondents, or 70%, gave a score between 4 and 5, indicating that they are very satisfied

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and feel confident in recommending this gallery. Meanwhile, the other 4 respondents gave a score of 3, indicating that they have a neutral view, but still no respondents gave a low score.

This situation reflects the potential of NuArt Gallery as a recommended art destination and demonstrates the added social value that can be achieved through word-of-mouth promotion. Recommendations from satisfied visitors can contribute to increasing the number of new visitors and broaden the gallery's reach within the community.

Thus, NuArt Gallery serves not only as an art exhibition venue but also as a space capable of creating positive experiences that encourage visitors to share and recommend the gallery to those closest to them. Continuous efforts to improve the quality of the visitor experience will further strengthen the gallery's position as a leading choice in the art world. This descriptive analysis provides a comprehensive picture of visitor perceptions, satisfaction, and expectations of NuArt Gallery, which can then serve as a reference for management in evaluating and developing the gallery's quality more comprehensively.

Overall, NuArt Gallery stands out as a successful model of a cultural tourism destination that integrates cultural education, creativepreneurship, and visitor engagement. Its strong cultural appeal is evidenced by the alignment between artworks and Indonesian identity, positive visitor perceptions of atmosphere, and the gallery's support for artists and creative activities. These findings support the idea that cultural venues can serve not only as exhibition spaces but also as catalysts for cultural preservation and local economic development (Richards, 2018).

The participation of local artists and creative entrepreneurs reinforces the gallery as a vital node in Bandung's creative economy, generating employment and fostering community collaboration (Florida, 2002). However, the rise of digital and AI-generated art presents both challenges and opportunities, highlighting the need for traditional and contemporary artists to innovate and collaborate to sustain cultural relevance in the digital era (Graham et al., 2021).

As a reference for management, this research suggests NuArt Gallery could enhance educational content clarity, increase artist support services, and expand interactive programming. These improvements would amplify visitor satisfaction and cultural appreciation, positioning NuArt Gallery as a leading, sustainable cultural and creative hub.

CONCLUSION

NuArt Gallery has proven itself to be more than just an exhibition venue, emerging as a cultural hub that strongly represents Indonesian identity while providing visitors with meaningful cultural and creative experiences. The artworks and atmosphere were perceived as powerful in conveying cultural values, with high satisfaction levels affirming the gallery's role in preserving and communicating heritage. This aligns with broader research on the role of cultural institutions as custodians of national identity and as informal learning spaces. In addition to its cultural value, the gallery successfully fosters creativepreneurship by providing space for artists to grow and hosting participatory activities such as workshops and art events. These initiatives stimulate creativity, encourage collaboration, and integrate innovation with cultural preservation, thereby reinforcing Bandung's position as a center of creative economy. However, the findings also highlight areas for improvement, particularly in the clarity of educational content and the accessibility of artist support facilities, ensuring inclusivity and deeper visitor engagement. Overall, NuArt Gallery stands as a model of cultural tourism that balances education, creativity, and visitor satisfaction. Its success demonstrates how art spaces can function as both platforms for cultural preservation and engines for local economic growth. By enhancing interactive programming and adapting to contemporary challenges such as digital and AI-driven art, the gallery has the potential to further strengthen its role as a sustainable, innovative, and inspiring cultural destination.

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