

Creating Creative Tourism Toolki



Perfect Link Consulting Group
A Consortium of Experts

Creating Creative Tourism Toolkit

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Second edition November 2019

Publisher :



Designated Areas for Sustainable Tourism Administration (Public organization)- DASTA

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Printer: BOOKPLUS PUBLISHING CO., LTD.

1111/16 Banklangmuang Ratchada-Ladprao Intersection Soi 2

Chankasem Chatuchak Bangkok 10900

Tel. +66(0) 2938-0950 Fax. +66(0) 2513-0063

ISBN : 978-616-8008-12-6

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Message from Designated Areas for Sustainable Tourism Administration (Public Organization), Thailand

DASTA is a public organization established to achieve sustainable tourism development in Thailand by focusing on a community-based approach. DASTA is committed to the mission by allocating resources and responsibilities to ensure that 'tourism is managed by communities for communities'.

Creative tourism is one of the important strategies in achieving sustainable tourism by engaging local communities. DASTA is dedicated to 'Value Creation' based on Thai identity, way of life, local folk wisdom, arts, culture, and history. By adding creativity to the local assets, travelers can engage new experiences through hands-on, community-based activities and learn the unique character of the local people and sense of place. Creative tourism helps building communities stronger and make local people more self-reliant, which are the keys to the creation of true sustainable tourism.

DASTA is responsible in developing six designated areas for sustainable tourism in Thailand. All the initiatives, namely community-based tourism, creative tourism, low carbon tourism and other forms of tourism, are designed to be learning cases; thus, best practices and toolkits reflected from the execution are systematically formulated from experiential and experimental assignments. DASTA is hoping that this toolkit along with learning cases would be beneficial for creative tourism development in other contexts. Together, we can achieve the sustainable tourism development for all.



Mr. Taweebhong Wichaidit

Director-General

Designated Areas for Sustainable Tourism Administration (DASTA)

www.dasta.or.th



Message from Creative Tourism Network[®]

The Creative Tourism Network[®] is an international organization created with the aim of fostering the creative tourism around the world. Objectives of the Network are to promote destinations that have a potential to welcome the creative tourists, through a wide array of services and recognize outstanding destinations as “Creative Friendly Destinations” awards. The research around the “Best Practices of the Creative Tourism” with the academic and professional team enable the Network to provide interactive training through the organization of tailored seminars, study tours and workshops on creative tourism, by our group of experts headed by the Professor Greg Richards.

Some years have passed since visionary Prof. Greg Richards and Crispin Raymond defined the concept of Creative Tourism, in a moment in which only a few travel experiences of this kind were perceivable. We have now witnessed an increasingly demand for such experiences, converted backpackers, families or premium tourists around the world to be “creative travellers”. The most relevant movement is to observe how this niche led to a paradigm shift within the tourism industry. If more travellers want to learn how to weave with housewives, to co-create with a local artist or to perform a concert in a prestigious auditorium, this is not just only possible, but could also lead to the enhancement of local pride, bringing in positive economic impacts from responsible management.

Creative Tourism Network[®] is proud to be part of this initiative, offering good practices on how to create an ecosystem through tourism. The dissemination of practical experiences and knowledge through this toolkit is so valuable.

Other destinations members of the Creative Tourism Network[®] have also followed a similar process and hope this toolkit could be adapted for different cases around the world. Together we could offer more great memorable creative experiences.

Caroline Couret

Founder and director of the Creative Tourism Network[®]



Preface

The role of creativity in generating social and economic success in the process of tourism development has produced increasing attention for concepts such as the creative economy, creative class, creative industries, creative clusters and creative tourism (Florida, 2002; Landry, 2000; Richards, 2001; Pohl, 2010). In this analysis we argue that creativity imbedded in tourism development could lead to more sustainable growth and increased wellbeing of local communities. Creativity inspires an innovative outlook and could help reshape or reinvent existing local values and assets. The creative industries, including many professions in the fields of visual and performing arts, media, architecture, local craftsmanship, constitute knowledge-based and artistic activities that can generate face-to-face interactions between the creative individuals, locals and visitors. These encounters can be supported by developing interactive links between the creative industries, creative spaces and creative tourism. Developing these links requires a special set of knowledge and skills to successfully design engaging creative activities that can increase the value of contact between local communities and visitors.

This toolkit integrates the creative process into the development of creative tourism with the aim of enhancing the quality of community-based tourism. Creative tourism, if designed and implemented well, could be a mechanism to create local pride and stimulate cultural preservation, to reinforce local unique sense of place based on visual quality and functional efficiency, and ultimately provide a better platform to engage different generations - "the old meets new".

One of the challenges in developing tourism in local communities is the danger of commodification of culture. Existing models of cultural tourism often see culture as a relatively static product to be 'sold' to tourists. By concentrating on local creative processes, local identity and intangible cultural assets, creative tourism emerges as a fundamental tool for combatting the negative impacts of traditional models of cultural tourism. DASTA has initiated this pilot project in order to develop this toolkit through the experimental learning journey of the DASTA community based tourism models . The main objective of the project was to develop a creative tourism lab which aimed to explore the following issues:

- What constitutes creative tourism?
- What makes creative tourism different from other forms of tourism?

DASTA has identified 39 potential cultural activities from local cultural assets in 6 designated areas around Thailand. Based on an extensive review about core concept of what should constitute creative tourism, the 10 core principles of creative tourism were formulated. These core principles were used as guidelines or a set of criteria to assess the 39 activities, searching for local artists with high potentiality and readiness to participate in a learning journey.

Since 2012, DASTA's creative tourism model employed in the project is community-based approach, because the central thrust of the program is built "by community for community" to achieve sustainability and to embrace local creativity.

From 39 initiatives, DASTA continues to empower more potential local artists and will announce a new set of collection on an annual basis. In 2019, a collection of creative tourism experience in Thailand was added and launched under the campaign "Be local artist for a day". This campaign was awarded as "best strategy for creative tourism development" by Creative Tourism Network®. There are a new set of **17 creative tourism experiences** which are now offered by participating hotels in the areas.

DASTA's mission set forth in the initiatives is to empower community members in leading sustainable tourism development, to preserve local heritage and to revive endangered ones while providing opportunities for young generation to get involved in the cultural innovation.

The learning cases started with their shared aspirations of what creative tourism should be and how each local artisan could be part of the activity. The self-assessment acted as a baseline to set their development goals which could be achieved in 12 months. The mission was to pursue the transformation of cultural activities into creative tourism activities. This became the important quest of the learning project.

- How can we transform community cultural tourism/activities into creative tourism?

The 10 core principles indicate how the existing activities should be further enhanced. The visitor journey and the existing cultural processes were scrutinised. The developmental model was conceived from the learning journey, directing our attention to the necessity in an engagement and interaction between visitor creativity, community creativity and marketing creativity. Creative processes designed to unleash creative thinking and sharing between visitor and local artisan must be well designed to optimise the exchange of inspiration through the flow of the learning activities and to link each element to the 3S (Story, Senses and Sophistication).

The pilot project was based in Thailand; however, it was vital to provide a wider perspective from other sites or contexts. This leads to the next important task.

Case examples : The contextualisation

This toolkit not only provides the “how to” but will also draw on examples from other creative tourism destinations. It was deemed important to demonstrate that creative tourism could be visualised and created in many alternative ways. There will not be a “one size fits all formula”. Elena Paschinger, the author of the Creative Traveller’s Handbook, highlights several interesting cases from other parts of the world; this helps us realise that creative tourism needs “creativity” which can never be limited to one formula.

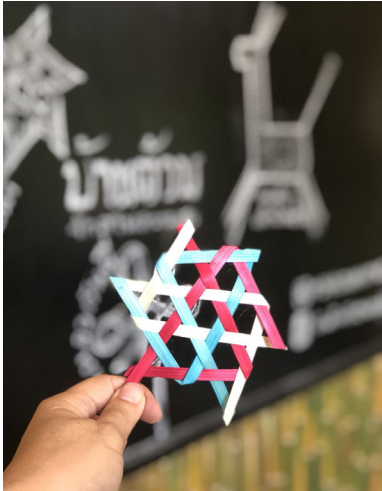
The toolkit aims to add a practical dimension to the existing body of knowledge in the field of creative tourism. With eyes on the wide range of literature, Greg Richards reviewed, reframed, and reflected for us on the future of creative tourism. To make this toolkit useful to all practitioners and academia, the Creative Tourism Network[®] and DASTA have created an open source for all to access information on creative tourism, so that together we can offer more creative solutions for “creating creative tourism”.

Let the creative journey begin.....



#discoverself

#thecreativeU



Part 1:

- **Essential Elements:
Core Concept of
Creative Tourism**



- What constitutes creative tourism?
- What makes creative tourism different from other forms of tourism?

Transforming Cultural Tourism into Creative Tourism



Creative tourism is a new term that was defined in 2000 by Richards and Raymond. Richards (2005; 2011), emphasises the significance of creativity in the planning and development of cultural tourism. Creative tourism offered a new way of redesigning a non-interactive mode of sight-seeing cultural tourism. In that sense, Richards and Wilsons (2007) conceive that cultural landscape of the destination including festivals, cultural routes, museums, cultural heritage could be re-created to have an interactive role and provide better, and more engaging experiences co-created between the visitors and the local population. Creative tourism arguably represents a notable departure from traditional models of cultural and heritage tourism, moving away from tangible heritage as the key asset towards creative and symbolic capital to overcome the dilemma in "The massification of cultural tourism" (Richards, 2016).

UNESCO (2006) also identifies creative tourism as “travel directed toward an engaged and authentic experience, with participative learning in the arts, heritage, or special character of a place, and it provides a connection with those who reside in this place and create this living culture” (UNESCO, 2006:3). Creative tourism has also been defined as a sub-segment of cultural tourism, focusing on interactive participation (Smith, 2009). Coinciding with other definitions, in this case creative tourism emerged due to dissatisfaction with the “sight-seeing” nature of mass cultural tourism in recent years (Smith, 2005). While interactive learning was highlighted by Smith, Thorne (2009) added that creative tourism should be a place-based approach to cultural tourism through creative place interpretation.

The Creative Tourism Network® agrees that cultural tourism covers creative tourism that provides the connection between the visitors and residents in terms of creative experiences (Óbidos, Emilia, Mizil, Enguera, & Viareggio, 2011). Ultimately, creative tourism provides active participation based on authentic and unique local experiences and artistic & cultural knowledge sharing. Authors and scholars who interested in the topic concur that creative tourism emerged from cultural tourism which could either be a sub-segment or a spin off from cultural tourism because of dissatisfaction with the lack of interaction between hosts, guests and the rich authentic local aesthetic places.

DASTA has been developed creative tourism since 2012, specifically embraced the notion of adding value to local culture. This is based on the idea that diverse ranges of local culture are unique to a specific place and that unique forms of creativity are attractive because they are linked to the locality. Creative tourism activities could therefore provide an authentic taste of Thai local culture for visitors. Creative tourism program headed by the Designated Areas for Sustainable Tourism Administration (DASTA) has been based on this notion, mostly taking place in villages around the country increase collective knowledge, skills, understanding and inspiration.

So, every place has its own unique culture, and people are motivated by their curiosity to see and feel that novel experience. Travelling to a new place, learning new culture, trying new things- how do these fit into the so-called creative tourism?



Transforming Cultural Tourism into Creative Tourism

Cultural Tourism



Creative Tourism





**UNESCO (2006)
also identifies
creative tourism as**

“ travel directed toward an engaged and authentic experience, with participative learning in the arts, heritage, or special character of a place, and it provides a connection with those who reside in this place and create this living culture ”

What makes Creative Tourism **different** from other forms of Tourism?



“
Creative tourism
developments need to be
active rather than passive
based on **learning processes**
integrated into the **social fabric**
innovative and dynamic
sustainable
based on **local resources**
”

Source: Creative Tourism and Developing Countries (Greg Richards, 2017)

#redesigntourism



This implies that developing creative tourism resources is not so much a question of building attractions or designing cultural itineraries. The basic questions that all creative destinations should ask themselves is what can a creative tourist do here? What can they learn? What cultural processes can they be involved in? What skills and experiences do we have which others do not? This requires a new way of thinking about the culture of the destination.

In traditional cultural tourism development strategies, the development process begins with an inventory of cultural resources. These are usually described in terms of artifacts, buildings, museums and monuments. Creative tourism development begins from an inventory of local skills from all walks of life, something which requires a much more imaginative approach.

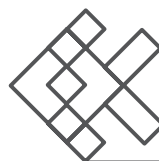
Case in point: Inventory of local skills



Who
are your local artisans?



Can
local studio be open
for visitors?



What
are the unique
aspects of local crafts?

- (1) visitors and hosts, each engaging the other;
- (2) cross-cultural engagement/cultural experience;
- (3) spirit of place/deep meaning/understanding of the specific cultural feature of the place;
- (4) hands-on experiences;
- (5) exchange of information/transformation and transformative experiences;
- (6) more participants than observers;
- (7) tourists get the opportunities to develop their creative potentials and participate in the decision-making process (co-creating tourism experience);
- (8) authenticity in both process and product/genuine experience;
- (9) memorable/I hear and I forget, I see and I remember, I do and I understand concept; and
- (10) tailor-made approach.

The ultimate goals of developing creative tourism is therefore to contribute to sustainable tourism development and increase community wellbeing. To achieve this ambitious goal, creativity is needed to stimulate an exchange of ideas and insights to not only discover local culture but to expand the potential of that culture. Creative tourism must therefore be designed to facilitate exchanges between participants in order to increase their collective knowledge, skills and understanding.



Tick ✓ Create a creative experience



conversation with local artisans, learning unique local crafts, sharing views and stories on creating your own masterpiece, stimulating endless inspirations and creative solutions.

As Richards (2011) points out, the catalyst that determines the intensity of participation and collaboration is creativity with environments, people, processes or products as carriers. It manifests as a background or activity (Richards 2011). Creativity as a background covers lower intensity interaction and activities, such as buying (shop window) or seeing (itineraries). It requires awareness and observation from tourists to experience the holiday destination and culture. Creativity as an activity covers high-intensity interaction throughout participatory activities, such as tasting (experiences, open ateliers) or learning (workshops, courses). In this form, it fully involves tourists and residents into collaborative and creative process of skill development, cultural production, consumption and place branding. This pilot project focuses on the creativity as an activity and addresses how to design a high-intensity interactive experience.

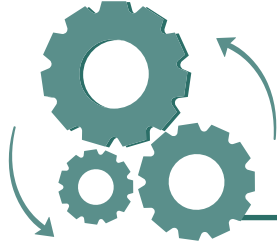


An Exchange of Inspiration... to recreate a better self...

What is
your goal



What
do you want to achieve from
developing creative tourism?



Creative Tourism Criteria: The 10 Principles of Community based Design

The Pre-requisites



COMMUNITY BASED
MANAGEMENT



COMMUNITY
BENEFITTING THROUGH
TOURISM



HEALTH AND SAFETY
REQUIREMENT



STOP! ANIMAL ABUSED



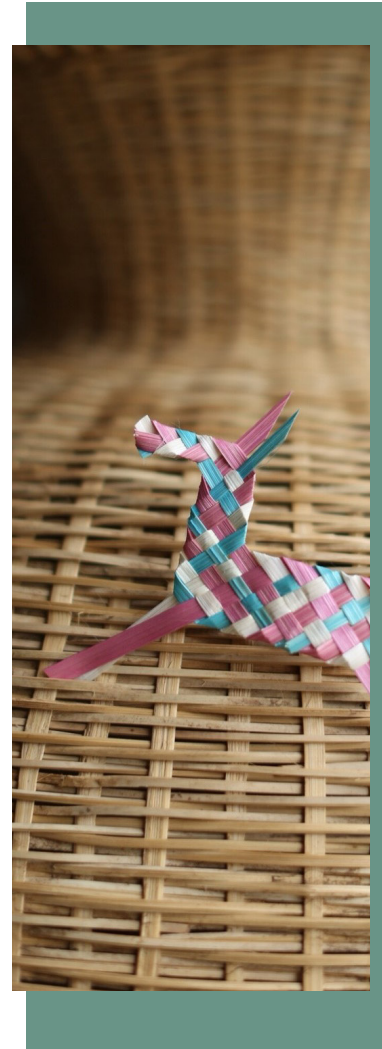




Community based Approach: Prerequisites for sustainable tourism development



Sustainable development is increasingly accepted as a fundamental objective and guideline for public policymaking and tourism initiatives (Goodwin and Santilli, 2009). It encompasses a balanced integration of the economic, environmental, and socio-cultural dimensions into the development processes. Researchers in the field made it clear that a 'better' sustainable tourism planning approach should constitute benefits for all aspects of community livelihoods, including sociological (e.g., promotion of community stability, family solidarity, and cultural identity), economic (e.g., employment, income), and environmental (e.g., conservation/preservation). It is argued that the community will benefit more from tourism development if the



community members participate genuinely in making decisions that affect their welfare and in implementing the desired actions/ solutions. Therefore, a community-based approach is considered to be a better form of planning process because of its participatory orientation. The main principle of the community-based approach is a quest for community inputs through their active participation in creative tourism development processes. This manifests a significant shift in tourism planning from being a centralized, top-down approach to a decentralized, bottom-up approach (Huras, 2015). Such an integrative and inclusive approach to planning puts an emphasis upon an understanding of the whole tourism system based on a rigorous evaluative research through extensive dialogues among all stakeholders involved. The goals for creative tourism development should therefore be derived from, and integrated into, the overall shared community visions and aspirations.



All forms of tourism can provide immense opportunities for local economic development, particularly in developing countries. Tourism can generate significant income and employment; if managed properly, local natural and cultural resources could turn into valuable tourism assets. It also provides local communities with the opportunity to express pride in their own culture, thus giving the impetus to revive threatened traditions and cultural practices. In the rush to develop tourism industries, locals could lose control to outsiders. Investors and governments, particularly in developing countries, have often focused the bulk of their investment on promoting the sites, while overlooking the need to make adequate preparations for local communities to take control of the management process to prevent the deterioration of their cultural, natural, and social assets brought about by uncontrolled tourism development (Fletcher and Archer, 1991).

The pre-requisite items are therefore vital for creative tourism planning; local communities should manage their own future, for their own true benefits and must also meet their basic -health and safety requirements. We also should advocate preventing animal abuse in any way we could.





“
All forms of tourism can provide immense opportunities for local economic development, particularly in developing countries. Tourism can generate significant income and employment; if managed properly, local natural and cultural resources could turn into valuable tourism assets.
”





Creative Tourism Criteria

The 3s Principles of Community based Design



Evaluative Research for Rich Content - Get insightful "Stories"

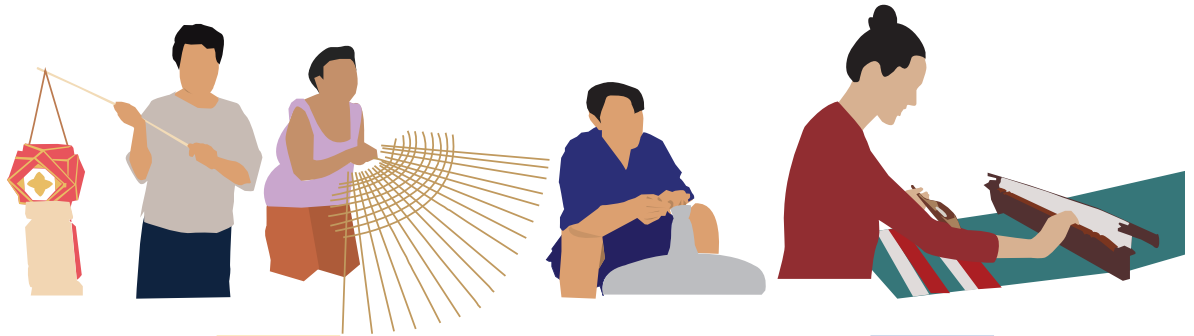
1. Creative tourism activity is designed from unique local cultural assets.
2. Story tellers or local artists could design an elevating story which could captivate the audience and create inspiration for visitors to learn and create their DIY masterpiece

Conceptualise to create full "Senses"

3. Creative activity is designed to have participative & fun learning experiences with a depth of understanding from local experts (gurus or artists)
4. Creative activity is designed to have active participation and opportunities for host and guest to share experiences and cultural knowledge
5. Creative activity is designed to have five senses (hear, touch, taste, see, smell)
6. Place or creative space is designed to stimulate the expression of creativity.

The Sophistication: beyond basic

7. Flow of the activities is well designed to stimulate the expression of creativity
8. Creative activity offers visitors the opportunity to develop their creative potential and could lead to the innovation of new ideas.
9. Creative tourism designers should identify the branding message and create marketing campaign.
10. Creative tourism designers should communicate the uniqueness of the activity and implement continuous improvement.



The 3s Principles of Community based Design



Stories

Creative tourism activity is designed from unique local cultural assets.

Story tellers or local artists could design an elevating story which could captivate the audience and create inspiration for visitors to earn and create their DIY masterpiece

Senses

Creative activity is designed to have participative & fun learning experiences with a depth of understanding from local experts (gurus or artists)

Creative activity is designed to have active participation and opportunities for host and guest to share experiences and cultural knowledge

Creative activity is designed to have five senses (hear, touch, taste, see, smell)

Place or creative space is designed to stimulate the expression of creativity.

Sophistication

Flow of the activities is well designed to stimulate the expression of creativity

Creative activity offers visitors the opportunity to develop their creative potential and could lead to the innovation of new ideas.

Creative tourism designers should identify the branding message and create marketing campaign.

Creative tourism designers should communicate the uniqueness of the activity and implement continuous improvement.







The 10 Principles of Creative Tourism : Checklists



01

Creative tourism activity is designed from unique local cultural assets.

02

Story teller or local artist could design an elevating story which could captive attentions and create inspiration for visitor to learn and create their DIY masterpiece

03

Creative activity is designed to have participative & fun learning experiences with local guru and depth of understanding

04

Creative activity is designed to have active participation and opportunities for host and guest to share experiences and cultural knowledge

05

Creative activity is designed to have five senses (hear, touch, taste, see, smell)

06

Place or creative space is designed to stimulate the expression of creativity.

07

Flow of the activities is well designed to stimulate the expression of creativity

08

Creative activity offers visitors the opportunity to develop their creative potential and could lead to the innovation of new ideas.

09

Creative tourism designer could identify the branding message and create marketing campaign.

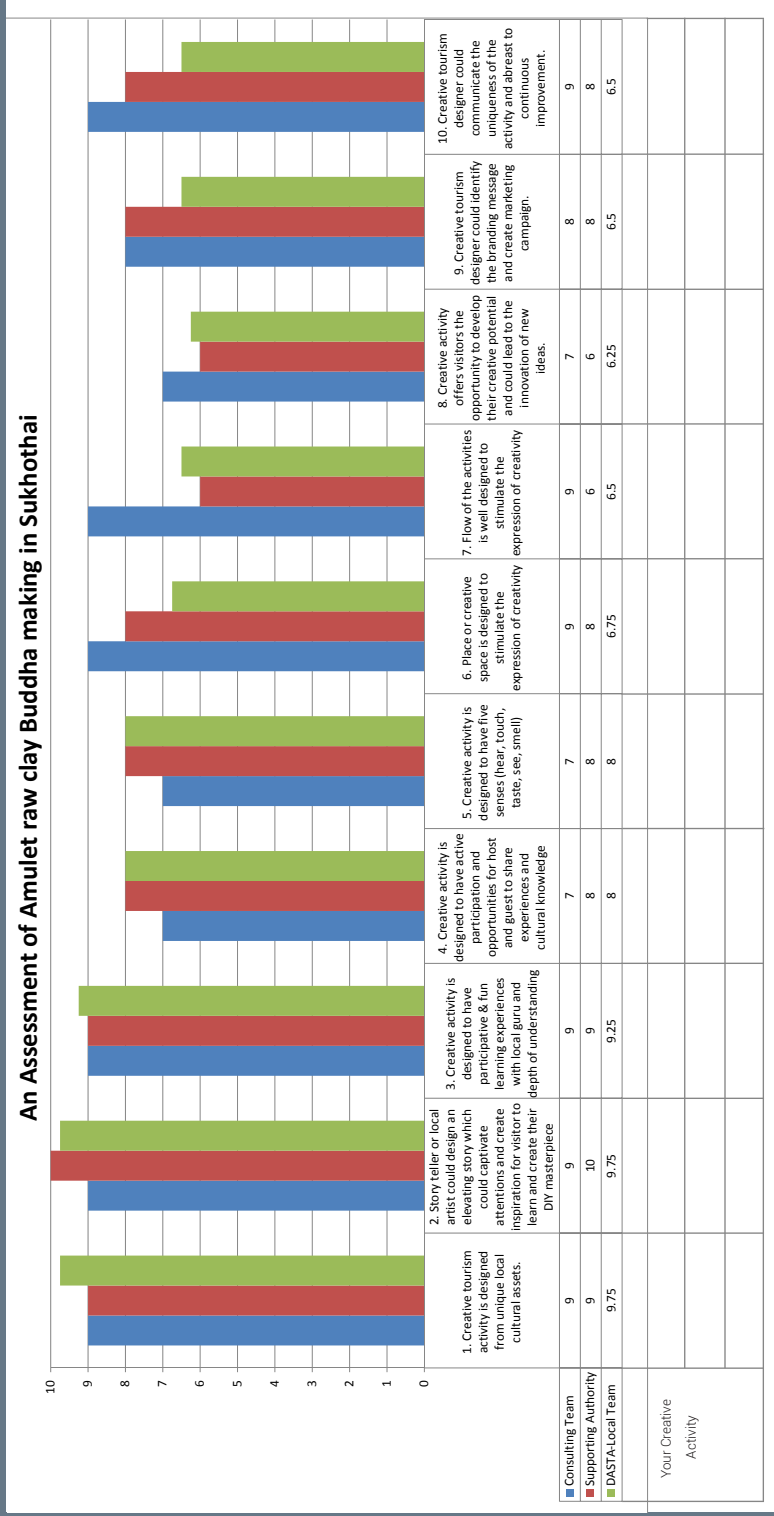
10

Creative tourism designer could communicate the uniqueness of the activity and abreast to continuous improvement.

CASE- Your self-assessment:

From 1-10 points, you could score each of the core principles in terms of how well are you doing now?

Tip: get additional inputs from at least 3-4 people to assess your activity, a comparison always provides a more balanced (less biased) judgement.



Note: An assessment of amulet raw clay buddha making in Sukhothai from 3 different perspectives (local, supporting authority and consulting team)

From the case example, we could identify that the creative activity has room for improvement in item 4, 5, 7.

Your self- development plan:

Story :

how to design an elevating story which could captivate the audience and create inspiration for visitors better.

Senses :

How to create a better participative & fun learning experiences

Sophistication:

Innovation of new ideas

Putting the development plan in place

Creativity does not just happen. If you are developing creative tourism, you must be prepared to undoubtedly hear people saying;



Your potential visitor

"I'm not creative."

Marketers

"This creative activity is unique and hard to do in a few hours; how could we communicate to our potential visitor; oh, and who are the creative tourists?"

Community members who have craft skills (have not yet realised that they are an artist)

"I wish I could talk to the visitor and be more creative, but I don't have it in me."

Creativity is a cognitive process that produces new ideas or transforms old ideas into updated concepts. Creative tourism is challenging in illuminating this process because of the complexity of tourist behaviour.

The co-created trilogy model is a conceptual foundation, allowing creative tourism planners to think through what should be considered in their preparation process. This toolkit can help tailor activity for all kinds of travellers who may be a 'creative spectator', appreciating staged experiences and for those passionate creative travellers longing to exchange their artistic experiences with local artists.

"It should be remembered that the whole concept is dependent on the tourist as a creative co-producer and consumer of their experiences as well as the creative abilities of the experience creators"

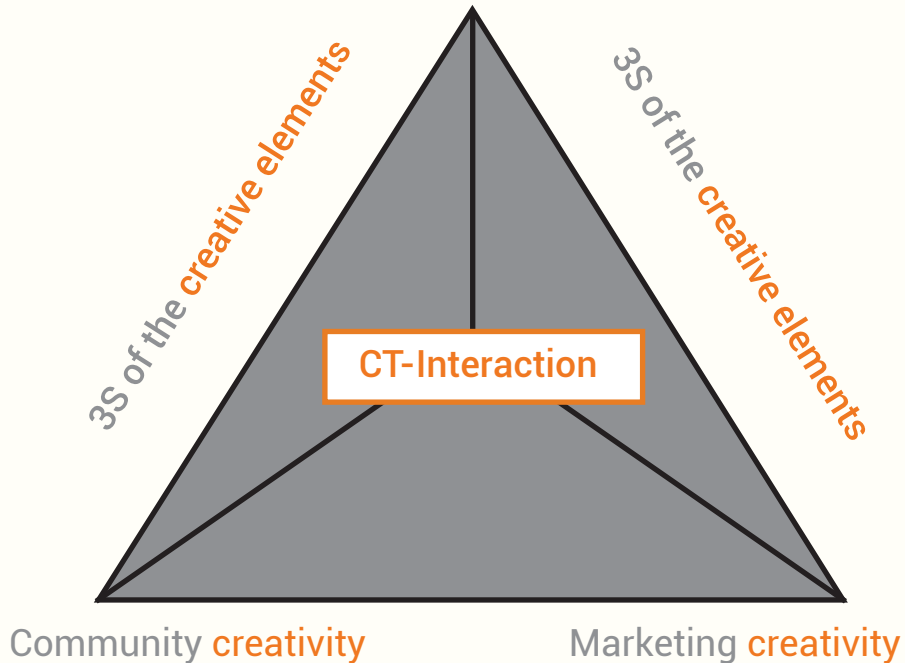
(Richard and Wilson, 2006).

The co-creation model: The trilogy of “creating creative tourism”



Visitor **creativity**

The VICM Model



3 S : Storytelling – Senses – Sophistication

Note



A series of horizontal dotted lines spanning the width of the page, providing a guide for writing notes.

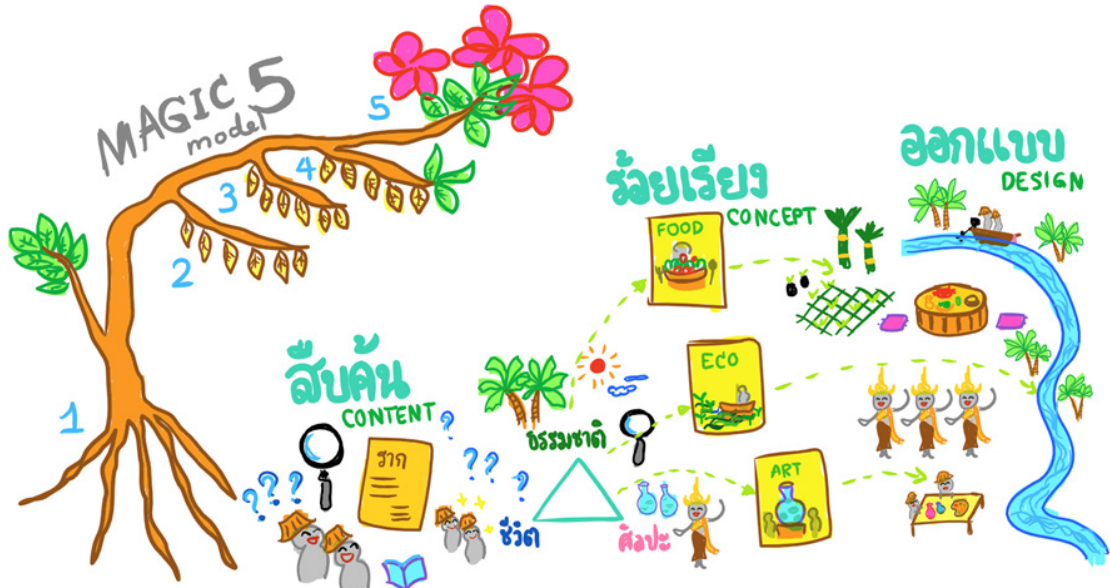
#thebreakthrough





Part 2:

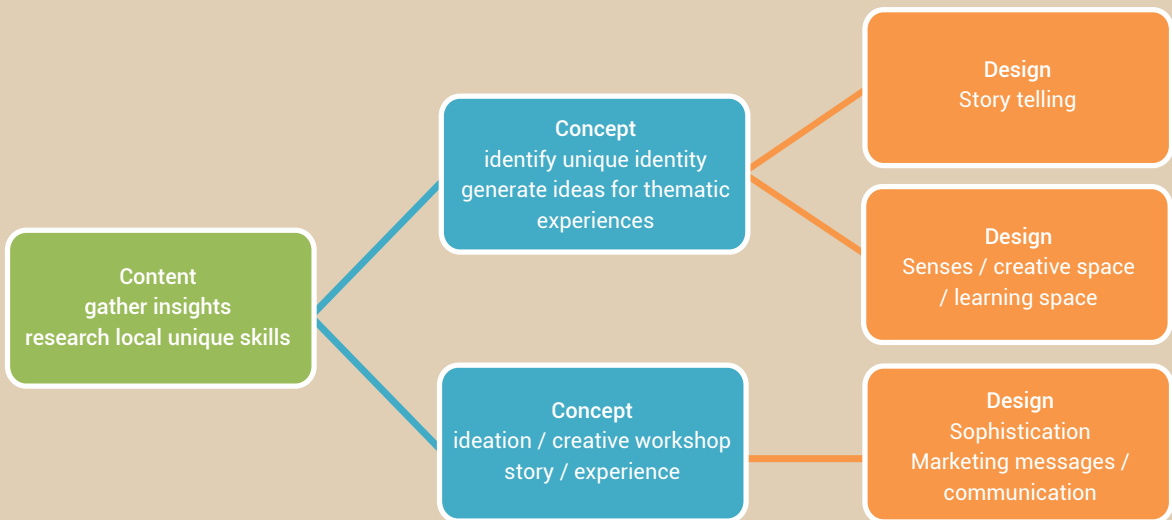
- Getting started:
Be creative!



Source : Perfect Link Consulting Group : research supported by Thailand Research Fund



This section sets out a broad three step approach to making the most of your creative tourism offerings and planning to become visitor-ready. If you have already offered creative tourism activity, these three steps would help you reflect and revise; some might have tourism strategies already in place, you might want to incorporate creative activity into the Community Strategic Plan; and others could be starting to plan for creative tourism.

The basic steps are to think about: Content-Concept-Design



Using the 10 core principles to re-evaluate your current situation:



| | |
|---|---|
| <p>Think about the current situation</p>  | <p>what you're offering, how people currently engage with your current offer, and how you might build on this engagement.</p> |
| <p>Think about who's currently visiting (or who you wish to have)</p>  | <p>how many people, who they are, why they come.</p> |

Gather Insights for CONTENT

Creativity generates the content of activities and the tourism atmosphere, where tourism then evolves to further support those creative activities.



Immerse yourself in the creative thinking space to better understand your unique locality and what would induce visitors to appreciate that uniqueness they cannot find anywhere else. This allows you to build empathy and, ultimately, generate creative activity ideas with a competitive edge.

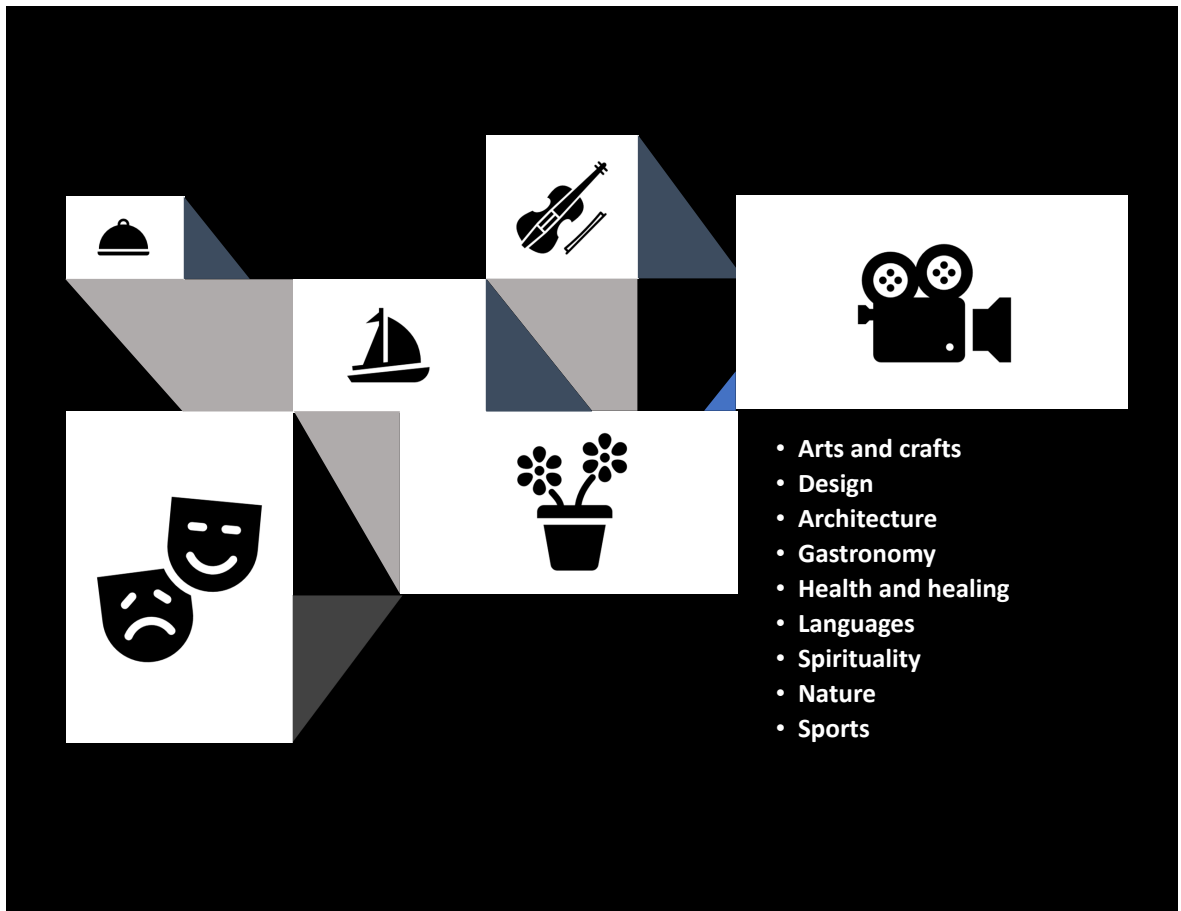


This step involves getting out from behind your desk and exploring your area through new perspectives. When we experience the way locals live their lives, we build empathy, which is the root of authentic creative idea generation. Remember, what seems to be normal could always be “new normal” for visitors - Harness local expertise to add value.

Remember. this is an inventory of local culture; make sure that both tangible and intangible assets are included. Embrace local simplicity because that is the root of innovation!

Does my community have anything suitable for creative tourism?

Creative tourists want an experience, a particular authentic experience, designed to stimulate their interests. Whether you know it or not, every place is unique and can offer creative product that tourists want. Every community has a great wealth of *artistic people and places*. Creative tourism has the potential to draw on local skills, expertise and traditions from many areas. For example, the creative tourist may wish to learn about:





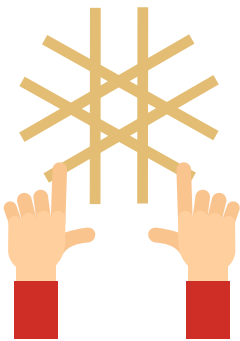
Fabric Painting



1-3 hours creating your own ... learn the history of Sukhothai pattern and design your own craftsmanship... Local artist shares the love of the history and her passion to preserve the art of the old days



Sukhothai traditional ceramic pattern re-created for visitors to express their memory about their visit @Ban Preedapirom, Sukhothai



Bamboo Weaving Workshop



Bamboo Weaving Workshop and a walk to Bamboo Field @ Ban Tam, Nan, Thailand



Silk Weaving



Learn the story of local lives through the patterns and design on weaving of the silk. By looking at the pattern you could tell if a person wearing the sarong is married or not? Every step is crafted. Experience the hard work by making your handkerchief @ Suntree, Sukhothai, Thailand



Thai Performing Art Learning



Learn Thai Performing Art: the body language of emotion, story and grace of Thai posher @ Sukhothai College of Dramatic Arts

Idea Generation for Concept- identify unique identity

Now that you realise you have more than what you could first imagine, it is time to identify your best option to create your unique identity.



"...as more cities and regions compete in (re)producing and promoting themselves for tourism and culture employing the same formulaic mechanisms, their ability to create 'uniqueness' arguably diminishes, often assumed to lead towards the 'serial reproduction' of culture (Harvey, 1989), 'placelessness' (Relph, 1976), non-places (Augé, 1995) or McDonaldisation (Ritzer & Liska, 1997)" (cited in Richard and Wilson 2006)

How do I identify my community's hidden treasures and unique identity?

It is important to begin with an honest appraisal of a community's assets and identify the unifying themes. This is the starting point from which cultural and heritage tourism destinations are built. How do you do it?

You research to explore your local treasure and build this up to be precious content, finding a unique plot which could come from local history, local characters, buildings, industries, traditions, natural assets, events and anything else that makes your community unique.



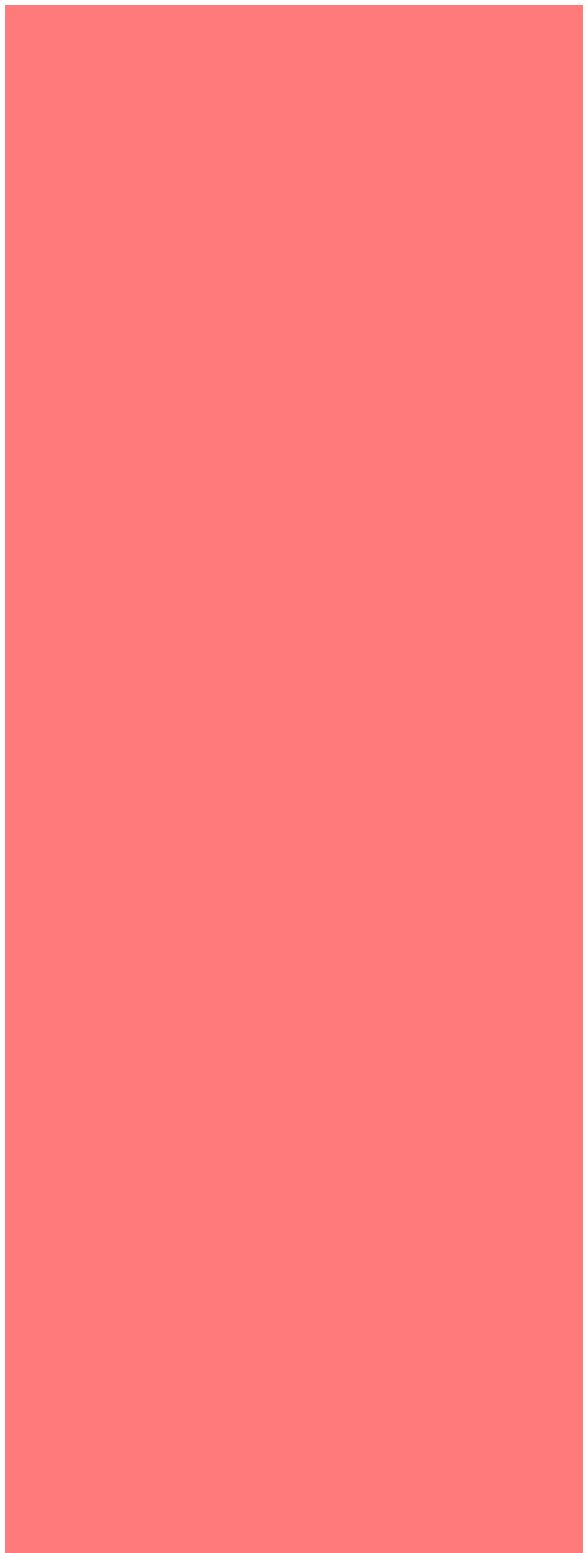
Your note: from content to concept

| | |
|--------------------------------------|---------------------|
| History (story) | Highlight Plot..... |
| Characters (artists or story teller) | Highlight Plot..... |
| Place or building | Highlight Plot..... |
| Industries (economic) | Highlight Plot..... |



How do I decide which community treasures to develop?

From all community treasures, look for highlighted plots finding links between themes, historical periods, and characters and other resources to find extraordinary stories to tell. It is important at this stage to come to your top 3 picks. You could revisit the 10 core principles and re-assess the potentiality of each idea.



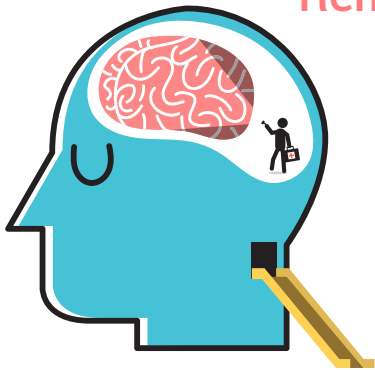
Can I do this alone?



At this point, you need to unleash the power of creativity. It may be a good idea to bring in some professional expertise to help you assess what will be most attractive to people from outside your community. People from outside your community could help open up new perspectives. It is encouraged to speak with people outside of the tourism circle, this will allow different perspectives to emerge for interesting invention and refine your innovation. Bringing in someone with marketing expertise at this early stage of your invention is extremely encouraging because creative tourism activities should be designed to either capture or fashion market needs and wants.



Remember :



A tourism effort is something that cannot be done by a single individual or organisation. Collaboration is an essential part of any creative tourism project. Find partners with the right skills to help share the work and increase your success. You will want to bring in partners as they are needed throughout the process. Be selective and strategic about who you're inviting and when.



DASTA
Creative
Tourism
Brain Bank:

Significant figures from creative industries and tourism

DASTA invited a fashion designer, architect, concept stylist, service designer, artisan chef, writer, media & blogger, social enterprise, lifestyle consultant/commentator, tourism planner and marketer to be part of the Creative Tourism Brain Bank Thailand.

A team of these different experts help find exciting and unique ways to tell the story of your local culture, arts and humanities. They can help bring your story to life by generating ideas for thematic experiences ideation/creative workshop story/experience.

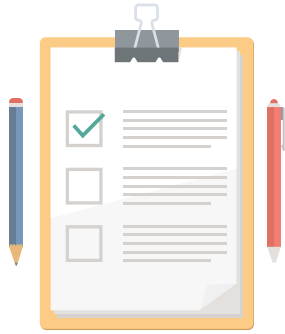




Consider the following when reviewing your options :

- ✓ level of authenticity
- ✓ uniqueness
- ✓ level of quality
- ✓ unusual/ intriguing
- ✓ educational
- ✓ entertaining
- ✓ fun/adventuresome and exciting
- ✓ thematic ties (by subject or time frame)
- ✓ logistical ties (attractions that are physically close together)
- ✓ name recognition (famous individual, place, structure, etc)
- ✓ ties to an annual event (festival, crop, migration, seasonal attraction, etc)
- ✓ visitor safety and convenience
- ✓ where the balance is between sharing the resource with visitors and preservation
- ✓ ability to maintain the resource at high level over time
- ✓ how well it fits the community's values
- ✓ how easily you can find funding for it





case example

Creativity as an activity : participation, the ritual of interaction and experience

Creativity as an activity requires a high level of involvement in the creative process from tourists and residents. Glassblowing in Murano, Sardana classes in Barcelona, baking croissants in Paris and other creative or artistic activities turn residents into teachers and tourists into students. This informal education takes place at a school of daily life specific to a certain travel destination.

Vacation with Artists list a number of experiences over 17 countries around the world. Ignite your ideas and get inspiration from <https://vawaa.com/>

VAWAY Artists How it Works Stories Blog

Ceramic Artworks with Anastasia

Soak up the sun as you explore Anastasia's wabi-sabi ceramic vibes. Get to know different types of clay, then experiment with techniques, decorate your work, and learn glazing and firing. Finally, take some time to visit the stunning surrounding beaches and take a dip in the Mediterranean.

✓ Complimentary studio lunch

| | |
|--------------------------|-----------|
| Pricing | |
| One Guest | USD \$910 |
| Additional guest (max 4) | USD \$350 |

| | |
|----------------------|-----------|
| Accommodation | |
| One Guest | USD \$335 |
| Additional guest | USD \$140 |

[Start Booking](#)

[Save for Later](#)



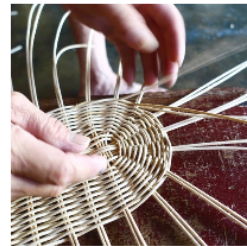
A lifelong souvenir

Whether it's honing a passion or getting fresh inspiration, we see travel as an opportunity to grow.

[Read guest stories](#)

Ellen, Sweden

I felt very welcome and even though their level of english wasn't very strong, I never felt uncomfortable or misunderstood. Poh was a good teacher - it was easy to follow and understand the different moments and I must say he had a great patience too! Overall I had a really great experience and enjoyed not only the course and the nice stay, but also the city, the nature and astonishing food of Georgetown (I ate as much as I could but wasn't even close to be able to try out all the delicious things I saw at the street food stands). I felt very safe and people were helpful, generous and nice to me. I want to thank you so much for providing this opportunity - I will remember these days forever. I returned home with a lot of inspiration and ideas and I look forward to continue with some own projects when I get the rattan material that I've shipped to Stockholm.





Mandala Art with Ines

Channel the cosmos as you use nature and color to create beauty & balance. Working with Ines will root you in the healing power of mandalas, an historic art form used for meditation & reflection. With Ines to guide you, create your own personal astrological mandalas and immerse yourself in nature.

✓ Complimentary studio lunch

Pricing

| | |
|-----------------------------|------------------|
| One Guest | USD \$625 |
| Additional guest (max 4) | USD \$405 |

Accommodation

| | |
|------------------|------------------|
| One Guest | USD \$440 |
| Additional guest | FREE |

[Start Booking](#)

[Save for Later](#)



Read more ideas and stories published by the creative traveler Elena
@ <https://www.creativlena.com/en/my-book>



Travel » Europe » Austria My Book Follow me Project Space » About »



You wouldn't be here if you weren't curious.*

Hi! I'm Elena! Welcome to my travel blog [Creativlena.com](https://www.creativlena.com).

For me, it is all about "life-seeing instead of sightseeing": Join me as I create, eat & live my way around the world. Curious?

*Check out my book, "The Creative Traveler's Handbook", for learning more about what we mean by creative travel. Travelling means the world to me, makes me fit for everyday life and sometimes, I trust, also calmer on the inside. Read this blog with a smile, share what you love and remember to check back regularly: After all, when was the last time you did something for the first time?



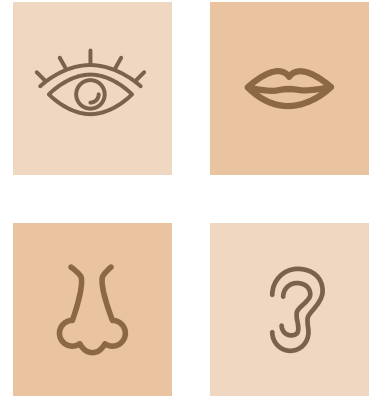
THE CREATIVE TRAVELER'S HANDBOOK

The art of world travel: Life-seeing instead of sightseeing

Elena Paschinger

Design-Story telling / Senses / Sophistication

You should now have at least 2-3 identity statements or your unique selling points. Before you could proceed thinking about creative space/learning space, marketing messages/communication, you should now outline who do you think would be your primary and secondary target audiences.



Persona : who will be our key audiences?



Name.....

Age.....

Nationality.....

Who is this person traveling with (Travel companion).....

Imagine his/her lifestyle:

Hobby.....

Favorite music.....

Travel Information search behavior.....

This is my visitor's head to toe style: (Draw the persona)

creative traveller

The “live like a local” trend is extending to different areas of the world and is introducing tourists directly to a myriad of different lifestyles. The creative industries are particularly important in providing the kind of scenes that are attractive to people who live in an area permanently as well as different types of ‘temporary citizens’ or mobile consumers (Russo and Richards, 2016).

Potential visitor profile:



source: <https://www.marketing-interactive.com/brands-are-you-targeting-these-3-travelpersonas/>

Design the flow of your activity : Active engagement and creative space

You can now transform your creativity into a tourist activity; the activity could be developed in the form of courses or workshops, where participants are fully engaged in the process. The outcomes of this process are expected to be 1) high-intensity interactions, 2) identity formation of tourists and residents, 3) tangible (pots, masks or bags)- a DIY masterpiece or a souvenir of a lifetime and intangible (experiences, skills and knowledge) tourism products. Active involvement of tourists in local activities blurs the distinction between tourists and locals. The flow of your activity should permit opportunity for tourists to start taking an active part in the sharing of local narratives, rituals and the image or their view of the place. This interaction turns the locals into curious explorers of their own culture and cities and reserves a possibility for tourists to gain deep local knowledge. This mutual transformation through the cooperation of the locals and tourists is an important aspect of creative tourism. It has an impact on the continuous revitalisation of localities (local skills and local heritage) and the place branding process. It is important at this stage to revisit your space and transform it to a "creative space" or a unique local studio.

Creative space comes into prominence as a space for attracting local artists (Markusen, 2006). Moreover, creative space that utilizes culture as tool for cultural regeneration enhances everyday cultural practice and accommodates social dynamics of community (Evans, 2005). Creative spaces could foster inspiration and could constitute links between local community, artists and creative travellers. In this regard, creative spaces can be defined as a combination of cultural life and local creative ecosystems. Consequently, connectivity between creativity and culture in spaces provides community participation in arts, crafts and group activity (Evans, 2001). Ultimately, creative space that can attract creative individuals and local artist creates distinctive local studio representing identity of the creative activity providers.

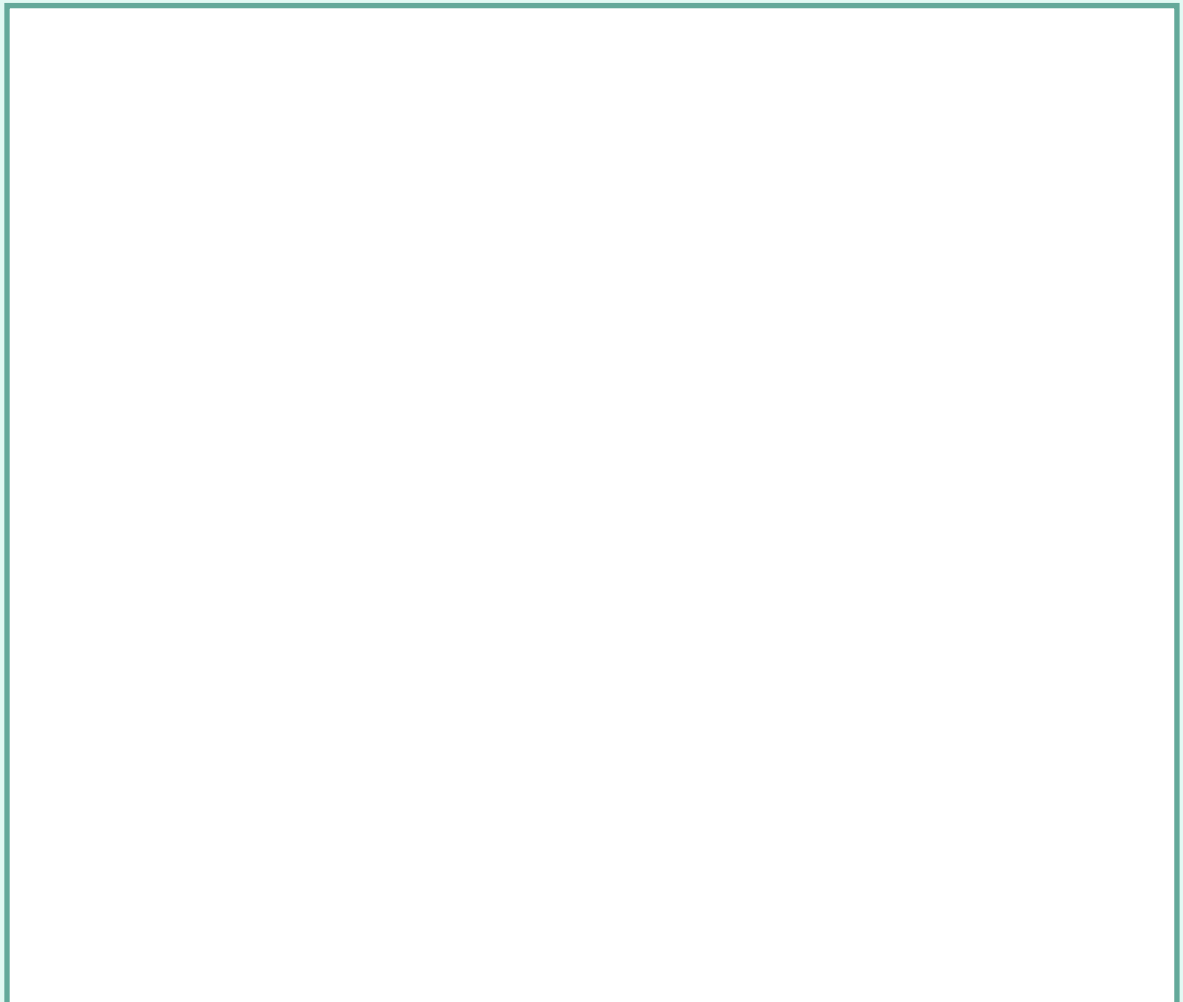
For creative tourism activities to be engaging, the optimum and creative use of space is extremely important. Creative sense of place could be a key factor to achieve memorable experiences.



Experiences are created when a provider intentionally uses services as the stage, and goods or materials as props, to engage visitors in a way that creates a memorable visit (Pine and Gilmore 1999) or when customers have sensations or knowledge acquisition through their interaction with different elements of a context purposefully designed by a provider (Gupta and Vajic 1999). The goods, services, and anything else visitors can see, smell, taste, hear, or perceive while interacting with creative activities constitute clues that directly affect the experience the visitor perceives or forms. Every detail will trigger their emotions.

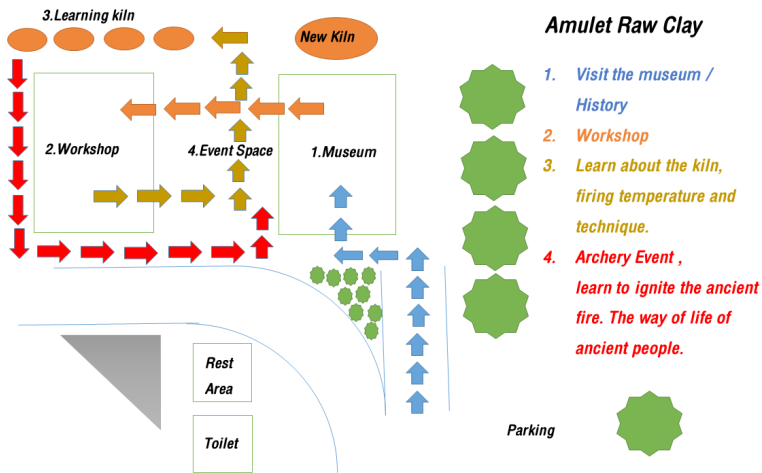
This is your stage

Draw the existing space and list a step by step of your workshop:
Sketch your creative space/local studio. Mark the greet and meet area upon arrival and imagine a step by step of the entire workshop





Example of Traveller Journey Map @Local studio



Learn the history...
Discover the philosophy of Buddhism
Discover the tangible value and intangible value...

More importantly discover yourself....



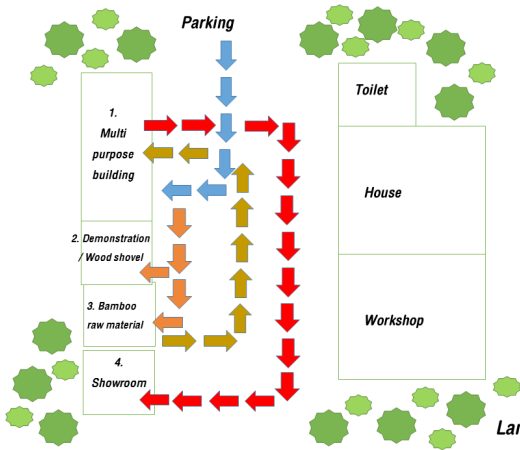
Amulet : Raw clay
"Buddha making"
inner happiness

Local Artist
and The Props

Narongchai Toin (Kob)



Visit local studio
in Sukhothai



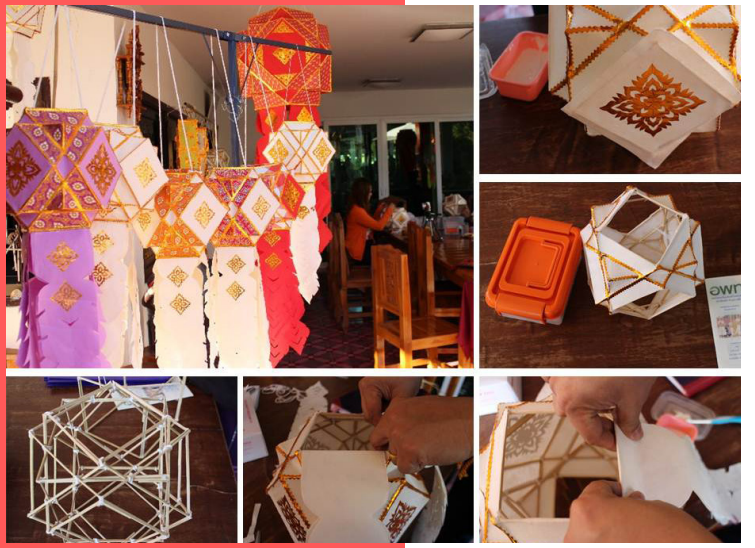
1. *History of Nan Lamp*
2. *Watch the raw materials used to make the frame. And a demonstration of the Nan Lamp*
3. *Nan Lamp activities, the villager is a mentor and recommended.*
4. *Buy products and bring to worship at Wat Phra That Chae Hang. Or follow the temple in Nan.*

Lanna Lamp Making @Nan Province

Lantern : Lanna Lamp Making for Buddhist merit making ceremony



Meet the local artist
Tiranun Doeydee



Visit local studio in Nan



Part 3:

The 3S

- Story Telling
- Senses
- Sophistication





You have your stage ready. You can now design your interactive experiences. We could apply a metaphor of a stage play, such that the total visitor experience equals the combined effect of every element of the play. Experiential creative activities are analogous to theatrical performances; they include a physical environment (stage), local artists and creative travellers (actors and audiences), workshop processes (script), and back office support (backstage crew). These experience elements and characteristics are often perceived and reflected as

essential service system elements in the experience design that can be engineered or orchestrated to influence a traveller’s overall assessment of an experience favourably.

Remember to use your stage layout and the flow of your activity

Storytelling- Senses- Sophistication: An Application of Applied Theatre



Example of how the story and senses are composed to present the sophistication

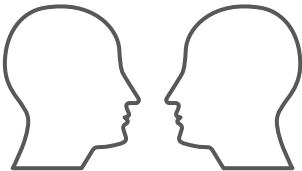
| Scene/Act 1 (Sense of place and placemaking) | Location (The actual location) | Audio/Script (Compose story telling) | Props (Senses) |
|---|-----------------------------------|---|---|
| Life reflection | Cosy garden upon arrival | Theme of the activity will be presented. Lantern is historically recognised as a merit making. It involved hard work and practise your concentration. | Local herbal drink is served. A small piece of bamboo will be circulated for guests to feel how delicate it is. |

Try yours



| Scene/Act 1 (Sense of place and placemaking) | Location (The actual location) | Audio/Script (Compose story telling) | Props (Senses) |
|--|-----------------------------------|---|-------------------|
| | | | |

Story Telling



Interpretation is the process of looking for links between themes and resources to find the best way to tell your story. When you put the story together, strive to create a visitor experience that is both authentic and unique. We are not looking for a standardisation. You do not need to perform so rigidly; following the standard procedure will not be authentic. The best experience is when you could adapt and be YOU. However, the design will help you formulate a plot and play to be better prepared for the interaction.



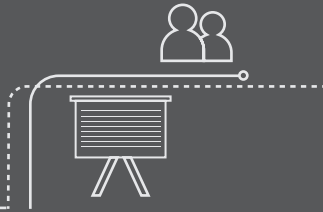
Consider these points:



1. Interpretation

is a fundamental function and it should be a major focus of planning and development of your creative tourism program. The interpretive program determines the types of activities, facilities and props that are needed.

2. Evaluate



all of the resources and identify a range of topics that your community will support and that tell the best story. There are many topics for interpretation – artists, performances, history, geology, wildlife, etc. What is common to you can be fascinating to your visitors if presented properly.



3. Develop interpretive themes for your story:

Example:

Broad topic: Heritage of the Sukhothai Ceramic industry

Focused topic: Importance of each unique pattern

Theme: Each pattern represents the ways of life of the people.

- ✓ Select a broad topic and brainstorm uses for your tourism effort.
- ✓ Narrow the topic and choose the best ideas from the brainstorming session.
- ✓ Write the theme as a complete sentence.



4. Characteristics of good themes:

- ✓ They can be stated as a complete sentence
- ✓ Themes tell important story about the place that is relevant to the visitor
- ✓ It is appropriate for the audience
- ✓ The theme is of personal interest to the presenter
- ✓ The presenter has sufficient knowledge about the theme

5. Match interpretative programs to intended audiences

Create your interpretive program to meet the needs, interests, age, gender, and ethnicity of your audience.



6. Determine objectives for the interpretive program.

You want visitors to have an enjoyable and beneficial experience. The program can also accomplish other things. The “tangible” elements of your stories should help illustrate broader and deeper “intangibles” that can affect how your audience thinks and acts in the future.

7. Determine how you will operate the interpretive program.

The biggest operational decision is who will be involved in the interpretive program. If your creative activity is involved a group of community members, provider or artists, who will tell the story. Do you need one story teller who could guide the whole creative activity process or a combination of self-guided interpretation.



✓ **Guided Interpretation:** Guided interpretation means that you accompany the visitors and conducts the interpretive program. It is personal and direct, giving the visitor a richer and more valuable experience. Having guides can also help protect the visitor and your resources. High quality interpretive programs take time to prepare, and several hours to conduct for each visitor group.



✓ **Self-guided Interpretation:** Self-guided interpretation consists of signs, displays, installations, dioramas, booklets, audiotapes or other means of communication that the visitor uses. Self-guided interpretation is cost effective and the visitor has more freedom. Once the program and materials are prepared, minimal staff time is required. This could also be helpful if the language is your main barrier. Though preparing high quality materials can be expensive, the cost is minimal thereafter. This self-guided interpretation should be used as a complimentary of the guided one because creative activity core element is the direct interaction with the host or local artist.



8. Ensure quality and credibility of your interpretive content.

The quality and credibility of the interpretive content largely determines the quality and credibility of the activity. Programs and activities do not have to be high-tech or expensive; however, they must be credible, well designed, and executed with quality.

9. Evaluate your interpretive program and revise as necessary.

Interpretation is a combination of art and science. Both of these perspectives require constant monitoring and modification. We learn as we go. Audiences change. Sometimes even the “facts” change. Interpretive programs must be flexible and easily modified to meet new conditions.







**Senses:
Creative
Place-making
& Servicescape**



Local studio: Placemaking



A growing body of evidence indicates that fostering cultural and creative activity is an essential strategy in building quality of place, maximizing talent, enhancing sustainability and defining competitiveness for any destination. From large metropolitan areas to smaller towns, creative placemaking is becoming a crucial means of mobilizing creative entrepreneurship, supporting cultural diversity, attracting new residents, talented workers, and tourists, and leveraging investment (Richards and Duif, 2018). For the fundamental of this toolkit, we first focus on the development of a small-scale local studios within a destination. Local artists living in a destination could provide an essential stepping stone for proactive strategies to become creative tourism destination. Policy makers are increasingly interested in supporting cultural infrastructure and facilities that support local talent, enhance diversity and foster collaboration.

They are actively seeking to develop new approaches to “placemaking,” – the development of places in their communities, including downtowns, cultural quarters and main streets, with a distinctive sense of place. Places where creativity and culture, diversity, density and authenticity combine to support the development of sustainable economies and more liveable and attractive communities where people want to live, work and play. Your creative activity could become an important part of the destination branding.



Local artists could create essential ingredients for placemaking which involves non-market processes and an effort to improve the quality of the lives of all those who use the place. An attractive external image should be a by-product of placemaking, not the goal. If a place is made more liveable for those who are already there, it should also become attractive to others and could later be recognised as creative destination or creative city.



Senses in this case are therefore focusing on the concept of servicescape as the environment of local studio in which the creative activity is assembled and in which artists and visitors interact, combined with tangible commodities that facilitate performance or communication of the creative activity engagement.



Your checklist of necessary dimensions of the environment:

✓ **Ambience**

The ambient conditions include temperature, colour, smell and sound, music and noise. The ambience is a package of these elements which consciously or subconsciously help your visitor to express their creativity. Ambience can be diverse. The ambience of a health spa is relaxing and calm, and the music and smells underpin this experience. The ambience of a nightclub will be loud noise and bright lights which enhance this customer experience, obviously in a different way. You need to match the ambience to your activity theme that is being delivered.



✓ **Spatial Layout**

The spatial layout and functionality are the way in which furniture or seating is set up or machinery and equipment spaced out. Test the flow layout of your activity with your visitors and continuously evaluate how they feel and gain feedback for improvement. Think about the spatial layout of your local cinema, or a church or temple that you have visited and how this affects your experience of the service. Functionality is more about how well suited the environment is to actually accomplish your needs. For example can the visitor get close enough to the creative process to really appreciate what is going on?

✓ Your branding (signs, symbols and artefacts)

Finally your visitor will remember you as who you are and form an image and identity. This image should be supported by signs, symbols and artefacts of your business. Examples of this would be the signage in a hotel which reassures the consumer through branding. When you visit an airport there are signs which guide you around the facility smoothly, as well as statues and logos displayed throughout the complex. This is all important to the physical evidence as a fundamental element of the services marketing mix.



Your branding is creating a first impression. This includes the design of the building itself, signage around the building, and parking at the building, how the building is landscaped and the environment that surrounds the building. The interior of any service environment is important. This includes the interior design of the facility, how well it is equipped, internal signage, how well the internal environment is laid out, and aspects such as temperature and air conditioning.







Sophistication: Be eventful! & Build the Brand



The Sophistication: beyond basic

You now come to perhaps the most challenging step; putting the whole ideas together and preparing your branding messages and creating marketing campaign.

Revisit the following checklist:



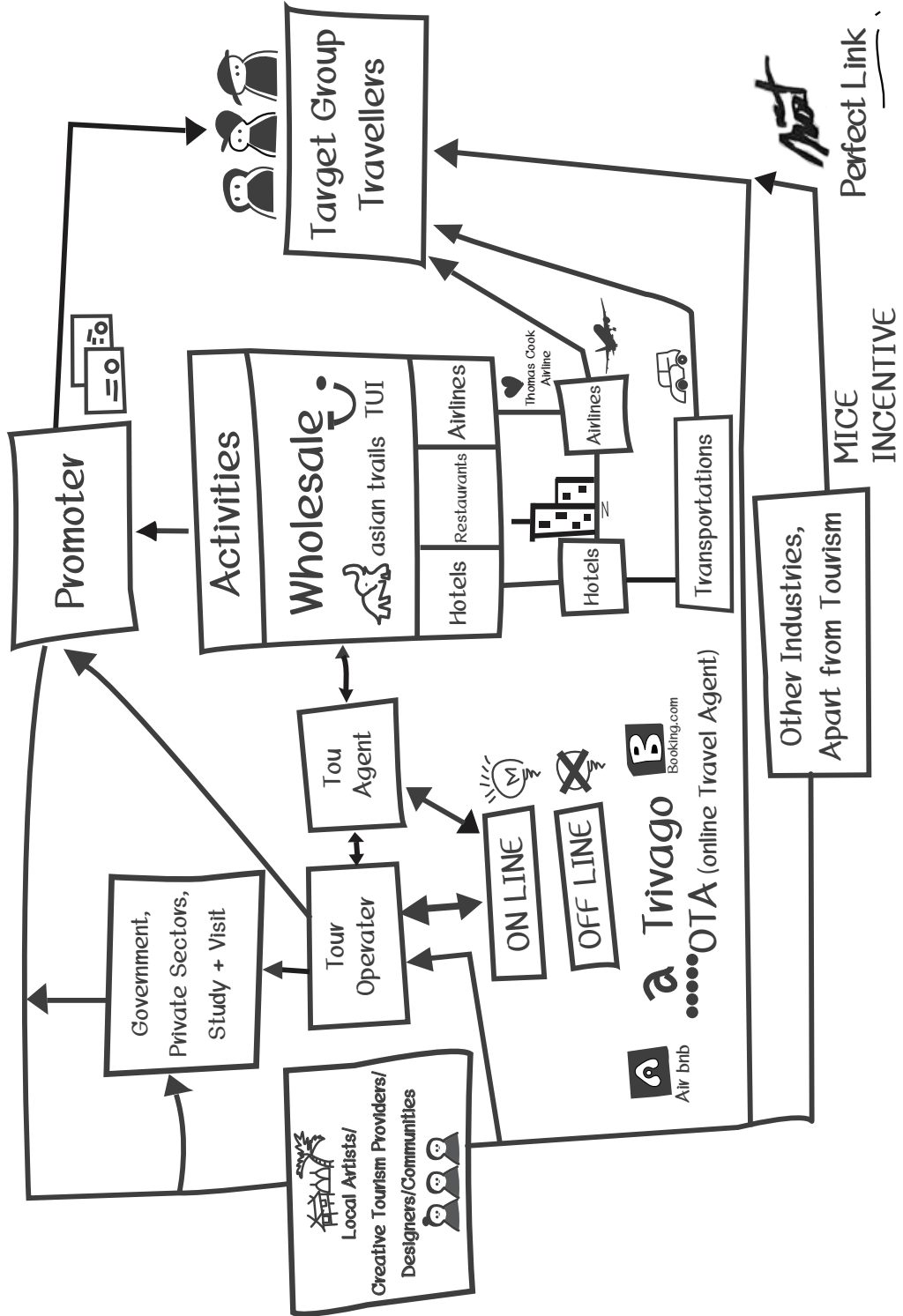


The diagram (page 87) show the complexity of the tourism distribution channel. To be able to reach your targeted “creative travelers”, pricing to accommodate both direct and indirect channels is the first and most important tactic. The obvious change is the rise of the Online Travel Agents (OTAs). It is vital for all creative tourism providers to find the right social enterprises who are not only interested in making profit but also share your common goal and value. Think outside the traditional channel; for instance in our case we worked with reputable credit card company (KRUNG THAI CARD PUBLIC COMPANY LIMITED-KTC), acting as the promoter of the initiatives.

You are now a part of the complicated tourism distribution system. Select your marketing strategic partners to help you reach your targeted audiences.



The Complex Landscape of Tourism Distribution System



Case examples of how creative tourism activities could be themed and offered through marketing channels.

Ignite the ideas: Creating New Twists on Travel Through Stories of Place

Typical vacation photos don't cut it anymore for many travelers looking to show off their trips. Instead, travelers want to share photos and videos of themselves volunteering in destinations or engaging in activities like cooking or painting classes that their friends have never seen.



Vacation With an Artist (VAWAA), a company founded in 2015 that offers multi-day, mini-apprenticeships with local artists who meet certain standards of achievement, thinks it has an answer for how to make vacations more meaningful. Experiences should be immersive, accessible to artists, and curated

It's about creating deep connections with locals you meet during your travels, said Geetika Agrawal, CEO of VAWAA. "We're looking for ways to lean in and challenge ourselves," she said, speaking at Skift Global Forum in New York City on September 27. "We want to learn more about ourselves."



Source: <https://skift.com/2018/09/27/creating-new-twists-on-travel-through-stories-of-place>

VAWAY Artists How it Works Stories Blog f 📷 [Subscribe](#)

Vacation with an Artist

Book mini apprenticeships with master artists around the world.

[Get started](#)

VAWAY Artists How it Works Stories Blog f 📷 [Subscribe](#)

**17 countries.
45 artists.**

Location [All](#) ▾

The co-campaign “be local artist for a day” was launched with local hotels, travel agencies, suppliers and tourism promotor (KTC-a known credit card company).





Handcraft

ปั้นดิน .. ไม้ดินเผา

Create your .. POTTERY

be local artist



Handcraft

ปั้นดิน .. ไม้ดินเผา

Sculpt the clay as you .. IMAGINE

be local artist



Handcraft

'แพงสีน้ำตาล' สูตรลับวังสราญ

THE SECRET RECIPE OF THE PALACE

be local artist



Handcraft

ทำตะกรงไม้

Make your own LANTERN

be local artist





Handcraft

'ลูกลม' เรื่องเล่าจากสายลม

LOKLOM .. Tales from the Wind
be local artist



Handcraft

'กระรอกขาวเล่าเรื่อง ณ สีช้าง

White Squirrel Tale at Si-chang
be local artist



Handcraft

ชุดสมุนไพรที่ใส่ลงในภาชนะทำจากผ้า

TRADITIONAL HANDMADE THAI HERBAL INHALANT
be local artist



Handcraft

หอมป่าจรก

The aroma of the Mangrove palm forest.
be local artist.



Handcraft

ปั้นดินเพื่อรูป .. จากดินที่ขุดมา

From TIN .. to KAOLIN
be local artist

Creative Traveller

be local artist for a day

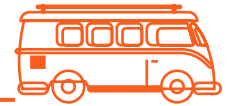


COMMUNITY
INNOVATION
AGENCY

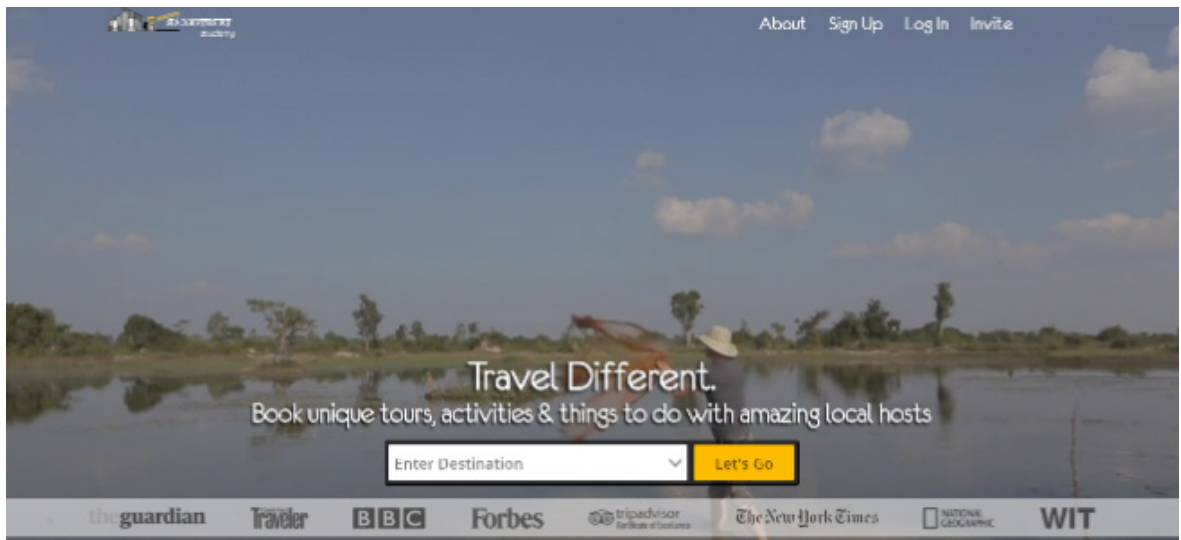


<https://facebook.com/communityinnovationagency/>

Backstreet Academy



Backstreet Academy is referred to as a marketplace for a unique travel experience. It connects tourists with experts of a particular field, artists and craftspeople from Nepal, India, Cambodia, Vietnam and Laos. Artists offer courses in local arts and culture, handicrafts, sports, relaxation or traditional food (Backstreet Academy 2015). The courses open up possibilities for tourists to create a masterpiece – a pot, mask or bag – with the assistance of residents and learn about traditions while taking part in them. First-hand knowledge gained through the direct experience is the best way to take in and feel the culture of a city. The more engaging is the participation in open courses, ateliers, or workshops, the stronger is the social interaction between local people and tourists.



**Let your real learning
journey begins.....
We learn as we go.....**





Note



A large white rectangular area with horizontal dotted lines, intended for writing notes.

Local impacts of creative tourism initiatives

Your learning journey must be evaluated along the way. A simple monitoring system could make up a set of different indicators. It could be drawn up in a variety of ways into an instrument that any community at any scale of destination can pick up and implement as their monitoring toolkit. It can be a useful way to track cultural and creative tourism performances and make better management decisions. A set of potential indicators which could be used to monitor creative tourism initiatives in both short and long run should address five issues: (1) creative tourist activities, (2) tourist spending (3) creative tourism income, (4) income distribution, and (5) community fund. This particular framework aimed to capture how each community is benefitting through creative tourism (CBCT).

Creative Tourism Income : Creative tourism income from tourist participating fees and shopping of offered souvenirs



Income Distribution : Income distribution and community fund: this set of information helps monitor costs and expenses of creative tourism activities.



- This set of data includes the basic cost structure of any operating business. (for example, wages, ingredients, materials, utilities)
- Income distribution: it is important to monitor how income generated from creative tourism activities are distributed to create impacts for community well-being and development. Long term strategic and marketing plans also need capitals for renovation and investments in new ideas.



Tourist arrivals : Tourist arrivals: this set of data helps monitor tourist types and behaviours. It could also help identify seasonality. Promotional activities and product innovation could then be envisioned.





Monitoring Tools

Income

Part 1:
Income from tourists who come to do creative tourism activities and buy products or souvenirs.

Income

| Income | Jan | Feb | Mar | Apr | May | Jun | Jul | Aug | Sep | Oct | Nov | Dec |
|--|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|
| Income from doing activities | | | | | | | | | | | | |
| Income from selling goods or souvenirs | | | | | | | | | | | | |

Cost and income allocation

Cost and income allocation

Part 2:
Cost and income allocation. The calculation of the actual costs to realize what “we got and we give” concept to create a sustainability in future.

| Cost | Jan | Feb | Mar | Apr | May | Jun | Jul | Aug | Sep | Oct | Nov | Dec |
|-----------------------------------|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|
| Labor cost | | | | | | | | | | | | |
| Raw material cost | | | | | | | | | | | | |
| Equipment expenses | | | | | | | | | | | | |
| Utility cost | | | | | | | | | | | | |
| Residual income allocation | Jan | Feb | Mar | Apr | May | Jun | Jul | Aug | Sep | Oct | Nov | Dec |
| Group management fee | | | | | | | | | | | | |
| Public benefit fund | | | | | | | | | | | | |
| Saving for marketing activities | | | | | | | | | | | | |
| Saving for further investment | | | | | | | | | | | | |
| Saving for maintenance or repairs | | | | | | | | | | | | |

Tourist profile

Tourist profile

Part 3: Tourist profile
In order to analyze group of tourists who are interested in such activities and can be used to improve the public relations media to meet the target group in the future. As well as, data can use for customer relationship management –CRM.

| Tourist profile | Jan | Feb | Mar | Apr | May | Jun | Jul | Aug | Sep | Oct | Nov | Dec |
|-------------------------------|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|
| Number of tourists | | | | | | | | | | | | |
| country of origin of tourists | | | | | | | | | | | | |
| Gender | | | | | | | | | | | | |
| Age | | | | | | | | | | | | |
| Nature of tourist groups | | | | | | | | | | | | |

There are many more reasons why you have started the journey of creating creative tourism.

You can create the checklist of your monitoring system.

Community Benefitting through Creative Tourism (CBCT): Checklist of Indicators

Economic quality

1. Increase in local employment
2. Agricultural products are increasingly used in tourism sectors
3. Annual income increased
4. Young generation returns home with job opportunities
5. New product development by local people
6. Local wisdom is valued and added to the new product
7. New business development by locals
8. Market opportunities for handicraft and local artisans
9. Local sourcing and nearby communities' benefit from tourism
10. Household debt decreasing



Socio-cultural indicators

1. Create jobs for women
2. Heritage preservation by a young generation
3. Family bonding
4. Health and wellness
5. Understanding cultural diversities
6. Revive cultures and traditions
7. Equality in the participation of all ages and genders
8. Promotion of local senses of place and local history
9. Senior is happy
10. Local pride



Environmental quality

1. Waste decreased
2. Effective use of water
3. Less plastic uses
4. Increase in the use of natural materials
5. Energy consumption is managed effectively
6. Increase green spaces and areas
7. Increase environmental awareness
8. Young people are aware of climate changes
9. Increase in understanding about sustainable development
10. Waste management improved



Creativity and Leadership skills

1. Listen deeply and find agreed and shared solutions
2. Be more visionary in the future of communities
3. Build teamwork
4. Communication skills improved
5. Can see situations more systematically
6. Courageous to change
7. Ability to persuade others
8. Improve coordination skills
9. Can see different pathways to reach solutions
10. Continuous improvement
11. Eager to learn new ideas and in search of creative ideas







Part 4:

From Theory to Practice : The 3 Principles of Community based Design ” The WOW factor ”

- Mining Experience
@ Ranong: From earth to your healthy soul
- The Mask Creator @ Leoi
- The Art of Your Fortune Teller
@ Ubonratchathani: storytelling on Mudmee and weaving pattern



Mining Experience @ Ranong : From earth to your healthy soul

Discover the Story



Rarenong is the original name of Ranong. The name indicates historically that in every square inch of the land is the origin of the “mineral exploration” activity, a special experience that is especially found in Ranong province.

Arriving at this learning journey, you will explore many unique types of mining such as hole mining or chimney mining, hob mining, pumped mining or even mountain mining. By creating a channel to allow the water to drain above the soil and to allow the minerals to flow into the digging well, locals sift the minerals out of the soil and sand.

Aside from tin ore, Ranong's creek is rich in Monazite. This mineral is browner than the sand. Monazite is classified as the rare mineral group of uranium. It is used to make incandescent lamps. In the petroleum industry, it is used to catalyze the dissolution of liquid petroleum and used to make the fluorescence catalyst of picture tubes on television screens. From such an important mineral for the industrialised sector, the basis of this story is captivated through the creative tourism activity offered in Ranong.

Design Senses:

Feel the place through the eyes of creative travellers

In Ranong, there is an ancient wooden minibus which is used to transport miners to the hill. At present, when this profession is gone; the wooden minibus has been converted into a mode of local public transport. Jumping on, the wooden minibus will take you to the mining learning place named "Learning center for mineral panning knowledge". The place can be seen from a distance because it is located just right along a hilly beautiful road. The highlight is a large stone engraved with the words "Mine 1946" as evidence that this is an old mine.



Inside there is a table showing the original tools and methods of sieving mines of the former miners. Transforming yourself into a local miner, we will change the dress to wear local Ranong's Batik pattern cloth. The experience like a local begins by understanding the meaning that the front of the sarong must be folded to be used as a tin storage container. Walking down to the creek is an exciting part, especially when you are holding "Liang" or a large wooden plate made from digging roots or mineral sieve plate which is an indispensable piece of equipment.

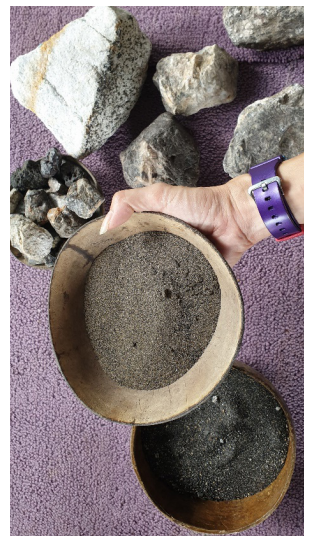
Walking barefoot and going through the creek or Huai is creating that sensational feeling, telling yourself that this is how to act as a true original miner. You can experience the coldness, the speed of the water in the creek and the hardness of the rocks under the stream including the weight of using a rock net to scoop the soil up and swing in the water. When using Liang to scoop up the rock bottom of the stream to swing and sift for minerals, you will look like playing hula hoop or swing the hips in rhythm when gliding ore. Swinging around until the final result is left on top. There are many photo opportunities to share with your loved ones.



When sieving, we will notice that in addition to the various minerals, some of the soil content in the creek is also special. It is white and has a very smooth texture. People here describe it as "white clay", a special soil of Ranong that is of very good quality. Ranong is known as the largest source of white soil production in Thailand. Building on this unique asset, interesting activity after mineral sieving experiment is the molding of white soil into ceramics @ Baan Haad Som Paen Ceramic Community Enterprise Group. Art and craft collection here show handmade dishes, bowls, vases, dolls, sculptures for fridge magnets as well as a variety of souvenirs such as a plate of white clay painted in the form of Rattanakrathong Palace, a plate with lotus leaf pattern, beautiful green color. For the great memory of the place, a miniature ceramic shaped like a mineral sieve tank can also be the only art piece- the work of creation by our own hands.

In the process of making ceramics, we will learn how to prepare the forming, drawing your pattern and if anyone does not have time to wait during the enamel burn, the center will also deliver the handmade work to our home address.

You cannot leave the place without a taste of local food such as sour fish, cotton ball with turmeric an authentic southern style, coconut milk, bamboo shoots, sausage, chili paste, and many more to discover local exotic senses.



Sophistication: Unfold the unknown!



This journey captures an experience from 3 dimensions: local pride, active participation, and filled with enjoyment. Visitors will learn about the history of the province, formerly known as “RareNong” through the mineral sifting activity. The opportunity to start making ceramics reinforces the connection between past and present, which is the only souvenir that creates pride and memories with your own hands.

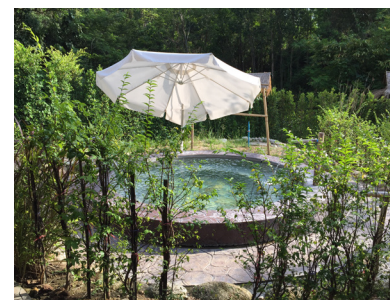
The activity is fulfilling the happiness by the final touch in a relaxing soak in a hot mineral bath which will be good for a healthy soul. This hot spring is the main unique selling point of Ranong province. The total experience is designed to create an impression that fulfills the tourist's experience in all senses.



WOW Factors



The totality of
how to
transform
yourself to be a
local miner





The Mask Creator @ Loei

The Art of “Ghost Dance” Story



This tourist route presents the charm of culture and beliefs about Phi Ta Khon that are bound in the local traditions of the Buddhists in Loei Province. The story of the Ten Jatakas of Buddha, episode Vessantara Jataka mentioned when Vessantara and Queen Mary traveled from the forest to return to the city, all the ghosts and wild animals were sad and yearn for mourning. They have concealed themselves among the villagers to follow Vessantara and the Queen home. The origin of the term “Phi Tam Kon” or “ghost follows people”, later became slightly mispronounced into “Phi Ta Khon”.

Phi Ta Khon festival is held in July of every year. The exact date depends on how the master selects the date. There is a 3-day folklore festival which is divided into 3 parts: Phi Ta Khon festival, the fireball tradition, and the Boon Luang event or merit-making day.

The first day of the festival is called "One Home". The ceremony will take place in the area of the Man river of Dan Sai District. Small Krathongs will be floated in all four directions. The ceremony begins at dawn, locals bring offerings to the Man river to invite Phra Upakhut to prevent danger and bring happiness to the village. The summoner would say a spell and have the other person go down into the rock underwater to ask, "Is it Phra Upakut?" The ritual will go for the third stone, he replied, "Yes, that's the true Phra Upakut". Then the stone will be put in the tray and brought back to Phra Upakut Hall. The highlight is when the Ghost Dance Star (Phi Ta Khon) will come out to dance to congratulate the success of the ritual.

The second day is the day "Phra Wet Parade" will be performed to invite Phra Upakut. All the villagers will dress in beautiful clothes. There is a Phi Ta Khon parade to go to the temple to perform a welcome ceremony. The Ghost Dance Star will be joined by all villagers. On the third day, there will be merit-making. A special deep listening to the Mahachat sermon the 13th Vessantara Jataka Monk. There will be religious ceremonies, dedicating to the ancestors including worshipping relics as well as sacred things as a blessing to life.

In the Phi Ta Khon festival, it consists of Phi Ta Khon Yai (big mask) and Phi Ta Khon Lek (small mask).



Phi Ta Khon -Big Ghost: a model from a bamboo weave frame wrapped in cloth or paper is about twice as large as normal people. The important decoration point is that it must be shown to be male or female, gender identity will be clearly marked. The ancients believed that this organ represents human fertility, not obscene matter in any way.



Each year Phi Ta Khon tradition will produce only one pair of large Ghost dance Star dances in the procession. The selected Ghost Dance Stars must have permission from a shaman or medium and must perform this duty every year or for at least 3 consecutive years.



Phi Ta Khon -Small Ghost: a game played by villagers that everyone can play for fun, the dress is like the big ghost version. More men join this tradition because it's an acrobatic and mischievous play. Phi Ta Khon costume is colourful with the art of masks and clothing. The mask is painted, and the costume is decorated with a bell or "Mak Kar-Lang". These bells usually are tied to a cow's neck, but they have been modified creatively to tie to the waist to make a loud sound when walking and dancing.



According to their tradition, after the play Ghost Dance Star on the second day, players or people dressed up as Ghost Dance must remove all the Phi Ta Khon mask and take it to the Man river. It is a taboo to take the mask home.

Senses: Exhibit the Masterpieces



WOW Factors



**One in a lifetime
be a dance star
with a picturesque
of the rice field
and create your
own masterpiece!**

“Ban Na Ta Khon”, a ghost mask museum located at the Dan Sai district about 2 hours away from the city. The museum is situated on the 2nd floor of an old temple -Wat Pho Si Ban Na Wiang Yai. Visiting this museum is a real “wow” factor of the experience because you will see hundreds of impressive and artistic ghost masks.

In addition to the Ghost Dance Mask, there is also an exhibition showing the history of Phi Ta Khon. Meeting our storyteller, Khun Wuthi who is acting as both a museum administrator and storyteller. He said that in the old days, the mask is made from the coconut trees which need to be soaked in the water first. The artistic process begins with the bending of the soft coconut tree into a face shape. A tailored made measurement to fit the size of the person who will wear the mask is a delicate artwork. Cutting this into the right size is a hard job with a set of needed equipment- big knives, chisels and equipment for gouging coconut shells. As time goes by, all traditions have changed, today paper is used to make the mask.

Drawing colorful patterns on the mask frame is a fun part. Your creativity will be expressed fully through a design of any pattern, just let your imagination goes wild. There is an annual contest. A collection of award-winning mask exhibitions for viewing is available here at the museum.



Here are some highlights. All creative travelers could transform yourself into a “Ghost Dance Star”. With a picturesque of the rice field, we all could enjoy dancing to the rhythm of the music without being ashamed of anyone because we wear masks!

Once you have impersonalized a ghost dance star, it is time to get creative in designing and painting your own “miniature” mask with “Teacher New”. You can choose a mask in many sizes. It is time to show off your artistic skills and making a quick version of Phi Ta Khon.



Sophistication : Destination identity

"Phi Ta Khon" is a great symbol of Loei Province, especially the Dan Sai district. Once you touch down @ Loei, you will see the Ghost Dance Mask everywhere, at the restaurant, the front door of the hotel, at the airport. Besides, the football team of Loei City Football Club is named Phi Ta Khon which is a symbolic identity of the people of this town.



Phi Ta Khon tradition and festival of Dan Sai district was a local event, gradually it becomes internationally recognized. It first began with only a small merit-making ceremony in the village, presently it is recognized as an important national event. Every year, tourists come to see this event from around the world. This is a journey you cannot miss.

The Art of Your Fortune Teller @ Ubonratchathani: storytelling on Mudmee and weaving pattern



Story : to see is to believe

Khemarat... The north-eastern territory of Thailand in Ubonratchathani province is a beautiful, peaceful land with vast Mekong river stretching as far as the eye can see along the boundary of the connecting land between Thailand and Laos PDR.

Let us experience the magic and legends of folk tales ... The legend of the sacred serpent respected by the people of the northeast and there is also the story of the family Mudmee cloth that has been passed down for a long time. That is the Mudmee pattern cloth of the Wong Padsa family, which is descended from Anya, the ruler of Khemarat Thani.



Teacher Phaisan Wong Padsa has recorded the history of these patterns, a story of life expressed through Mudmee patterns. He gave all these valuable assets as a will to his family. The inheritances given to the offspring were stored in an old wooden closet with chains. The family was later discovered that hidden in the treasured boxes are antique silks and cotton fabrics. Each one of them is recorded a story, told from their ancestors.

There is a story in every Mudmee cloth of the Wong Padsa family. For example, the ancient Khemarat people believed that the grain of rice ancient people wore each year in the worship ceremony protects the rice fields. There is also a prophecy hidden in the pattern of Mudmee. "Pa Tew - Khun Thaniitha Wong Padsa" of the Ban Khemarat weaving community, she said, "you don't choose the pattern, the pattern chooses you". Each pattern you choose as your favorite can read your future predictions.



Senses : The Mystery



"Mudmee pattern, Pad Sa pattern" ... every pattern of Mudmee fabric ... with prediction"

Fabric is not only a garment of beauty for women for hundreds of thousands of years. But it was used as a record of the life story, through cotton threads and loom into a beautiful, exquisite pattern. Each thread is designed to allow us to learn important evidence in history and archeology.

Community weaving, therefore, is not just making clothing, but it is an inscription of the way of life for future generations to learn about traditional wisdom. Each one is a life lesson, that teaches future generations about life skills and helps predict life for us.

Around the community, visitors will see indigo trees planted along the edge of the road. The airy bamboo house is placed with jars filled with indigo blue water. All weaving patterns have a unique story; "Eu-Song Kong Pattern" "Rice grain pattern" "Cho Tian Candle pattern" "Double Nak pattern" "Raindrop pattern" or "Rain pattern". All have a history to tell and you will be astonished is that in this pattern there is a fortune that will tell the story of us in the past, present and future. Pick yours to see what your future would take you!



Sophistication : Touch, Try, Taste...by yourself

WOW Factors



**“You don't choose
the pattern;
the pattern
chooses you”**

- Visit the Huan Cotton & Mudmee, see cotton plants and indigo trees
- Collect cotton seeds and indigo seeds.
- Share the story. How to weave pure cotton from cotton flowers. The legend of Mud Mee and the divination of the pattern of the fabric.
- There are a variety of creative activities to suit your taste : dressing up and join the “runway”, dancing in traditional music, making and designing your pattern of tie-dye handkerchiefs or T-shirts.
- Taste local home-cooked food

The Additional Routes: The Hidden Gem of the North East



Travel to Khemmarat... The charm of the Mekong River

“Khemmarat border market” is a local market, full of vegetables and many local eateries. The harbor is lined with local transport called skylabs.

An iconic place around the area is “Pha Chan, Sam Phan Bok National geopark. Sam Phan Bok is a famous tourist attraction of Ubon Ratchathani, located in Khong Chiam District along the Mekong River. The place is a remarkable asset in geology art, culture, and way of life, with ancient rock layers and fossils which was created for hundreds of millions of years. It is a natural sculpture that is like no other magic. You will enjoy exploring stones in the shape of a waving pair of hearts or even a waving Mickey Mouse.

“Two Colors River” Khong Chiam District is situated not far from Khemmarat. This is where the Mun River flows into the Mekong River and where the two streams are converging especially during the rainy season. In the face of the floods, the river will be seen in two colors clearly on different sides which is the origin of the name “Khong Si poon Mun Si karm”.

Ubonratchathani -this beautiful lotus city has a great story and it is told rather creatively!

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The Toolkit made possible by our creative tourism team

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Jutamas Jan Wisansing

" You cannot think outside the box until you know 'what is inside the box? "

Jutamas (Jan) Wisansing is a Founder and Managing Director, leading an innovative team at Perfect Link Consulting Group "A Consortium of Experts" in Thailand. She is specialising in community innovation and transformative empowerment program, creative tourism, sustainable culinary supply chain management. She has a leading role in establishing ASEAN Gastronomy Tourism Network.



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*I hear and I forget
I see and I remember,
I do and I understand.*



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