Creating Creative Tourism Toolkit

Creating Creative Tourism Toolkit

Greg Richards

Jutamas Jan Wisansing

Elena Paschinger

DASTA Team

Content

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

Deputy Director-General

Acting 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 craftmanship, 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.

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
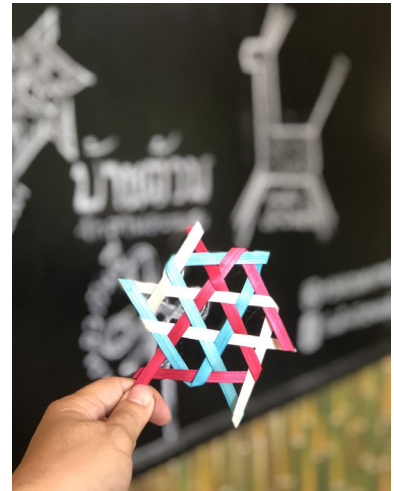
Part 1:

- **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.

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
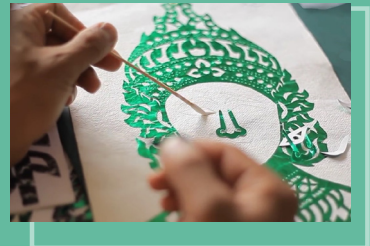
This implies that developing creative tourism resources is not so much a question of building attractions or designing cultural itineraries. The basic questions that all creative destinations should ask themselves is what can a creative tourist do here? What can they learn? What cultural processes can 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?
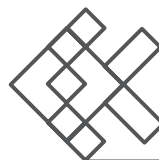
What are the unique aspects of local crafts?

Creative Tourism in Thailand

In Thailand the development of "creative tourism" has been specifically linked to the notion of adding value to tourism, which is a mainstay of the Thai economy. Aware that conventional tourism models are subject to decreasing returns over time, Thailand has sought to identify new models that avoid the dangers of "serial reproduction" (Richards and Wilson, 2006). 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. The creative tourism program headed by the Designated Areas for Sustainable Tourism Administration (DASTA) has been based on this notion in the 6 designation of community driven creative activities/programs, mostly taking place in villages around the country. Each one is linked to a craft or skill that demonstrates Thai creativity. DASTA has been working hard to engage residents to design creative tourism in these villages. The goals set forth in the initiatives are to empower community members in leading sustainable tourism development, to preserve local heritage and to revive endangered traditions while providing opportunities for young generation to get involved in cultural innovation.

The model employed in Thailand is a community-based approach, because the central thrust of the program is built "by community for community" to achieve sustainability and to embrace local creativity. The features of creative tourism make it ideally suited to the development of sustainable community-based tourism. As DASTA has emphasized, creative tourism shares many characteristics with sustainable tourism. The characteristics of creative tourism according to DASTA are;

(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.

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?
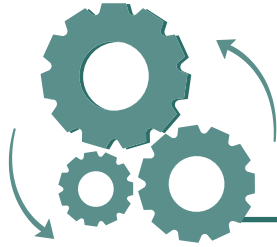
Creative Tourism Criteria:
The 10 Principles of
Community based Design

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
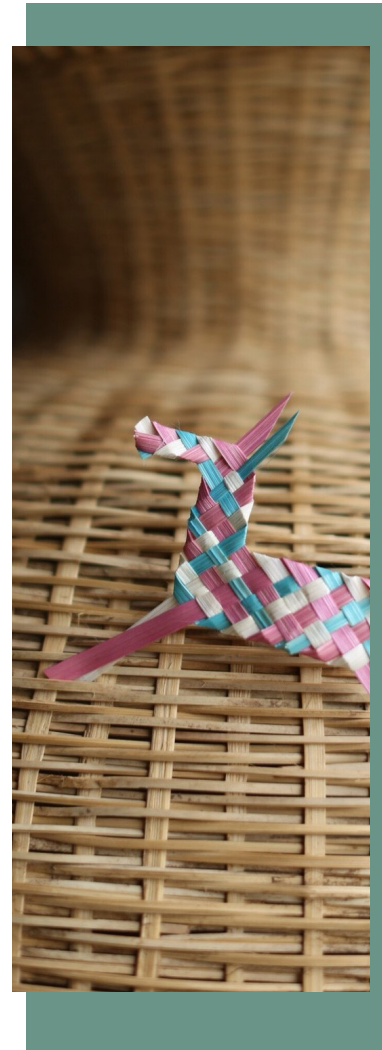
community members participate genuinely in making decisions that affect their welfare and in implementing the desired actions/ solutions. Therefore, a community-based approach is considered to be a better form of planning process because of its participatory orientation. The main principle of the community-based 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.

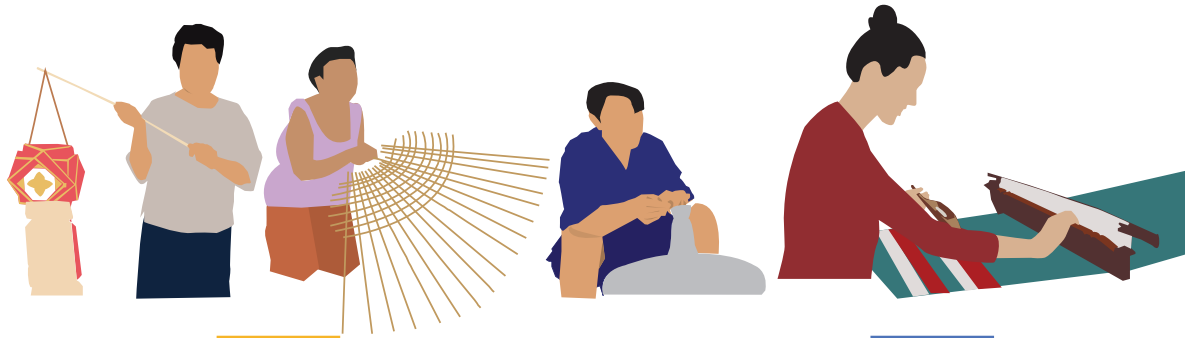# The 10 Principles of Creative Tourism : Checklists

| 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.

An Assessment of Amulet raw clay Buddha making in Sukhothai

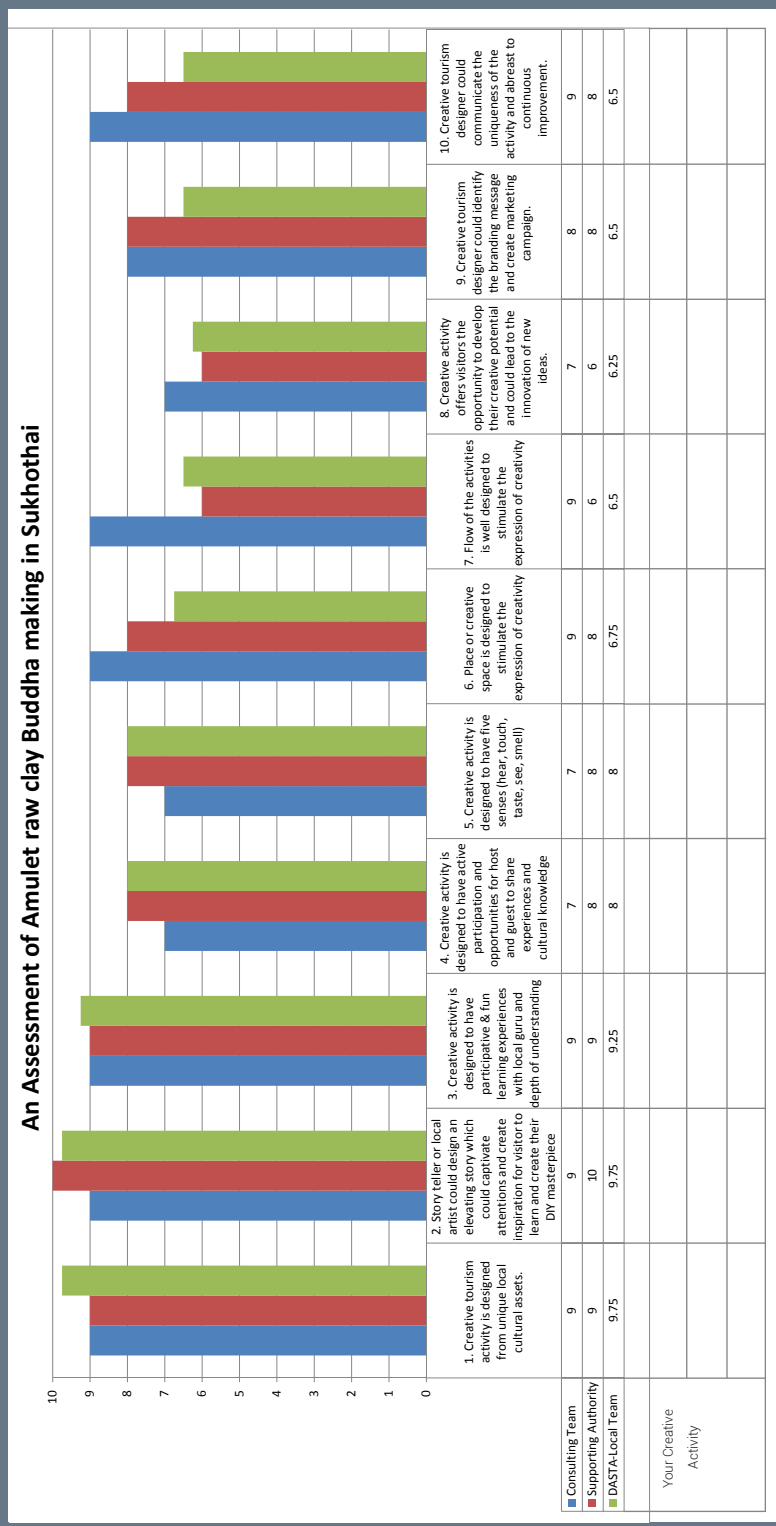|	1. Creative tourism activity is designed from unique local cultural assets.	2. Story teller or local artist could design an elevating story which could captivate attentions and create inspiration for visitor to learn and create their DIY masterpiece	3. Creative activity is designed to have participative & fun learning experiences with local guru and depth of understanding	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	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 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.
■ Consulting Team	9	9	9	7	7	9	9	7	8	9
■ Supporting Authority	9	10	9	8	8	8	6	6	8	8
■ DASTA-Local Team	9.75	9.75	9.25	8	8	6.75	6.5	6.25	6.5	6.5
Your Creative Activity										

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;

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."

Your potential visitor

"I'm not creative."

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
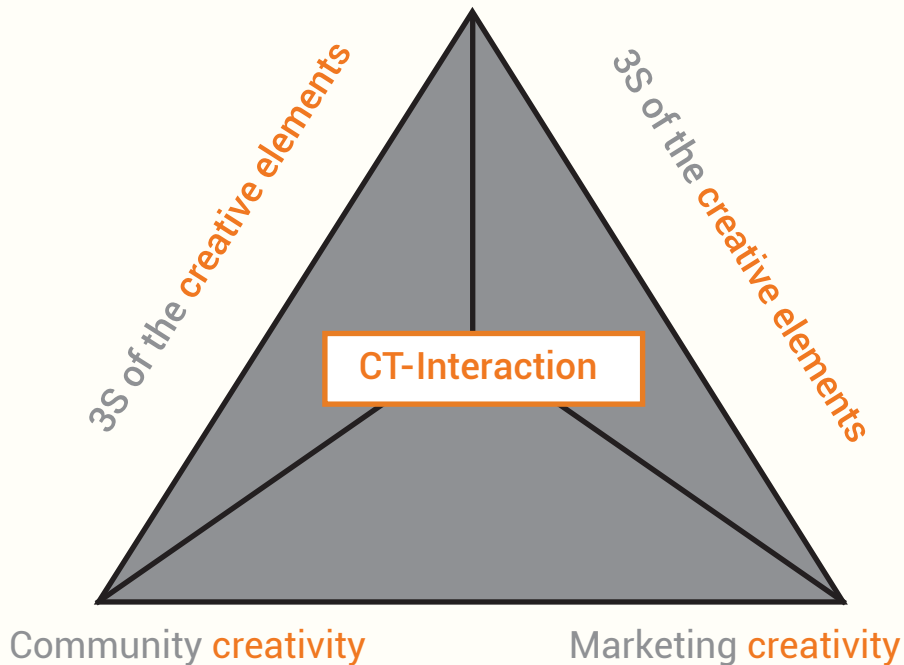
3S of the **creative elements**

3S of the **creative elements**

CT-Interaction

Community **creativity**

Marketing **creativity**

3 S : Storytelling – Senses – Sophistication

Note

Part 2:

- **Getting started:
Be creative!**
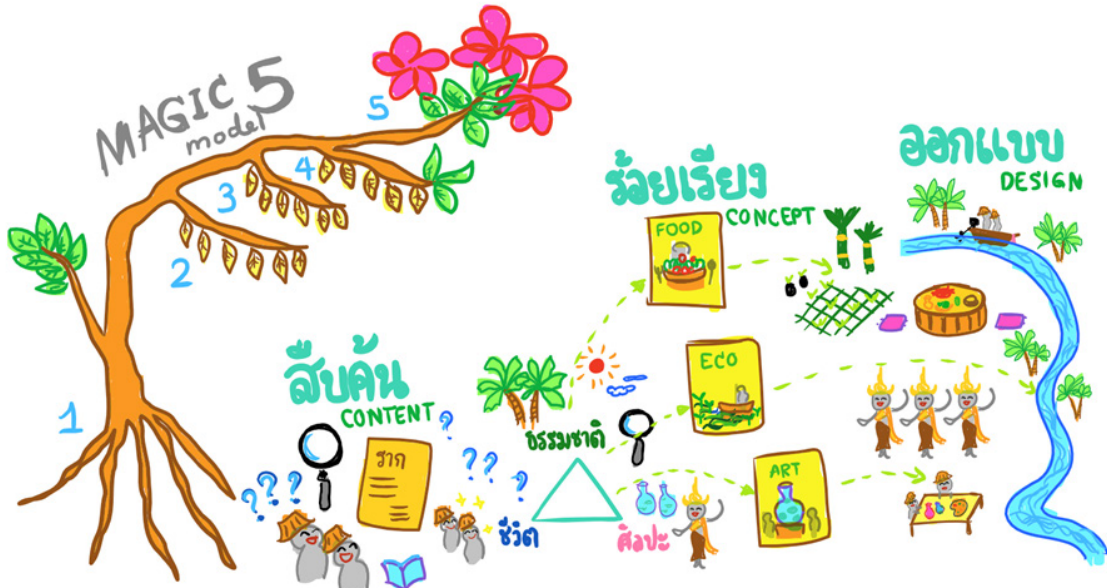
Source : Perfect Link Consulting Group : research supported by Thailand Research Fund

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

Content gather insights **research local unique skills**	**Content** identify unique identity generate ideas for thematic experiences	**Design** Story telling
		Design Senses / creative space / learning space
	Concept ideation / creative workshop story / experience	**Design** Sophistication Marketing messages / communication
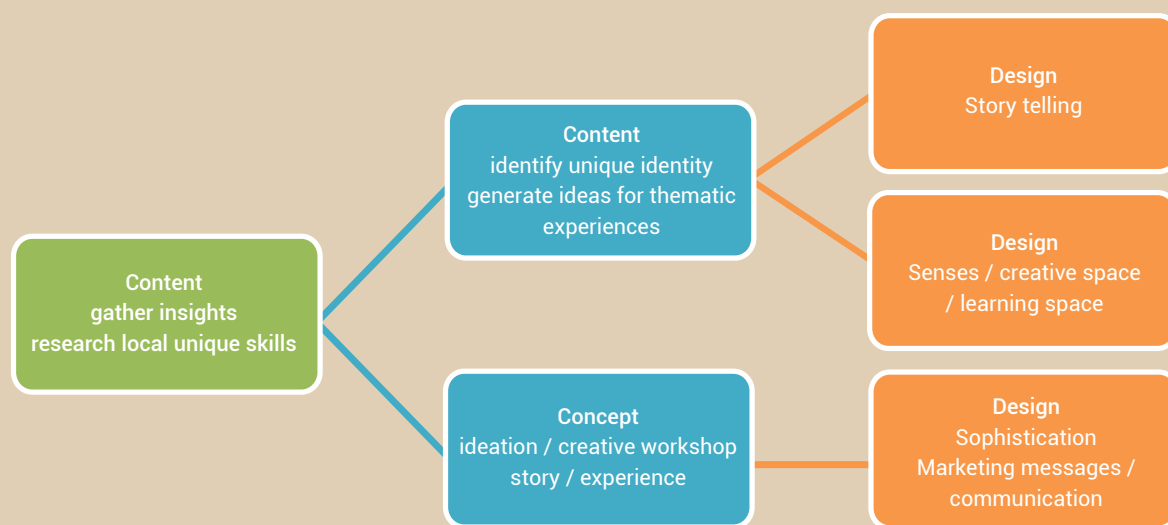
Using the 10 core principles
to re-evaluate your current situation:

☑☆☆☆☆☆

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

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:

- **Arts and crafts**
- **Design**
- **Architecture**
- **Gastronomy**
- **Health and healing**
- **Languages**
- **Spirituality**
- **Nature**
- **Sports**

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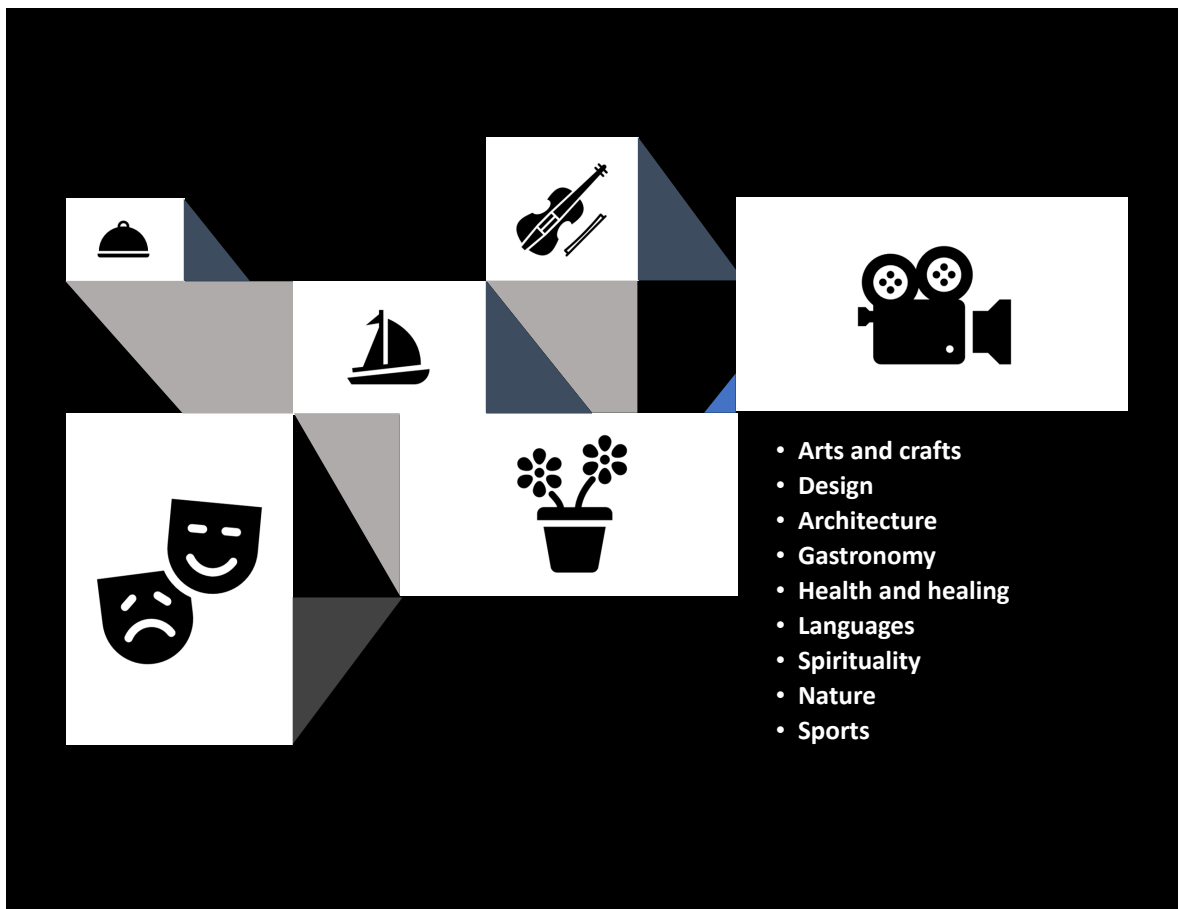
1-3 hours creating your own ... learn the history of Sukhothai pattern and design your own craftsmanship... Local artist shares the love of the history and her passion to preserve the art of the old days

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

Bamboo Weaving Workshop

Bamboo Weaving in a bamboo field

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.
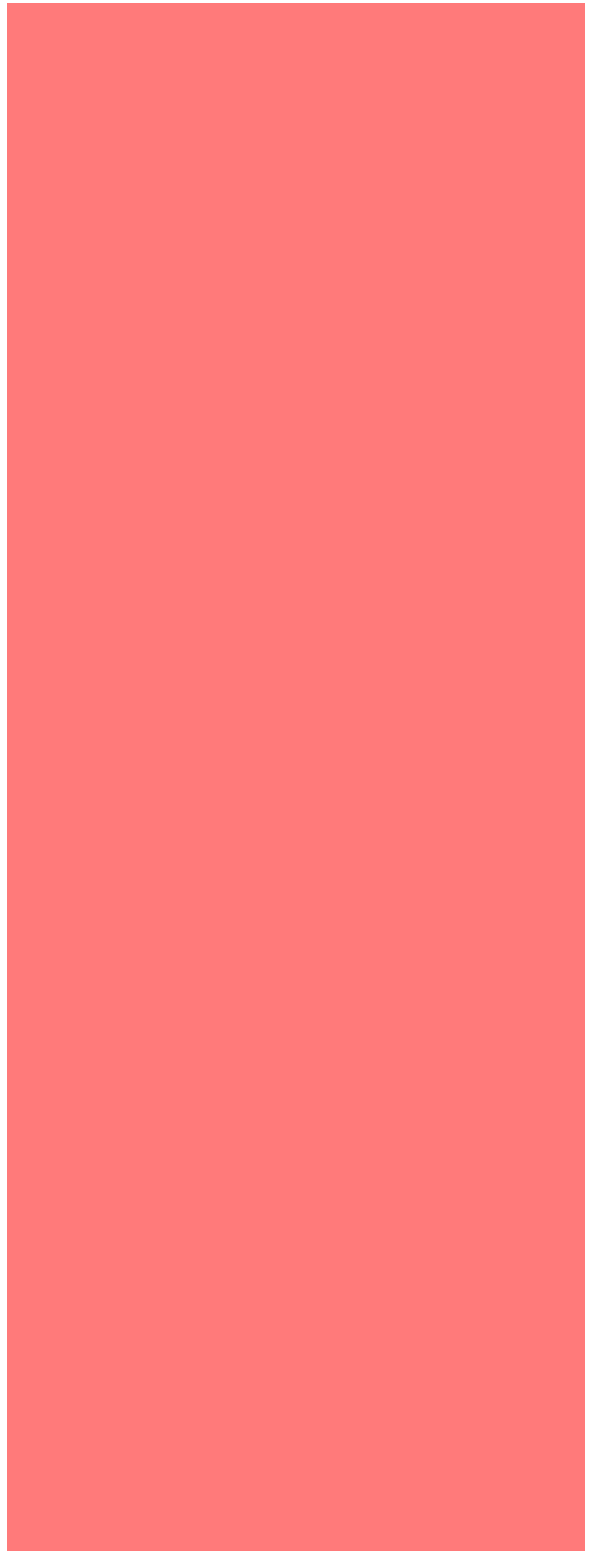
Can I do this alone?

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.

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

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/

VAWAA   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   USD $350
(max 4)

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.creativelena.com/en/my-book

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

Hi! I'm Elena! Welcome to my travel blog Creativelena.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 everday 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?
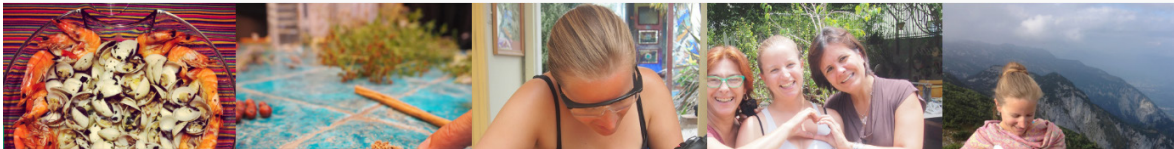
THE
CREATIVE
TRAVELER'S
HANDBOOK

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.
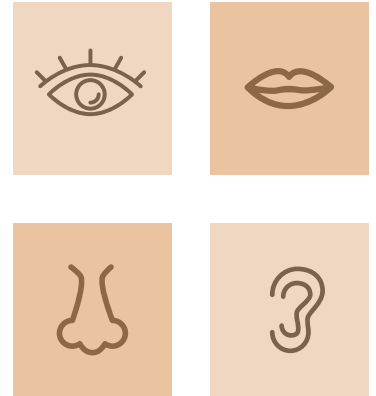
Persona : who will be our key audiences?

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:

YOUNG PARENTS

Their travel dates and flexibility are largely dictated by school holidays

Cautious and time poor travellers with young kids. This group does some travel research online but also rely quite heavily on agents or other offline means to plan and book their travels.

25% use the internet for research & booking

56% say they are trusting of others

68% are urban dwellers

HOLIDAY SEEKERS

They travel once a year

Young professionals who try to travel at least once a year. They are more outgoing and trusting than other audiences in the region, which may impact their travel style. Having more disposable income, they also have active social lives that include frequently attending events.

1 trip at least every year

70% frequently attend music events

67% do their research online

65% frequently attend sports events

EXPERIENCE SEEKERS

Frequent travellers

They travel frequently not just for a holiday experience but are also highly motivated to attend global sporting, cultural or music events. They prefer online research to using agents or offline bookings for their frequent trips as they look for deals and savings.

70% are employed full time

74% are urban dwellers

37% frequently research or book travel online

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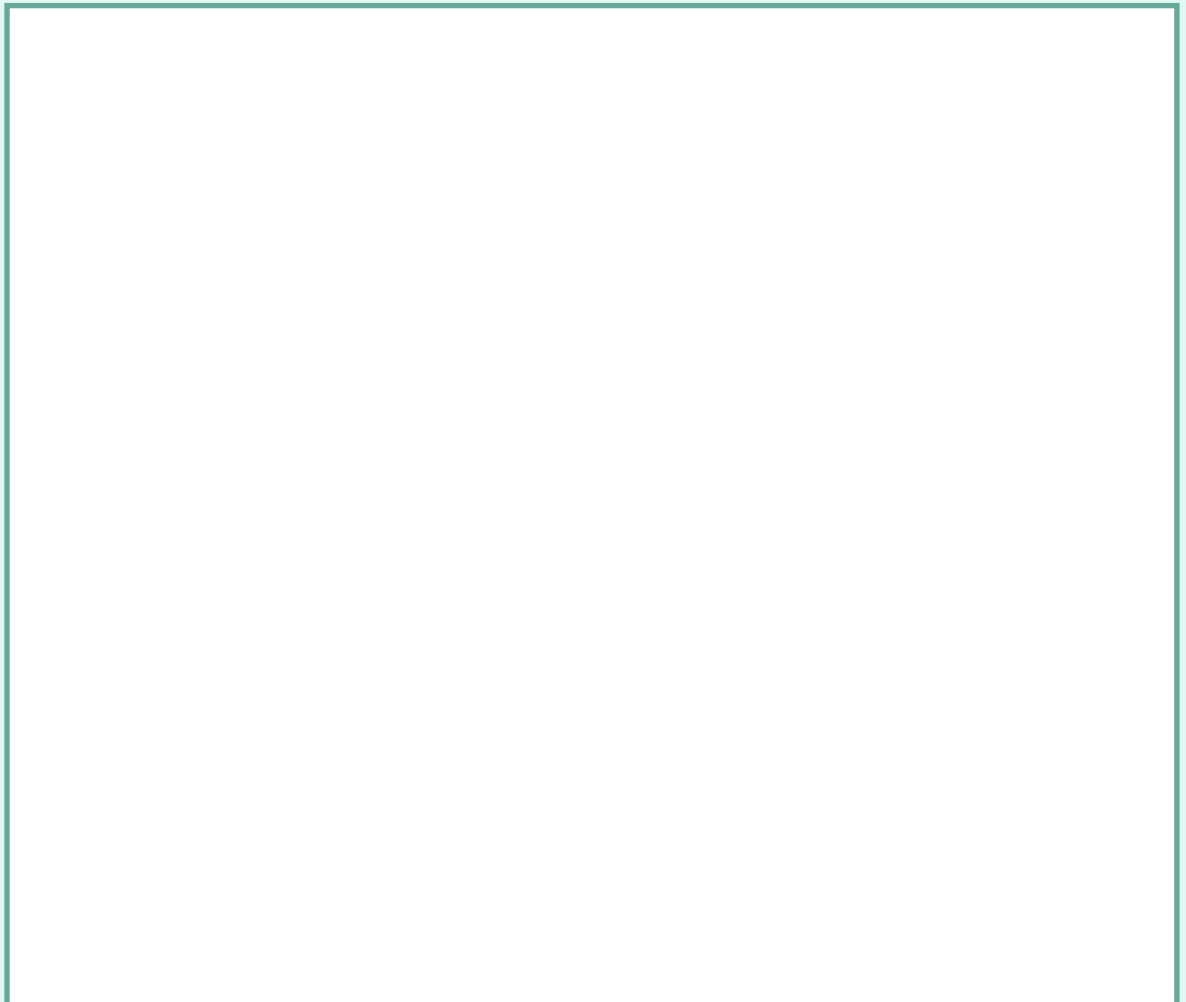
For creative tourism activities to be engaging, the optimum and creative use of space is extremely important. Creative sense of place could be a key factor to achieve memorable experiences.

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.
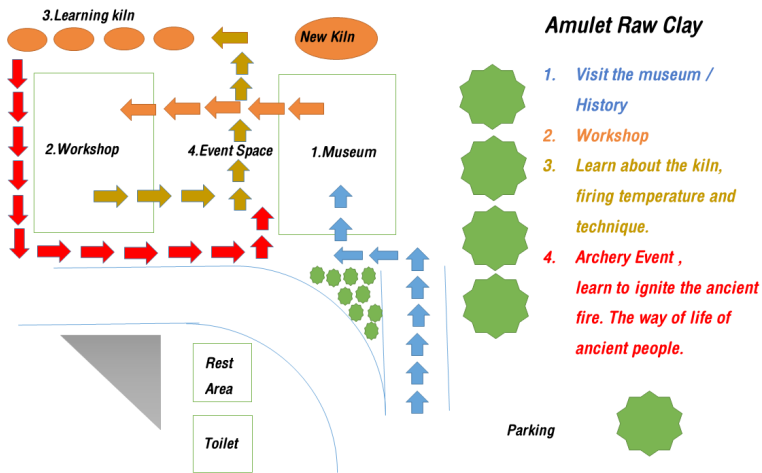
This is your stage

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

Amulet Raw Clay

1. *Visit the museum / History*
2. *Workshop*
3. *Learn about the kiln, firing temperature and technique.*
4. *Archery Event , learn to ignite the ancient fire. The way of life of ancient people.*

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

More importantly discover yourself....
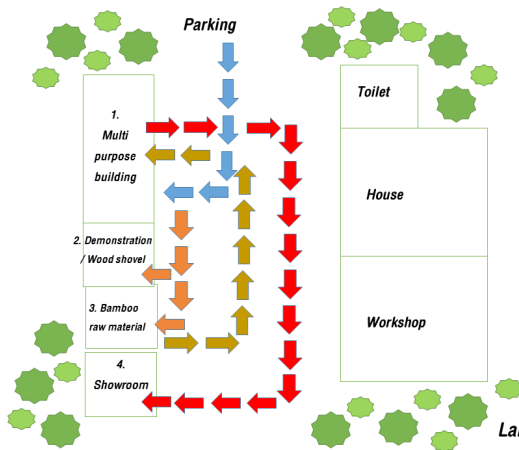
Amulet : Raw clay "Buddha making" inner happiness

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
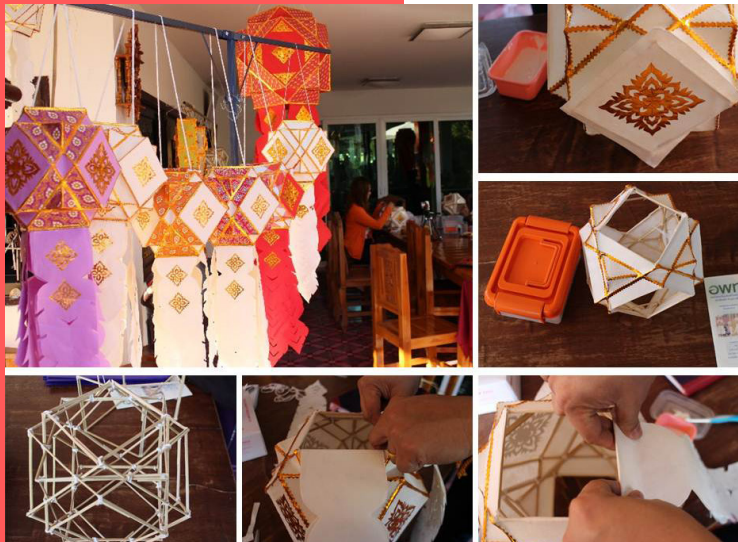
Visit local studio in Nan

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.
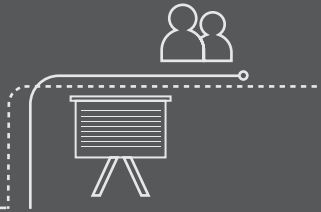
Consider these points:
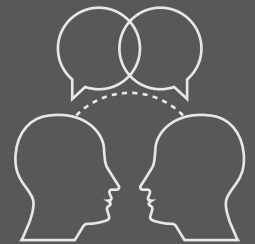
1. Interpretation

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:

☑ 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.

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.

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 interpretative 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:

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

2 Flow of the activities is well designed to stimulate the expression of creativityto develop their creative potential and could lead to the innovation of new ideas.

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

4 Creative tourism designers should communicate the uniqueness of the activity and implement continuous improvement.
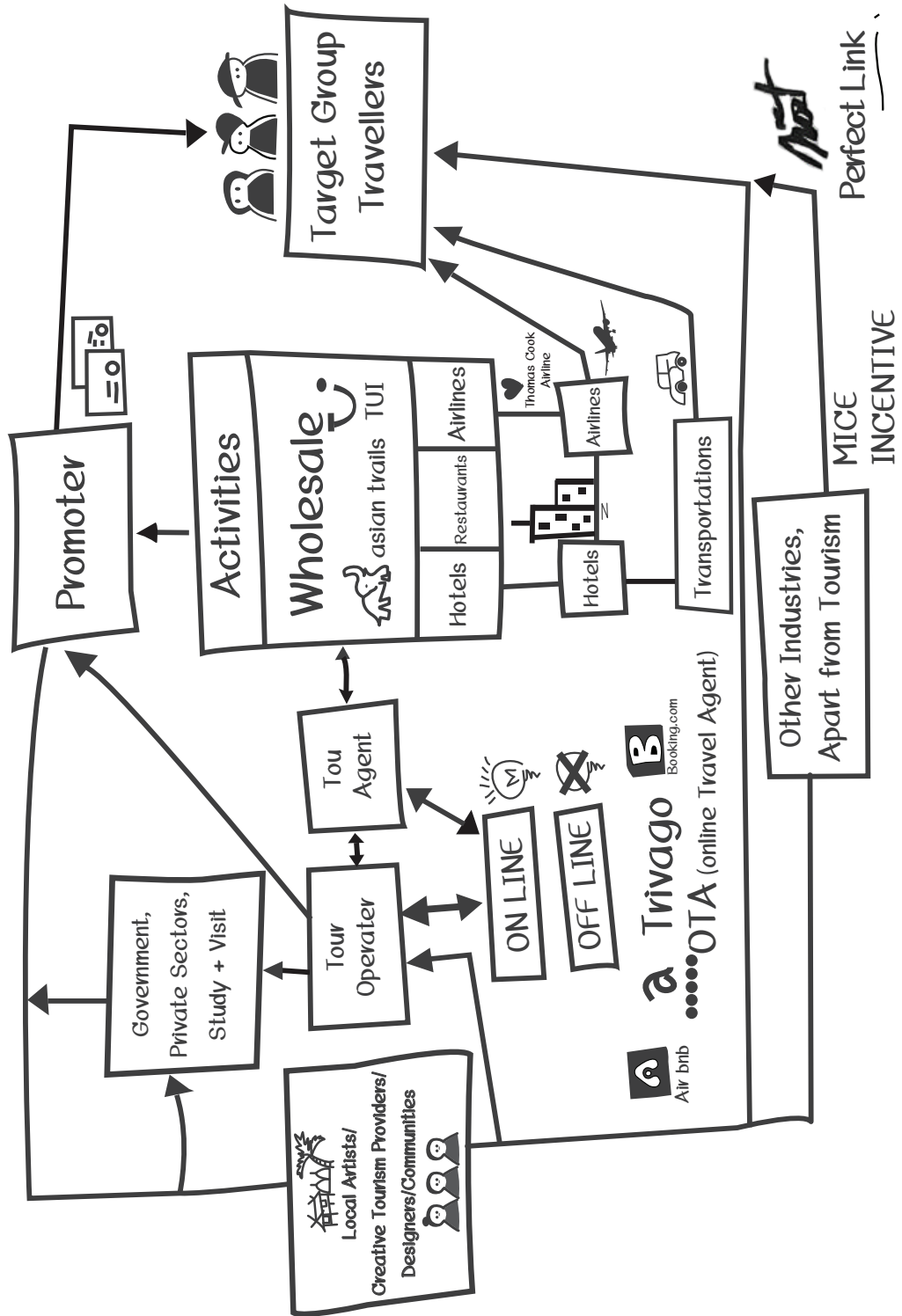
The diagram (page 87) show the complexity of the tourism distribution channel. To be able to reach your targeted "creative travelers", pricing to accommodate both direct and indirect channels is the first and most important tactic. The obvious change is the rise of the Online Travel Agents (OTAs). It 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

Target Group Travellers

Perfect Link

MICE
INCENTIVE

Promoter

Activities

Wholesale
asian trails   TUI

Hotels | Restaurants | Airlines

Thomas Cook Airline

Airlines

Hotels

Transportations

Other Industries,
Apart from Tourism

Tou Agent

ON LINE

OFF LINE

a Trivago
Booking.com
OTA (online Travel Agent)

Air bnb

Tour Operator

Government,
Private Sectors,
Study + Visit

Local Artists/
Creative Tourism Providers/
Designers/Communities

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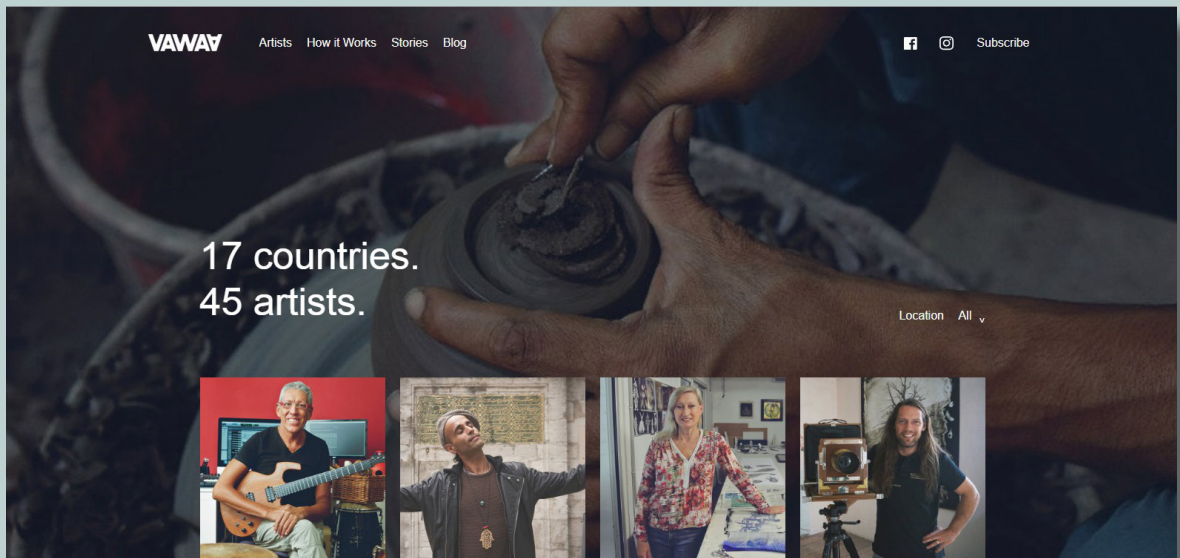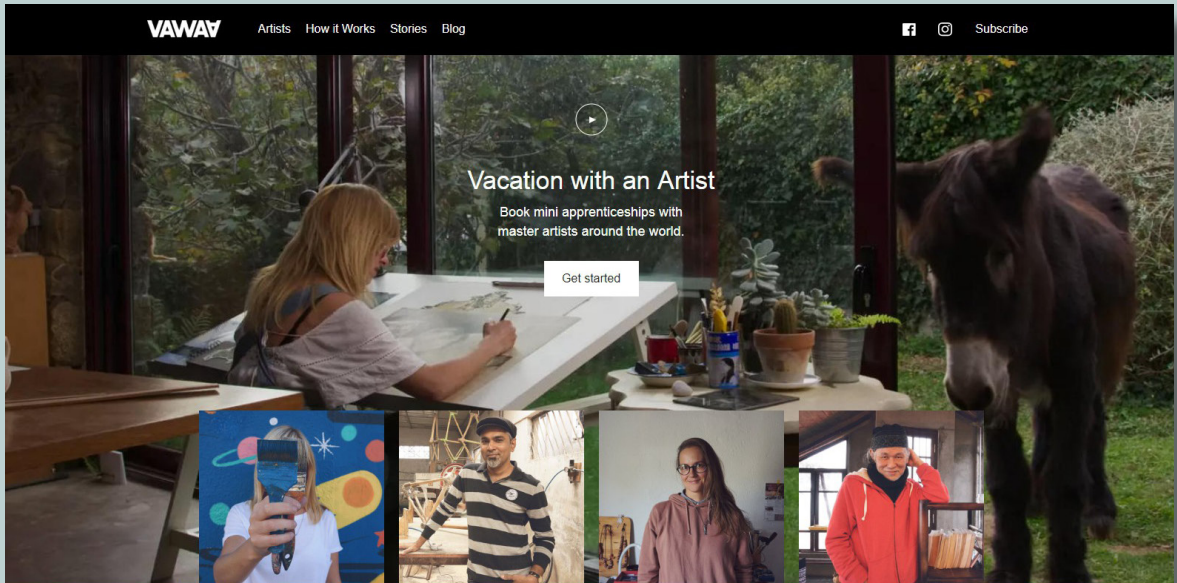
Vacation With an Artist (VAWAA), a company founded in 2015 that offers multi-day, mini-apprenticeships with local artists who meet certain standards of achievement, thinks it has an answer for how to make vacations more meaningful. Experiences should be immersive, accessible to artists, and curated

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

Note : an example of a print advertisement for creative tourism activity in Nan and Sukhothai (Thailand)

5Workshops

*Experience the beauty of Sukhothai .. **Be local artist for a day !***

Learn the history of Sukhothai pattern and design your own craftsmanship.
เอกลักษณ์เครื่องสังคโลกของอาณาจักรสุโขทัย
เรียนรู้การเขียนลวดลายสังคโลกลงบนแผ่นผ้า ณ บ้านปรีดาทัธรมย์   600.-

Learn the story of local lives through the patterns and design on weaving of the silk
เรียนรู้วิถีชีวิตบนลายผ้าพื้นเมืองเป็นภูมิปัญญาท้องถิ่นของชาวสุโขทัย เริ่มต้นตก
การปั่นฝ้าย จนกึ่งกระบวนการผลิตเส้นฝ้าย โดยชุมชนผ้าและเทคนิคของภูมิท้องถิ่น   600.-

Hidden art in a tranquility of Sukhothai
สร้างสรรค์ผลงานภาชนะเพื่อใช้สอย วาดลวดลายสังคโลก
และเคลือบให้เป็นผลงานเซรามิคร่วมสมัยของสุโขทัยของตนเอง เป็นมาเซรามิค   750.-

Amulet : Raw clay "Buddha making" inner happiness.
เรียนรู้รูปแบบพุทธศิลปสุโขทัยจนปางต่างๆ ทดลองทำพระพิมพ์เผาสุโขทัย   350.-

a DIY business model .. self service...
งานพิมพ์พื้นบ้าน ซึ่งสะท้อนวิถีพื้นบ้านวิถีพระประจำวันของชาวสุโขทัย
ให้คุณเป็นคนทำได้ก่อนบุญ @ สวนในชุ่ย   600.-

Sukhothai
Take your heart to the World Heritage Site

special price : 5 workshops   2700 baht.
The date and time of the activity may change as appropriate

Reservations and inquiries :
+668 2323 6500 / +689 5562 9005
Facebook : communityinnovationagency

เขียนลวดลายสังคโลกลงบนผืนผ้า
บ้านปรีดาทัธรมย์

เอกลักษณ์เครื่องสังคโลกของอาณาจักรสุโขทัย
ที่แตกต่างจากเครื่องเคลือบเขาจากแหล่งโบราณคดีอื่นๆ
คือลวดลายต่างๆ ได้แก่ สัตว์ (ลายปลา ลายนกคุ้ม)
พันธุ์พฤกษา (ลายดอกหว้า ต้นไม้) และเรขาคณิต ซึ่งแสดง
ให้เห็นถึงความสัมพันธ์กับวิถีชีวิต สังคม ความเชื่อแบบศิลปะของชาวสุโขทัย

กิจกรรมการเรียนรู้และวาดลวดลาย สังคโลกผ่านผืนผ้าของบ้านปรีดาทัธรมย์
โดย คุณธราภรณ์ ปรีดาทัธรมย์ เป็นกิจกรรมที่จะได้เรียนรู้ลวดลายและความหมายของลวดลายสังคโลก
พร้อมกันการลงมือคัดลอก
วาดลวดลายลงบน "ผืนผ้า"
เพื่อนำไปทำเสื้อยืดหรือโคมไฟ
อันเป็นวิธีการหนึ่งที่จะทำให้
เกิดความเข้าใจในคุณค่าของ
"จิตวิญญาณของพื้นที่"
เมืองสุโขทัย ..

Workshop

1. รับฟังความเป็นมาของลวดลายสังคโลกบนผืนผ้า
   และประธานอาหารว่าง
2. เต็มอบบนสิ้นภัณฑ์ส่วดลาย สังคโลกบนผืนผ้า
   และชมพิพิธภัณฑ์ของบ้านปรีดาทัธรมย์
3. กิจกรรมการเขียนลวดลายสังคโลกบนผืนผ้า

เครื่องเคลือบดินเผาสมัยสุโขทัยที่มีชื่อเสียงเป็นที่รู้จักกันทั่วโลก
ในนามของ "เครื่องสังคโลก" เป็นแรงบันดาลใจสำคัญให้
คุณณภัทร เกียรติคุณและคุณธรรักษ์ บุญคง ผู้ก่อตั้ง "โมทนาเซรามิค"
ได้เสนอสานรูปแบบมาเป็น การเคลือบจนเทคนิคการเผาแบบเดิม
จนสามารถพัฒนาการปั้นและสร้างสรรค์ลวดลายและการเคลือบสี
ของตนเองจนเป็นเอกลักษณ์เฉพาะตัว

"เรียนรู้การปั้นและ เขียนลายสังคโลก
โมทนาเซรามิค"

เรียนรู้ฝึกฝน และลงมือปฏิบัติจริง เพื่อที่จะแปร
"จิตวิญญาณของพื้นที่" และ "ความจริงแท้ดั้งเดิม"
ออกมาเป็นผลงานปั้น การปั้นด้วยมือ (handforming)
การกด (Jiggering) และการใช้แม่พิมพ์ การวาดลวดลาย
และการเคลือบให้เป็นผลงานเซรามิคร่วมสมัยของสุโขทัย
ด้วยตนเอง โดยอาจารย์จากเทคนิค แรงบันดาลใจในงาน
" พิพิธภัณฑ์โมทนาเซรามิค "
พิพิธภัณฑ์แห่ง "คุณค่า" และ "มูลค่า" ของเครื่องสังคโลก

Workshop

1. เข้าชมพิพิธภัณฑ์ และรับฟังประวัติ ความเป็นมาของโมทนา
2. ชมและรับฟังการปั้นผืนและการผลิต น้ำเคลือบ
3. ชมและรับฟังการใช้งานเตาเผา อุณหภูมิและเทคนิคการใช้เคลือบ
4. ทดลองปั้นพื้นรู้ เขียนลาย และลงสีเซรามิก
5. เลือกซื้อผลิตภัณฑ์ของฝากของที่ระลึก
   *หารูปแบบงานปั้นที่ชอบเพื่อนำปั้นเป็นนำกลับเป็นที่ระลึก
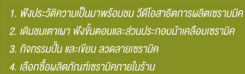

ปั้น สัตว์มงคลสุโขทัย
Puipood Ceramic

ตุ๊กตาสังคโลกรูปสัตว์ขนาดเล็ก (figurines)
ที่พบในอาณาจักรสุโขทัย ถือเป็นงาน
" ศิลปะ : พื้นบ้าน " ซึ่งสะท้อน
ให้เห็นถึงวิถีชีวิตของชาวสุโขทัย
และความเชื่อ เช่น นกคุ้ม ปลาพระร่วง
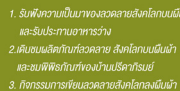หรือลวดลายรูปสัตว์และพรรณพืช

เจ้าของ Puipood Ceramic เป็นชาวสุโขทัย รุ่นใหม่
ที่มีความสนใจศึกษาการปั้น งานเซรามิค โดยได้รับแรงบันดาลใจ
จากศิลปะสุโขทัย โดยเฉพาะตุ๊กตาสังคโลก รูปสัตว์ จึงเกิดเป็นผลงาน
เซรามิคที่มีเอกลักษณ์เฉพาะตัวที่สอดคล้องกับความหมายมีปมงาน
นอกจากนี้ Puipood Ceramic ยังได้เปิดโอกาสให้นักท่องเที่ยวได้เป็น
ได้เรียนรู้การะยุคๆ และการมอบงานเซรามิควิธีการและเคลือบแบบเดิม
ให้เป็นผลงานเซรามิครวมสมัย โดยยังคงแนื้อหาที่เชื่อมโยงกับ
คติความเชื่อและความหมายของงานสุโขทัยในอดีต

Workshop

1. ฟังประวัติความเป็นมาพร้อมชม วีดีโอสาธิตการผลิตเซรามิค
2. เต็มอบเตาเผา ฟังน้ำเคลือบและส่วงประกอบน้ำเคลือบเซรามิค
3. กิจกรรมปั้น และเขียน ลงสิงานเซรามิค
4. เลือกซื้อผลิตภัณฑ์ที่ชายภายในร้าน

เรียนรู้การทำพระพิมพ์ดินเผาสุโขทัย
บ้านพระพิมพ์ลักษมณศิลป์

"บ้านพระพิมพ์ ลักษมณศิลป์"
เก็บรวมรวมพระพิมพ์ของเมืองสุโขทัย
จำนวนไม่ต่ำกว่า 850 แบบทั้งที่ขุดพบจากเมืองเก่าสุโขทัยและเมืองศรีสัชนาลัย ถือว่าเป็นมรดก
ทางวัฒนธรรมที่สำคัญของเมืองสุโขทัย ในแง่หนึ่งสำหรับเรียนรู้รูปแบบและเอกลักษณ์ทางศิลปะของ
พระพิมพ์แบบต่างๆ รวมถึงแสดงให้เห็นถึงศรัทธาและความเชื่อในทางพุทธศาสนาอย่างแรงกล้า
ของผู้คนในอาณาจักรสุโขทัยเมื่อครั้งอดีต ..

เรียนรู้รูปแบบของพุทธศิลปสุโขทัยในแบบต่างๆ รวมถึงจะได้เรียนรู้การเตรียมดินเผาเพื่อ "พิมพ์พระ"
การลงมือพิมพ์พระ และการเผาเพื่อให้ได้พระพิมพ์ดินเผาเนื้อแกร่ง

Workshop

1. รับการต้อนรับจากเจ้าของกิจกรรม ด้านน้ำพิพิธภัณฑ์
2. ชมพิพิธภัณฑ์พระพิมพ์จำลองและวัตถุโบราณที่เกี่ยวข้อง
3. รับประทานอาหารว่าง
4. เรียนรู้วิธีการพิมพ์พระสุโขทัย
   พร้อมกิจกรรมการทำพระพิมพ์ดินเผาสุโขทัย
5. ชมสาธิตการเผาไฟโดยใช้ถังเหล็กใบ และชมตามลายพระ
6. ชมสาธิตการทำพระโดยใช้ถังเหล็กใบ และชมตามลายพระ
7. ทดลองยิงธนู

ชาวไทยพวน อาเภอศรีสัชนาลัย จังหวัดสุโขทัยเป็นกลุ่มหนึ่ง
คนที่พบพบมาจากเมืองพวน แขวงเซียงขวาง
สาธารณรัฐประชาธิปไตยประชาชนลาว โดยอพยพพ
เข้ามาตั้งหลักแหล่งในภาคที่ 3 แห่งครอบโรมในกิจกรรม
การทอผ้าของชาวไทยพวนเป็นภูมิปัญญาท้องถิ่น
และเป็นเอกลักษณ์ฝีมือการใช้ "ผ้าหมี่คาด" ซึ่งแสดงถึง
เทคนิคพิเศษ์ที่ใช้ผ้าหมี่ "ตก" ผ้าผสมลิ้นลินเดิม
เพื่อสร้างลวดลายตกาละสลับกัน ให้สืบบนในของงานความหมายต่องการ

"ผ้าจกไทยพวน สุนทรีผ้าไทย"

ปัจจุบันชาวไทยพวนสุโขทัยยังคงสืบทอดการถอผ้า
ตามกรรมวิธีดั้งเดิม เริ่มตั้งแต่การปั้นฝ้าย จนถึงกระบวนการ
ทอผ้าให้เป็น ผืนผ้า โดยใช้วัตถุดิบและเทคนิคพวกๆจนก่อเดิม
เพื่อธำรงรักษาข้อเงเสนื่องและวัฒนธรรมผ้าของชุมชนไว้ก่อเดิม

.. ผ้าจกไทยพวน คือองค์หนึ่งของชุมชนไทยพวน อำเภอศรีสัชนาลัย จังหวัดสุโขทัย
ที่เป็นผู้สืบทอดวัฒนธรรมผ้าของชาวไทยพวน ที่มุ่งจะสืบสานและสืงตลอด:สืบทอดกระบวนการถอผ้าแบบเดิม
รวมถึงความสาธิตและความหมายของผ้าให้ ในวัฒนธรรมไทยพวนให้เป็นที่รู้จักในวงกว้างสืบไป

Workshop
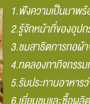
1. พังความเป็นมาพร้อมชมวสาธิตการสาวผ้าย
2. รู้จักหน้าที่ของอุปกรณ์และ:ขั้นตอนการทอผ้า
3. ชมสาธิตการถอผ้าจกไทยพวน
4. ทดลองทำการถอผ้ากรถอผ้าไทยพวน
5. รับประทานอาหารว่างและเครื่องดื่มเดิม
6. เยี่ยมชมและ:ซื้อผลิตภัณฑ์ต่างๆ

สานชีวิต ชุบจิต ชำระใจ
ไปเมือง ... **น่าน**

สานชีวิต ..

บ้านต้าม .. จักสานแห่งความสุข

ชุบจิต ..

ถวายโคมมะเต้า @ วัดพระธาตุแช่แห้ง

ชำระใจ ..

ตุงค่าคิง .. ความสุข ความดีงาม

เก็บภาพความทรงจำ @ ตึกรังสีเกษม

ถ่ายรูปชิคๆ @ ลำดวนผ้าทอ

3days Lifestyle
3Workshops
CreativeTourismActivity ● CreativeU ● TravelStylist

special price !!
7,600
2 ท่านเพียง 13,800
* สิทธิพิเศษบัตรเครดิต KTC
แบ่งชำระ 0% นาน 6 เดือน *

21 - 22 - 23 กันยายน 2018

เยือนถิ่นบุญ ละมุนวิถีชาวบ้าน ณ น่านนคร

กระชับรักบรรลือโลกปู่ย่าม่านหวานอมตะที่วัดภูมินทร์ - เตาเผาโบราณบ้านบ่อสวก อายุกว่า 700 ปี - พูดคุยและลงมือสาน สนุกสนานกับเรื่องเล่าชาวบ้านต้าม
จิบกาแฟห่มลมห่มฟ้า ถ่ายรูปชิคๆ shopping ผ้าทอพื้นเมือง ณ ลำดวนผ้าทอ - ตั้งจิตตั้งใจ ทำโคมมะเต้าถวายเป็นพุทธบูชา ณ วัดพระธาตุแช่แห้ง
วัดพระธาตุเขาน้อย ชมวิวทิวทัศน์โดยรอบของเมืองน่าน - ย้อนอดีตเก็บภาพความทรงจำกึ่งดงาม ณ ตึกเกษมรังสี โรงเรียนแห่งแรกของน่านนคร
โฮงเจ้าฟองคำ เรือนไม้สักอายุกว่า 200 ปี - เรียนรู้ความหมายความสำคัญของตุงค่าคิง ผ่านการลงมือทำด้วยตัวเอง และถวายเป็นพุทธบูชา
โปรแกรมอาจมีการเปลี่ยนแปลงได้ตามความเหมาะสม โดยไม่ต้องแจ้งให้ทราบล่วงหน้า

สำรองที่นั่งและสอบถามรายละเอียดเพิ่มเติม : คุณท๊อป 08 2323 6500 / คุณณัฏฐ์ 09 5562 9005

3 Workshops
CreativeTourismActivity ● CreativeU ● TravelStylist

Experience the beauty of Nan .. *Be local artist for a day !*

Bamboo Weaving in a bamboo field.
จักสานบ้านต้าม พูดคุยและลงมือสาน สนุกสนานไปกับเรื่องเล่าชาวบ้านต้าม
ฟังเรื่องจักสาน "ตาแหลว" ที่ใช้ในพิธีกรรมของชุมชน สานไม้ไผ่
ให้เป็นรูปสัตว์ชนิดต่างๆ เช่น กระต่ายและนก   350 -.

สานชีวิต .. จักสานแห่งความสุข

Merit making…Make your own Lantern.
ทำโคมมะเต้าไปถวายพระเสริมสิริมงคล   550 -.

ชุบจิต .. ตั้งจิตตั้งใจ ทำโคมมะเต้า

Tung Ka King merit making.
เปิดประสบการณ์เรียนรู้ความหมาย ความสำคัญของ "ตุงค่าคิง"
ผ่านการลงมือทำด้วยตนเอง และถวายเป็นพุทธบูชา   350 -.

สำราญใจ .. ทำตุงค่าคิง ถวายเป็นพุทธบูชา

special price : 3 workshops 1000 baht.
The date and time of the activity may change as appropriate.

N A N
Visit the city of merit ..
Experience the life of the villagers.

Reservations and Inquiries :
+668 2323 6500 / +669 5562 9005
Facebook : communityinnovationagency

โคมมะเต้าอยู่ในประเทศแขวน เรียกอีกอย่างว่า โคนธรรมจักร
หมายถึง ความแจ้งในธรรม ใช้ในงานปีใหญ่เป็นหรือตั้งธรรมแทนฯ
มหาชาติเวสสันดร ใช้สำหรับแขวนในโบสถ์หรือศาลาในวิหาร
เพื่อความสวยงาม สว่างไสว และบูชาเทพารักษ์

ส่วนลายบนโคมมะเต้า เรียกว่า ลายประจำยาม มาจากคำว่า วัชระ
เชื่อว่าเป็นอาวุธของพระอินทร์ ใช้ขับไล่สิ่งชั่วร้าย ส่วนในทางพระพุทธศาสนา วัชระ แปลว่า เพชร โดยนัยสื่อถึง
พุทธิปัญญา หมายถึง ปรีชาญาณที่ยิ่งรู้เท่าทันสภาวะต่างๆ จนสามารถเท่าทันต่อกิเลส โดยสัญลักษณ์ของลาย
ประจำยามมีลักษณะเป็นอาวุธไขว้กัน เรียกว่า วัชระสี่ทิศ หมายถึง การปกป้องอันตรายทั้งสี่ทิศ

ทำ "โคมมะเต้า"
ถวายเป็นพุทธบูชา

การทำโคมมะเต้า คือการได้เรียนรู้ ดูของจริง และลงมือทำมรดกวัฒนธรรม
ของน่านซึ่งเป็น "จิตวิญญาณของพื้นที่" ในพื้นที่ได้ท่องเที่ยวอย่างแท้จริง
อาจจะเริ่มลงมือทำตั้งแต่กระบวนการแรกคือ การเหลาไม้ไผ่และขึ้นรูปโคม
การแปะการตลาดสาเพื่อสร้างโคมให้สมบูรณ์ ก่อนที่จะประดับตกแต่ง
ด้วยกระดาษลวดลายสีทอง ซึ่งต้องอาศัยทักษะที่หลากหลายตั้งแต่แต่งานที่ต้องใช้แรง
งานลงแรงบางส่วนต้องอาศัยสมาธิและความประณีต และเมื่อสำเร็จเรียบร้อยแล้ว
ก็สามารถนำโคมที่ทำด้วยตนเองกลับมาเป็นที่ระลึกหรืออาจวาย
แต่พระสงฆ์หรือถวายให้กับพระธาตุประจำเมืองน่านเพื่อเป็นเครื่องไทยทาน
และประดับตกแต่งศาสนสถาน

Workshop
CreativeTourismActivity ● CreativeU ● TravelStylist

1. รับประทานอาหารว่าง
2. ฟังเรื่องเล่าประวัติความเป็นมา ความหมายของโคมมะเต้า
3. ลงมือทำโคมมะเต้าด้วยตัวเอง
4. นำโคมมะเต้าที่ทำเอง ไปถวายเป็นพุทธบูชาที่วัดพระธาตุแช่แห้ง

จักสานบ้านต้าม
จักสานแห่งความสุข

ชุมชนบ้านต้ามใช้ไม้ไผ่ ในการจักสานเป็นผลิตภัณฑ์ต่างๆ
ที่ใช้ในครัวเรือน เช่น กระเฌ่อ ข้าวเหนียว หวดนึ่งข้าว
ซึ่งเป็นผลิตภัณฑ์ที่มีชื่อเสียงของชุมชน บ้านต้ามได้คิดสร้าง
กิจกรรมที่ใช้เป็นมรดกทางวัฒนธรรมเพื่อแลกเปลี่ยนเรียนรู้และส่งต่อให้กับนักท่องเที่ยว
ก่อนลงมือทำเครื่องจักสานด้วยตนเอง นักท่องเที่ยวจะได้ความรู้จักเครื่องจักสานที่เป็นของจริงของเครื่องใช้
ในชีวิตประจำวันของคนบ้านต้าม รวมไปถึงเครื่องจักสานที่ใช้ในพิธีกรรมของชุมชน คือ "ตาแหลว" ประเภท
ต่างๆ ตามคติความเชื่อของคนในชุมชน เช่นตาแหลวหมาย่ขน ซึ่งเป็นสัญลักษณ์สำคัญก่อนการเริ่มทำนา และ
ตาแหลวกันผี ที่ใช้ระหว่างการเดินทาง

เมื่อได้รู้จักเครื่องจักสานที่เป็นงานฝีมือของคนบ้านต้ามแล้ว ก็ถึงเวลาที่นักท่องเที่ยวลงมือจักสานด้วยตัวเอง
โดยพ่ออุ้ย แม่อุ้ย และผู้ที่มีประสบการณ์คอยเป็นพี่เลี้ยง สาธิตวิธีการจักสานแบบต่างๆ
ตามกิจกรรมที่นักท่องเที่ยวสนใจ เช่นการสานตาแหลวหมายขน, ตาแหลวกันผี,กระต่าย ปลา
และของเล่นเด็กชนิดต่างๆ โดยผู้คนจะนำ และตอบคำถามเกี่ยวกับวิธีการจักสานแต่ละแบบ

Workshop
CreativeTourismActivity ● CreativeU ● TravelStylist

1. ฟังเรื่องเล่าประวัติความเป็นมาของจักสานบ้านต้าม
2. สนุกไปกับการสาน โดยปราชญ์ชาวบ้านเป็นพี่เลี้ยงคอยสอน
3. เลือกซื้อผลิตภัณฑ์จากฝีมือคนในชุมชน

ตุ ง ค์ ธ งแขวนในวัฒนธรรมล้านนาประเภทหนึ่ง
ใช้ประกอบในการประดับหรือประกอบพิธีกรรม
ตุงล้านนามีหลายหลายรูปแบบอาจทำด้วยกระดาษ
ผ้า ไม้หรือโลหะ ในจังหวัดน่าน มีความเชื่อและการทำ
"ตุงค่าคิง" (ตุงค่าคิง) หรือตุงที่มีความยาวเท่ากับ
ความสูงของผู้ทำหรือผู้อุทิศ (ทำ-เท่ากับ, คิง-ตนเอง)
โดยเชื่อว่าเป็นการทำเพื่อการสะเดาะ* หรือจัดทำขึ้น
ในช่วงพิธีสงกรานต์หรือช่วงปีใหม่ของล้านนา

เรียนรู้การทำตุงค่าคิง
ชุมชนวัดพระเกิด

"ตุงค่าคิง วัดพระเกิด"
ทำด้วยกระดาษตัดแต่งซึ่งอยู่ในรูปเปวดล อ ลุงอ
สื่อความหมายถึงหลักธรรมในพุทธศาสนา
โดยมีขนาดความยาวเท่ากับความสูงของผู้ถวาย
เมื่อได้ตุงที่มีขนาดความสูงเท่ากับตนเองแล้ว
จะระดับตกแต่งให้เป็นเสมือนตัวแทนของคน
ด้วยการติด ขมุก ปากดวงตาและนักษัตรประจำปีเกิด
เมื่อเสร็จสมบูรณ์จึงแล้วจึงนำไปถวายไว้ที่วิหาร
วัดพระเกิด เชื่อกันว่าทุกครั้งที่พระกระแบุช$มนต์
ในวิหาร ก็จะเป็นการให้ศีลให้พรแก่เจ้าของตุง

Workshop
CreativeTourismActivity ● CreativeU ● TravelStylist

1. เยี่ยมชมพิพิธภัณฑ์ซึ่งอยู่ในวัดพระเกิด
   พร้อมการเล่าเรื่องประวัติความเป็นมา
2. พาทำกิจกรรม ตุงค่าคิง นำโดย
   ปราชญ์ชาวบ้าน ที่หอไตรลานกิจกรรม
3. เมื่อทำเสร็จแล้วจะนำตุงเข้าวิหารหลวง
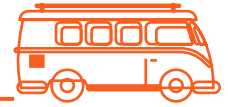   เพื่อถวายเป็นพุทธบูชา

Creative Traveller

be local artist for a day

Be local artist for a day !

Creative Traveller

"ชวนคนปีเกาะไปเจาะเมืองน่าน ..
ทำโคมมะเต๋าถวาย ณ พระธาตุแช่แห้ง"

Be local artist for a day !

Creative Traveller

"ไปทำพระพิมพ์ดินเผาสุโขทัยกัน"

Be local artist for a day !

Creative Traveller

"จักสาน .. งานฝีมือที่ต้องไปโดน !!"

C|A

COMMUNITY
INNOVATION
AGENCY

KTC

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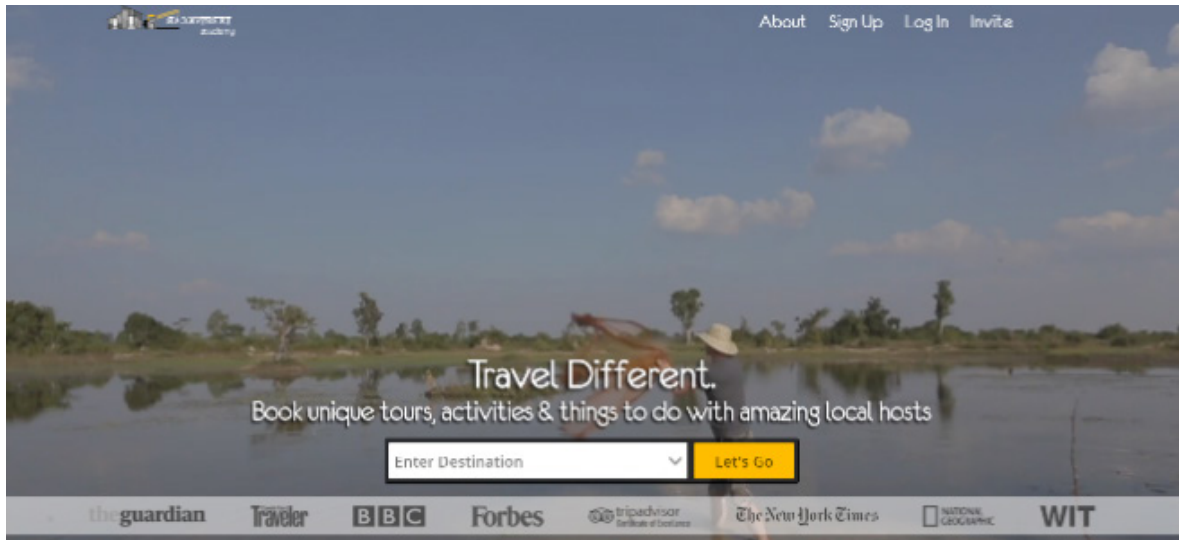
Let your real learning journey begins…………. We learn as we go……

Note

References

Can, I. (2012). In-between space and social interaction: a case study of three neighbourhoods in Izmir. University of Nottingham.

Creative Tourism Network. 2014. [online], Available from Internet: http://www.creativetourismnetwork.org/

Evans, G. (2005). Measure for measure: evaluating the evidence of culture's contribution to regeneration. Urban studies, 42(5-6), 959-983.

Evans, G. 2007. Creative Spaces, Tourism and the City, in Richards, G.; Wilson, J. (Eds.). Tourism, Creativity and Development. London, New York: Routledge, 57–72.

Florida, R. (2002). The Rise of the Creative Class Basic Books. New York.

Goodwin, H., and R. Santilli (2009), 'Community-based tourism: a success?' ICRT Occasional Paper no. 11, German Development Agency (GTZ), accessed at http://www.haroldgoodwin.info/uploads/CBTaSuccessPubpdf.pdf.

Hertzberger, H. (1991). Lessons for Students in Architecture trans: Ina.

Huras, C. (2015), '"Community-based creative tourism" as a strategy for poverty reduction', thesis, Taipei National University of the Arts.

Landry, C. (2000). The Creative City: A Toolkit for Urban Innovators.

Landry, C. (2008). The creative city: A toolkit for urban innovators: Earthscan.

Lang, J. (2005). Urban design: A typology of procedures and products: Routledge.

Lavrinec, J. 2014. Community Art Initiatives as a Form of Participatory Research: The Case of Street Mosaic Workshop, Creativity Studies 7(1): 52–65. http://dx.doi.org/10.3846/20297475.2014.933365

Markusen, A. (2006). Urban development and the politics of a creative class: evidence from a study of artists. Environment and planning A, 38(10), 1921.

Óbidos, B., Emilia, R., Mizil, H., Enguera, I., & Viareggio, J. (2011). From creative industries to the creative place: Refreshing the local development agenda in small and medium-sized towns. Urbact Creative Clusters.

Page, S., and J. Connell (2006), Tourism: A Modern Synthesis, London: Thompson Learning.

Pohl, C. (2010). Investigating Cultural Sustainability. Cost.

Richards, G. (2001). The development of cultural tourism in Europe. Cultural attractions and European tourism, 1-18.

Richards, G. (2003). New directions for cultural tourism? In: Tourism Market Trends. Madrid: World Tourism Organization.

Richards, G., & Queirós, C. (2005). ATLAS Cultural Tourism Research Project 2004: Survey Report: ATLAS.

Richards, G., & Wilson, J. (2007). Tourism, creativity and development: Psychology Press.

Richards, G. (2011). Creativity and tourism: The state of the art. Annals of tourism research, 38(4), 1225-1253.

Richards, G., & Palmer, R. (2012). Eventful cities: Routledge.

Richards G, Wilson Jude (2006). Developing Creativity in Tourist Experiences: A Solution to The Serial Reproduction of Culture? Tourism Management 27(6):1209-1223.

Richards, G., Pre-publication version of Richards, G. (2016) The challenge of creative tourism. Ethnologies, 38, 1-2, 31-42.Special issue on Créativité et médiation en tourisme et en patrimoine / Creativity and mediation in tourism and heritage

Richards, G. and Duif, L. (2018) Small Cities with Big Dreams : Creative Placemaking and Branding Strategies. New York: Routledge.

Santagata, W. (2002). Cultural districts, property rights and sustainable economic growth. International Journal of Urban and Regional Research, 26(1), 9-23.

UNESCO Creative Cities Network. 2009–2014. [online], [cited 23 February 2015]. Available from Internet: http://www.unesco.org/new/en/culture/themes/creativity/creative-cities-network/

UNESCO Creative Cities Network. 2006. Towards Sustainable Strategies for Creative Tourism:Discussion Report of the Planning Meeting for 2008 International Conference on Creative Tourism. Paris: UNESCO.

The Toolkit made possible by our creative tourism team

Designated Areas for Sustainable Tourism Administration (Public Organization)

Taweebhong Wichaidit	Deputy Director-General, Acting Director-General
Suthep Keasang	Deputy Director-General
Watcharee Churugsa	Director of Community Based Tourism office
Wanvipa Phanumat	Deputy Director of Community based Tourism office
Praphatsorn Vardhanabhuti	Head of Creative Tourism Division
Phitirat Wongsutinwattana	Head of Community Based Tourism Enhancement Division
Sarawut Takham	Community Based Tourism Officer
Sirata Siritham	Community Based Tourism Officer

Creative Tourism Brain Bank

Kreingkarn Kanjanapokin	Pittaya Vorapanyasakul
Asst. Prof. Dr.Jutamas Wisansing	Phanuphon Bulsuwan
Janjit ladpli	Puriwaj Dachum
Thaweejit Chandrasakha	Rathasiam Sinlakhun
Thanawut Supangkaratana	Voravaj Varazatiravatt
Narathip Amtientrong	Wirachai Pranveepaibool
Nuchnard Ratanasuwongchai	Staporn Sirisinha
Ben Montgomery	Somsak Boonkam
Porama Tiptanasup	Smith Obayawat
Kittiratana Pitipanich	Sathita Sorassa
Assoc. Prof. Dr. Nualnoi Treerat	Assoc. Prof. Dr. Singh Intrachooto
Ploy Chariyaves	Suraphon Svetasreni
Pantipsuda Posayanonth	Achiraya Thamparipattra

Perfect Link Consulting Group

Asst. Prof. Dr.Jutamas Wisansing	Project Director
Thanomchai Supavirasbancha	Project Manager
Somyot Kaenhin	Senior Researcher
Ramone Amatatam	Community Innovation Agency Manager
Sutthima Sua-Ngam	Writer
Nisa Kongsri	Mentor for Theater Design

About the Authors

Greg Richards is Professor of Placemaking and Events at Breda University of Applied Sciences and Professor of Leisure Studies at the University of Tilburg in The Netherlands. He has worked on projects for numerous national governments, national tourism organisations and municipalities, and he has extensive experience in tourism research and education, with previous posts at London Metropolitan University (UK), Universitat Roviria I Virgili, Tarragona (Spain) and the University of the West of England (Bristol, UK).

Greg Richards

'' 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.

Jutamas Jan Wisansing

Elena Paschinger is a tourism management graduate from Austria turned travel writer, teacher, business consultant and public speaker. She has actively participated in developing and promoting creative destinations through her international consulting business. Her most recent achievements include publishing The Creative Traveler's Handbook and Creative Travel in Costa Brava. She speaks German, English, French, Spanish, Portuguese and Catalan.

"Changing the world, one creative travel experience at a time." (see her blog, www.creativelena.com)

Elena Paschinger

Designated Areas for Sustainable Tourism Administration (Public organization)- DASTA In collaboration with Creative Tourism Network www.dasta.or.th

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