



Creative Tourism Achievement in Thailand: Evaluated by Experts and Tourists

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Received 13 July 2015; Received in revised form 24 January 2016

Accepted 25 February 2016; Available online 16 January 2017

Abstract

This article intends to present the assessment criteria for evaluating 13 creative tourism activities in Thailand. The Faculty of Sociology and Anthropology, Thammasat University, and The Designated Areas for Sustainable Tourism Administration (DASTA), have jointly developed new destinations in tourism known as “Creative Tourism” in Thailand. Creative Tourism activities in Thailand consist of Muslim Cham’s way of life at Ban Nam Chiao, Coastal Fishery at Ban Bang Lamung, Sukhothai Classical Dancing Class, Sukhothai Celadon Workshop at Ban Koh Noi, Sukhothai Votive Tablet Workshop, Sukhothai Ceramic Workshop, Ceramic Forming and Painting Workshop, Sukhothai Motive: Art Workshop, Mothana Ceramic Workshop, Dan Sai Delicacies Cookery Class, Chiang Khan Cotton Quilt Workshop, Lanna Ceramomial Flags ‘Tung’ Workshop at Phra Kerd Temple and U-Thong Bead Making Workshop. Creative Tourism is a new tourism trend that provides tourists a chance to reciprocate and appreciate culture, social values and the environment through direct experience with the locals or activity’ owners (Wisudthiluck et al., 2011). The evaluation of 13 creative tourism activities was conducted from March to April 2015 by 5 experts and selected tourists interested in creative tourism after those activity’ owners attended the organized workshops, trainings, meetings as well as domestic and international study trips.

Through the evaluation we have found that all the activities have enough potential and readiness to accommodate tourists in the future. The highest scoring activity was Sukhothai - Votive tablet Workshop followed by Lanna Ceremonial Flags ‘Tung’ Workshop at Phra Kerd temple and Dan Sai Delicacies Cookery Class with the score 92.83% , 90.73% and 89.35% . All 13 creative tourism activities meet the established evaluation criteria of area and process characteristics and other types of characteristics. Tourists were satisfied with creative tourism more than they had expected. The assessment criteria characteristics such as area, process, activities owner, management and environment characteristics indicate that tourists are highly satisfied with the activity. Tourists were especially satisfied with the activity owner characteristics, in which all the hosts were ready and willing to convey their specialties and knowledge to the tourist. Both our experts and tourists also reflected on how creative tourism can be beneficial for development. Hopefully, “Creative Tourism” as a new tourism trend that emphasizes the cultural value of a tourism area will help increase that areas economic potential.

Keywords

Creative Tourism, Achievement Evaluation, Experts, Tourists

Introduction

Journeys happened all the time as humans traveled in search of food and suitable place to build communities and cities. In the past, though it was tough, the purposes of traveling were for food, war, trade, pilgrimage, education and administration. For instance, there was a 40 month journey of noblemen so called “the Grand Tour” to learn culture of people living in other regions. But in the present time, the journey as we know it is tourism; it is part of a recent cultural shift which emerged from a change in economics and politics after the Industrial Revolution in the 19th century.

During that period, the production was changed from hand production techniques to machines. Factories were built. The concept of labor specialization also known as division of labor was introduced. Working in factory required fixed timetable. Industrialization led to urbanization of many cities. Rural population migrated to the city for work. As a result, people felt stressful from work and health problems due to various kinds of city pollution. In addition, fixed working schedule allowed them to take a trip for the purpose of recreation away from the city and out of their normal daily life.

The invention of steam engines, steamboats and train routes was the starting point of cheap group travel and later became the basis of mass tourism.

In Thailand, traveling started with the elites who adopted western style medical tourism to maintain good health. The steamboats were used by elites during the reign of King Rama 4 and King Rama 5 to travel to Koh Sri-Chang, Ang Sila for recreation according to medical suggestions. Railway expansion made travel more convenient. The state railway helped pioneer Mass Tourism in Thailand and was established by H.R.H. Prince Purachatra Jayakara, Prince of Kamphaeng Phet’s Office of Tourism Promotion in 1924. In 1959 the name was changed to “Tourist Organization of Thailand” (TOT) and then to “Tourism Authority of Thailand” (TAT) in 1979.

The patterns and development of tourism in the West (in which Southeast Asia has played an important part), can be divided into 3 phases. The first phase is a form of recreational tourism called Sun-Sea-Sand-Sex Tourism. Then tourism shifted toward culture and Cultural Tourism, Eco Tourism, and Sustainable Tourism became popular. Nowadays, there are many forms of tourism. Dark Tourism consists of tourists visiting disaster sites like Concentration Camps. In Red Tourism, tourists retrace the stronghold of the communist party of China in Yan Xian city of the north Shaanxi and can be a part of a show about the party’s victory in the Chinese revolution. There is even Space Tourism where a tourist can pay 20 million USD and travel between 19-100 kilometers from the face of earth.

However, the new trend of tourism so called “Creative Tourism” started to gain more interest from the new generation of tourists. Creative tourism was viewed as the future of cultural

tourism (Richards, 2009). This new tourism trend has transformed the demand for Tangible Cultural Heritage to Intangible Cultural Heritage.

This article presents the development of Creative Tourism in Thailand as it is a new paradigm of tourism that contributes to sustainable tourism. The collaboration between DASTA and Thammasart University to pioneer Creative Tourism project has been carried out for 4 years and it is now the appropriate time to evaluate all 13 creative tourism activities. The evaluation results will present our achievement during this period of time. The comments and suggestions from both the expert committee and tourists will help improve each activity according to the principles of Creative Tourism. This will lead to the development of each activity and tourism stability in Thailand.

What is Creative Tourism?

Creative Tourism is a new travel paradigm different from Mass Tourism and cultural tourism where the tourist is only a visitor and just takes photos.

The United Nations World Tourism Organization (UNWTO) has assessed that the number of tourists who head to Southeast Asia has the potential to increase from 21.1 million tourists in 1990 to 133.3 million tourists in 2020. This includes a new generation of tourists that will seek new tourism trends.

Creative Tourism is a new trend which began in 1999 and was inspired by the rich culture environment of Southeast Asia. Creative Tourism emphasizes active engagement between guest and host, and supports authentic-active participation. The pattern and style of tourism gives an opportunity for the guests and hosts to exchange their experience and develop their creative potential. This leads to understanding the specific cultural of a place. Creative Tourism satisfies the tourists who prefer more than just “seeing” a different social/ cultural environment and wants to “do” and “learn.” Tourists can get inspiration by practicing a cultural activity rather than just buying some souvenirs and postcards from the shops.

The term Creative Tourism was “founded” by Crispin Raymond and Greg Richards. Crispin Raymond described the origin of creative tourism as he read e-mails from his daughter who visited Thailand, Indonesia and Australia in 1999-2000 and took part in several cultural workshops there. They argued that cultural tourism needed to be more interactive and to allow tourists to more engaging than just visits to temples and museums.

Greg Richards and Crispin Raymond thought that there should be a new name for this new trend of tourism where interested tourists can participate and learn cultural activities which would allow a new learning inspiration after the trip is over. Greg Richards and Crispin Raymond then named the new form of tourism Creative Tourism, “tourism which offer visitors the

opportunities to develop their creative potential through active participation in courses and learning experiences which are characteristic of the holiday destination where they are undertaken” (Richards & Raymond, 2000:18).

Shortly thereafter, a new definition of Creative Tourism was created at the Santa Fe International Conference on Creative Tourism held in 2008 as “Creative Tourism is a tourism directed toward an engaged and authentic experience, with participative learning in the arts, heritage or special character of a place” (Wurzburger et al., 2009). This definition still referred to Greg Richards and Crispin Raymond’s definition which emphasized hands-on experiences that are culturally authentic.

The first definition emphasized the development of tourist’s creative potential development through the actively participation whereas the new definition referred to UNESCO highlighting connection between hosts and guests through the real cultural learning experiences

The creative tourist is ready to create a new improved version of themselves through learning and doing. As the Chinese proverb says, “When you hear you forget, when you see you remember, when you do you understand”.

Creative Tourism focuses on conversation, learning, cultural exchange, and believes that it can be the tool to help people understand and value cultural diversity. Furthermore, it reinforces the value of local communities. It also encourages creativity among tourists who can be inspired by their travel experience to improve their life.

Creative Tourism Development Process in Thailand

Creative tourism in Thailand begins with 1 of 3 Designated Areas for Sustainable Tourism Administration (DASTA) policies. These policies can lead to forms of sustainable tourism such as Community Based Tourism, Low Carbon Tourism and Creative Tourism. DASTA has helped to develop sustainable tourism. Especially, under the principle that sustainability of tourism depends not on the amount of tourist or income but it rather stems from awareness of the cultural heritage such as folk arts, crafts, traditional ways of life, etc., which shall be revered, as well as learning from quality tourists. Understanding, appreciating and preserving them will attract tourists to the destination, therefor, resulting in income and number. This principle and concept is called Creative Tourism. The collaboration between DASTA and the Faculty of Sociology and Anthropology, Thammasart University was established in 2011 to seek out and develop tourism activities that had potential and to get their owners ready to receive tourists. As the Faculty of Sociology and Anthropology has already given classes on tourism, society and culture and social research there are a lot of professors and experts who are willing to work together with the activity owners, as well as financial support from DASTA.

At the beginning, the work was difficult, in particular the interpreting and understanding of the definition of “Creative Tourism” leading to development. It is not creatively innovate or make anything new, which is commonly called creative tourism by people perception in general, but the meaning of creative tourism that lead to the sustainable tourism by working group (Wisudthiluck et al., 2011) was define as “Creative Tourism is the new tourism trend that emphasizes active engagement between guest and host, and authentic-active participation. Creative Tourism is the answer for tourists who not only want to “see” different social and culture but to actually have hands-on experience and have a profoundly understanding of the host’s cultural heritage. These tourists want go back home with newly found inspiration other than just souvenirs bought from shop and photos in their digital cameras. The important key is that tourists must be ready to learn Spirit of Place, Information Exchange, and Authentic Experience from activity owners who are also willing to share.

With the said definition of creative tourism and the intention to achieve sustainable tourism, DASTA and Thammasat University have established a 2-year action plan starting from searching for potential tourism activities to developing of those activities to become creative tourism activities in each of DASTA’s Designated Area. The searching was based on suggestions from locals, heads of community, and DASTA local staff. The total of 13 creative tourism activities in all 6 designated areas were selected and developed, including Muslim Cham’s Way of Life at Ban Nam Chiao in DASTA 1 (Koh Chang Islands and Vicinity), Coastal Fishery at Ban Bang Lamung in DASTA 3 (Pattaya City and Vicinity), Sukhothai Classical Dancing Class, Sukhothai Celadon Workshop at Ban Koh Noi, Sukhothai Votive Tablet Workshop, Sukhothai Ceramic Workshop, Ceramic Forming and Painting Workshop, Sukhothai Motive: Art Workshop, and Mothana Ceramic Workshop in DASTA 4 (Historical Parks Sukhothai, Srisatchanalai and Kamphaengphet), Dan Sai Delicacies Cookery Class, and Chiang Khan Cotton Quilt Workshop in DASTA 5 (Loei Province), Lanna Ceremonial Flags (Tung) Workshop in DASTA 6 (Nan Old City) and U-Thong Bead Making Workshop in DASTA 7 (U-Thong Ancient City). Details of these 13 activities can be found on www.ctthailand.net.

Commitment of activity owners to get involved in the project was on a voluntary basis. Both researchers and activity owners were on the same understanding of the benefits and goal of the project. The development of creative tourism activities intended not to change or transform way of life. The owners were then provided training on creative tourism concept and its development. Several study trips in Thailand and aboard were organized. Domestic trips were expected to build a network among owners in all designated areas. Oversea study trips to Japan and Indonesia were also intended for the activity owners to learn real creative tourism experiences. There was an organized workshop held for the participants to share lessons learned for development and improvement of readiness for receiving creative tourists in the following 1-3 months. The activity owners were then assessed by the established evaluation

criteria of area and process characteristics and other types of characteristics by expert committee. Apart from experts, there was also a group of pilot tourists who evaluated their satisfaction in each creative tourism activity.

Results of assessment including scores, recommendations, and suggestions would later be communicated to the activity owners for further development. There was a need to communicate and disseminate the meaning of creative tourism to the public in many ways such as holding a press conference to announce new creative tourism destinations in Thailand, creating easy-to-understand publication which to educate the meaning of creative tourism and to promote awareness of recently developed creative tourism activities. Information dissemination was essentially done through modern media such as websites and social media to reach working age and young tourists.

To complete this 2-year action plan, the research team would need to work seriously and continuously with cooperative activity owners. The relationship between the team and activity owners as well as DASTA executives and staff is an important factor of success. The understanding and respect for each other will lead to the agreed goal, as said in the vision of Faculty of Sociology and Anthropology, Thammasat University (<http://socanth.tu.ac.th>). To achieve the goal, this participatory action research would then require having understanding and respect leading to better change.

Implementation of the project over the past four years leads to 13 creative tourism activities in 6 designate areas. All activities already passed the aforementioned development process. Furthermore, 5 academic research papers were also produced namely Creative Tourism Model (Wisudthiluck et al., 2011), Creative Tourism Network: from National to International Level (Wisudthiluck et al., 2013a and 2014a), Creative Tourism Network Development of the first group and Creative Tourism Development of the second group in the Designated Area 4 (Wisudthiluck et al., 2014b), and The Creative Tourism Project (Wisudthiluck et al., 2014c), plus the handbook of Creative Tourism (Wisudthiluck et al., 2013b), and 15 VDO clips published on www.ctthailand.net. Apart from published media, the research team also attended and presented 6 research papers in international conferences. Details can be found at http://www.ctthailand.net/articles_detail/61.

All 13 creative tourism activities must be evaluated by 5 expert committee and 13 groups of pilot tourists to evaluate the readiness in accepting creative tourists. The evaluation score of each activity would reflect different quality, potential, highlight, and improvement. Therefore, it would be interesting to see how much score each activity would get, and what experts' suggestion would be.

Assessment Results of 13 Creative Tourism Activities in Thailand

The readiness assessment of creative tourism activities was conducted by 5 expert committee members consisting of head of Creative Tourism research team project, 2 research team members, head of DASTA's Creative Tourism Division, and DASTA's designated area manager. On the other hand, the satisfaction assessment was done by pilot tourist groups who were ordinary tourists interesting in learning more about creative tourism and the research project. There were 13 travel routes for the pilot tourists to choose from. Each route contained a creative tourism activity. Trip duration was either 3 days and 2 nights, or 2 days and 1 night.

The established evaluation criteria were Area and Process characteristics and Other types of characteristics. Details of each criteria are **Area** (1. Distinct cultural and/or natural heritage, and 2. Activity owner's awareness of cultural heritage and readiness for learning), **Process** (1. Cross-cultural exchange, 2. Direct experience between tourists and activity owner, 3. Knowledge transfer process leading to deep understanding of the place, and 4. Promotion of a balanced economic, social, cultural and environmental sustainability of the community), and **Other Characteristics** (1. The authenticity and sustainability of activity, 2. Ability to present meaning of cultural heritage, 3. Preservation of cultural heritage, 4. Appraisal of natural, cultural and human resources, 5. Use of existing resources in the community, 6. Sense of place, 7. All year-round activity, and 8. Potential for development to national and international levels), totaling 14 items. The 0-10 scale of score (0 means no qualification, while 10 means strongest qualified) was used. Score from each expert were recorded and calculated for mean score.

Tourists were asked to evaluate 5 qualifications which are **Area** (1. Interesting of natural and cultural heritage, 2. Identity/ Spirit of Place/Sense of Place, and 3. Authenticity), **Process** (1. Cross-cultural exchange, 2. Direct experience with activity owners, 3. Better understanding of Spirit of Place/Sense of Place), **Activity Owner** (1. Ready and enthusiastic characteristic, 2. Ability to communicate and convey the importance of the activity, and 3. Knowledge and understanding of activity), **Management** (1. Appropriate area/equipment, 2. Appropriate activity time, and 3. Appropriate activity cost), and **Environment**, (1. Appropriate environment, 2. Sustainability of social, cultural, economic, and environmental aspects), totaling of 14 items. Each tourist had to rate expectation score before taking the trip and satisfaction score after the trip. The scale of score ranged from 0-10 (0 means no expectation/satisfaction, whereas 10 means the highest expectation/satisfaction), then both scores would be collected and calculated for mean score.

Three criteria were set for the evaluation as following.

1. The average score from expert committee members must not lower than 60 points.
2. The average score from the tourists must not lower than 60 points.
3. The weighted average score from both expert and the tourist must not lower than 65 points (weighted score for the expert accounted for 60 percent and 40 percent for tourists)

The overall evaluation results showed that all of 13 activities were “qualified” as their weighted average scores were higher than 65 points from 100 points according to the said criteria. The activities that got highest average score were Sukhothai Votive Tablet Workshop with 92.83 points, Lanna Ceremonial Flags (Tung) Workshop at Phra Kerd Temple with 90.73 points, respectively. Details of the other activities are presented below,

Table 1 The Overall Evaluation Result of Creative Tourism in 2015

Expert (60%) Tourists (40%)		Total
DASTA 1	Muslim Cham's Way of Life at Ban Nam Chiao	87.71
DASTA 3	Coastal Fishery at Ban Bang Lamung	84.17
DASTA 4	Sukhothai Classical Dancing Class	87.40
	Ceramic Forming and Painting Workshop at Suthep Shop	83.83
	Ceramic Forming and Painting Workshop at Mothana Shop	87.05
	Sukhothai Motive: Art Workshop	86.98
	Sukhothai Ceramic Workshop at Pui-pood Shop	83.31
	Sukhothai Celadon Workshop at Ban Koh Noi	87.47
	Sukhothai Votive Tablet Workshop	92.83
DASTA 5	Dan Sai Delicacies Cookery Class	89.35
	Chiang Khan Cotton Quilt Workshop	82.53
DASTA 6	Lanna Ceremonial Flags (Tung) Workshop at Phra Kerd Temple	90.73
DASTA 7	U-Thong Bead Making Workshop	81.37

The evaluate result of expert committee found that all of 13 activities got average score that not less than 60 points from 100 points according to the criteria. The activity that got highest average score was Lanna Ceremonial Flags (Tung) Workshop at Phra Kerd Temple with 91.13 points, the second was Sukhothai Votive Tablet Workshop with 90.88 points, and the other activity in order; the details of overall evaluate are shown below.

Table 2 The Expert Committee Evaluation Results of Creative Tourism in 2015

		Qualification			
		Total	Area	Process	Others
DASTA 1	Muslim Cham's Way of Life at Ban Nam Chiao	84.00	16.75	33.00	34.25

DASTA 3	Coastal Fishery at Ban Bang Lamung	86.10	17.70	34.40	34.00
DASTA 4	Sukhothai Classical Dancing Class	89.38	17.50	35.75	36.13
	Ceramic Forming and Painting Workshop at Suthep Shop	77.75	15.50	29.00	33.25
	Ceramic Forming and Painting Workshop at Mothana Shop	87.88	16.75	35.25	35.88
	Sukhothai Motive: Art Workshop	85.50	16.25	34.00	35.25
	Sukhothai Ceramic Workshop at Puipood Shop	84.75	16.00	34.50	34.25
	Sukhothai Celadon Workshop at Ban Koh Noi	89.88	19.00	35.25	35.63
	Sukhothai Votive Tablet Workshop	90.88	19.25	35.50	36.13
DASTA 5	Dan Sai Delicacies Cookery Class	86.25	17.25	33.75	35.25
	Chiang Khan Cotton Quilt Workshop	81.38	16.50	31.75	33.13
DASTA 6	Lanna Ceremonial Flags (Tung) Workshop at Phra Kerd Temple	91.13	18.50	36.00	36.63
DASTA 7	U-Thong Bead Making Workshop	81.17	17.50	23.25	24.88

The evaluate results of tourists showed that all of 13 activities average score were not less than 60 points from 100 points following as the criteria, the first highest average score activity was Sukhothai Votive Tablet Workshop 95.76 points, then was Dan Sai Delicacies Cookery Class 94.00 points, and the details of the other activities are presented in the table below.

Table 3 The Tourist Testing Group Evaluation Result of Creative Tourism in 2015

		Total		Area		Process		Owner		Administration		Environment	
		Expectation	Satisfaction	Expectation	Satisfaction	Expectation	Satisfaction	Expectation	Satisfaction	Expectation	Satisfaction	Expectation	Satisfaction
DASTA 1	Muslim Cham's Way of Life at Ban Nam Chiao	48.93	93.27	9.73	18.93	9.20	18.13	9.87	18.93	10.13	18.67	10.00	18.60
DASTA 3	Coastal Fishery at Ban Bang Lamung	73.48	81.29	15.62	16.57	14.57	17.05	14.38	17.43	14.48	14.10	14.43	16.14
DASTA 4	Sukhothai Classical Dancing Class	81.71	84.43	14.95	17.71	16.67	17.24	16.67	18.19	16.29	15.71	17.14	15.57
	Ceramic Forming and Painting Workshop at Suthep Shop	88.95	92.95	18.48	19.33	17.71	18.57	18.00	17.43	17.33	19.05	17.43	18.57
	Ceramic Forming and Painting Workshop at Mothana Shop	68.76	85.81	12.48	16.29	14.76	17.43	14.38	18.48	13.71	16.48	13.43	17.14
	Sukhothai Motive: Art Workshop	82.86	89.19	16.57	18.76	16.38	18.38	15.90	18.95	16.57	16.10	17.43	17.00
	Sukhothai Ceramic Workshop at Puipood Shop	71.00	81.14	13.52	14.76	14.38	16.38	14.76	17.05	14.76	17.24	13.57	15.71
	Sukhothai Celadon Workshop at Ban Koh Noi	72.43	83.86	15.90	16.48	13.81	16.76	15.33	20.00	14.10	16.48	13.29	14.14
	Sukhothai Votive Tablet Workshop	83.57	95.76	15.43	19.05	16.10	18.95	17.14	19.62	17.05	19.43	17.86	18.71
DASTA 5	Dan Sai Delicacies Cookery Class	85.43	94.00	16.27	18.44	17.56	18.96	17.67	19.11	16.78	18.82	17.17	18.67
	Chiang Khan Cotton Quilt Workshop	82.75	84.25	16.08	16.67	16.25	18.08	17.33	18.00	16.58	16.00	16.50	15.50
DASTA 6	Lanna Ceremonial Flags (Tung) Workshop at Phra Kerd Temple	73.19	90.14	14.86	18.00	13.71	17.90	15.14	18.57	14.48	18.10	15.00	17.57
DASTA 7	U-Thong Bead Making Workshop	55.80	81.67	10.47	16.07	10.00	16.80	12.27	17.20	11.67	16.00	11.40	15.60

Summary and Suggestion

The purpose of this article was to present the evaluation results of 13 creative tourism activities in 6 designated areas of DASTA which were developed and carried out by the collaboration between the activity owners, a research team from the Faculty of Sociology and Anthropology, and DASTA on the 2-year action plan in order to promote creative tourism as new tourist destinations, leading to sustainable tourism in Thailand.

The evaluation results of 5 expert committee members and 13 pilot tourist groups showed that all 13 creative tourism activities passed the evaluation, and they are ready to be new tourist destinations under the principle and concept of creative tourism encouraging participation and experience exchange between tourists and activity owners to gain better understanding of spirit of place. This is true especially for 3 activities with the highest scores from experts and tourists, Sukhothai Votive Tablet Workshop (92.83%), Lanna Ceremonial Flags (Tung) Workshop (90.73%), and Dan Sai Delicacies Cookery Class (89.35%), respectively, while the other 10 activities have not much different in scores and could be considered as ready for creative tourists as well.

Even though the results showed that all 13 creative tourism activities have passed the evaluation and are ready for creative tourists. It is still very necessary for the activity owners to continuously take part in development process. These 13 activities can be divided into 2 groups. The first group is already in the interest of tourists, so the creative tourism process would help increase activity owners' awareness in relation to cultural heritage such as folk arts, crafts, and way of life. This group consists of 6 activities including Muslim Cham's Way of Life at Ban Nam Chiao, Coastal Fishery at Ban Bang Lamung, Ceramic Forming and Painting Workshops at Suthep and Mothana shops, Sukhothai Votive Tablet Workshop, and Lanna Ceremonial Flags (Tung) Workshop at Phra Kerd Temple. The second group comprised of 7 activities have never yet had tourists before involvement with the project. These activities are Sukhothai Classical Dancing Class, Sukhothai Celadon Workshop at Ban Koh Noi, Sukhothai Ceramic Workshop, Sukhothai Motive: Art Workshop, Chiang Khan Cotton Quilt Workshop and U-Thong Bead Making Workshop.

To promote and to get public acknowledgement, these 13 creative tourism activities need an extensive public relations process carried out continuously the right media to the right target groups such as student, working age, and elderly people. For instance, online media such as Facebook or Twitter should be used for teenager and working age groups, while tourism magazines, newspapers and word of mouth may be used for elderly group.

In some cases, season of the year must be taken into consideration. Learning Coastal Fishery at Ban Bang Lamung during monsoon season, for example, may not be safe for tourists to go out to the sea. Instead, tourists can learn other fisherman activities such as seafood

cooking. Another example would be learning of Dan Sai Delicacies Cookery Class can fully take place only in March which is the month of Kok Sa Thon leaves sprout. Thus creative tourism pays respect and attention to limitation and condition of place, season as well as readiness and convenience of activity owners.

Academic work is still required and necessary for activity owners. For activity owner, there should be workshops or meetings for 13 activity owners to continuously share experiences, strengthen their network, promote cultural awareness, build strong relationship, and be better prepared for tourists. In academic community, researchers and scholars should understand the creative tourism concept, principle, and guideline in the same fashion through research publications, academic journal articles, or national and international conference presentations.

However, it can be noted that results of evaluation came only from selected groups of experts and tourists, and might not reflect expectation, satisfaction, opinions and suggestions of the greater public. Therefore, tourist surveys should be conducted frequently, while experts' evaluation is also encouraged for better development and expansion of creative tourism in Thailand.

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