Towards Tourists' Perspective: Creative Tourism and its Main Characteristics

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Abstract

The development of creative tourism has seen significant growth; tourists are active co-creators of their own experience and have become increasingly interested in learning about the cultural surroundings of the destinations they visit, through contact with the local people and their culture. Therefore, the integration and development of creative tourism is an inevitable choice for achieving regional economic and cultural appreciation. This paper aims to expound the concept of creative tourism and to determine the creative tourism characteristics from the tourist perspective. Exploratory factor analysis was employed to uncover the various said perspectives which pertain to creative tourism in the context of activity participation. The factors are categorized into five aspects: genuine value, co-creation experience, spirit of place, hands-on experience and cross-cultural experience. Finally, the development of creative tourism characteristics

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is recommended in developing creative tourism as well as creative tourism-related activities to promote the integration of creative industry and to strengthen the linkage between that of tourism and other industries.

Keywords: Creative Tourism, Tourist Experience, Value Co-creation, Creative Tourism Characteristics, Exploratory Factor Analysis

มุมมองของนักท่องเที่ยว:
การท่องเที่ยวเชิงสร้างสรรค์และคุณลักษณะที่สำคัญ

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บทคัดย่อ

การพัฒนาการท่องเที่ยวเชิงสร้างสรรค์มีการเติบโตอย่างมีนัยสำคัญ โดยนักท่องเที่ยวเป็นผู้ร่วมสร้างประสบการณ์ของตนเอง และมีความสนใจในการเรียนรู้เกี่ยวกับสภาพแวดล้อมทางวัฒนธรรมของจุดหมายปลายทางที่ไปเยี่ยมชมมากขึ้น ผ่านการติดต่อกับคนท้องถิ่นและวัฒนธรรม ดังนั้น การบูรณาการและการพัฒนาการท่องเที่ยวเชิงสร้างสรรค์ จึงเป็นทางเลือกที่สำคัญต่อการสร้างประทับใจต่อวัฒนธรรมและการสร้างเศรษฐกิจในระดับภูมิภาค การศึกษานี้มีวัตถุประสงค์เพื่ออธิบายแนวคิดการท่องเที่ยวเชิงสร้างสรรค์ และกำหนดคุณลักษณะการท่องเที่ยวเชิงสร้างสรรค์จากมุมมองของนักท่องเที่ยว โดยใช้การวิเคราะห์ปัจจัยเชิงสำรวจเพื่อศึกษามุมมองต่าง ๆ ที่เกี่ยวข้องกับการท่องเที่ยวเชิงสร้างสรรค์ในบริบทของการเข้าร่วมกิจกรรมซึ่งพบว่า ปัจจัยแบ่งออกเป็น 5 ด้าน ได้แก่ คุณค่าที่แท้จริง ประสบการณ์ในการสร้างสรรค์ร่วมกัน จิตวิญญาณแห่งสถานที่ ประสบการณ์ตรง และประสบการณ์ข้ามวัฒนธรรม นอกจากนี้ ควรพัฒนาคุณลักษณะการท่องเที่ยวเชิงสร้างสรรค์ไปกับการพัฒนากิจกรรมการท่องเที่ยวเชิงสร้างสรรค์ที่เกี่ยวข้องเพื่อส่งเสริมให้เกิดการบูรณาการในอุตสาหกรรมสร้างสรรค์ และเสริมสร้างความเชื่อมโยงระหว่างการท่องเที่ยวกับอุตสาหกรรมอื่น ๆ

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Introduction

Tourism has been an important part of the creation and revitalization of the city and the arts. The creative aspect of tourism has been regarded as appealing and interesting with the spread of tourism. On the other hand, creators of art are also attracting tourists to the circle of creation, resulting in a collaboration between tourism and creativity (Richards & Wilson, 2007). The term "creative" may be related to an Anglo-Saxon concept. "Creative industries" was first mentioned in 1990 in the United Kingdom pertaining to art and culture, music and movies; the Creative Cities Network and UNESCO spoke of creative tourism as the journey that aimed at real experience and participation by learning together in the art, heritage or special characteristics of the place and connecting with those in that place and creating a vibrant culture (Fernandez, 2010).

Creative tourism is an evolutionary process that leads to increased production and consumption (Richards & Wilson, 2006), and emphasizes the important skills of identity creation and cultural capital acquisition in modern society. This can be seen from the example of the development of creative tourism activities, with creative networks linked to tourists and local communities, such as Creative Tourism in Barcelona and Paris which involves performing arts, cooking, fashion and design, writing, philosophy and gardening (O'Connor, 2010). In Austria, Creative Tourism offers a variety of creative experiences throughout the country, which can be linked to the "creative venue"; the Austrian tourism network connects relationships with hotels and spas (Richards & Marques, 2012).

The launch of the creative industries aims to raise awareness of the industry, economic participation, and other related areas (Department of Culture, 1998). A group of creators and the subject of creativity became a popular concept introduced in new dimensions, such as creative class and "creative cities" (Florida, 2012). Creative industries help the undeveloped urban area through innovative creation. All of the above is used as strategies to leverage on creative thinking to achieve different successes. Empirical evidence of revival and new successful visualizations has been found linked to creative tourism (Richards & Wilson, 2006). The concept of tourist cities in 3D refer to creative places, creative events and creative tourism. The 3 dimensions appear to be separated, but are in fact integrated. The creative exhibitions that have been organized have become the center of the network in many areas; and there is an embedded culture that can be developed and brought to Creative Tourism Styles (Richards, 2014).

As aforementioned, creative tourism is tourism where tourists have the opportunity to develop their creative potential through participation in activities and experience from learning (Richards & Raymond, 2000). Creative Tourism has become popular and has received a lot of attention, and it is a form of cultural tourism that is environmentally sustainable. Tourists have the opportunity to participate and be actively engaged in their experience with the host, resulting in a deeper impression of the tourism site (Tan, Kung, & Luh, 2013). This paper aims to expound the concept of creative tourism and to determine the creative tourism characteristics from the tourist perspective. The development of creative tourism characteristics is recommended from the theoretical and managerial aspect in developing creative tourism as well as creative tourism-related activities, to promote the integration of creative industry and to strengthen the linkage between tourism and that of other industries.

From the context of Thailand, the saturation of tourism attraction and demand for new experience may have contribute towards the emergence of creative tourism. As a country with rich cultural background, the essence of creative tourism has long existed. Creative tourism development in Thailand has emerged as a dynamic strategy to enrich travelers' experiences and promote cultural exchange. Embracing the country's rich cultural heritage, Thailand has diversified its tourism offerings beyond traditional sightseeing to engage visitors in immersive and participatory activities.

Wisansing (2019), highlighted that creative tourism has been incorporated into community-based tourism, which is thought to be one of the most efficient ways to improve the standard of living and the welfare of the surrounding communities. However, earlier mentioned of creative tourism related to Thailand on academia only began to accumulate a decade ago, such as by paper by Aruninta (2011) discussing about rural tourism. By 2013, the Tourism Authority of Thailand (TAT) reflected the government attention towards creative tourism development when they initiated an initiative among Facebook users to choose the Top 20 Creative Villages in Thailand from among the scores of outstanding candidates (https://apgreenjobs.ilo.org).

Concepts of Creative Tourism

Tourists now search for new forms of tourism. One of these new forms involves creative activities that include the cultural aspect that can help enhance the quality of a relevant city and community. As well as helping to maintain the identity of the area (Kostopoulou, 2013), tourists are given the opportunity to participate, interact, feel and experience local life in that area. More than just a service, creativity can add value to the tourism product (Tan, Luh, & Kung, 2014). While creative tourism serves as inspiration to create ideas within the tourist experience, it is accompanied by the attempt of the community to bring out its distinctiveness or identity to present and create activities by using knowledge, skills, social wisdom and physical characteristics of the tourism area, so that a connection between the two is created. Further, in helping to develop cultural tourism, the exchange of cultural knowledge via social networking can be affected in the process of participation and engagement (Richards & Marques, 2012).

In addition, creative tourism provides participants with a creative experience that describes the relationship between creativity and experience. Creativity in the artistic dimension focuses on creative activities in everyday life and in existential dimensions. An individual can experience a happy mood or perceive positive emotions when participating in an activity, giving rise to the importance of creative tourism with great potential due to its ability to create the received dimensions, both experience and existentialism, at the same time (Tan et al., 2013). Sustainable growth of creative tourism requires the cooperation from all relevant sectors in the management of tourism resources and the concept of creative tourism. The concept of creative tourism has been discussed by Pearce and Butler since 1993; at that time, it was recognized to have potential but it had no clear definition and meaning until the introduction of creative ideas in tourism development in both urban and rural areas. During the years 1990-1999, it became a concept that has been continuously developed in many countries, including New Zealand, Austria, Spain, Canada, United States and Taiwan. Although each country has a different definition of creative tourism, the concepts and processes are similar. In other words, participation in activities that are traditional experiences have the potential for creative and skills development (Richards, 2011). Therefore, creativity can be applied as an activity that focuses on the form of creative tourism and depends on the level of tourist participation.

Creativity is not only a strategy that helps regions and cities to grow, but also for promoting innovation and personal skill development (Tan, Tan, Luh, & Kung, 2016) to learn the basic concepts of creative tourism, via the activities of art, craft, cooking, perfume-making, ceramic molding, drawing or painting and dance art, which are applicable to real life experiences (Richards & Wilson, 2006). Creative Tourism means tourism that provides opportunities for travelers to develop their potential and participate in learning real experiences from creativity in the area with their own unique characteristics of traveling (Salman & Uygur, 2010), or "tourism which offers visitors the opportunity to develop their creative potential through active participation in courses and learning experiences which are characteristics of the holiday destination where they are undertaken" (Richards, 2010, p.18).

The operations of creative tourism can be divided into two levels: product creation and experience, and service and delivery. Experience and product creation consist of two main components: creative activities and background to creativity. Creative activities give tourists the opportunity to gain knowledge, skills and experience from tourism, and are activities resulting from learning, arising from experiments or testing, workshop training, classroom study and study in real-life locations. Background to creativity refers to cultural tourism resources that have the potential to become developed creative tourism attractions, which leads to the creation of two different experiences which are seeing and buying: the visiting experience to tourist spots and the purchase of souvenir products from the storefront of the said tourist attractions.

Delivery of goods and services (Richards, 2010) comprise four sub-components as follows: (1) the creation of entrepreneurs in order to define the form of creative tourism in accordance with the characteristics of resources that appear in the local area; (2) cooperation of local communities, the public sector, the private sector, as well as various stakeholders in offering products and services to tourists; (3) alliances or networks in the promotion of creative tourism; and (4) creative tourism activities presented to tourists. In this regard, the management of different forms of creative tourism and their operations is essential.

Main Characteristics of Creative Tourism

Creative tourism is a concept that tourism management should be aware of. The Creative Cities Network in 2014 states that creative tourism does not imitate another model, and is original (Authenticity); it employs imagination (Imagination) and is edifying (Inspiration). It is also expressed as a creative idea in which knowledge is hidden within the arts and aura of the local culture, via ingenuity (Ingenuity) which then becomes an invention (Inventiveness). It also refers to the intellectual property of the community (Intellectual assets). With the above rules, creative tourism is therefore a tourism that focuses on the conservation of local arts and culture, which gives tourists the opportunity to participate in community tourism activities and also creates value in tourism experiences as they learn from real experiences. It is considered a tourism model that focuses on communities as they participate in the management of tourism resources and the opportunity to design tourism formats, which leads to income generation and sustainable tourism.

Cultural tourism and creative tourism are very similar, in which both forms use culture as the basis for tourism management and tourism products and activities. However, there are important differences between the two. In cultural tourism, travelling tourists have to be linked to a guide for cultural advice and narration, whereby creative tourism involves the linkage of tourists to learning activities and experience. The commitment to develop the identity of the tourists themselves and their subsequent interaction with the people who create culture, while undergoing real-life learning and adaptation is no longer only from a cultural perspective (Richards & Wilson, 2006). Hence, creative tourism is a form of tourism that uses the distinct characteristics within tourism resources to help create a unique place for tourist destinations because tourists want to experience different places where activities can be considered as part of the local identity. As such, there are six unique characteristics of creative tourism.

In addition to the six characteristics, there are also two features linked to the specific components of creative tourism, which are spatial and process. The spatial characteristic refers to the diversity and distinctiveness in culture or nature, whereby the community is the owner of a culture with awareness of value. The process feature can lead to the exchange of knowledge across different cultures, direct experience with cultural owners in the area,

and appreciation of the value of the community that is not destroyed or lost. In the tourist area, it can lead to economic, social, cultural and environmental balance without destroying the value of the community. The aforementioned features of creative tourism can be compiled into a qualitative tourism activity comprising ten characteristics of creative tourism as described in the following paragraphs.

Firstly, tourists and the local host have an attachment to each other, that is, the tourists participate in local area activities. There is a process of learning and interest in the image, identity, lifestyles, atmosphere, narratives, creativity and media, resulting in interaction between the tourists and the host. The host conveys various knowledge with honesty, fun and sincerity to the tourists, even when the activity is done within a short time frame. In creating a connection and familiarity with the tourists, the host allows them to perceive the value of the activity and the depth of the culture.

Secondly, creative tourism allows for cross-cultural engagement whereby tourists understand the value of the cultural diversity of each community that has been passed down over time. Thirdly, the spirit of place / deep meaning (understanding of the specific cultural of the place) means that tourists live for a period of time to learn and participate in creative activities with local artists, which helps to create a bond between the tourists and the host. The tourists learn about the stories of the area, which then creates mutual understanding, knowledge and understanding of social values, culture and the environment of the tourist area. The community must be aware of the value of cultural heritage, community sustainability and natural resources.

Fourthly, creative tourism allows for hands-on experience by the tourists. As tourists desire to participate in the culture and value of an area's identity, they develop new capabilities. Fifthly, local communities convey the true experience of their area to tourists through an information exchange and providing a transformative experience. Tourists are interested in learning about real places, and the experiences participated in are linked to the charm, spirit, and atmosphere of the community. Therefore, tourists can be regarded as information that is shared between the messenger and the receiver, resulting in the transfer of precious and tangible experiences with abstract values. The potential of tourists, as well as that of the local people, are developed via skill/knowledge exchange between difference places of origin.

Sixthly, tourists are participants rather than observers in creative activities with the community. Local communities are able to share their long experience with their visitors, demonstrating the true way of life in the community; to cultivate an appreciation of cultural diversity. Seventhly, tourists have the opportunity to develop their creative potential and participate in co-creating tourism experiences. For instance, tourists can participate in local activities where the host teaches specific skills. Travelers who are interested to learn art, cultural heritage and local cooking can participate in the consideration and decision-making process for the tourism product. The value obtained is pride in the creation of works which one can take home as a souvenir from the visit.

Eighthly, tourists are given access to the authenticity of production processes. Tourists are given the opportunity to have a new perspective of the tourism products of an area and participate in processing activities that are adjusted to suit the current conditions in each locality. The artists or knowledgeable people in the area are the people who transfer the art creation knowledge to the tourists; the artist acts as a transferor, instructor and advisor. The ninth characteristic of creative tourism is memorableness. When tourists live in an area with a clear vision to admire the beauty of culture, traditions, identities, way of life, stories, images and creativity, they create images that are worth remembering until a deep impression on the spirit is affected. This in turn creates a good understanding of the host and tourists.

Finally, creative tourism also involves specific tourism (tailor-made approach), which is a new type of tourism that focuses on participation in the activities of learning, which consider sustainability as the key. The host provides relevant equipment for individual activities; there may be many activities but the host will choose to organize activities that tourists are interested to learn directly. By relying on real experiences that are unique to the area, three things are attained: a developed bond between tourists and the host, stimulation of creativity on the part of the tourists and a deeper understanding of the area visited.

In this regard, the forms, processes and criteria of creative tourism as mentioned above, are considered to be an important part in helping to support the creative tourism to grow sustainably. Tourism products (activities) arise from the use of resources available in the local area or in the community, such as natural and cultural resources. The uniqueness of the locality or community adds value to the tourism product, and a competitive advantage can be created by incorporating creativity and innovation in the management of the tourism products. Creative tourism is a tool that helps the integration of the use of available resources

in the community, while preserving the residues for the benefit of local development or their communities; it is in line with the sustainable tourism model for fair distribution of economic benefits to the community. In summary, creative tourism involves the creation of connections between the visitors and the community via creative activities focusing on values, ways of life, traditions, culture and experiences, creating value for tourists in their desire to participate in activities that they like to learn; it is also a social and cultural representative that tells stories through creative activities, and has a positive effect in creating income.

Methodology

The quantitative research approach which employs the use of descriptive statistics and Exploratory Factor Analysis is utilized in this study. Simple random sampling from the population was affected, in order to get the sample to be representative of the entire population and according to the research objectives (Palinkas et al., 2015). Tourists were selected if they were international tourists traveling to Bangkok, Thailand, aged 20 years and over, with experienced in creative tourism, and were able to communicate in English. Questionnaires with 5 Likert scales were created according to the research objectives and variables tested were obtained from literature review. The screening questions were included in questionnaires to filter the participants. A pilot study involving 30 international tourists traveling in Bangkok was first done, followed by a full study involving 410 sets of questionnaires. By using the SPSS program, the Cronbach's Alpha coefficient must have a confidence level of the questionnaire greater than 0.70, since it is an acceptable criterion for the study questionnaire to be considered as reliable and highly accurate. Descriptive statistics and Exploratory Factor Analysis (EFA) are employed for data analysis.
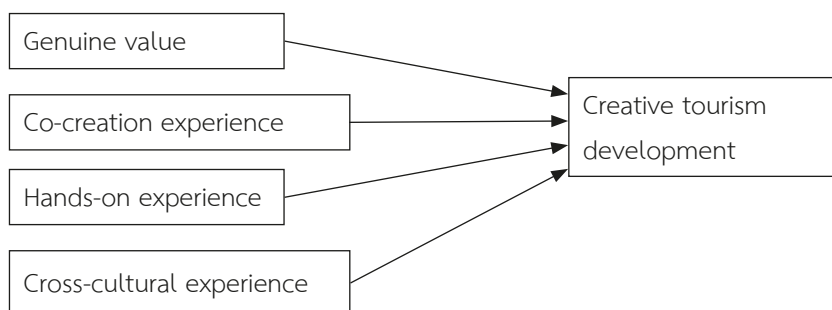

Figvre 1: Corceptual framwork

The conceptual framework develops from aforementioned features of ten creative tourism characteristics and deploy to several questions to measure each elements.

Findings

Demographic Profiles

All respondents are international tourists travelling to Bangkok. Table 1 shows that the majority are females, accounting for 233 samples with the highest age range of 40-49 years old, consisting of 167 samples (41.70%), while the greater than 60 years old group has only 20 samples (less than 5%). The majority of the respondents held a bachelor's degree (252 samples or 63.00%). 55% of the respondents worked in the private sector,

Table 1 Demographic Profiles (n=410)

	Descriptions	Numbers	Percentage (%)
Gender	Female	233	58.2
	Male	167	41.8
Age	20-29 years old	23	5.8
	30-39 years old	60	15.0
	40-49 years old	167	41.7
	50-59 years old	130	32.5
	More than 60 years old	20	5.0
Educational Level	High School	21	5.2
	Vocational College	51	12.8
	Bachelor's degree	252	63.0
	Master's degree	44	11.0
	Doctoral degree	32	8.0
Occupation	Private Sector	220	55.0
	Government Sector	85	21.3
	Business Owner/Entrepreneur	57	14.2
	Retired	20	5.0
	Homemaker	10	2.5
	Student	8	2.0
Income per month	Lower than 1,500 USD	6	1.4
	1,501 - 3,000 USD	86	21.5
	3,001 - 4,500 USD	128	32.0
	4,501 - 6,000 USD	143	35.8
	More than 6,001 USD	37	9.3

21.3% in the government sector, and 14.2% had their own business company. 35.8% of the respondents earned an average of 4,501-6,000 US Dollars.

Creative Tourism Characteristics in the Thai context

Exploratory factor analysis is employed to analyze the component of creative tourism characteristics by grouping variables that are related to each other and eliminating variables that cannot be categorized into any group. The adjustment of the data size can be managed with data conversion (Yong & Pearce, 2013). The Kaiser-Myers-Olekin (KMO) is 0.901, which is close to 1; this means that all variables and data have a high degree of interrelatedness. The Bartlett's Test of Sphericity is 661503 with statistical significance at the level of 0.000, indicating that the correlations matrix of various variables are related.

Table 2 The results of Kaiser -Meyer-Olekin (KMO) and Bartlett's Test of Sphericity

Kaiser -Meyer-Olekin Measure for Sampling Adequacy	Bartlett's Test of Sphericity			Cronbach's Alpha
	Appproex. Chi-Square (x^2)	df	Sig	Reliability
0.901	661503	91	0.000	0.920

Therefore, the questionnaire is appropriate in analyzing the components of creative tourism characteristics, where the Cronbach's Alpha is 0.920 as shown in Table 2.

The extraction of variables using Principal Component Analysis (PCA) is conducted with the Varimax (Kaiser Normalization) axis rotation in order to organize the grouping of variables and summarize the composition information. The Eigenvalue is between 1.28-8.94,

Table 3 Extraction of perceived elements of creative tourism characteristics

Component	Variance	Variance Percentage	Cumulative Percentage of Variance
1	8.94	77.56	28.18
2	1.80	10.31	48.80
3	1.31	6.73	47.81
4	1.28	6.14	59.47

the percentage of variance is between 6.14-77.56 and the cumulative percentage of variance is 59.4, as shown in Table 3.

The variables are extracted into 4 components: 1) Value Co-creation Genuine Experience, 2) Aspiration of the host's intention (Spirit of Place), 3) Hands-on Experience, and 4) Cross Cultural Experience, with a total of 15 variables. The factor loading of each variable is greater than 0.50, between 0.659-0.890 with the reliability between 0.901-0.904 as shown in Table 4. Each component is named and explained as follows: Component 1 Value Co-creation Genuine Experience has 4 variables with factor loading between 0.697-0.823, Cronbach's Alpha at 0.904; Component 2 Spirit of Places has 4 variables with factor loading between 0.659-0.789, Cronbach's Alpha at 0.902; Component 3 Hands-on Experience has 3 variables with factor

Table 4 Exploratory Factor Analysis Results (n=410)

Code	Items	Factor Loading	Cronbach Alpha
Component 1 Value Co-creation Genuine Experience			
C16	Participate in activities for understanding local lifestyles and identities	.789	0.904
C19	Explore the real local experience from participating in activities	.823	
C20	Promote tourism values by learning about local culture	.751	
C24	Co-create local products	.697	
Component 2 Spirit of Places			
C2	Bond between the tourists and the host from creative activity participation	.659	0.902
C3	Knowledge and understanding of community values	.727	
C4	Development of specific skills from learning with the community	.789	
C5	Specific Tourism Promotion	.785	
Component 3 Hands-on Experience			
C10	Learning how local people live from doing creative activities with communities	.789	0.901
C12	Public relations activities	.712	
C13	Supporting the preservation of local culture and traditions	.753	

Table 4 Exploratory Factor Analysis Results (n=410) (Continue)

Component 4 Cross Cultural Experience			
C1	Promoting community creative activities	.890	0.901
C6	Learning of cultural diversity in communities	.823	
C7	The exchange of knowledge between the host and tourists	.830	
C9	Supporting tourism for sustainable growth	.852	

loading between 0.712-0.789, Cronbach's Alpha at 0.901; and Component 4 Cross Cultural Experience has 4 variables with factor loading between 0.823-0.890, Cronbach's Alpha at 0.901.

Discussion

The concept of creative tourism is investigated to determine its characteristics from the perspective of international tourists who are visiting Thailand. Creative tourism characteristics are classified into 4 components with a total of 15 observable variables; they can be utilized to develop creative tourism services as well as creative tourism-related activities which corresponds to tourist demand. In addition, the integration of local wisdom and creativity may strengthen the linkage between creative tourism and community-based tourism, whereby the majority of the local people are participants in creative tourism activities. The distinct creative tourism characteristics identified in this study can serve as a guideline to offer and create unique tourism experiences based on local resources (Richards & Wilson, 2006).

The component of "Value Cocreation Genuine Experience" affirms that creative activities can help to maintain the identity of the community, by giving tourists the opportunity to participate in experiencing real life activities in the area (Kostopoulou, 2013; Tan, Luh, & Kung, 2014). Hence the community can try to bring out its distinctiveness or identity in the formation of creative activities, for example in the creation of local products and exhibition of the local lifestyle. Creative activities are created as a connection between local people and tourists via the exchange of cultural knowledge and creation of social networks within the process of active participation and engagement (Richards & Raymond, 2000; Richards & Marques, 2012).

In addition, "the spirit of place" component demonstrates that the participation in the traditional activities has the potential for creative and skills development (Richards,

2010: 2011); tourists can learn about the basic concepts of creative tourism through activities which are applied to the real-life experience and develop specific skills from learning with community (Richards & Wilson, 2006). This intellectual property gives tourists the opportunity to gain knowledge and comprehension of community values for specific tourism promotion (Tan, Luh, & Kung, 2014). In other words, participation in creative activities can lead to a bonding between tourists and the local host; however, this depends on the level of participation (Richards & Marques, 2012).

For the "hands-on experience" component, promoting the introduction of innovative ideas in creative tourism development can be applied as a public relations activity to support the preservation of local culture and traditions (Salman & Uygur, 2010; Tan, Kung, & Luh, 2013). Creative tourism activities are presented to tourists in various ways for them to learn and understand, particularly how local people live. The management of the forms of creative tourism is done in accordance with the characteristics of resources that appear in the local area (Richards, 2010), where the cross-cultural experience and the knowledge exchange between the host and tourists are framed in the context of supporting tourism for sustainable growth.

Implications *(I organized and suggested some points to be omitted from this implication section. I did not add anything)*

Given the findings presented of this paper was to determine creative tourism characteristics from tourist perspective, the implications can be view from three-fold, which are theoretical, practical and managerial.

Theoretical contribution

1. Refinement of Creative Tourism Frameworks: The identified components contribute to the refinement of existing creative tourism frameworks. Scholars in the field can use this information to enhance theoretical models, providing a more nuanced understanding of the factors influencing tourists' perspectives.

2. Integration of Host Intentions in Tourism Theory: The concept of "Spirit of Place" and the aspiration of hosts contribute to a deeper understanding of the host-tourist dynamic. This can lead to the development of theoretical frameworks that explicitly incorporate host intentions as a significant factor in tourist experiences.

Practical Implications

1. Customized Experience Development: Destination managers and tourism businesses can use the identified components to tailor experiences that align with tourists' preferences. Customizing offerings based on the value of co-creation, hands-on experiences, and cross-cultural elements can enhance overall satisfaction.

Managerial implications

1. Marketing Strategy Development: Marketing teams should emphasize the identified components in promotional campaigns. Highlighting the value co-creation, hands-on experiences, and cross-cultural dimensions can attract a specific market segment interested in unique and authentic travel experiences.

2. Creative tourism is a type of tourism that focuses on the local resource conservation; tourists have the opportunity to create value from the tourism experience and learn cultural diversity in communities (Richards & Wilson, 2006). Hence, good management of the creative tourism process, involving the cooperation of stakeholders (local communities, public and private sectors, and alliances) is essential in promoting creative tourism (Richards, 2010). From this context, there is an opportunity for the community to design tourism formats to deliver different levels of goods and services towards the generation of community income, which is the target of sustainable tourism.

3. Training Programs for Service Providers: The four components that consist of 15 variable can serve as a reference should any hospitality and tourism businesses intend to develop training programs for staff to enhance skills related to facilitating hands-on experiences and cross-cultural interactions. This can contribute to better customer service and a more immersive tourist experience.

Recommendation for future studies

As a relatively new type of tourism, there are many opportunities to explore that could be regarded as novel contribution to the creative tourism. The following are potential areas and domain where creative tourism is recommended to be investigated.

1. Longitudinal Studies on Tourist Satisfaction: Conduct longitudinal studies to assess how the identified components impact tourist satisfaction over time. This could provide insights into the sustainability and long-term effects of creative tourism initiatives.

2. Comparative Studies Across Destinations: Explore how the identified components vary across different destinations and cultural contexts. Comparative studies can help identify universal aspects as well as those influenced by specific cultural and geographical factors.

3. Exploration of the Role of Technology in Creative Tourism: Investigate the role of technology in enhancing or hindering the implementation of the identified components. This could include the use of virtual reality, augmented reality, or other digital platforms in delivering hands-on and cross-cultural experiences.

4. In-depth Analysis of Host Intentions in Creative Tourism: Conduct qualitative research to gain a deeper understanding of host intentions and how they manifest in the tourist experience. This could involve interviews and observations to capture the nuances of host-tourist interactions.

Conclusion

The potential and development of creative tourism in Thailand is promising type of tourism to be tapped. Creative tourism potential could not only enrich the experiences of visitors but also fosters sustainable economic growth and cultural preservation within local communities. Capitalizing on Thailand's diverse cultural heritage, natural beauty, and vibrant arts scene provide fertile ground for the development of innovative tourism initiatives that engage travellers on a deeper level that are not superficial. As reinforced from the findings activities such as hands-on workshops, immersive cultural exchanges, and community-based projects, creative tourism in Thailand offers travellers the opportunity to connect with local artisans, learn traditional crafts, and contribute to the preservation of intangible cultural heritage. These authentic experiences not only enhance the visitor's understanding of Thai culture but also empower local communities by providing them with economic opportunities and a platform to showcase their talents.

Moreover, creative tourism in Thailand promotes environmental sustainability by encouraging responsible travel practices and supporting eco-friendly initiatives. By engaging in activities such as organic farming, sustainable cooking classes, and wildlife conservation projects, travellers can contribute to the preservation of Thailand's natural resources while experiencing the beauty of its landscapes first-hand. Overall, creative tourism in Thailand serves as a model for responsible and immersive travel experiences that prioritize cultural authenticity, community engagement, and environmental stewardship. By embracing creativity and innovation, Thailand continues to at the forefront as a leading destination for travellers seeking meaningful and transformative experiences.

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