

LIST

VOLUME 07 | 2015



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**EXHIBITOR
PROFILES**

Hello PUREists,

How rich are you?

Let's face it: in the high-end travel industry, money is a subject you can't avoid. Dealing with high-net-worth clientele exposes us to wealth on a daily basis; but this year, we've been rethinking what it means to be truly rich. With research showing that in the long term experiences make us happier than material possessions, our 2015 theme explores what constitutes 'Living the Rich Life', beyond simply being wealthy. Read more on page 16.

Our impressive line-up of speakers will explore our theme from a range of fascinating standpoints at MATTER, our annual collaborative seminar series, and the Conference 2015 on Monday – read on to meet the speakers. Following on immediately, the PURE Awards 2015 will unmask this year's heroes of experiential travel. With such an inspiring shortlist, we can't wait to hear who you, the community, have chosen as your winners! Thanks to Tourism Australia, without whom none of this would be possible.

But the networking doesn't stop there. We're keeping the energy up with another three high-octane parties at Beldi Country Club on Monday, Sofitel Marrakech Palais Impérial on Tuesday and Dar Soukkar on Thursday, along with a plethora of chilled out daytime meeting spots, including The Social: a serene space for PUREists to eat, drink, meet and relax all day, brought to you by Ecuador Tourism. Plus, they're helping you start as you mean to go on with a Pre-Conference Drink in The Social on Monday!

Before you embark upon a week of serious fun, just take a look around. You are surrounded by the heroes of the travel industry: those transforming lives and bettering the world, one journey at a time. Remember: being a PUREist is about more than bagging a ticket to a trade show. PUREists have the power to Change Worlds.

With that in mind, we'd like to thank all of our dedicated partners and PUREists who have made PURE's incredible journey so far possible, with a special mention to the ONMT for their continued support and enthusiasm over the past six years. We hope to see you all around the show this week, as we continue to Change Worlds together.



SERGE DIVE

FOUNDER & CEO



SARAH BALL

CO-FOUNDER & COO

Dear PUREists,

Morocco and Marrakech are proud and honoured to host the seventh edition of PURE Life Experiences. Hosting such a prestigious and constantly evolving event seven years in a row is a strong signal to holidaymakers looking for PURE inspiration. And it is no coincidence, as the city of Marrakech has so much in store.

Morocco's key tourist destination is home to many tourism marvels and provides a wide range of travel experiences satisfying the most eclectic tastes. It's no wonder that visitors enjoy their stay and come back to rediscover the other aspects of Marrakech they haven't experienced yet: they long for genuine immersion into a world that is both fascinating and mesmerising, and each time they come back they undoubtedly discover something new. In fact, in 2015 TripAdvisor awarded Marrakech 'Best Destination in the World'.

Marrakech overflows with authenticity and history. It has been shaped by thousands of years of history that witnessed major dynasties, making it what it is today. This unique spirit enriches travellers and makes their experiences most memorable. Craftsmen, too, have been inspired through the years by the magic of Marrakech, which helps them release their creative talent and put their passion to every piece of wood, copper or leather. This is what makes Marrakech the most exotic gateway to enter the kingdom of enchantment: Morocco.

Morocco: a soul nurturing experience, through its nature, its culture and its magic! It blows away visitors and welcomes them in such tradition that the Kingdom of Morocco has come to master. Morocco is well known for its hospitality, so it comes as no surprise that it was ranked third most welcoming country in the world by the World Economic Forum.

I would like to take this opportunity to welcome you all to Morocco and Marrakech. I sincerely hope this year's show will be the bearer of new experiences and excellent business opportunities for you all.



ABDERRAFIA ZOUTENE

CEO OF THE MOROCCAN NATIONAL
TOURIST OFFICE

Dear PUREists,

PURE Life Experiences is more than just a travel trade show; PURE is one of the most important annual events in Marrakech. We are very proud to welcome the creators of life-enriching experiences from around the entire world to our city.

Over the six last editions of PURE, Marrakech has established worldwide recognition for its experiential offerings. The Marrakech spirit of design, art, authenticity and culture; the delicious Moroccan and international cuisine; the many hidden and magnificent Riads; all found in the middle of the desert, yet surrounded by the spectacular snow-capped Atlas Mountains – nature's unforgettable adventure – and the spectacular coastal city of Essaouira – where thousands of world music fans head to Morocco each summer for the Gnaoua World Music Festival. Its wealth of cultural influences is second to none, making Marrakech a place of charm and allure for the new millennium traveller. This fascinating city is now connected with some of the largest cities in the world – such as London, New York, Paris, Berlin, Vienna, Dubai, Moscow, Sao Paulo and Milan – by direct flight or via Casablanca and it has, without doubt, become the city of luxury and experiential travel.

Since its inception in 2009, PURE Life Experiences has become the must-attend event for the experiential travel industry and the city of Marrakech looks forward to hosting this revolutionary event yet again. I would like to take this opportunity to congratulate the organisers of PURE and to wish them every success.

Welcome, PUREists, and enjoy your stay in Marrakech.



HAMID BENTAHAR

PRESIDENT OF REGIONAL COUNCIL
OF TOURISM MARRAKECH

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"Over the past seven years, we've been proud to watch PURE grow into a formidable community of heroes who Change Worlds across the globe. No longer increasing in size, we now want to increase in artistry and reflect your spirit by becoming a year-round instigator of experiential inspiration and connecting those with the power to transform."

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L U X U R Y

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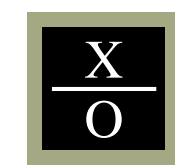
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PROGRAMME

SUNDAY 8 NOVEMBER

ALL DAY Arrivals
12:00 - 18:00 Registration (no access to stands)

MONDAY 9 NOVEMBER

08:00 - 18:00 Registration
09:00 - 12:30 MATTER, brought to you by Tourism Australia
12:00 - 15:00 Exhibitor access to stands
12:30 - 13:30 Lunch at The Social, brought to you by Ecuador Tourism (pre-registered MATTER attendees only)
14:00 - 14:45 Pre-Conference drinks in The Social, brought to you by Ecuador Tourism
14:45 - 15:00 Entry to PURE Conference 2015, brought to you by Tourism Australia (doors close promptly at 15:00)
15:00 - 17:00 PURE Conference 2015, brought to you by Tourism Australia
17:00 - 18:00 PURE Awards 2015, brought to you by Tourism Australia
20:00 - 23:00 Welcome Party at Beldi Country Club

TUESDAY 10 NOVEMBER

08:45 Doors open for PURE Life Experiences 2015
09:00 - 18:00 Official opening hours
09:15 Morning appointments start
10:50 - 11:25 Networking break
12:35 - 13:45 Lunch at The Social, brought to you by Ecuador Tourism
14:00 Afternoon appointments start
15:35 - 16:15 Networking break
17:25 Last appointment of the day finishes
17:25 - 18:00 Free networking
20:00 onwards Cocktail Party hosted by Sofitel Marrakech Palais Impérial, followed by the Afterparty at SO Night Lounge

WEDNESDAY 11 NOVEMBER

08:45 Doors open for PURE Life Experiences 2015
09:00 - 18:00 Official opening hours
09:15 Morning appointments start
10:50 - 11:25 Networking break
12:35 - 13:45 Lunch at The Social, brought to you by Ecuador Tourism
14:00 Afternoon appointments start
15:35 - 16:15 Networking break
17:25 Last appointment of the day finishes
17:25 - 18:00 Free networking
18:00 onwards Free evening

THURSDAY 12 NOVEMBER

08:45 Doors open for PURE Life Experiences 2015
09:00 - 17:45 Official opening hours
09:15 Morning appointments start
10:50 - 11:25 Networking break
12:35 - 13:45 Lunch at The Social, brought to you by Ecuador Tourism
14:00 Afternoon appointments start
15:35 - 16:15 Networking break
17:25 Last appointment of the day finishes
17:25 - 17:45 Free networking
20:00 onwards Farewell Party at Dar Soukkar

FRIDAY 13 NOVEMBER

ALL DAY Departures

PLEASE NOTE: This agenda is strictly for pre-registered PUREists wearing their registration badge and PURE wristband.

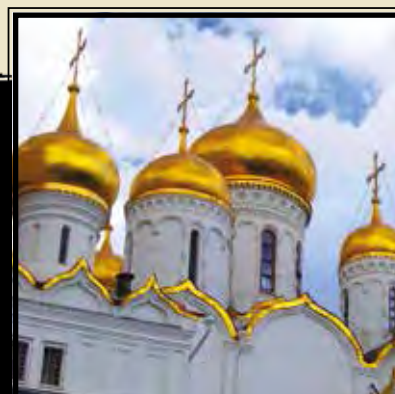


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TRANSFERS

SUNDAY 8 NOVEMBER

ALL DAY Transfer shuttles between Marrakech Menara Airport and PURE allocated hotels*

MONDAY 9 NOVEMBER

ALL DAY Transfer shuttles between Marrakech Menara Airport and PURE allocated hotels*
 08:00 - 15:00 Hourly transfer shuttles between PURE allocated hotels* and Palais des Congrès for MATTER, PURE Conference 2015 & PURE Awards 2015, brought to you by Tourism Australia
 18:00 Transfer shuttles between Palais des Congrès and PURE allocated hotels*
 20:00 Transfer shuttles between PURE allocated hotels* and the Welcome Party at Beldi Country Club
 22:00 - 00:00 Return transfer shuttles to PURE allocated hotels*

TUESDAY 10 NOVEMBER

08:30 Transfer shuttles between PURE allocated hotels* and Palais des Congrès
 18:00 onwards Transfer shuttles between Palais des Congrès and PURE allocated hotels*
 20:00 Transfer shuttles between PURE allocated hotels* and the Cocktail Party hosted by Sofitel Marrakech Palais Impérial, followed by the Afterparty at SO Night Lounge
 22:30 - 02:00 Return transfer shuttles to PURE allocated hotels*

WEDNESDAY 11 NOVEMBER

08:30 Transfer shuttles between PURE allocated hotels* and Palais des Congrès
 18:00 onwards Transfer shuttles between Palais des Congrès and PURE allocated hotels*

THURSDAY 12 NOVEMBER

08:30 Transfer shuttles between PURE allocated hotels* and Palais des Congrès
 18:00 onwards Transfer shuttles between Palais des Congrès and PURE allocated hotels*
 20:00 Transfer shuttles between PURE allocated hotels* and the Farewell Party at Dar Soukkar
 22:30 - 02:00 Return transfer shuttles to PURE allocated hotels*

FRIDAY 13 NOVEMBER

ALL DAY Transfer shuttles between PURE allocated hotels* and Marrakech Menara Airport

* Transfer shuttles will run from the following PURE allocated hotels only:

La Mamounia / La Sultana / Hôtel & Ryads Barrière Le Naoura / Selman Marrakech / Beldi Country Club / Royal Mansour / Four Seasons Hotel / Royal Palm Marrakech

PLEASE NOTE: The pick-up point for the above hotels will be at the front of each hotel.

Sofitel / Es Saadi Hotel / Hivernage Hotel & Spa

PLEASE NOTE: The pick-up point for the above hotels will be at the front of the Sofitel Palais Impérial.

Ryad Mogador Menara / Atlas Medina & Spa Hotel

PLEASE NOTE: The pick-up point for the above hotels will be at the front of the Palais des Congrès. These hotels are within walking distance of the Palais des Congrès, so only airport and party transfers will be provided.

For all airport transfers, you will be dropped off/picked up in front of your allocated hotel.



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LIVING THE RICH LIFE

WHY MONEY IS BETTER SPENT ON TRAVEL EXPERIENCES THAN MATERIAL THINGS

WORDS BY KATIE PALMER



How do you spot a rich person? Likely you'd look out for the flash of an lavish watch exposed by a plush, well-tailored sleeve; or listen for the rip-roar of a car engine that cost roughly the price of a small mortgage; or perhaps what would give them away is the subtle aroma of expensive perfume mingled with the unmistakable whiff of cold, hard cash.

But that all depends on how you interpret 'rich'. CEO and Founder of Beyond Luxury Media, Serge Dive, points to the rise of a new "Dream Society", which is based on the trade of emotions and dreams rather than quantifiable commodities. In this society, where experiences are valued over material possessions, 'living the rich life' denotes something else entirely.

According to psychology professor Dr. Thomas Gilovich, "Our experiences are a bigger part of ourselves than our material goods. You can really like your material stuff. You can even think that part of your identity is connected to those things, but nonetheless they remain separate from you. In contrast, your experiences really are part of you. We are the sum total of our experiences."

For the sophisticated consumer, living the 'rich' life means living a life full of adventure. While travel has long since been a favoured pastime of the wealthy, the trend for escapism and excess is waning in favour of immersive, culturally vivid experiences; wild, physically-challenging activities; and peaceful moments in nature that draw travellers from their comfort zone and expose them to the world, raw and real.

As such, clued-up high-end experiential travel operators are broadening their offering accordingly: a traditional Indian yoga and Ayurvedic spa experience in the Himalayas; a cruise along the Mekong aboard a design-led, 'floating boutique hotel'; polar bear-watching on an Arctic safari; a hot air balloon ride over the valleys of Cappadocia; a five-course tasting menu on board a private train to Machu Picchu; or a cycling wine tour through the beautiful Tuscan countryside.

For a subset of society whose financial security is often a byproduct of being in a position of power, adventure translates as the opportunity to relinquish control, cast aside predictability and change worlds completely. Moreover, as travel writer Pico Iyer

SHOW OFF.



SHOW UP.

explains, "Travel itself educates us in possibility, and in geography and culture – it shows us how incomparably rich and various the world is." This highbrow audience considers adventure as an exciting learning experience that changes the way they perceive the world and their position within it.

For the self-aware consumer, living the 'rich' life means living a life that is true to them. As philanthropist Lynne Twist points out, "Money itself doesn't have power... It is our interpretation of money, our interaction with it, where the real mischief is and where we find the real opportunity for self-discovery and personal transformation." The challenges, revelations and moments of wonder that travel affords have the capacity to change the world of the traveller – to irreversibly alter their sense of self, including their understanding of their own capabilities, their vulnerabilities, and even their purpose in life.

Added to that, the sense of freedom a traveller realises by changing worlds and finding themselves in a different place or routine (or better yet no routine), is a healthy reminder "of how much we're not stuck in our daily lives or in the habits and perceptions by which we sometimes define ourselves," as Iyer puts it. By removing the limitations of everyday life, travel both literally and metaphorically exposes uncharted heights, opening up the physical and mental realms of possibility. Iyer points to a traveller's luggage as a key facilitator of personal transformation,

suggesting that by limiting ourselves to essentials we are forced to reassess those assets – be they physical or nonphysical – we value most. Indeed, Gilovich's findings show that our ability to adapt to material possessions causes the initial happiness they trigger to diminish over time, whereas the happiness brought about by experiences can actually increase as time passes.

For the connected consumer, living the 'rich' life means living a life in tune with others and the world. If financial gain comes at the sacrifice of personal connections – with family, who are asleep when they leave for work in the morning or arrive home at night, and friends, with whom social arrangements are near-impossible thanks to a hectic schedule – then it is understandable that they would want to spend the gains of such employment on reconnecting with those loved ones.

As Co.Exist writer Jay Cassano explains, "shared experiences connect us more to other people than shared consumption," which implies that investing in a travel experience with family or friends is a better way of reconnecting than buying them a material gift, for example. The reason for this, says Gilovich, is that "We consume experiences directly with other people. And after they're gone, they're part of the stories that we tell to one another."

Even strangers who share a past experience – be it positive or negative – are more likely to bond over it than two people

THIS SEASON.



EVERY SEASON.

who own the same model of television, for example. In this vein, travel experiences can be a facilitator of new connections as well as a restorer of existing ones in a way that material possessions cannot.

Added to this, the human connections we make with locals across the world contribute to the greater learning process travelling affords. At a base level, the interactions we have with people from other cultures can provide us with a heightened sense of self-worth; but on a more complex scale, these connections can help to change attitudes and eliminate false stereotypes. As author Maya Angelou puts it, "Perhaps travel cannot prevent bigotry, but by demonstrating that all peoples cry, laugh, eat, worry, and die, it can introduce the idea that if we try and understand each other, we may even become friends."

Correspondingly, for the conscientious consumer, living the 'rich' life means living a life full of purpose. It is no longer enough to build an empire or amass a fortune – today's philanthropically minded financial moguls want to leave a legacy that will change the world for the better.

Twist points out that the original purpose of money, "for empowering and facilitating the sharing of goods and resources so everyone could have what they needed", has been largely

lost. Attempting to correct this imbalance, Eisenstein proposes that we view objects or outcomes of nature, culture, society and spirituality as a type of capital – so-called natural, cultural, social and spiritual capital – and that these forms of capital ought to be valued as ends in themselves. Conversely, he claims that financial capital has no inherent value, but is purely a means to creating or preserving these ends.

In Eisenstein's words, "A life full of throwaway stuff is not a rich life... let us not lose sight of the heart of this endeavour: to restore money to its true purpose as a connector of gifts and needs and as a magical talisman that coordinates human creativity toward a common end." Done properly, high-end experiential travel is just such a "magical talisman".

So, how do you spot a rich person? They are sophisticated, self-aware, connected and conscientious. They seek out adventures that force them to leave their comfort zone and change worlds; they crave emotionally charged encounters and shared experiences that change their world and help them reconnect to themselves and others; and they persist in their quest to change the world for the better. Yes, they may be wealthy; but above all, they are living the rich life.

ARE YOU LIVING THE RICH LIFE?

TAKE OUR QUIZ OF PRICELESS EXPERIENCES AND FIND OUT IF YOU'RE
TRULY RICH

WORDS BY NICOLE TRILIVAS

PUREists believe that real wealth is measured not in physical possessions or monetary values, but by the accumulation of priceless experiences that shape who you are – that's how you know you're living the rich life.

Tick all the rich experiences you've already accomplished:

- I've seen Mount Everest
- I've travelled across countries by land
- I've lived in a country other than my own
- I've swam in the sea at night
- I've sent postcards
- I've seen an active volcano
- I've stayed in an Ashram
- I've made a new friend in my local community
- I've spoken in front of a group of people
- I've surfed (or at least tried!)
- I've climbed to the top of a mountain
- I've mountain biked
- I've skied
- I've snowboarded
- I've rock-climbed
- I've SCUBA dived
- I've stomped grapes to make wine
- I've attended a wedding from a different culture
- I've attended a major sporting event (i.e. World Cup, Rugby World Cup, World Series, etc.)
- I've got up early to watch the sunrise
- I've stopped what I was doing to sit and watch the sunset
- I've got a henna tattoo while travelling
- I've got a real tattoo while travelling
- I've paid for a stranger's coffee or restaurant bill
- I've skinny-dipped
- I've volunteered for at least one consecutive week
- I've donated blood
- I've kept a travel journal or sketchbook
- I've prepared a care package for someone far from home
- I've considered booking a trip into space (one of our PUREists can take you!)
- I've flown in a helicopter
- I've travelled alone
- I've been on a long-distance cycle trip
- I've seen the Nile River
- I've seen the Amazon River
- I've seen the Yangtze River
- I've danced samba in Brazil
- I've swum in the Atlantic Ocean
- I've swum in the Pacific Ocean
- I've swum in the Indian Ocean
- I've tested my strength deep-sea fishing
- I've visited the home of my ancestors
- I've run a race to raise money for a worthy cause
- I've sponsored a well or donated to a water project
- I've stargazed
- I've started – or become a significant part of – a charity I deeply care about
- I've taken a hot-air balloon ride
- I've seen at least one of the Big 5 in Africa
- I've drunk beer in Germany

- I've grown my own fruit or vegetables
- I've golfed at Saint Andrews
- I've spent a day in silent meditation
- I've seen my favorite band in concert
- I've been sailing
- I've zip-lined through the forest or jungle
- I've chased the Northern Lights
- I've snorkelled a coral reef
- I've planted a tree
- I've stayed awake all night (for a reason other than work)
- I've fallen in love
- I've sung in public
- I've donated clothes or items to charity
- I've taken a road trip
- I've been to North America
- I've been to South America
- I've been to Europe
- I've been to Asia
- I've been to Australia
- I've been to Africa
- I've been to Antarctica
- I've sipped wine in a famous wine region
- I've had dinner with locals while travelling
- I've eaten street food in a foreign country
- I've bought someone a "just because" gift
- I've drunk out of a coconut
- I've spent the night in a famous or historic hotel
- I've danced the night away
- I've reached out to an old friend I lost touch with
- I've slept under the stars or been camping
- I've donated to Education for All, PURE's official charity partner
- I've ridden a rickshaw
- I've ridden a motorcycle
- I've ridden a horse
- I've ridden a camel through the desert
- I've strolled along the Great Wall of China
- I've thanked someone for doing a thankless job
- I've eaten something without knowing what it was
- I've cliff jumped
- I've bungee jumped
- I've skydived
- I've swum with whales, dolphins, or shark dived (one point for each)
- I've followed in the footsteps of a famous explorer
- I've celebrated a holiday from another culture
- I've visited a monastery
- I've learned a second (or third, fourth, or fifth!) language
- I've climbed along a glacier
- I've taught the locals something in a strange place
- I've travelled to the North Pole
- I've travelled to the South Pole
- I've heard true silence

BONUS QUESTION:

Check all the years you have attended PURE.

- 2015
- 2014
- 2013
- 2012
- 2011
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CULTURAL CAPITAL

KATIE PALMER TALKS WITH PURE CONFERENCE SPEAKER, ZITA COBB, ON PEOPLE, PLACE AND PAYING IT FORWARD

WORDS BY KATIE PALMER



Hear Zita Cobb speak live on the PURE Conference 2015 stage on Monday 9 November.

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There's no doubt that Zita Cobb is wealthy. A Google search suggests that her fortune, earned as a high-powered executive in the technology industry, amasses somewhere in the region of \$69 million. In 2000, she was reportedly the third-highest-paid female executive on American payrolls. But what makes Zita Cobb truly rich is not how much money she has; it's how she's chosen to spend it.

After retiring in her 40s, first came a well-meaning move into philanthropic activities, awarding scholarships to young people from the tiny Fogo Island in Newfoundland, where she grew up. Until, that is, she was called out by a straight-talking local mother who resented her for effectively paying their children to leave – the local population was already whittling dramatically as a result of the collapse of the Island's cod fishing industry (its only real industry, if truth be told). Not to be perturbed, Cobb

instead invested her attention and a hefty chunk of her own money into building Fogo Island Inn. The Inn is, she admits, essentially an extension of herself, in that both are driven by a fundamental belief in the preservation of culture. Why does she consider this so important, I ask? "Because the cultures, like the culture here on Fogo Island, that are based on and emerge from the natural, contain the knowledge that is critical for any human path forward."

The modern world, stresses Cobb, has a tendency to misguidedly prioritise business and technology over nature and culture (and that's coming from an ex-technology CFO). "I have never met a person that disagrees with the statement, 'Nature and culture are the two great garments of human life,'" she says, quoting economist Ernst Friedrich Schumacher, "but I meet many people that don't always conduct their lives and their businesses in service of nature and culture."

But "the happy news," Cobb assures, "is that it's not that hard to change it – really all we need to do is turn that upside down, so you have business and technology as servants of place... By definition, if you put place in the centre then you're going to put human community in the centre, and then all of your actions are optimised for that, or at the very least are mindful of that."

Fogo Island Inn belongs to Shorefast Foundation, a registered charity that uses "business-minded ways to achieve social ends," which Cobb set up in partnership with her brother, Anthony. They also founded Fogo Island Arts under the same umbrella: an artists-in-residence project facilitated in part by a smattering of standalone studios within easy reach of the Inn and accessible only by foot, designed by the same architect who dreamt up its distinctly non-traditional aesthetic, Todd Saunders.

Among the Island's first resident artists were a carefully selected set of international furniture and textile designers, whom

Cobb drafted in to collaborate with local craftspeople on furnishing the Inn – an intuitive solution for reconciling authentic local flavour with international five-star appeal, yet one that is nonetheless not so easily arrived at by your average hotelier. "The part I'm most proud of is that we made this Inn together. We Fogo Islanders, along with, let's say, a hundred people who came from away – those people came and worked with us and helped us translate our traditional furniture and boat building and textiles traditions into the contemporary."

The project, which initially only came about in the face of an empty Inn and the fiercely moral dilemma of how to fill it, has metamorphosed into Fogo Island Shop, where an international high-end clientele can purchase designs made to order by Islanders. As well as providing a source of local industry, this process serves another important purpose: "We will not forget, believe me, how to build a boat as long as we're building Bertha Chairs, because it's the same knowledge – and so, even though

we don't need those little boats anymore, we need chairs, so we haven't lost the knowledge. That is to me an example of using financial capital to invest in cultural capital and social capital."

The notion of alternative types of capital, as theorised by author Charles Eisenstein, is something Cobb buys into wholeheartedly. He claims that money is not, as commonly assumed in today's capitalist society, 'sacred' or an end in itself, but simply a means to other, truly sacred forms of capital derived from nature, culture, society and spirituality. Similarly, Cobb insists, "The Inn isn't an end in itself; the Inn is nothing more than a vessel to carry the history and the learnings of living here in a way that helps connect us to the modern world... I think what we're trying to figure out is a higher fidelity relationship between financial capital and sacred capital." When I ask if she believes that the high-end experiential travel industry as a whole has a duty to aid the creation and preservation of sacred capital, she vehemently agrees. "If you can afford to do good and right, you'd better



do good and right. At the high end of the travel industry, we are the mediators, or the convenors, of the connection points between guests and hope. I don't think it's okay to make a living from a tourism project that preys on a community for an inadequate amount of financial reward or reinvestment in that community, so I think we've got to really look in our souls about where the money goes. We should not be leaving behind as little as we can get away with; we should be leaving behind as much as we possibly can financially."

For a businesswoman who seems perhaps surprisingly generous with her hard-earned cash, I wonder what being 'rich' means to her? "I think a rich life is to live a life where you have some idea of who you are and then feel the joy that comes when you are useful... That takes faith, and quiet, because self-knowledge doesn't come from rushing around. So I think the richest life is the life that has managed to carve out that faith and has that kind of connectedness to self and to others and to the human community we're part of."

So, which of her two lives – one as a high-powered exec on a multi-million dollar salary, and the other as the non-profit founder of a social enterprise – does she feel has been richer? "In my previous life I was the Chief Financial Officer of a technology company that really was an enabler of the digital revolution, so there is a lot to be proud of there. That was rewarding for sure; but I think what I'm doing now is so much richer for me, because I'm an eighth-generation Fogo Islander and where is the line-up of people that know and love this place and have the financial means to have done something to be useful? So I think this is a more unique purpose that I can serve."

When I point out that she may not have been able to serve this purpose without the financial reward that her first incarnation afforded her, she muses, "I'm not Buddhist, but the Buddhists have this beautiful expression about following the path that wants to emerge – I think the order of things in my life needed to be that way."



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#IEATCULTURE

MARCELLA ECHAVARRIA ON WHY FOOD MAKES FOR A RICHER TRAVEL EXPERIENCE

WORDS BY MARCELLA ECHAVARRIA

#ieatculture summarises what today's traveller is looking for: a holistic experience that can be absorbed with the five senses. With the continuing boom in tourism (around one billion people are thought to have travelled last year), the biggest trend continues to be focussed on authentic experiences that reflect the essence of a place. Travellers are looking for products that reflect who they are and the lifestyles and values they pursue at home. In this context, experiencing 'the other' through food not only has implications for the industry, but for the development, cultural preservation and even the revival of cultures. Tourists drive the demand for certain ingredients and preparations, and provide motivation for the host cultures to celebrate their uniqueness. Thus, the dinner table becomes the stage where homogenisation and globalisation are finding a counter-trend. Food welcomes localisation in the midst of a globalised world; it connects people to a place and invites them to embrace their cultural heritage.

The true story of an area is the one worth telling. The story of authentic contributions that previous generations have made to its history and culture is what distinguishes one particular area from every other place on earth. At Norden Camp in the Tibetan Plateau, Chef Andrew Notte describes the successful, and perhaps the most culturally relevant, food story he has created around the yak - a species indigenous to the area. His menu begins with roasted yak bone, whereby the marrow is

spooned out of the bone and eaten atop crostini with a sprinkling of coarse Tibetan lake salt (locally they do eat the bone marrow, though not in that presentation).

The next course is yak momo soup, presented in a hot bowl with hot yak broth poured tableside into the bowl. Then comes a simple salad of cucumber and tomato with cooked walnut flower, which grows on the plateau. And for the main course, a thin marinated yak steak sliced against the grain, served with sautéed vegetables, yak demi glace and a potato gratin made using yak milk and reconstituted local dried yak cheese. Dessert is a trio of yak milk crème brûlée, yak milk and walnut flower ice cream, and a small round of yak cheesecake.

Before chef Rene Redzepi created Noma, the culinary culture of Denmark was unknown to the rest of the world; now it is a reference point held alongside names such as El Celler de Can Roca in Spain and the incredible phenomenon led by Gastón Acurio in Perú. These individual initiatives have proven that it is possible to dramatically change the economic and tourism landscapes of entire regions and countries through food. Peru's Inkaterra, which has six hotels all based on or part of heritage sites, is a perfect example of the impact food can have in the preservation of cultural identity. Simple ingredients available in every Peruvian kitchen - such as potatoes, quinoa, corn and peppers - are presented in refined ways and

brought to the table with a touch of pride, fusing indigenous cuisine with expressions of Spanish, Japanese, Chinese and Afro fare. As a challenging yet culturally relevant recipe, Chef Rafael Casin chose 'Papa Helada' – made with a special kind of potato that comes 'frosted' from the heights and is brought to the market by high Andean local producers on only Wednesdays and Fridays, this dish is served beautifully with melted local cheese and salad.

At Aqua Expeditions on the Peruvian Amazon, the aim is to preserve the rich food culture of each ethnic group in Peru. According to food and beverage manager Juan Carlos Marquez, "We learn techniques and preparation methods from the different communities and then we interpret them on a gourmet level in order to incorporate not only the recipes, but also the products. In this way we preserve these cultures and we also teach our guests about the Amazon through the menus created by Pedro Miguel Schiafifno." One of the products that Aqua Expeditions has incorporated into their menu is the 'Ají Negro' (black chili pepper). "We learned from the Lampiyacu community, formed by Boras Indians, how to prepare and use it. The Ají Negro is made by a preparation of "yuca brava" (a poisonous yucca that has high levels of cyanide) and chili peppers, which are fermented and boiled. We use this in different dishes, such as the 'Ninajuane' or our 'Gallina al ají negro,'" affirms Marquez.

At Jnane Tamsna in Marrakech, the Moroccan traditional festive dish of Pastilla is made with fish, spices, herbs and flavours wrapped in a local filo called warka. It may be followed by lamb cooked with apples and figs (instead of the classical prunes), alongside barley couscous with their own blend of ras el hanout, Morocco's famous spice mixture. Whether the couscous is a vegetarian speciality or served with free-range Beldi chicken, these twists we do make it even more culturally relevant.

At Al Aïn Restaurant at the Royal Palm Marrakech, chef Meryam Diane now leads an all-woman team dedicated to preparing old home recipes and introducing the richness of Moroccan food to the world. Her menu showcases spices and condiments that are essential in Moroccan cuisine, with a subtle and delicate blend of Arab, Berber and Moresque traditions, within tagines, various types of breads and couscous dishes from all corners of Morocco.

Food can also be a promoter of responsible tourism: instead of rural areas acting as stop-off points on route to other destinations, this new curiosity about remote food traditions allows for a 'slow tourism' approach that facilitates more lengthy stays, less ecological impact and the opportunity to promote remote areas with valuable cultural heritages. Chef Andrew Notte from Norden Camp in the Tibetan Plateau – an area not widely known for

its cuisine – is focussing on making the food programme relevant to the staff as well as the guests. "Much of their diet, like most people, was and is determined by circumstances: financial, logistical, cultural. Simply not being able to afford or access different types of food; the need for the food and eating style to be portable due to a nomadic lifestyle; or avoiding fish because rivers are sometimes used as funeral sites and it creates a religious conflict. So using the ingredients available locally in a different context with a different presentation has become very central to what I am trying to accomplish."

Food has the potential to change the landscape of a place. Authentic trends in tourism can affect the food security of the place. Culinary tourism also has positive economic impact, especially for rural areas. As tourists become more adventurous, both in their palates and their interests, rural areas have an opportunity to capitalise. Promoting food tourism in rural areas helps local farmers, producers and small business owners, and encourages these rural economies to diversify.

Rafael Casin, Inkaterra's chef, says: "The heritage of any culture is preserved through its people. A proud group of individuals will most likely maintain traditions, stories and also recipes; therefore food will have a very active role in cultural preservation." Chef Andre Notte of Norden Camp observes a real interest from guests in the people preparing the food. Are they local? What's their story? Do they want to be chefs? "My cooks and sous chefs have all been locals and guests seem really excited to hear about the training they are getting and the opportunities that could come with it... If they see at least some of the menu items as being locally accessible, then they can experiment and develop their own menus. It encourages them to rely on solid cooking techniques more than exotic ingredients – and these can be applied anywhere. It will make them stronger cooks and eventually, hopefully, chefs." Moreover, locals may take these learnings to their homes and will eat more nutritious food on a daily basis. Thus, the food trend in tourism has the power of embracing the other in a positive and sustainable way.

Marcella Echavarria is a Medellín-born, New York-based photojournalist who regularly contributes to *Diners, Travesias*, along with LAN Airlines' and Avianca's inflight magazines; she has also been featured in *Vogue*, *Vanity Fair*, *The New York Times*, *Condé Nast Traveler*, *The Washington Post* and *Departures*, among many others.

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TRIBAL INSTINCT

PHOTOGRAPHER AND PURE CONFERENCE SPEAKER JIMMY NELSON
ON FOLLOWING HIS INTUITION TO FIND A NEW PERSPECTIVE ON
THE WORLD'S LAST INDIGENOUS CULTURES – AND HIMSELF

WORDS BY OLIVIA SQUIRE

"For me, a rich life is like a chessboard where you've got hundreds of different pieces and characters, but everything is in balance.

When it comes to playing this complicated game, Nelson appears to be something of a mastermind. Having lived in 30 different countries before the age of 17 and spending the 30 years since travelling across continents as an acclaimed photographer, searching for equilibrium is something he has been doing in one way or another his whole life.

Speaking to me from his family home in Amsterdam, Jimmy agrees: "I have essentially been travelling full-time for the last 47 years. It is a continual evolution and very much who I am, whether I like it or not". This process of self-discovery began at the age of 16, when he developed a condition that caused all his hair to fall out. To escape the superficial judgements of those around him, he disappeared to walk the length of Tibet for a year, dressed as a monk. "That was a wild experience because I came across a lot of other people, young monks, who essentially looked like me," he says. "They saw me for who I was, not what I looked like. That was a very profound experience that very much formed me: who I am today, and the decisions I've made."

The translation of photography from a lifelong passion into a profession was undoubtedly driven by this early experience of travel as a means of self-evaluation, resolution and growth. As Nelson puts it, "it was very much a means to an end. I was desperate to be free, make my own decisions, dictate my own timetable". Nonetheless, this self-professed "young idealist" was forced to evolve

into commercial photography to sustain a career, putting aside the kind of work that has made him famous (and in some corners, notorious) today. Five years ago however, the world of advertising began to change due to the advent of accessible digital photography and the opportunity to return to his original vision presented itself. The result is the ambitious *Before They Pass Away*, in which he captured the natural environments of 35 indigenous tribes in 44 countries around the world.

"It is a catalyst to look at the world's last indigenous cultures; to put them on an iconographic pedestal aesthetically so that we look at them in a different way. Most of the places I visited I had been to as a child and have seen extreme changes. I think those changes are beneficial for us as modern people. We need to look at them, analyse them and discuss them.

"I wanted a kaleidoscope around the world. I wanted to make it geographically and aesthetically diverse. It is meant to be a palette of colour, of creative inspiration. Once these people are beautiful they will titillate our fancy. Then we will start asking questions."

When I ask how much the desire to provoke debate informed the original intent behind the project, he is equivocal: "I knew where I wanted to go, whom I wanted to see, how I wanted to represent them. It was a gut instinct, a primeval urge to go and make these pictures. Why, what, where and when I wasn't sure. It was just something I felt I had to do". Perhaps anticipating my next question, he adds,

“The more controversy there is, the more strongly I feel that what I am doing is right if one understands its origins.”



“I am not an explorer. I am not an anthropologist. I am not a sociologist. I am a passionate lifelong traveller with a very aesthetic eye.”

This slightly defensive edge is understandable. Upon publication of *Before They Pass Away*, Nelson received harsh criticism from certain audiences who accused him of distorting and aestheticising the narrative of these tribes in a way that was at best misleading and at worst, harmful. However, in keeping with someone who has embraced the idea of constant self-renewal, he is philosophical about this period. “When somebody pokes a finger at you very hard, you become very self-reflective. You start asking, “What on earth is this about? Who the hell am I? What am I trying to say?”

“It’s a bit like being in a relationship. The only way you will keep it healthy is if you poke each other every now and again where it hurts. This is very much within the controversy that I have received: it has poked me in a place that has made me think and come up with answers to what I feel about what I am doing. The more controversy there is the more strongly I feel that what I am doing is right if one understands its origins.”

One such perspective-altering experience took place when Nelson was pursuing a childhood fantasy of meeting the last Eskimo, tracking the Chukchi tribe in northern Siberia. After four years of research and one and a half month’s travel, he arrived on the tundra and was told by the chief that he couldn’t take any pictures. “But they did say, ‘You are welcome to stay and be part of our community. You are going to have to work very hard because it is very cold. We will keep you alive and you will keep us alive.’

“I am often accused of only seeing things through a lens. It is sometimes nice to put those cameras away and actually experience them. That was probably one of the most profound journeys because for the next two weeks, living in these tents on the edge of an ice floe, you just became part of it. I observed many more things than I perhaps would have if I had been looking through a camera.

“In doing this project I have really learned to trust. There are many things that only happen if you give yourself to them. When you go into these environments you can’t control the timing, the safety, the schedule. You have to give yourself to it. I think that is probably the most exciting thing I have learned: letting go and trusting people to take me to places that are perhaps not what I wanted, but are even more profound than I could ever have expected.”

The combination of “letting go” with the unparalleled media attention that followed has propelled Nelson into the second stage of the project, in which he aims to document 35 new tribes in protected areas he would have previously been unable to visit. He also plans to return to the subjects of the original book to make a TV programme about their reactions. “Returning is very important and special because it is the completion of the circle. There is the returning of me. Returning of pictures that they see for the first time. Then even more importantly, the return of some of the material gains in a sort of foundation, whereby a percentage of the revenue can be reinvested in a responsible way.” I wonder if he ever imagined that the project would evolve this way when he embarked on that long-held ambition five years ago? “I dreamed it could end up like this. I just take it one day at a time. I dream of where I will take it but I don’t take it for granted that it will end up going there. In the meantime we have



got to keep happy, healthy, sane, solvent, not divorced. That whole big chessboard."

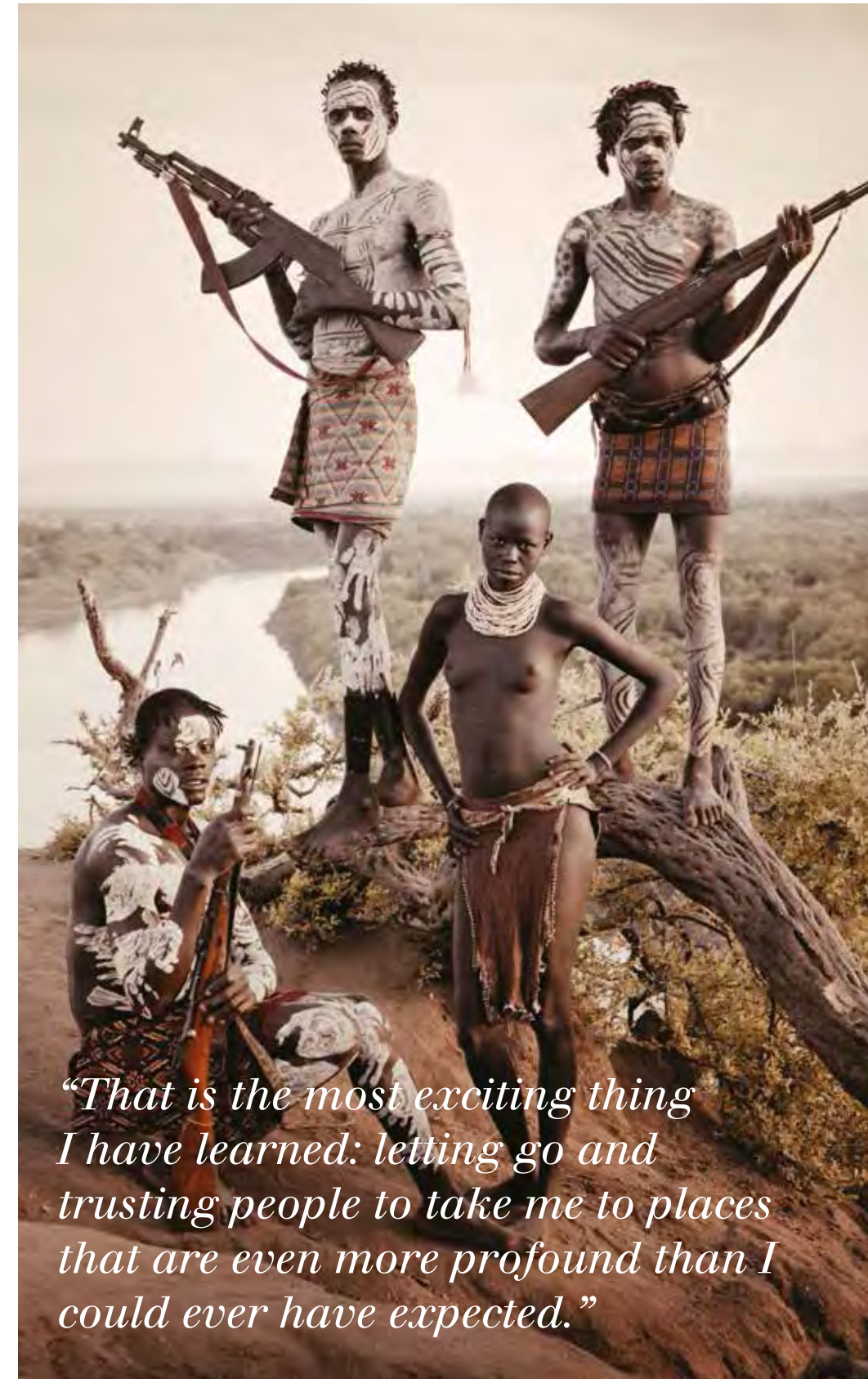
Indeed, Nelson is keen to acknowledge that the balance between material and emotional wealth is what allows him to continue along the journey of self-discovery. "I don't ever want to sound like a hypocrite, saying that these tribal cultures have a wealth that is more important than ours - they have a different kind of wealth, an extraordinary wealth we must know much more about, but has to be held very much in balance with the wealth we've created. That material wealth enables you to have access to that other kind of wealth. PUREists should acknowledge how extremely privileged they are to be in their position and cherish it for how valuable it truly is. They may be selling a bed or promoting a ship, but it is the deeper value of what they are doing that matters."

From the young man walking Tibet to find acceptance, to the commercial photographer trying to make a living, to the artist driven

by creative intuition to dare to speak his authentic voice through these pictures, I get the sense that his projects are about more than simply taking photographs. In many ways, each picture is like a piece on the chessboard and an excavation in the real project being assembled here: that of losing yourself through travel in order to find your place in the world.

When I ask him how much he thinks the real purpose of his travel is belonging, he responds, "It is complete belonging. I will never get where I am going. There isn't a specific destination. It will be unending travel until the day I die. Despite having seen an enormous amount of the world I think there is a very simple expression, "The more you see the more you know you will never see". It is very much addictive. It keeps me alive. It won't ever change.

"I will never get to where I am going but that doesn't really matter. The affluence, the richness is the process."



"That is the most exciting thing I have learned: letting go and trusting people to take me to places that are even more profound than I could ever have expected."

Hear Jimmy Nelson speak live on the PURE Conference 2015 stage on Monday 9 November.

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LET ME LIVE

*STANLEY STEWART INVESTIGATES HOW TRAVEL
SAVED THE HUAORANI TRIBE FROM THE BIG OIL*

WORDS BY STANLEY STEWART

In Ecuador's Oriente province, in the remote headwaters of the Amazon, the Huaorani tribe were living a Stone Age existence until their first contact with the outside world in the 1960s. They poled their canoes through the headwaters of the Amazon. They slipped naked through the shadows of the forests with their blow pipes and their spears. Their isolation was complete.

The Huaorani language bears no relation to any other language on earth; not even those of their aboriginal neighbours. They have no numbers above ten, no form of writing, no clear idea of their own origins. They are famous trackers, able to keep their bearings through vast stretches of forest; when they are unsure of the way they fall back on the old technique of following a butterfly. They make little distinction between the physical and the spiritual, and hope to become jaguars in the next life. They practise polygamy, and possibly polyandry as well, hunt monkeys for food, scavenge maggots as a tasty hors d'oeuvres. In the years of their isolation they had a reputation for antipathy to outsiders. An early missionary pamphlet offers a few useful Huaorani phrases. Prominent among them is "Do not spear me" and "Let me live".

The missionaries arrived with the oilmen, an unholy alliance set to change their world. The deforestation of the Amazon through logging and cultivation is a familiar issue. The incursion of the oil industry, and the havoc they have wreaked in regions like Oriente, is a less familiar scandal. Oil drilling has proceeded in Oriente with little regulation or restraint. Catastrophic oil spills have ruined vast swathes of jungle and polluted the water table. A hundred miles north of the Huaorani, the arrival of Texaco reduced the Cofan tribe from a prosperous, thriving society to virtual extinction in the space of twenty years.

Oil brings many benefits that are superficially attractive - jobs, money, schools, clinics. But it also signals the end of a way of life, bringing pollution, diseases and waves of Andean settlers keen to clear the forests for farming. For the past twenty years the Huaorani have been battling the oil companies in the hope of saving their forests and themselves - a battle admirably described in 'Savages' by Joe Kane.

In an effort to provide an alternative to oil as a source of revenue and an opportunity for manageable, low-scale development, the Huaorani have turned to another of the developed world's industries: tourism. In partnership with Tropic, an enlightened Quito-based tour operator and PURE member, they have built a small lodge in the depths of their ancestral lands - an area still far from the depredations of the oil companies. I had come to the Amazon to see if a remote, five-cabin project could be a useful weapon in a battle against Big Oil.



The flight into Huaorani territory left from a town with an ominous name – Shell. As we banked eastward, the forest began to close in. The tracks and the clearings dwindled and disappeared until the only breaks in the billowing arboreal quilt were snaking clay-coloured rivers. Studying an area of this forest the size of two football fields, botanists recently found 437 species of tree, more than in all of Western Europe. Somewhere between the Rio Napa and Rio Curaray, a break appeared in the tree canopy and we came down bumpily onto a grass airstrip.

Quehueri-ono (the name translates as “the river where it is good to live”) remains a traditional Huaorani village, a place of palm thatch houses and piroques, of hunting and gathering, of spears and blowpipes, of chanting and forest spirits. Yet even here Oil casts a shadow. Young people are drawn away to the wells and the oil towns by glamorous salaries and the promise of opportunities. And when they go, they rarely return.

For developing societies, tourism has always been a double-edged sword. It can act as the vanguard of westernising influences that do so much to undermine the values and cohesion of a more traditional world. But, ironically, it can also become a saviour. Sensitive managed in partnership with indigenous people, tourism can offer support to a way of life that struggles to find economic value.

In Kenya, wildlife lodges like Tassia and Il N'gewsi provide Maasai tribes with employment and an income to manage low-scale development, without breaking the bonds of their own traditional societies. In Basilicata, in the instep of the Italian boot, life has returned to the unique troglodyte city of Matera due almost entirely to its appeal to visitors. In the steppes of Outer Mongolia nomads can escape the pull of Ulan Batur by supplementing pastoral incomes by renting horses, acting as guides and hosts to small parties of visitors. In Kakadu, in the Northern Territories of Australia, the stories, the knowledge and the skills of aboriginal elders are no longer something being outflanked by modern society, but a culture that is drawing admiring visitors and providing economic value. And in the Amazon, the Huaorani's five-cabin lodge is bringing income and employment to a remote community.

Bei was my Huaorani guide. A shy, slender man with high cheekbones and a crooked smile, he wore a crown of toucan feathers and two criss-crossing strips of woven palm leaves across his chest. He had been educated in a mission school and spoke some Spanish.

We slipped downstream in a quillan, a wooden piroque. The jungle grew close along the banks. We glided between viridian shadows and open sun. Bei leaned heavily on his long pole to keep the current from slewing us into one of the mud banks. We saw no one. We seemed to be gliding through an uninhabited world.

After an hour or so we drew into a wooden landing stage, and followed a path to five wood and thatch cabins set back above the river. Each had a porch and screened windows. Inside it was summer camp simplicity, functional and comfortable. There were twin beds, a couple of chairs, an en-suite bathroom with hot water and a flush toilet. Further along the path was the main



building with the kitchens, the dining facilities, and a wide communal porch.

Tropic provides guests and a lodge manager to bring a professional eye to operations, while the Huaorani provide the local staff – from cleaners to boatmen, cooks to waiters. It is hoped the tribe will eventually take over more and more of the operation, leaving Tropic just to market the lodge to international visitors. Eighty members of the tribe share the work at the lodge, and part of the income goes towards community projects.

After dinner of mashed plantain, rice and beans, we sat outside on the porch. Fireflies floated along the dark paths while pygmy owls called back and forth in long staccato phrases.

When I asked Bei what his hopes were for the lodge, he touched on another benefit of tourism, beyond the economic value it gave to their forest life.

“We cannot remain invisible,” he said. “We want visitors here to remember us, so that when the oil companies come, we might have friends in the wide world to help us.”



Stanley Stewart is the author of three highly acclaimed travel books and several hundred articles based on journeys across five continents. As well as being a contributing editor of *Condé Nast Traveller*, he writes for *The Sunday Times*, *Daily Telegraph*, *the Guardian*, *the Independent* and *the Times* in the UK; *National Geographic Traveler* in the US; *the Sunday Times* in South Africa; and *the Australian*.



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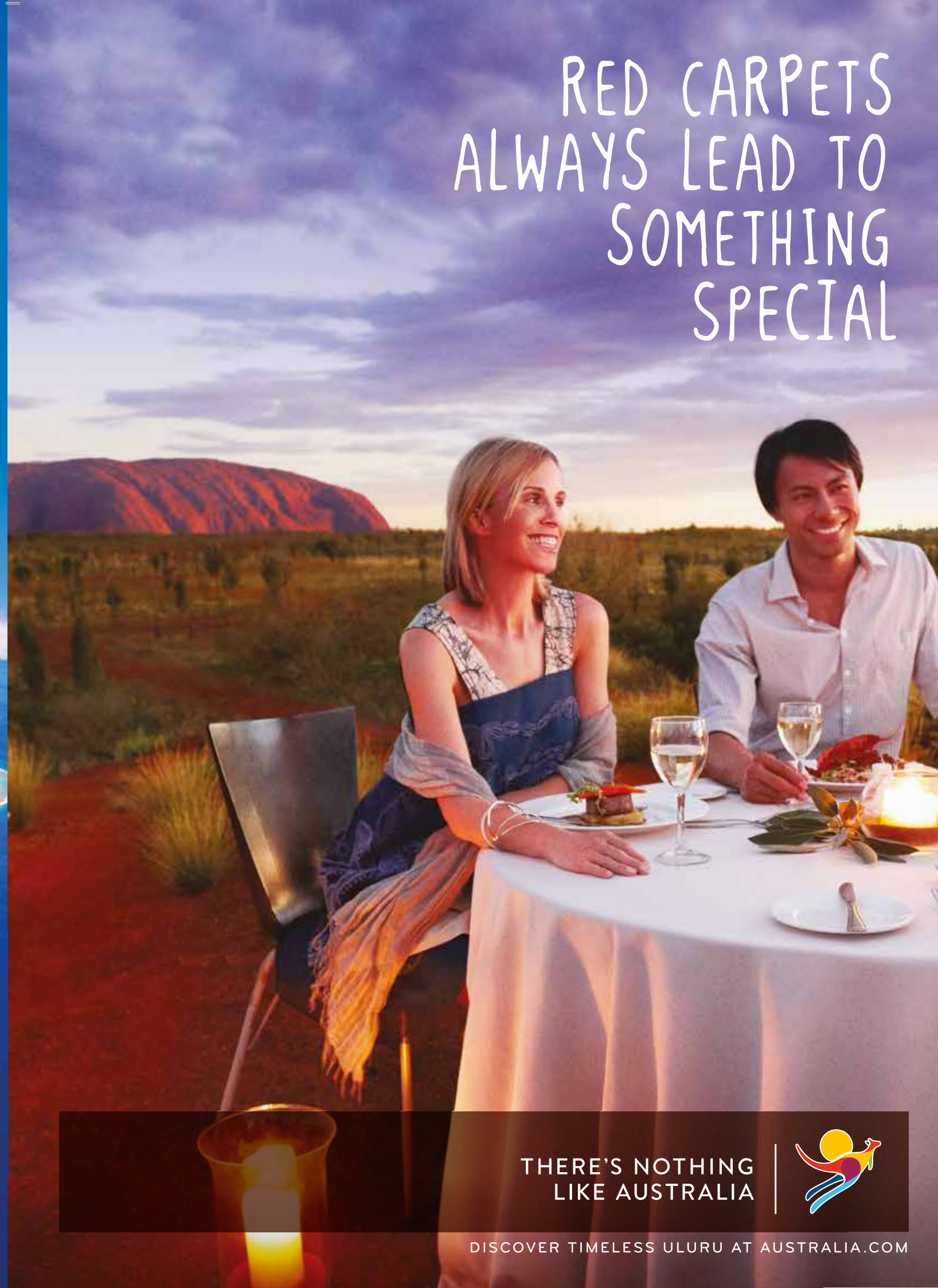
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"Be bold; be brave; reclaim yourself."

Paula Froelich, Editor in Chief of Yahoo Travel

As MATTER returns bigger and better for 2015, we caught up with this year's speakers to get the lowdown on their upcoming talks...



RISE OF DOWN UNDER

Warwick Thornton, Cinematographer & Director

Warwick relays his experience of co-directing Tourism Australia's short film on Aboriginal Australia and talks about the country's rich and diverse culture.



GO PUBLIC

Anouschka Menzies, Founding Director of Bacchus PR

Anouschka explores why PR is relevant in today's digital world, before divulging her top tips for maximising PR with a small budget and successfully hosting media.



GROW UP

Tom Marchant, Co-Founder of Black Tomato

Tom addresses Private Travel Designers on how to grow their business quickly and explains why relevance is key to success.



FAR FLUNG

Francesco Galli Zugaro, Founder of Aqua Expeditions

Francesco shares his insights on developing new destinations and setting up the legal and operational structures to make them viable business vehicles.



LIVE ON FILM

Darrell Hartman & Oliver Hartman, Co-Founders of Jungles in Paris

Darrell and Oliver show how film can make a place or travel experience come alive and give their top tips for making your own brand videos.



DIGITAL NATIVES

Paula Froelich, Editor in Chief of Yahoo Travel

Paula explains the importance of utilising digital media to build a brand, including how to maximise your presence online and how to create engaging content.



LIFE PARTNERS

Marc Telio, President of Entrée Destinations

Marc addresses how a DMC can bring value and contribute to both buyers and suppliers, while providing spectacular guest experiences.



ASIA AWARENESS

Michael Jones, Director of Create Consulting

Michael sheds light on how to target China's outbound travel market, including how to attract Chinese travellers and a breakdown of relevant technological platforms.

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STRATEGY MATTERS

MAKE YOUR BUSINESS BOOM

"I live each day as if it were my last. The world is miniscule and a day and night on a plane can bring us anywhere, so I dream big."

Marc Telio, President of Entrée Destinations

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EMOTION MATTERS

MAKE TRAVEL TRANSFORM

“Experiences only matter, I believe, if we actually experience them, and not miss them while we think ahead to the next thing.”

Yaran Noti, Deputy Editor of SAVEUR



FAMILY MINDED

Sandra Dee Hoffman, President of Children's Concierge, LLC

Sandra covers the fundamentals of planning life-changing family trips, including the importance of properly understanding your clients' unique needs and capabilities.



BREAK A LEG

Thierry Teyssier, Founder and CEO of Maisons des Rêves

Thierry describes how he utilises his theatre background to create a completely new kind of unforgettable luxury travel experience.



SURVIVAL INSTINCTS

Joss Kent, CEO of andBeyond

Joss shares his five very practical rules of crisis management and survival in the face of adversity, developed from extensive personal experience.



CHAIN REACTION

Andy Booth, Founder & CE of ABOUTAsia Travel

Andy considers luxury travel in struggling countries and the reactions of local communities, travellers and industry professionals to his team's efforts.



KEY CHANGE

Rob Wood, Creative Director & Founder of Music Concierge

Rob talks about the power of music and how it plays a key part in creating atmosphere, reinforcing a brand's story and elevating guest experience.



TASTE FOR TRAVEL

Yaran Noti, Deputy Editor of SAVEUR

Yaran will be joined by a panel who, together, will explore the definition of experiential food travel and how it can keep travellers engaged.



BEYOND THE COMFORT ZONE

Tom Bodkin, Managing Director of Secret Compass

Tom leads a discussion on delivering bespoke experiences in remote and potentially risky regions, drawing on his own experience to spark conversations.



ON THE BEATEN TRACK

Daniel Fraser, Managing Director of Smiling Albino Limited

Daniel investigates how to find intimacy in tourist traps by reinventing the customer experience, reframing the dialogue and rejecting the status quo.

CHALLENGE MATTERS

MAKE RISK PAY OFF

“I think travel through a wide variety of places and meeting a plethora of people provides perspective and humility to life.”

Tom Bodkin, Managing Director of Secret Compass

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AFAR MATTERS

IN ASSOCIATION WITH AFAR

"Life is what you make it and travel is what makes life deeper, richer, and more fulfilling."

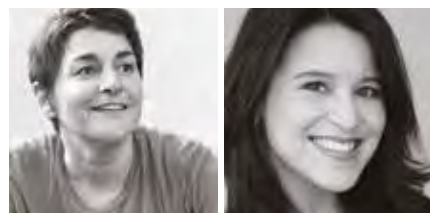
Joe Diaz, Co-Founder and Chief Product Officer at AFAR



BETTER LEVERAGE

Danny Cuellar, Senior Manager of Onboard Product Development for United Airlines & Greg Sullivan, CEO and Co-Founder at AFAR

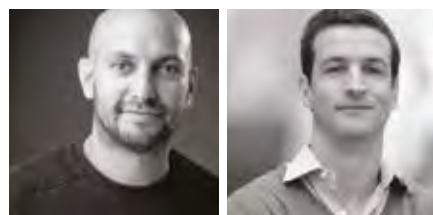
Danny and Greg discuss how best to leverage partnerships in order to effectively grow your brand.



FARM TO GLASS

Isabelle Legeron, Founder of RAW & Jenn Flowers, Deputy Editor at AFAR

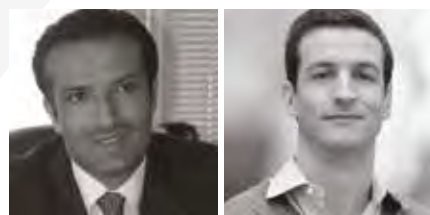
Isabelle and Jenn turn the attention on beverage, giving advice on how to make it as natural and local as your cuisine.



NEXT GENERATION

Rich Goodstone, Co-Founder of Superfly & Joe Diaz, Co-Founder and Chief Product Officer at AFAR

Rich and Joe profile the next generation of luxury experiential travellers, millennials, and discover what they mean for the industry.



CRISIS AND CONFIDENCE

Nayef Hmeidi Al Fayez, Minister of Tourism and Antiquities for Jordan & Joe Diaz, Co-Founder and Chief Product Officer at AFAR

Nayef draws on his extensive experience to talk about the challenge of turning crisis into opportunity, while remaining calm & confident.

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Cool Blue

MEET THE BRANDS THAT ARE COMBINING CONSERVATION
WITH CREATIVITY IN THE FIGHT TO SAVE OUR OCEANS

WORDS BY OLIVIA SQUIRE



We are all permanently submerged in the ocean, whether we realise it or not. Despite covering more than 70% of our planet and sustaining all life, it's often difficult for us to perceive our deep biological and spiritual connection to what marine biologist and previous PURE speaker Sylvia Earle calls "our blue heart". The wild, unconquered depths of the seas and the alien lifeforms teeming within may seem worlds away from our modern, urban lifestyle: but with marine species dwindling at an alarming rate; climate change leading to acidification; and plastic pollution on the rise, we all need to realise that the preservation of the ocean is very much our problem.

In an attempt to engage people with these difficult issues, a new wave of innovative individuals and brands are forging creative campaigns designed to hook our attention:

as Hanli Prinsloo, freediver and co-founder of the **I AM WATER Ocean Conservation Foundation**, implores: "We need to be inspired to change, not scared into submission".

This principle is the driving force behind The Last Wilderness, I AM OCEAN's flagship project, which combines freediving experiences and photography to create unforgettable experiential adventures – in addition to an awareness of the beauty and significance of marine life. By training participants to dive without equipment and thus interact with animals on their own terms, the Foundation hopes to impart a sense of our place on this blue planet and a desire to protect it. Recent partnerships with high-end destinations such as PUREist Soneva Resorts aim to inspire influential individuals to take home not just a personalised photography book and priceless memories, but also a duty to do what they can to conserve such experiences for future generations.

"We need to
be inspired to
change, not
scared into
submission."

Hanli Prinsloo, Co-Founder,
I AM WATER Ocean Conservation Foundation

Network organisation **Parley for the Oceans** takes a different approach by uniting "creators, thinkers and leaders" in collaborative, creative projects designed to repurpose ocean waste, make environmental protection fiscally lucrative and shape a new consumer mindset. Inspired by the belief that the power to mould a new reality lies in the hands of artists, musicians, architects, scientists and so on, Parley utilises the creativity and connections of leaders in each field to drive change.

Recent partnerships include with Adidas to launch a new shoe made from ocean waste, and Pharrell and G-Star Raw on a collection transforming ocean plastic into denim. It also unites creative class influencers in a series of discussions. The first Parley Talk at Julian Schnabel's Palazzo Chupi in New York pulled an impressive crowd, including Leonardo di Caprio, Eric Schmidt, Anthony Hegarty and more, and subsequent events at Berlin Fashion Week and the United Nations in New York provided further opportunity for creative collision.

"Whilst a healthy ocean affects every single person on the planet, a lot of people think they're disconnected. You have to give them a reason to care."

JESS ABRAHAM, CO-FOUNDER, TIDAL MAGAZINE

Tackling creatives at an earlier stage of their career is **Tidal Magazine**, founded on Australia's Sunshine Coast by two teenagers with the twin goals of highlighting the creative talents of exceptional youth and raising funds and awareness for ocean conservation. Co-founder Jess Abraham acknowledges, "Ocean conservation can be incredibly daunting. Creativity allows the community to not just hear about an issue, but to directly engage with it and be a part of its solution".

Currently on its second edition, with the first the result of a crowdfunding campaign and the second driven by advertising revenue, Tidal showcases the work of grassroots conservation movements like Sirens for the Sea, a collection of surfers, artists, scientists and musicians raising awareness about issues affecting the Great Barrier Reef, alongside cutting-edge editorial targeting a youthful, creative audience. Abraham asserts, "A big part of it is making it relevant to the people you're trying to engage. Whilst a healthy ocean affects every single person on the planet, a lot of people think they're disconnected. You have to give them a reason to care".

When looking at creative campaigns that connect people to conservation on a wider scale, **BLUE Marine Foundation** is unquestionably leading the charge. With the top-level ambition of placing at least 10% of the world's oceans under protection by 2020, BLUE is a firm believer in the power of creativity to convert global audiences to their way of thinking: Poppy Wetherill, Fundraising and Events Officer for the Foundation, explains, "The creative industry – fashion, art and film, for example – an incredibly powerful way of communication with the public".



PHARRELL X RAW FOR THE OCEANS



TIDAL MAGAZINE

BLUE embarked on its journey in 2011 with *The End Of The Line*, a film about overfishing that won that year's Puma Creative Impact Award for the documentary film with the greatest positive impact on society. The Foundation has since caught the attention of media worldwide by collaborating with brands including Crème de la Mer, Orlebar Brown and Kenzo. Their successful 2013-14 partnership with the latter, *No Fish No Nothing*, resulted in a capsule collection and limited edition blue version of Kenzo's famed Tiger sweatshirt and

Along similar lines, BLUE's collaboration with **Fishlove** raises awareness of unsustainable fishing practices by releasing provocative photographs of famous individuals posing with fish. The most recent iteration, linked to BLUE's UK Overseas Territories Campaign, featured Helena Bonham-Carter cuddling a big-eyed tuna and was picked up by publications worldwide. Helena commented, "It's very proud-making that the UK government has just declared the largest marine reserve in the world...I never knew taking my clothes off could be so effective. I must do it more often".



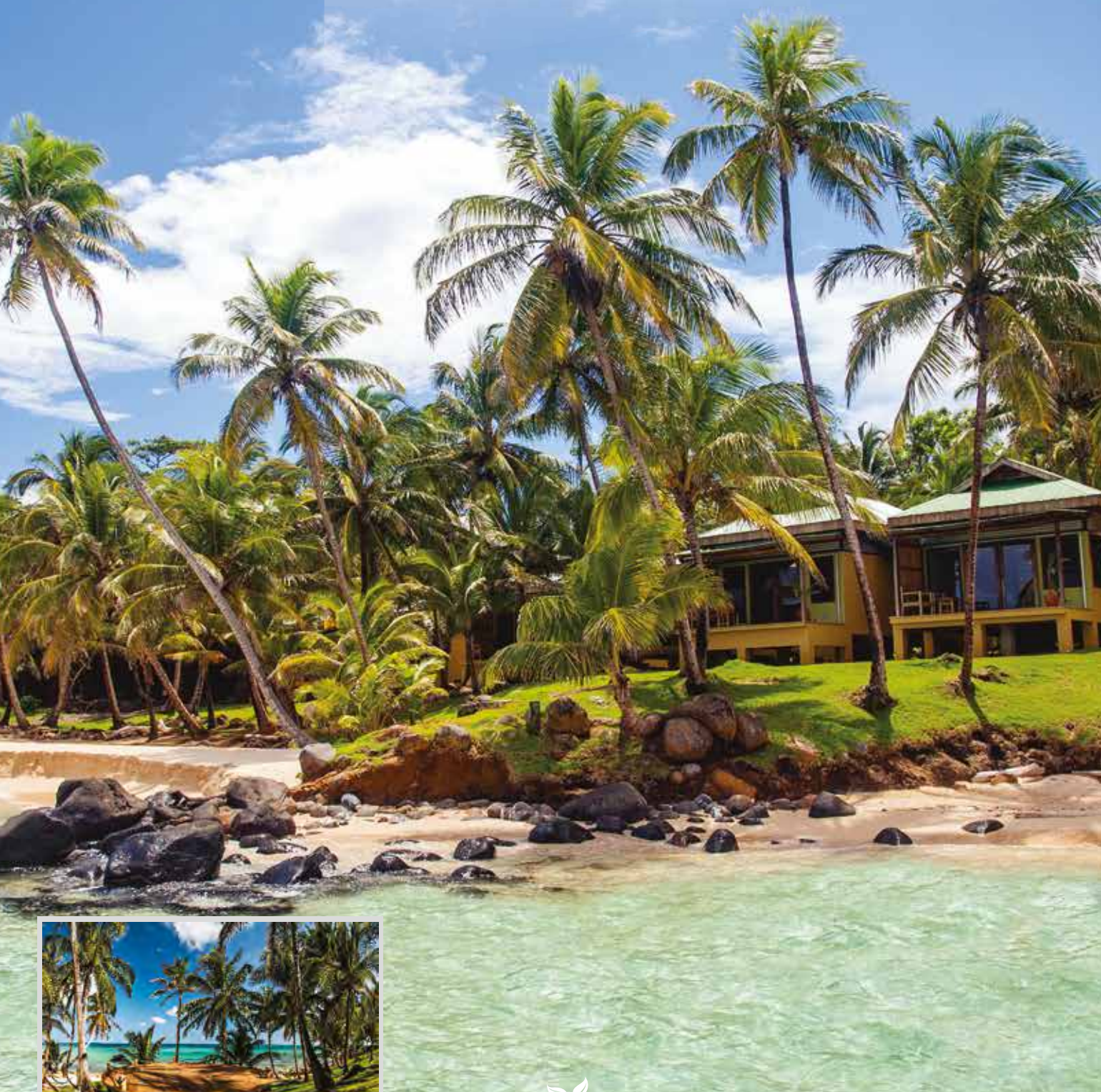
FISHLOVE X BLUE

"The creative industry – fashion, art and film, for example – is an incredibly powerful way of communication with the public."

POPPY WETHERILL, FUNDRAISING AND EVENTS OFFICER,
BLUE MARINE FOUNDATION



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"We believe that changing the world starts with educating girls and that by educating girls you educate a whole community."



CHANGING THE WORLD, ONE EDUCATION AT A TIME

PURE'S OFFICIAL CHARITY, EDUCATION FOR ALL, UNCOVERS THE REAL VALUE OF EDUCATION FOR WOMEN IN MOROCCO

WORDS BY NICOLE TRILIVAS

We started with 10 girls in rented accommodation. The following year we built our first boarding house for 36 girls. We now have five houses. September 2015 will see 164 girls from the ages of 11-18 years and 18 girls at university in Education For All's care. The project is strengthening due to the great results from the girls who study at our houses; increasing popularity amongst families to send their girls to our houses; and growing support from funders and individuals around the world.

PURE's motto is Change Worlds. How does Education For All Change Worlds – of the girls, volunteers and people who visit?

We believe that changing the world starts with educating girls and that by educating girls you educate a whole community. If girls are not educated, it has an impact on the family and therefore society at large. Not only is having an education a basic human right, but it also supports the flourishing of all of society. Literate mothers can make better decisions about their health and the health of their families, and national economies thrive when women are contributing their skills to employment.

We also see that our project enables people to reach their potential—whether the girls at the houses, the international volunteers or the local staff—everyone learns so much from working and living together, experiencing cultures different from their own, and learning how to cooperate and share skills and knowledge together. We have also seen positive changes in local attitudes towards educating girls since we began. There is much more openness and support.

What does the future hold for Education For All?

We now have five houses, which itself is evidence that the project is working and is valued by the local community and is attracting support. Our vision is to give as many girls as possible in rural Morocco the opportunity of a full secondary education and to continue running and building houses where they are needed.

Our future depends on the generosity of others and so, depending on the funds available to do this, we will shape our plan accordingly. This could be maintaining the houses we currently have well into the future (we need about €1,000 per girl to cover running costs) and it could mean building more houses, including some in different areas.

We are lucky to have the support of passionate individuals, schools and major donors. We are approaching foundations and corporations for funding, as well as building the annual Marrakech Atlas Etape cycling event, all of which we hope will create a solid funding base to move forward with our grand yet flexible vision.

PUREists believe that true wealth is measured not in physical possessions or monetary value, but by the accumulation of priceless experiences that shape who you are. Tell us, how does working for Education For All enrich your life?

As EFA's fundraiser, one of the priceless experiences I have is meeting with the house mothers, staff and girls regularly throughout the year. I am always touched by their warmth and openness and also inspired by the way the girls appreciate their education and are determined to

In our quest to Change Worlds, PURE supports Moroccan-based charity Education for All. Introduced by PUREists Chris and Mike McHugo from Mountain Voyage Morocco/Kasbah du Toubkal, Education For All has become part of PURE's core identity. We caught up with Mike McHugo and some of Education for All's participants to see the impact our community's support is having.

For those who may not be familiar with the concept, tell us about Education for All:

Education For All builds boarding houses for girls in the remote and rural region of the High Atlas in Morocco. We realised many girls from the surrounding villages were not going to school because there were no schools close to their villages and their families didn't have enough money to send them to the government boarding houses. We responded by founding Education For All in 2007.

We asked a few Education For All participants at different stages of their education about how EFA has changed their lives:

BEGINNER:

“I enjoy learning languages. I speak my local language, Arabic, French and now some English. I would like to be a geography teacher.”

Nora, 12 years old

INTERMEDIATE:

“I like mathematics and would like to be a doctor. Without higher education, all there would be for me is marriage and children. I want to become a doctor so I can improve people’s health and their lives.”

Fatima, 16 years old

GRADUATE:

“I started with Education For All when I went to Middle School. I always considered Education For All a second home. This education helped us continue our dreams and to have more and more dreams. [Education for All] are changing a world; they are changing a society.”

Khadija, 20 years old.

Khadija started at the first Education For All house in 2008, and is now studying biology at the University of Marrakesh. Eventually, she wants to return her village and expand innovative farming techniques to increase food production for her village and surrounding villages.

make the most of it. When one considers the culture in the villages they have come from, it’s obvious how much courage they have, and their parents too.

In 2013 when I started, the first five girls passed their baccalaureate and went to university in Marrakech. This was such a wonderful time for everyone involved, to see these girls join the project when it first began and then see them at university—the first in their villages to ever get so far in their education! As of 18 September, we will have 18 girls at university and expect many more. I took it for granted that education would be provided for me growing up, and it is humbling to see that this is not the case for many girls around the world. From this comes a passion to ensure that this is provided for all in any way I can.



As of 18 September, we will have 18 girls at university and expect many more.

Another beautiful aspect of my work is being reminded day after day about the generosity of others. We receive donations and messages of support from many people. Some people run marathons, some raise money from their birthdays, some cycle from London to Marrakech, some climb mountains, some raise money in their school, and some companies donate a percentage of their profits to us each month. The natural altruism that humans possess never fails to move me. I’m so grateful for all our supporters, including PURE, as without you we wouldn’t be able to put our vision into action and these bright and diligent girls would not have the future they deserve.



For more information or to donate or volunteer, visit Education For All at www.efamaroc.org



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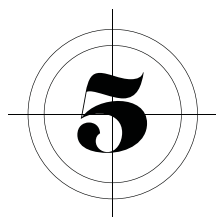
SCREEN IDOLS

FILMMAKERS JUNGLES IN PARIS GIVE THEIR TOP FIVE INSIGHTS FOR CREATING A WORLD-CHANGING TRAVEL VIDEO

WORDS BY OLIVIA SQUIRE

In our increasingly visual age, video is becoming one of the most powerful tools for travel brands to communicate their purpose and passion, presenting a challenge to cut through the clutter of bad brand ads and identikit promotional films with something that truly inspires. Whether it's immersing viewers in the haunting waters of a jellyfish-strewn lake in Micronesia, following

the everyday routine of a Thai sword-maker or uncovering the frosty lifestyle of elks in Wyoming, filmmaking duo Jungles In Paris are well-versed in the art of translating transformative travel experiences into emotive video. Ahead of their MATTER talk, co-founder Darrell Hartman tells us how to craft evocative films that resonate across the globe.



TELL YOUR UNIQUE STORY

'Storytelling' is a very trendy term these days. It's important to emphasise that what we do, and what we advocate, is visual storytelling. Video is taking off like wildfire, and a lot of the people making or commissioning video — brands, media companies, journalists — are new to the form. What that sometimes means is they gravitate towards what we see as an old-fashioned, non-video approach to filmmaking and to messaging. Too much talking, too much explaining, not enough trust in the simple power of sound and image — the reason film is such a powerful medium in the first place!

Another issue is that too many of these films are generic. In the travel sphere this means you have short films and video travelogues set in countries all over the world, in a huge varieties of landscapes and cultures, and yet so many of them seem somehow interchangeable. In our experience that is not how people travel at all. They decide on a place, an experience, because they are drawn to that one in particular.



"Frame the story in a way that makes the authenticity come across."

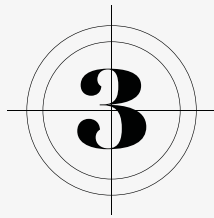


STAY TRUE TO YOUR PASSION

We find that people definitely connect with this kind of energy. At the same time it's a pretty crowded field; pretty much every worthy cause and passion project, it seems, is being explained on film. On Kickstarter, it's basically a requirement to make a pitch video. All the more reason to really take this process seriously, and frame the story in a way that makes the authenticity come across.

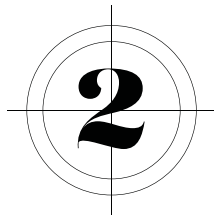


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WORK WITH PEOPLE WHO GET IT

It's hard to overestimate the importance of this one! One of the amazing things about Jungles is the opportunity we've had to work with filmmakers all over the world. The standard New York/London/LA production company has its stable of go-to talent; we have that too, here in New York, but we're also in constant contact with people who've self-produced films in Borneo, Macedonia, Myanmar, rural Turkey. Adventurous types who love to travel, not just to get away, but also to engage with people and explore foreign places and cultures. They are not your run-of-the-mill directors and they are not 'videographers' (a word we really dislike). And all this shows in the quality of their work.



INVEST IN YOUR IDEA

Advances in filmmaking technology have been amazing — it's one reason we are able to do what we do. On the flip side, as with still photography, so many people now can call themselves a filmmaker. Or, at least, a videographer. And they'll make a film for you for cheap. Unfortunately, you tend to get what you pay for! There are some creative ways around this; but overall we say: invest properly in film, don't cut corners, and then leverage the heck out of what you've paid for (this is especially important for companies and brands where the goal is to position their brand as high-end). The new distribution models mean that a ten-second clip can potentially generate as much interest as a four-minute film. But you won't necessarily get that clip unless you are being serious and strategic about the filmmaking from the get-go.

If you pre-produce and produce correctly, you'll end up with a lot of video assets — then begins the creative phase of figuring out what to do with them. Some of this phase you've planned out in advance, some of it you haven't. But in general to maximise a video project is to see it in its three phases: pre-production, production and post-production (alternatively: writing, shooting, editing). It pays to treat things professionally. That said, the traditional production companies tend to execute projects without thinking too much about distribution. Sometimes they don't have to; the client has that part covered. But it never hurts if the producer and director are thinking that way too.



"Invest properly in film, don't cut corners, and then leverage the heck out of what you've paid for."



02:15



INSPIRE YOUR AUDIENCE

You can try all the tricks in the book — you won't find an audience, or at least grow your audience, unless what you're asking them to watch is good. Different. Compelling in some way. Even if a video does get shared, and generates numbers you like, did it really resonate? And if it didn't, can you really consider it successful?

It helps, of course, to be savvy about social media. We are not specialists in that field, really; other people are. Far more people claim to be, and will go through the motions to prove their case. But if you make something that entertains, moves, inspires a viewer to share without being urged to, much of that pickup, or at least the kind you want, will take care of itself. Often people get so caught up in the online world that they forget the power of screening something, whether in some public setting or just showing someone a clip on a tablet.

Partly because of the cost of video production, we've noticed that media outlets will pick up videos made by travel companies, especially smaller independent ones. But they are much less inclined to do this if the video feels like an ad.

"You can try all the tricks in the book — you won't find an audience, or at least grow your audience, unless what you're asking them to watch is good."

ACTION!

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Catch Jungles In Paris' MATTER talk on Monday 9 November or go to junglesinparis.com to be inspired by their full archive.

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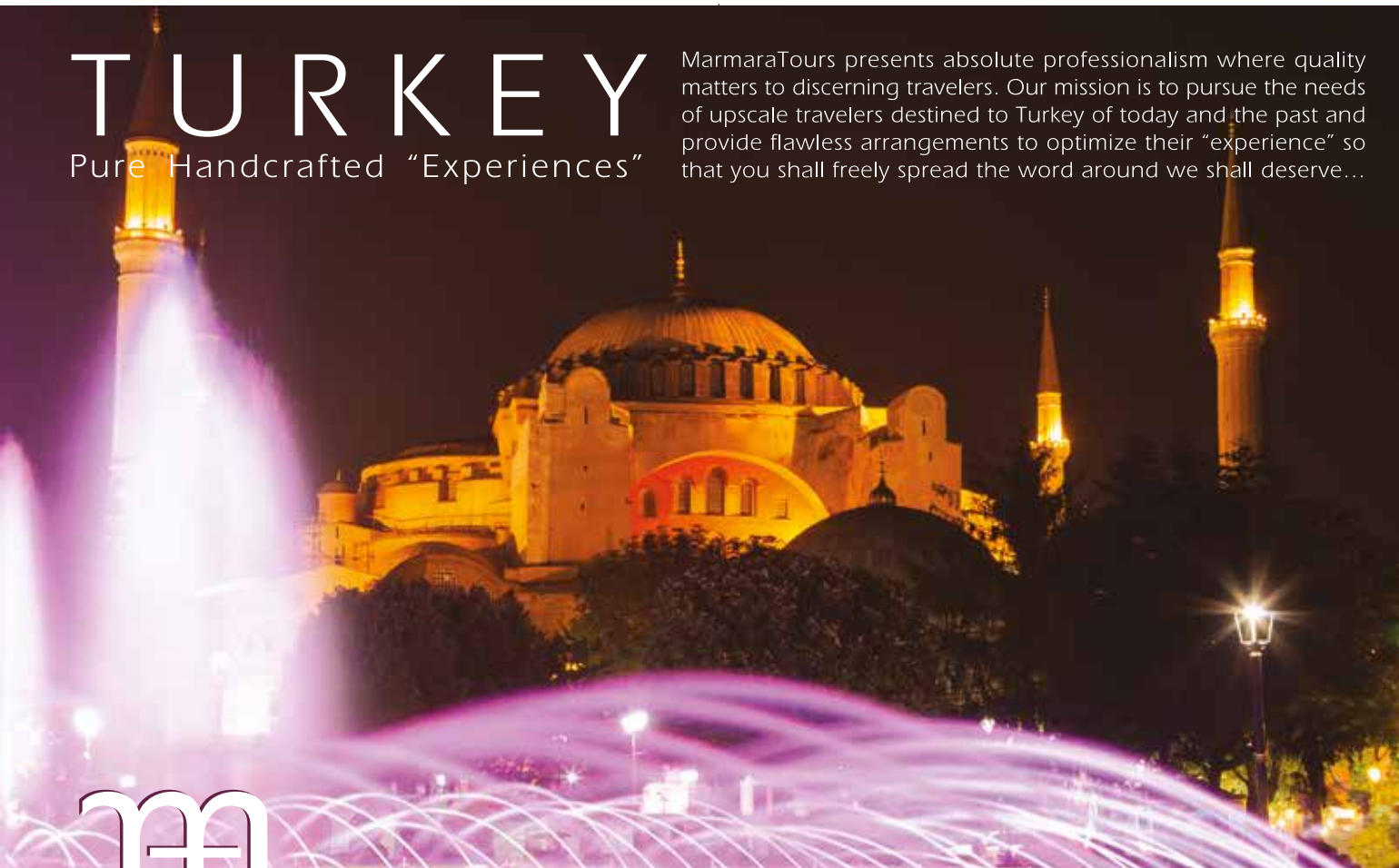
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LAKSHMAN SAGAR | Slow





PR MATTERS

AHEAD OF HER MATTER TALK, BACCHUS PR'S ANOUSCHKA MENZIES BREAKS DOWN THE TRICKY WORLD OF PUBLIC RELATIONS FOR PUREISTS

WORDS BY ANOUSCHKA MENZIES

TRADITIONAL PR STILL COUNTS

Although today's world of communications is very fast moving, features and mentions of your brand in respected print publications (all of which have online versions) are still the most effective way of building brand credibility. Publications such as Condé Nast Traveler and Departures are the travel bibles and are

potentially be lost as quickly as it appears due to the speed at which people post. The biggest difference between social media and traditional PR is that traditional articles are written by an impartial, qualified third party and are therefore seen as the ultimate brand endorsement.

"THROUGH THE MEDIA YOU CAN COMMUNICATE SEVERAL KEY MESSAGES ABOUT YOUR PROPERTY, WHILST SOCIAL MEDIA WILL ONLY BE ABLE TO FOCUS ON A SMALL ELEMENT OF THE HOTEL."

still relevant, as they are known to filter the myriad of offerings available without being overly incentivised by advertising.

When a consumer Googles a property, they will of course check TripAdvisor posts; however, an endorsement in a recognised publication will give the consumer the confidence to book. Through the media you can communicate several key messages about your property, whilst social media will only be able to focus on a small element of the hotel. A post on social media can also

SMALL BUDGET, BIG RESULTS

Need to do a lot with a little? Evaluate the most interesting things to do and see in your area and partner with local companies so they can support you and gain publicity. For example, make friends with local airlines or rail networks. They want PR too so partner with them, as your single biggest cost will be covering the media's travel to your property. Ensure the journalist agrees in writing to credit their travel provider, prior to agreeing to host them.

Additionally, speak to your food and drink suppliers and ask them to support the trip with complimentary product – if they are based locally, perhaps host a masterclass at a local vineyard or farm. Alternatively and if relevant, ask your cosmetics or spa supplier to also host a masterclass. Keep masterclasses short and interactive to ensure media engagement.

CHOOSE THE RIGHT MEDIA AND APPROACH

Evaluate your target publications and have an A-list and a B-list. Choose one long-lead, mid-lead, short-lead (including newspaper supplements) and online title. Prior to approaching media, define five strong story angles so that each journalist has a different story to pursue and they do not feel in competition with one another. Understand that if you give the same angle to multiple journalists, you will end up losing articles, as a savvy editor will spot a piece similar to theirs and pull it.

A helpful breakdown of potential angles could be food, design, a local area guide or link with a cultural happening. Make sure you time the cultural happening with when the piece might run. Although a story solely about your property will always be what

Additionally, a great way to really get the most out of a press trip is to invite media who write for different territories, thereby avoiding conflict of story angles. Always request an email once you have established a journalist is keen to attend the trip. Be sure to confirm that the journalist has been commissioned for a piece, stating the publication, when it is slated to run and estimated word count.

BE A HOST WITH THE MOST

Plan the itinerary with the journalists you have invited; check if there is anything they are keen to do and tailor the trip as much as possible to their requirements in order to generate the best coverage. Do not make their trip itinerary too full or get them up too early – if they are tired, they will become grumpy and it will affect the piece they write. Allow for certain activities on the itinerary to be optional, as media often have to complete other work on a trip. If needed, leave a morning free for them to research their particular story angle further. Have a couple of hosts from your organisation manage the media (ideally one host per every three journalists).

"ALTHOUGH A STORY SOLELY ABOUT YOUR PROPERTY WILL ALWAYS BE WHAT YOU PREFER, REMEMBER THAT PEOPLE WHO BOOK YOUR HOTEL ARE KEEN TO UNDERSTAND ITS SURROUNDINGS AND WHAT THERE IS TO DO AND SEE IN THE AREA."

you prefer, remember that people who book your hotel are keen to understand its surroundings and what there is to do and see in the area, so a city or area guide including a smaller piece on your hotel can generate just as many bookings as a single brand piece.

Research the journalists you wish to approach and ensure they still work for the publication. Prior to inviting media, check their social media channels and previous pieces they have written so you can understand what appeals to them and tailor your pitch to resonate with their passions. When you approach media be respectful; create an engaging email title, be concise (long emails are never read) and refer to a piece they have written that inspired you to invite them to visit your property. Never use a generic email – journalists know each other, often compare approaches and want to be treated as individuals.

When media arrive, have a bespoke itinerary in their rooms (detailing social media handles and any dedicated hashtags) and a gift from the local area that you know they will appreciate. For example, if they regularly Instagram flowers, place their favourite flowers in their room. Ensure when you are dining that you do not have restrictive seating plans, but have one up your sleeve if needed. Check for food allergies.

Always check in and ensure that they are getting what they require to write their article. Create meaningful relationships with the media by finding common ground. Do not be too pushy about your property. They are intelligent and will ask questions when they need information. Finally, stay in touch post-trip and they will support you in the future.

Anouschka Menzies is the founder of Bacchus PR and over the past two decades has grown the PR division to include 30 multinationals. An expert strategist, Anouschka is also a consultant for UK and international hospitality-driven brands, advising on brand rollouts and sales.

Hear Anouschka's MATTER talk on Monday 9 November or go to bacchus-pr.com to learn more about their array of services.

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A man and a woman are taking a selfie in front of the Perito Moreno Glacier. The man is wearing a yellow jacket and a brown beanie, and is holding a red smartphone. The woman is wearing a dark jacket. They are standing on a wooden walkway with a railing. The glacier is a massive wall of blue and white ice, with a river of turquoise water flowing in front of it. Snow-capped mountains are visible in the background under a blue sky with white clouds.

Vivienate & Michael Australian

*#PeritoMorenoGlacier_IceThunder
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Argentina


GET META

JENNY WORNER TAKES AN INFORMED APPROACH TO THE NEW KIND OF LUXURY

WORDS BY JENNY WORNER

In a move beyond the seemingly endless debates about the actual meaning of the term 'luxury', Ricca and Robins coined the term meta-luxury. Meta-luxury is about luxury beyond luxury – the culture of excellence.

"Luxury' is often a self-proclaimed status; meta-luxury is always a restless pursuit. 'Luxury' is about showing; meta-luxury is always about knowing. 'Luxury' is often about stretch and surface; meta-luxury is always about focus and depth. 'Luxury' is sometimes about ostentation, meta-luxury always about discovery. 'Luxury' is often merely about affording; meta-luxury is first and foremost about understanding".

The cultural significance of unique achievement is embodied in a well-defined business model. Several features define the economics of meta-luxury.

"LUXURY" IS ABOUT SHOWING; META-LUXURY IS ALWAYS ABOUT KNOWING."

Sustainability, not profitability defines meta-luxury. A requisite and consequence of the enterprise's mission is economic success, but the primary objective is sustainability. The quest for unique achievement is pursued fiercely at an ownership and management level. The question is not about cost, but on how it will make things better. Demand will never justify breaking through the threshold of sustainability.

A Balance Sheet approach, as against a Profit and Loss approach will drive the meta-luxury business model. Revenues, costs and profits are central performance indicators and record the activity of the enterprise. However, central to these activities is the duty of constructing and nurturing an asset that produces substantial value over time. The asset is the brand, and the brand asset drives profit. It is thus the brand that drives the business – not the business the brand. The uniqueness of the brand creates and secures demand and ultimately generates revenues and profit. This lies in stark contrast to those models where the asset is endangered due to placing priority on revenues and profit. The concentration on the prosperity and value generation of an asset over time is more compatible with a private or family

business, some of which have existed for centuries. Less than two decades ago, single-brand family owned companies accounted for more than 50 percent of personal luxury goods revenue. Currently the industry is dominated by publicly owned, multi-brand groups.

Meta-brands create a virtual monopoly. A company's history, its consistently focused skills and unique offering fuse into a brand that is difficult to imitate.

The focus of meta-luxury is about mitigating risk rather than maximising returns. Democratisation of a brand in order to expand a customer base will dilute the brand's rarity and focus as well as its desirability to a certain audience. In order to preserve the value of a long-term asset, it is imperative to pursue the mitigation of risk. It is imperative to strike the ideal point between risk and return as the meta-luxury brand can lose far more than it stands to gain when pursuing profit.

"SUSTAINABILITY, NOT PROFITABILITY DEFINES META-LUXURY."

The long-term growth of meta-luxury is provided by limitation, not expansion. From an economic perspective, the drivers of meta-luxury represent deliberate self-limitation. Craftsmanship leads to reduced productivity and output. Rarity is about selling less to preserve the qualitative integrity and desirability of the brand to those seeking a product with individual meaning. Focus is about doing fewer things in the pursuit of excellence. Competing on a basis where the drivers are self-limiting would appear counter-intuitive. However, the bedrock of meta-luxury is a culture of excellence. This is driven by qualitative achievement, not economic outcomes. Sustainability triumphs over profitability.

"THE COMMITMENT TO EXCELLENCE OF THE META-LUXURY BRAND RESTS STRONGLY WITHIN A CULTURE OF BOLD INNOVATION AND CONSTANT IMPROVEMENT."

Meta-luxury is about effectiveness, not efficiency. Trying to achieve the absolute best rather than trying to do more with less permeates every aspect of the company from design to supply chain, production and distribution. An increase in efficiency should never correspond with a concomitant decrease in quality. Efficiency should only follow effectiveness.

Mitigating risk should not be mistaken for inertia and inactivity. The commitment to excellence of the meta-luxury brand rests strongly within a culture of bold innovation and constant improvement. The reduction of risk is simply about the uncompromising pursuit of excellence.

"THE DISCERNING TRAVELLER IS SEEKING AN EXPERIENCE THAT CREATES A SHIFT IN THEIR BEING; AS LUXURY HAS MOVED FROM 'HAVING' TO 'BEING'."

The discerning traveller is seeking an experience that creates a shift in their being; as luxury has moved from 'having' to 'being'. This relentless quest may find its true expression in those destinations which base their business model upon the uncompromising economics of meta-luxury.

JENNY WORNER

recently completed an MBA, writing a thesis entitled 'Luxury beyond luxury – understanding the nature and processes of customer value in ultra-luxury travel'. She is now researching for a DBA focussing on luxury tourism, with the aim of adding value to the industry. If you'd like to find out more, contact worner-j@iafrica.com.



FOR THOSE WHO CAN KEEP THEIR COOL
WHEN WE TURN UP THE HEAT.



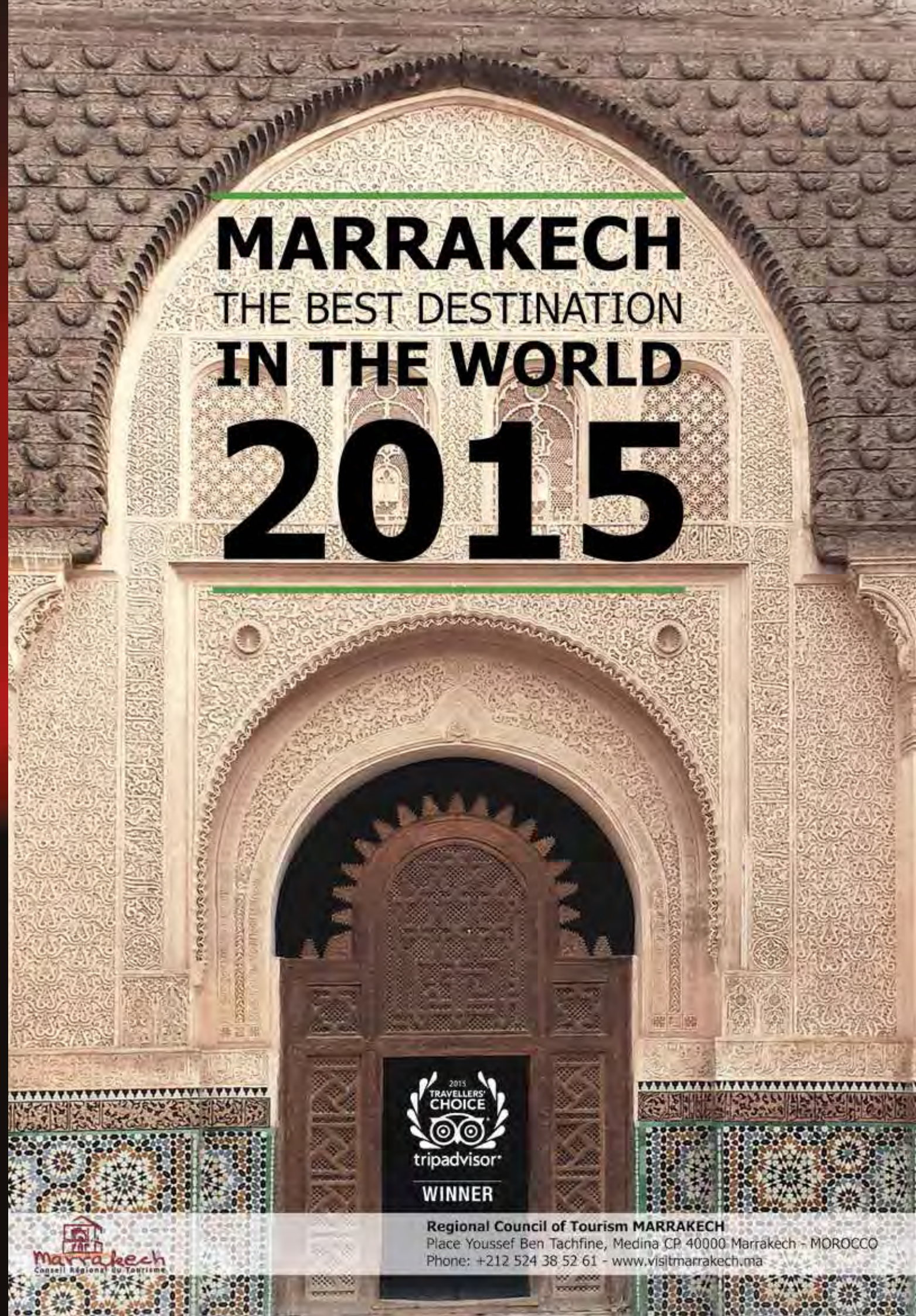
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Photo courtesy of Nordic Luxury



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A COUNTRY OF CONTRASTS

BEYOND BEING PURE'S SPIRITUAL HOME, MOROCCO IS A COUNTRY RICH WITH HISTORY, CULTURE AND POSSIBILITIES...

Located at the doors of Europe, Morocco is an invitation to many delightful travel experiences. From the long, immaculate beaches of the Atlantic Ocean to the wild reliefs of the Atlas Mountains; from the dunes of the Sahara to the majestic Imperial Cities; the changing scenery is a source of everlasting wonder.

Morocco is the perfect link between the two worlds of Europe and Africa. With a coast on the Atlantic Ocean stretching past the Strait of Gibraltar and winding round into the Mediterranean Sea, its

strategic location, coupled with the diversity of its terrain, has always made it desirable to outsiders. Morocco is a country built on contrasts and shaped by several successive civilisations.

The region has been inhabited since Neolithic times, while Amazighs - who are still an essential part of modern Morocco - have roamed North Africa since 8000 BCE. As with much of the Mediterranean basin, the territory was absorbed into the Roman Empire after the fall of Carthage in 40 CE. Later the Vandals, Visigoths and Byzantine Greeks all made their own indelible mark.

By the seventh century, Islam was spreading across North Africa and modern Morocco began to take shape. The arriving Arabs influenced the Amazighs, who had remained in the mountains throughout each

conquest, and over time they converted to Islam, adopting many Arabic customs and culture. At that time European powers had gained footholds along the coast, but in the 1600s the Arab Alaouite dynasty unified the country and drove the Spanish from Larache and the English from Tangiers. United and stable, the kingdom grew in wealth and prominence.

However, Europe's interest remained and in 1912 North and South Morocco became a protectorate of Spain, while France controlled the centre - a strategic asset perched at the gateway of the Mediterranean. But later in 1956, under the leadership of King Mohammed V, Morocco was able to establish itself as an independent state; almost 60 years later, it is one of the top five economic powers of Africa, playing a leading role in international trade as part of Group 77. Today, the Kingdom is ruled by King

Mohammed VI, who ascended the throne on the passing of his father in July 1999; a young ruler with a modern vision, he has initiated several steps for economic liberalisation that have succeeded in attracting huge foreign investments.

Morocco remains undeniably an attractive destination for all types of travelers, thanks to its sheer diversity. For many travellers, the journey begins in the coastal city of Casablanca - the country's business and commercial hub, and the biggest metropolis in Morocco. Immortalised by the 1942 movie starring Humphrey Bogart and Ingrid Bergman, the White City is one of the most sophisticated cities in Morocco and continues to build on the global renown of the ever-quotable war time drama. Although little remains of Rick Blain's city, Casablanca still has much to offer today's tourists: the old medina sits

comfortably alongside the art deco houses, glass buildings and twin towers of the modern business zone, and both are complemented by five-star hotels, luxury shopping malls and spa sanctuaries. Access to the city is also being continuously developed - Casablanca International Airport is now an important hub connecting Africa to Europe, North America and the Middle East. The port, the marina, the new tram system, its roads and rail networks make it the beating heart of Morocco.

Rabat - the capital and seat of government - is perhaps less well known as a tourist or commercial destination, but it is set to gain ground on more illustrious neighbours. The city was designated as UNESCO World Heritage Site in July 2012 and was awarded second place in 'Top Travel Destinations of 2013' by CNN. The historic old town overlooking the Atlantic is home to the magnificent twelfth century Hassan II Mosque and the picturesque medina, while the new city, built by the French, is home to boulevards, street cafés and a new tram system. It is also the home of all the embassies.

Yet the most famous of all Morocco's cities is Marrakech - the 'Red City'. It is the main tourism destination, attracting visitors from around the globe with its old city, markets and riads, all nestled beneath the magnificent Atlas Mountains. The city's focal point is the unique Jemaa El-Fna market square - another UNESCO World Heritage site - whose sights and sounds come alive at dusk. The biggest square on the African continent, it is much appreciated by locals and tourists.

With a total of 60,000 available beds, accommodation in Marrakech ranges from deluxe five-star resorts to traditional guesthouses, along with a new generation of eco-lodges located on the city's perimeter. Marrakech is constantly hosting prestigious international brands such as Mandarin Oriental, The Oberoi and the Baglioni, while other authentic riads rise from the earth - such as the opulent Riad El-Fenn and the Mosaic Palais Aziza & Spa, to name a few.

If you head north, you'll meet the vibrant resort of Tangiers that gazes out towards Spain and mainland Europe. Tangiers is another city going through a period of massive modernisation and regeneration - not least the gradual emergence of the multi-million-dollar Tangiers City Centre, a new business district with residential and retail clusters in the bay area. Although progress slowed during the financial crisis, work on the project has resumed and the first phases are already complete, with two new Hiltons.



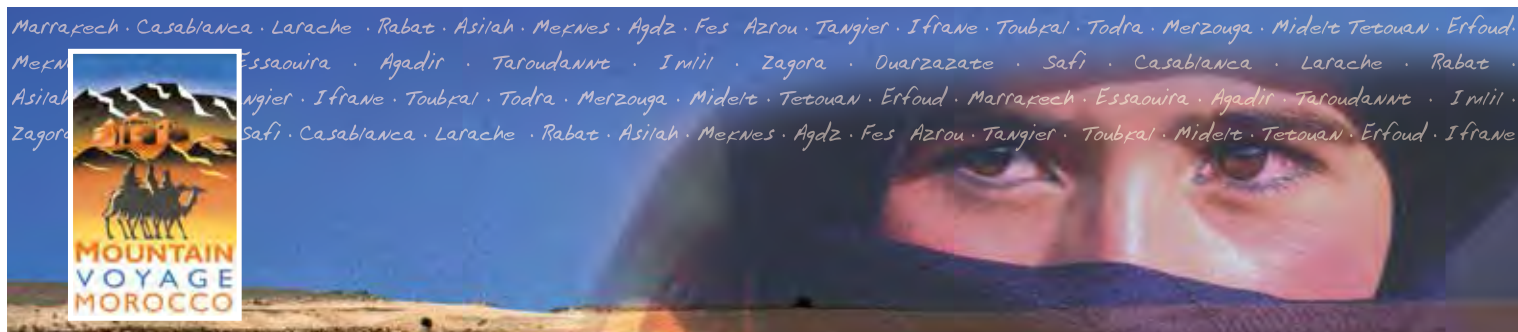
The Tangier Med Port, which opened in 2007, has been undergoing expansion and development in order to achieve its 2015 target of eight million containers and seven million passengers.

Fez is Morocco's fourth largest city, boasting a population of almost one million and known as a 'living museum' thanks to its 1,200 years of history. It has one of the best-preserved medieval cities in the Arab world and has long-since been heralded as a hub for Islamic civilisation. More pleasingly for visitors and perhaps residents is that the streets of the city's el-Bali medina are reputed to be the world's largest car-free zone. Ideally situated close to a number of important archaeological sites and the Middle Atlas Mountains, Fez has quite rightly become a popular tourism destination. The range of accommodation in Fez is not as large as in other main centres, but there are a number of excellent boutique-style riads in the old city offering comfort, authenticity and proximity to the main attractions. The current provision of 8,000 hotel rooms is set to climb to 10,000 by 2015.

As a whole, Morocco is a traveller's paradise, supplying the senses with ever-changing vistas, mesmerising sounds and exotic aromas - a satisfying otherworldliness just beyond Europe's southernmost

tip. In 1920, French writer Andre Chevrillon wrote that Morocco's rich civilisation was "a miracle that never ceases to astonish". His description remains just as potent 100 years later. With its blend of bustling cities, windswept coasts, vast deserts, ornate architecture and aromatic markets, modern Morocco is a natural magnet for travellers, providing an accessible slice of the exotic to tourists from around the world.

Over the years, Morocco's appeal has certainly evolved and broadened, shaped by new waves of adventurers seeking to claim a corner of the country as their own: in the 1920s the aristocrats of Paris and Berlin reclined in Casablanca; in the 1950s artists and writers flocked to Tangiers; a decade later counter culturists made for Marrakech; and in the 1970s the dawn of the package holiday brought a new generation of sun-seekers to the gleaming, purpose-built beach resorts of Agadir. Morocco, then, isn't a single tourist destination, but rather five or six (or possibly even more) rolled into one. Distinct regions have different physical, historical and cultural characteristics - whether influenced by the Atlas Mountains, the desert, the Atlantic Ocean to the west or the Mediterranean Sea to the north. Morocco is a country that will travel within each of its visitors for as long as their memories can relive it...



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Tennis in the Babamas, photograph by Slim Aarons, circa 1957

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UNMASKING THE HEROES

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As PUREists, you are all constantly Changing Worlds for the better – whether it's by going beyond the horizon to explore unknown lands; working to protect the future of our planet; or encouraging others to discover both lost and new parts of themselves. That's why for the third year running, the PURE Awards asked our community to step up and show us the inspirational, innovative and inimitable ideas you've been translating into actions over the last year.

For 2015 we welcomed a panel of well-travelled industry mavericks to decide the final shortlist, hosted by South Kensington

Club in London, before handing over to you, the PURE community, to choose your winners. We also introduced a new category, JUDGES' CHOICE, to recognise those outside the experiential industry who nonetheless embody the PURE ethos.

Find out more about our judging panel and categories below, see the full shortlist online and in the PURE app – and remember to join us at the PURE Awards ceremony on Monday 9 November to unmask this year's heroes

JUDGES

LEVISON WOOD

Former Officer in the British Parachute Regiment Levison Wood is an explorer, writer and photographer who has covered conflicts, events and stories around the world for over ten years. In 2014 he became the first man to attempt to walk the length of the Nile for the hit documentary 'Walking the Nile', which saw him spend nine months travelling through rainforests, deserts, cities and even war zones in Rwanda, Tanzania, Uganda, South Sudan, Sudan and Egypt.



ANOUSKA HEMPEL

Anouska Hempel is an internationally renowned British designer who combines architecture and furniture, interior and exterior, haute-couture and product design to create the world's best hotels and residential, lifestyle and retail experiences. Originally known for its influential hotel and restaurant design, starting with Blakes Hotel in London, Anouska Hempel Design's portfolio now includes exclusive private residences, luxury shops, iconic gardens and exquisite yachts.



JEREMY JAUNCEY

Jeremy is a serial tech entrepreneur, investor and UK Trade & Investment deal maker on the Global Entrepreneur Program. He is the Founder of Beautiful Destinations, the world's largest travel influencer on Instagram with over four million followers, and Co-Founder of Tictrac, a digital health and analytics platform.



SOPHY ROBERTS

London-based Sophy Roberts is a freelance journalist, writing about remote places with a special interest in conservation and philanthropy. She has been Editor-at-Large of Condé Nast Traveller and DEPARTURES, and now writes across a number of international publications including the Financial Times, Wall Street Journal, Porter and Travel+Leisure.



SIR TIM SMIT

After university followed by ten years in the music industry as a composer/producer, in 1987 Tim Smit moved to Cornwall and 'discovered' and then restored the Lost Gardens of Heligan. Since then, the award-winning Eden Project has welcomed more than 16 million people and contributed over £1billion to the Cornish economy.



CATEGORIES

TRANSFORMATIONAL TRAVEL

An immersive, perspective-shifting itinerary that challenges and inspires the sophisticated traveller on a deeply personal level, creating emotion through the powerful medium of storytelling and transforming their life for the better.

LAST YEAR'S WINNER:

ALASKA'S ULTIMA THULE LODGE



CONSERVATION AND SUSTAINABILITY

A project or initiative that puts Planet Earth on centre stage, showing due responsibility to our natural resources and going above and beyond to protect our legacy – for the good of not only the tourism industry, but the rest of the world.

LAST YEAR'S WINNER:

ANDBEYOND – WHITE RHINO TRANSLOCATION



COMMUNITY ENGAGEMENT

A project or initiative that strategically and sensitively integrates the local community, aligning itself with the values and priorities of the inhabitants and protecting the authenticity of the culture, while enriching the experience of the traveller.

LAST YEAR'S WINNER:

WILDERNESS SAFARIS – CHILDREN IN THE WILDERNESS



CATEGORIES

INNOVATIVE AND ENGAGING MARKETING

A clever campaign that uses innovative or unusual methods to encourage personal engagement with a travel product, while staying true to the independent, experiential ethos of the brand.

LAST YEAR'S WINNER:

BUTTERFIELD & ROBINSON – THE SLOW ROAD

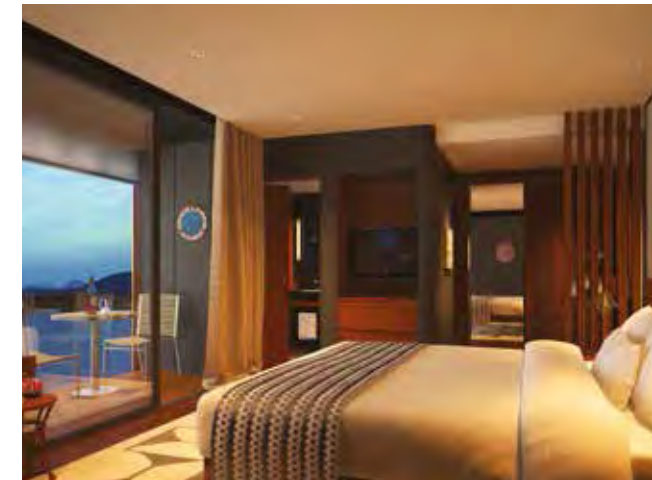


DESIGN

An outstanding example of high-end design that contributes to the emotional experience of the traveller, using exquisite aesthetics and creative ingenuity to offer a new perspective and showcase the richness of its locality.

LAST YEAR'S WINNER:

AQUA EXPEDITIONS – AQUA MEKONG



CONTRIBUTION TO EXPERIENTIAL TRAVEL

An individual whose efforts have directly influenced the development of the experiential travel movement – a true maverick whose commitment, curiosity and daring sets new standards for the industry at large.

LAST YEAR'S WINNER:

GEORGE BUTTERFIELD



NEW FOR 2015

JUDGES' CHOICE

A person, brand or establishment from outside the PURE community who nonetheless embodies the Change Worlds ethos.

GALAPAGOS



COAST



ANDES



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COMMUNITY SPIRIT

EACH YEAR, THE PURE TEAM JAUNTS AROUND THE GLOBE TO CONNECT WITH LIKEMINDED PUREISTS FOR COCKTAILS AND COMRADERY



1. Beyond Luxury Media Marketing Director Cj, Founder Serge and Event Manager Emma at Mashpi Lodge with Ecuador Tourism's Oscar Lopez.



2. Event Manager Emma, Founder Serge and Marketing Director Cj in Ecuador with the owner of Hacienda Zuleta, Fernando Polanco.



3. Operations Manager Ceri and Event Manager Emma in Marrakech with Brice Jakubowicz from Delight Event Management and Alexandre Leymarie, owner of Beldi Country Club.

4. Event Manager Emma in New Zealand with Founders of Seasonz, Matt Lines and Sam Porter.



5. Beyond Luxury Media Travel Relations Executive Karole with Chisato Morito from Small Luxury Hotels, Masami Kono from Cril Management, Fumio Tsubouchi from PlenusTour and BLM Senior Travel Relations Executive Chris.



6. Claudia Baumgratz from Reserva do Ibitipoca and Sales Manager Eve with Tetè Etrusco from Casa Turquesa and Mauro Pinho, formerly of Fasano Hotel Sao Paulo, at the Beyond Luxury Media cocktail at the Fasano Hotel in Sao Paulo, Brazil.



7. Filipe Barbosa from Ponta Dos Ganchos and Luciana Sae from UXUA at the Beyond Luxury Media cocktail at the Fasano Hotel in Sao Paulo, Brazil.



8. Mika Sigiura from Cosmocrats with Beyond Luxury Media Senior Travel Relations Executive Chris, Akiko Nakagami from Happy Trump Tours, Akihiro Fukada from Kamome, BLM Travel Relations Executive Karole and Kinuko Kashimura from ANA Sales.



9. The PURE team barbecuing with Nigel Vere Nicoll and travel industry friends.



10. Tetê Etrusco from Casa Turquesa and friend at the Beyond Luxury Media cocktail at the Fasano Hotel in Sao Paulo, Brazil.



11. Travel Relations Manager Katie with travel industry friends at the Beyond Luxury Media cocktail at the Fasano Hotel in Sao Paulo, Brazil.



12.

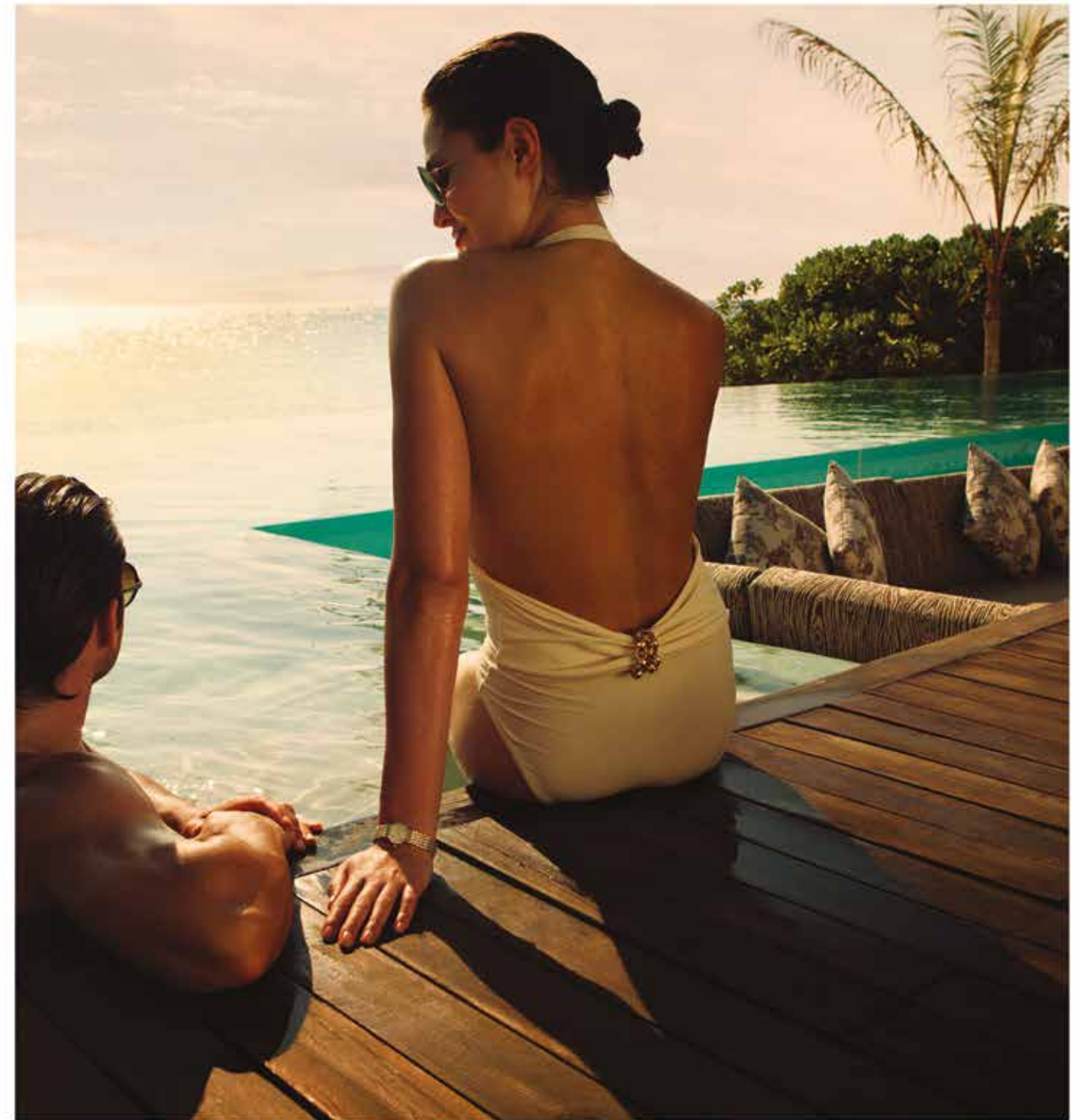
The Beyond Luxury Media cocktail at the Fasano Hotel in Sao Paulo, Brazil.



13. Sales Manager Eve with Maike Berkemeier from Ecocamp Patagonia at Resto Bar Ky in Santiago, Chile.



14. Gabriel O'Rorke from Awasi, Brigitte Laemmler from Antarctica XXI, Ximena Zamora from explora and Maike Berkemeier from Ecocamp Patagonia.



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