



CULTURAL TOURISM AND ARCHITECTURE HERITAGE: QUESTION OF AUTHENTICITY



A Thesis Submitted in partial Fulfillment of Requirements
for Doctor of Philosophy (Architectural Heritage Management and Tourism)
International Program
Graduate School, Silpakorn University
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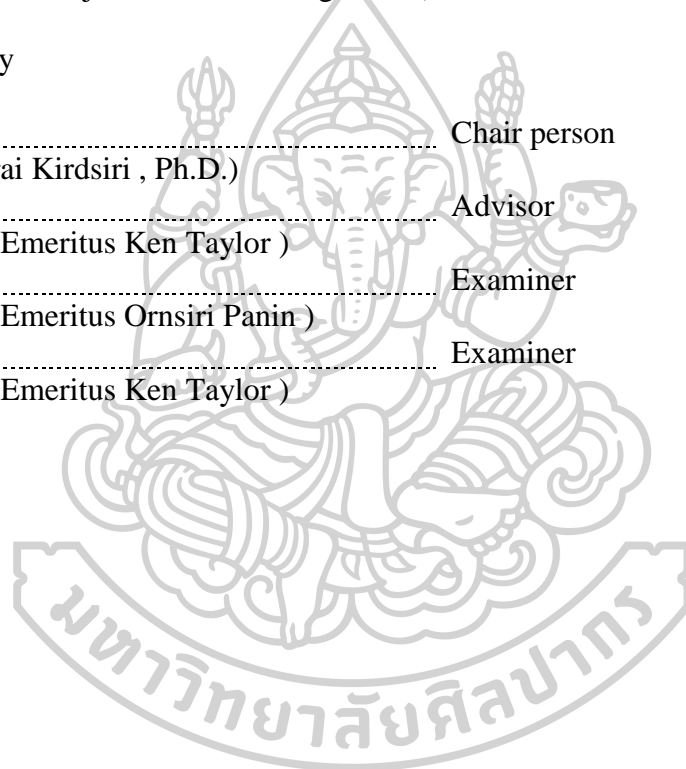
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Tourism has been the world's largest and fastest growing industries. Sustaining cultural authenticity is essential within the field of cultural tourism, as the interest of tourists in travelling is closely related to natural as well as cultural heritage sites. Thus, it has led different destinations to focus on the authenticity and has significantly increased cultural tourism industry in such countries. The desire of tourists to get indulged in the culture of the other countries has made it essential for the tourism authorities to maintain and sustain the originality and authenticity of the cultural heritage.

This study shed more light on the question of cultural and architectural heritage and authenticity. It has also been observed that cultural heritage resources are consistently offered as the central aspect for prompting the development of cultural tourism. The visitor's consumption of the preferred experiences provided by cultural heritage attractions helps in increasing the cultural tourisms. Travellers want their accommodations to be an authentic experience. They want the hotels to represent the local neighborhood, have a strong sense of place with local food, art and traditions. Therefore, restoring, preserving, keeping alive and managing historical buildings or making them look old and authentic could fulfill quest for authenticity in the accommodation market. Therefore, based on the study findings, it can be stated that the cultural factors are becoming more popular in Thailand. It has hence been marked that, with the drastically increasing number of tourists in Thailand over the years, the cultural tourism has taken the position as one of the most important segment of Thailand's economy.

There are many possibilities for future research in this area. Authenticity is subjectivity of human beings. As beauty is in the eyes of the beholders, what is authentic to one person can be inauthentic to another. Also there can be more factors that should take into consideration for measuring authenticity. Lastly, the focus of the study was on heritage accommodations, there is a wide range of other area in tourism industry to be further studied.

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Chapter 1 Introduction

1.1 Research Background

Nowadays, tourism is between the world largest and fastest growing industries. Millions of tourists wander around the globe visiting sites, taking photographs, reading guidebooks, listening to tour guides, and purchasing postcards and souvenirs. In the past few years, we have witnessed an increase in the commodification of tourist sites across the world. Every attraction from historical parks to small historic objects have been redesigned and packaged for mass consumption into many forms. Consequently, the histories of specific sites have been re-conceptualised. Some have been preserved and honoured, while others have been left to decay. There are many kinds of destinations where tourists search for to make their holidays the best.

Cultural tourism seems to be drawn a lot of attention from tourists. The current generation of the tourists with search for depth and breadth of tourism experiences which support the principle of heritage preservation and cultural diversity (Chambers, 2009). Interest in history and everything old is now universal. Archaeological excavations, historical ruins, old battlefields, buildings from the past, landscapes and their narratives, areas with traditional folklore, they all have become favourite destinations for tourists. This interest in the past has grown rapidly in the last decades. Cultural tourism forms an important component of international tourism in our world today. It is about experiencing and enjoyment of the lifestyle of the local people, local area, and what constitutes its identity and character. Hall stated that cultural tourism is experiential tourism based on being involved in and stimulated by the performing arts, visual arts and festivals (C. M. Hall, 2007). Figure 1 and 2 below show Chicken Bowl Museum where the legends of the chicken bowl begins. Visitors can have chance to do the workshop and the bowl will be sent to their homes if they want to. Visitors can enjoy walking around the factory with the guide and learn about the founder of the company and also the history. Heritage tourism, whether in the form of visiting preferred

landscape, historic sites, buildings or monuments, is also experiential tourism in the sense of seeking an encounter with nature or feeling part of the history of a place.

Cultural heritage tourism has gained a significant attention in the tourism industry in recent years (McCain, 2003) The disadvantages associated with the application of cultural heritage tourism in undeveloped regions are quite a few. One of the disadvantages is too much commercial emphasis: the tourism industry for example has used local cultures as part of the tourism product by taking traditional rituals, dances, music and crafts that formed part of local people's cultural heritage and 'wrapping' it up as a package for tourists. This often involves manipulating culture for tourists 'benefit' until they tolerate little or no similarity to the original cultural experiences derived over centuries.



Figure 2 Dhanabodee Ceramic Museum, Lampang, Thailand
Source: Nethchanok R. (2015)



Figure 1 Dhanabodee Ceramic Museum, Lampang, Thailand
Source: Nethchanok R. (2015)

There are many of the destinations which are made just for tourism around the world especially those replicas of outstanding architecture heritage for example Madurodum, The Netherlands, Muang Boran (Ancient City), Palio (Khao Yai), Santorini (Hua Hin) or folk museums in many European countries. Those attractions are always packed of local and international tourists interesting to see those some old historic replica buildings. Therefore, it

is essential to understand that authenticity makes the memorable experience of tourists worthwhile and that it is necessary for the successful of cultural heritage tourism.

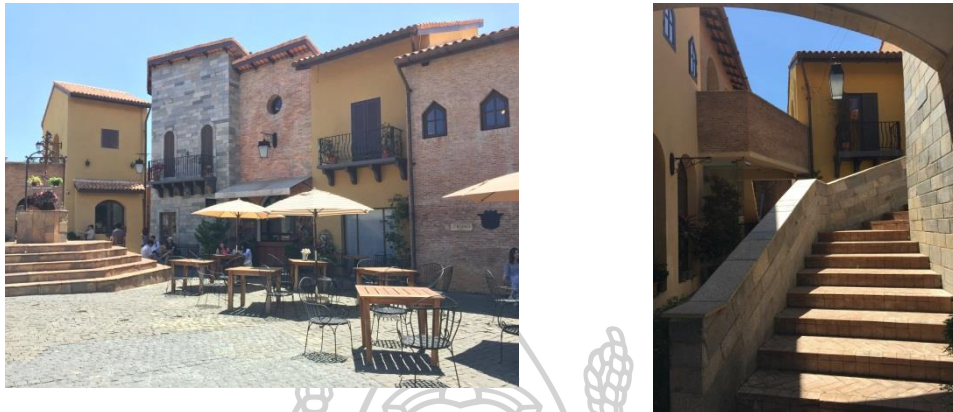


Figure 3 Palio Khao Yai, Thailand
Source: Nethchanok R. (2014)

Tourism has been blamed for commodifying local culture. There are many places have been commoditized and became popular touristic destinations such as Palio Khao Yai (figure 3-4), an Italian-Style Village shopping centre. It locates among the distinctive and spectacular view adjacent to Khao Yai National Park. Once local culture is defined as an object of, or attraction for, tourism, its authenticity is reduced (Taylor , 2001). However, tourism can also bring benefits to local community such as commodification of hotels or restaurants which are essential to tourists for other aspects could be a profit-making tool to the local. This means various form of cultural activities may lead to diverse authentic experiences to different kinds of tourists.

Local communities worldwide are aimed of many visitors' attention. This is particularly obvious to those situations and regions tourists visit in quest for demonstrations of authentic traditional life. The number and interest of tourists has initiated over time organization of special events for tourists, exhibiting local customs and traditions, transforming culture as a process into culture as a product. The “Bangkok Varee” or the

Venice of the East (Figure 4) is a big pop up floating market, which claimed to be the biggest Thai riverside cultural event in the heart of the city at Central World Shopping Centre. Visitors can enjoy shopping, chilling and tasting authentic food from original shops and restaurants. However, this type of events should not be isolated into particular category, as it was not rare that during time, and repeated throughout the years, these events are accepted by tourists as “authentic”, and not only by tourist, but also by those that have created them (Richards , 2007).



Figure 4 Bangkok Varee, Central World Bangkok, Thailand
Source: Nethchanok R. (2016)

1.1.1 Authenticity

Authenticity is a concept that has continuously and widely developed in many fields. At the beginning, the concept was introduced in area of philosophy to explain about critical participation in life. In other words, it is the time that individual evaluate or consider about their lives and abide with values, inspiration, attitude, and plan their life by themselves or live their lives differently from others. From this concept, following others is ‘inauthentic’. (Starr, 2008)

The quest for authenticity becomes the most necessary category for every tourist. Tourist search for authentic places and experiences have been discussed since late 1960s (Timothy, 2011). The concept has been discussed for a long time. The term has been widely used in relation with the self, culture, business and extends to leisure and tourism. The longing for authenticity has been ups and downs for the past decades. And also the issue whether tourists could identify authenticity has often been considered. Authenticity appears to be a kind of battleground of meanings, easily invoked, variably applicable, and adaptable to the most diverse situations.

The pursuit of authentic experiences is considered as one of the key trends in tourism. Authenticity is therefore crucially important for tourism, from all the sectors, especially in heritage tourism (Yeoman *et al.*, 2007; *Tourism Trends for Europe*, 2006). Consequently, authenticity is considered as a basic and a particular interest for cultural heritage marketing. It is important to understand tourist motivation and behaviour as well as strategic and marketing implications concerning tourist destination management and the quest for authentic tourism experiences. Drawing on this approach, authors such as MacCannell (1973) and Cohen (1972) showed the importance of authenticity in tourism experiences and defined tourism activities as the modern quest for authenticity.

1.1.2 The gap and problem

Authenticity is always regarded as a hot topic and problematic (Wall and Xie, 2005). The debate about commoditisation in tourism has been long present in the context but has recently gotten more attention with the rise of alternative forms of tourism such as cultural and architecture heritage tourism. Closely linked to the notion of commoditisation is the concept of authenticity. According to Theobald (Theobald, 1998) (1998:411) authenticity defies as genuine, unadulterated or the real thing. In modern times, tourism is frequently accused of destroying authenticity (a notion which is problematic in its own term), through commoditisation of cultures, such as festivals, dance rituals and food which is produced for economic gain.

However, it is also argued that commoditisation does not necessarily destroy the meaning of cultural products, although it may change it or add new meanings to old ones. Though, the cultural tourists that come to experience the local culture want to see the real or 'authentic' culture and not the inauthentic one resulting from commoditisation. They do not want to experience what is called a 'staged authenticity' where buildings are put up especially for their benefit and are taken out of context but would rather have closer contact with locals.

Therefore, increased tourism commoditisation generally leads to a decrease in tourism demand (Olsen , 2002). The problem arises even though we provide tourists with authentic experiences; it is still used as a commodity and sold for consumption. How architecture heritage becomes materialized into a commercial product for tourism? What is the process by which local culture or architecture becomes transformed into a commodity for exchange and consumption by tourism? What are the potential consequences to a rural community when it commodifies its local culture as an attractor for tourism? Do those replica attractions make tourists feel inauthentic? Will they destroy the authenticity of the original places?

1.2 Significance of the Study

The study attempts to shed more light on the question of cultural and architectural heritage and authenticity. It tries to identify if authenticity matters to tourists' perspectives. From this study, the attribute of perceived authenticity will be explored and examined from all angles. It will be vibrant for developing a better understanding of cultural heritage in which authenticity reflects the cultural significance of heritage places.

The observation of cultural heritage resources offers the central aspect for developing cultural tourism. The study shows that visitor's consumption of the preferred experiences provided by cultural heritage attractions helps in increasing the cultural tourism. From this information, the growing desire to find authentic and original experiences from tourists shows that cultural authenticity plays a vital role in attracting the tourists and helps them to understand rituals, traditions, and lifestyles of the host countries.

1.3 Research Goal and Objectives

This research aims at studying and investigating the relationships and interconnections among local culture, commodification, community, and tourism. The understanding and interpretation of tourist's perspective to cultural heritage whether they would like to see authentic destinations or the replica ones will do. The idea of creating authentic environment can benefit both economic gain and heritage preservation (Bullen and Love, 2010). An authentic atmosphere could enable tourists to immerse themselves in the historical context (DeLyser, 1999). However, some people may oppose that the reality could introduce in the issue of commodification and there is a possibility of damaging the historic value of the buildings.

The increasing tourism demand inevitably leads to the commoditisation of cultures, as the tourists want to experience cultures different from their own. A widely supported view in the literature is that this commoditisation actually destroys the local culture making it inauthentic while others state that it can actually help and empower the locals (Cole, 2007). The key part of the research presents arguments on both sides of the debate and offers some suggestions for a resolution. Specifically, it reveals the effect of tourism commodity to the indigenous culture heritage of the community. From view of the above, the key research question to be examined in this study is:

What is the perceived authenticity of cultural and architectural heritage among tourists? And what is the relationship between perceived authenticity and the visitors' perspective to authentic cultural heritage or commoditization of tourism.

Specific objectives include the following:

1. To examine how visitors perceived authenticity regarding cultural and architectural heritage.
2. To examine how administrative, perceive and define authenticity of cultural heritage.
3. To understand tourist's perspective to cultural heritage whether they would like to see authentic destinations or the replica ones.

The outcome, then, will help us to find the appropriate balance between the two parties that both local community and tourists can benefit from commoditisation in tourism.

1.4 Scope of the Study

The area of study boundary is the relationship among culture heritage, community, commoditisation, and tourism. It covers critical reviews of how commoditisation in tourism presents in Thailand's tourism industry. It also includes critical reviews of advantages and disadvantages of commoditisation in tourism. In addition, the study will look into tourists' perspectives to the commoditisation in tourism on authentic and inauthentic point of view to the variety of destinations.

The study will focus on types of accommodation that have been adapted and reused as followed:

- **Original Heritage hotel** means hotels refer to the hotel that was originally built as a hotel and the owner wanted to keep it as it is even time has passed to the modern era. The study chose The Mandarin Oriental Bangkok, The Centara Grand Beach Resort and Villa Hua Hin and The Savoy (A Fairmont Managed Hotel) UK.
- **Conversion of the historic building as a fabric** means heritage building that has been rehabilitated to hotel uses. However, before conversion, the building can be still in use as its original function or is no longer in use. The study uses the Het Arresthuis, Roermond, The Netherlands, The House on Sathorn, Bangkok and Praya Palazzo, Bangkok.
- **Nostalgic Heritage Hotel** means hotels that applied nostalgic theme to their design especially those entrepreneurs who are obsessed with heritage style would be inspired to build a hotel with a nostalgic theme. The study focuses at Ping Nakara Boutique Hotel and Spa,

Chiang Mai, Santorini Park, Cha-Am and Santorini Park Stay,
Thailand and Dhara Dhevi Chiang Mai.

1.5 Method of Research

The research method for this study is based on qualitative research methods. The scope of population for this study consists of three groups of stakeholders: local communities; tourism and hospitality business owners; tourists (international and Thai); and government officers. The in-depth interview, participant observation, survey and literature review are also analysed and interpreted according to the research objectives, theoretical framework, and concepts in order to explain and analyze the findings more reasonably.

The research instruments are set as follows;

1. Survey of the sample sites;
2. Participant observation was also undertaken to observe and record activities of tourists at sample sites to see how they perceived authenticity at the sites.
3. In-depth interview with tourists, the local, and government officer using semi-structured interview format.

Collection of data

The data sources for this investigation were divided into two categories: secondary and primary sources.

Secondary Data Sources

All secondary data relevant to the focused areas was collected and analysed, including electronic on-line resources. This information is gathered mainly from English documents because the study of culture heritage, community, commoditisation, and tourism. Materials also include articles from journals, archives, academic publications and governmental regulations concerning the preservation of national heritage. The secondary data

were collected and analyzed as fundamental data to be verified with the primary data later on.

Primary Data Sources

This type of data was collected directly from the population and sample group in the area of study scope. Data on opinions and attitudes of tourists were derived from a questionnaire, while data from the community were from observations, interviews, enquiries, and questionnaire.

The in-depth interview, participant observation, survey and literature review are also analysed and interpreted according to the research objectives, theoretical framework, and concepts in order to explain and analyze the findings more reasonably.

1.6 Definitions of Key concepts

The following key concepts are fundamental to this study:

1.6.1 Cultural Heritage Tourism

Cultural heritage means something that is inherited, passed down from previous generation. UNESCO (1972) defines cultural heritage as the legacy of physical artefacts and intangible attributes of a group or society that are inherited from past generations, maintained in the present and bestowed for the benefit of future generations. Cultural tourism is defined by the World Tourism Organization (Madrid, 1985: 5) as movement of persons essentially for a cultural motivation such as study tours, performing arts and cultural tours, travel to festivals and other events, visits to sites and monuments, travel to study nature, folklore or arts, and pilgrimages.

1.6.2 Architectural Heritage Tourism

Architecture is a built environment which is designed and constructed by man. It comprises both aesthetic and practical functions which provides human-being with an opportunity to express their ideas regarding their relationship with the outside world. In other words, it signifies the ways human-beings manage spaces by creating architectural mirrors of how they

think about themselves and the outside world (Jewachinda , 2000). Pereira-Rodgers (2004) noted that built heritage represent past traditions of architectural design, craftsmanship and ways of living and even contribute for the development of future incoming generations.

1.6.3 Authenticity

The definition of authenticity has been discussed many times and it is believed that authenticity is in the eyes of the beholders. Andrus and Shrimpton (2002) believed that the concept of authenticity is derived from an American “qualifying condition” – integrity – applied since 1953 to the process of evaluating nominations to the American national Register of Historic Places. Then, the American definition is reflected in the working of definition of authenticity used during Nara Document discussions: authenticity is a “measure of the degree to which the values of a heritage property maybe understood to be truthfully, genuinely and credibly, expressed by the attributes carrying the values” (Stovel , 2007). In this study, the definition will focus on objective authenticity therefore; this may not truly reflect the authenticity in the intangible cultural context.



Chapter 2 Literature Review

This chapter will discuss the existing literature about definitions and important concepts of cultural heritage. It includes discussion of cultural tourism, the relationship and also significance of cultural and historic sites. It follows by the definitions of authenticity, and focuses at authenticity from the original debate to recent discussion. And it will examine how the concepts shape the visitors' perceptions.

2.1 An Overview of Cultural Heritage Tourism

Tourism is one of the world's fastest growing industries and is a major source of income for many countries. Being a people-oriented industry, tourism also provides many jobs which have helped revitalise local economies.¹ There were around 25.3 million international tourist arrivals in 1960. By 1990, this figure had risen to 425 million, 17 times the earlier figure. By 2000, it had risen by more than half again to 682 million and in 2008 it was 982 million – the number of international tourists has more than doubled in less than 20 years. The World Tourism Organisation forecasts that this figure could rise to 1.6 billion people by 2020 (more than 370 million of these will be long-haul travellers). The importance keys of this rapid growth include:

- Rising living standards and, especially, increased leisure time, has allowed many people in the North to take longer holidays and to travel to distant parts of the world. Many in the industrialising countries of Asia and Latin America are also becoming international tourists.
- Advances in transport technology following the introduction of the first passenger jet services in the 1950s and the development of the jumbo jet allow for relatively inexpensive long-distance travel.

¹ www.unesco.org/education/tlsf/docs/module_16.doc

- Long periods of relative political stability have made people feel safe venturing to new and unknown places.
- Television, movies and other media have stimulated interest in other parts of the world by showing attractive and exciting images of distant places.
- Increased leisure time and regular holidays are encouraging the growth of in-country or domestic tourism industries.
- The tourism industry has become highly professional and has promoted travel and holidays through well-financed advertising campaigns.²

Cultural heritage and tourism seems to be attached to each other. Interest in history and everything old is now universal. Cultural tourism has a drawing power to attract visitors. Archaeological excavations, historical ruins, old battlefields, buildings from the past, landscapes and their narratives, areas with traditional folklore, they all have become favourite destinations for tourists. This interest in the past has grown rapidly in the last decades. Cultural tourism forms an important component of international tourism in our world today. It is about experiencing and enjoyment of the lifestyle of the local people, local area, and what constitutes its identity and character. It could be counted as one of the most noteworthy and well-known forms of tourism and the oldest form of travelling (Timothy & Boyd , 2006). However, tourism could create problems to the community such as changes in community's behaviours, cultural commodification and uneven distribution of economic development (Pedersen , 2002).

Visitors experience the culture as a way of life to make them special and different. It is also products of artistic and intellectual activities. Hall, C. M. & Zeppel , H. (1990) stated that cultural tourism is experiential tourism based on being involved in and stimulated by the performing arts, visual arts and festivals. Heritage tourism, whether in the form of visiting preferred landscape, historic sites, buildings or monuments, is also experiential tourism in the

² www.unesco.org/education/tlsf/docs/module_16.doc

sense of seeking an encounter with nature or feeling part of the history of a place. High culture consummation while visiting Paris could be buying a long crispy bread (baguette) or spending an evening on the terrace sipping good wine which visitors thought this is way of Parisian's life. For Thai culture, tourists have to visit temples or try local food such as Pad Thai, Tom Yum Kung, Massaman, and drink coconut juice.

2.1.1 Definition of Cultural Heritage Tourism

Tourism is easier to describe than culture is. One of tourism definitions says that tourism is “occasional, short-term travel of people toward destinations away from their work and life residence, as well as activities in those destinations during their stay. It encompasses the travel for different purposes, as well as daily visits and excursions.” (Quotation from Holloway , 1985, 2). Another definition considers tourism as “basic experience of a place. Tourism “product” is not tourist attraction, but is rather an experience of a place and events happening there, seen as a series of internal and external interactions.” (Leiper, 1995, as quoted in Burns 1999, 31) However, the origin of the word tourism is related to the term “Grand Tour” describing the travel to the certain places and cities mostly in Western Europe (but not exclusively) for educational and recreational purposes.

The term ‘heritage’ had been issued since 1970s. Originally, it means ‘that which has been or may be inherited; any property, and especially. land which develops by right of inheritance’.³ Weber (1995) proposes that the term heritage substituted the concept of historical monument in the 1970s. This proposal is kind of reasonable since before the 1970s, the term ‘historical monument’ was widely used globally, applied to architecture as artistic and historical value. At that time, the international movement to protect historical and cultural property was more concerned with the endurance of the past by using the term ‘historical monument’. The most important witness is the

³The Oxford English Dictionary. Vol.5 Oxford University Press, 1970, p.242.

Venice Charter (1964) which uses the term historical monuments and sites meaning that,

‘The concept of an historic monument embraces not only the single architectural work but also the urban or rural setting in which is found the evidence of a particular civilization, a significant development or an historic event. This applies not only to great works of art but also to more modest works of the past which have acquired cultural significance with the passing of time’⁴

Jewachinda (2000) mentioned three new characters of the influence of the concept of ‘heritage’ since the 1970s. *First of all*, it includes natural resources to be natural heritage such as landscape, natural sites, outstanding parks and etc. *Secondly*, for cultural heritage, the meaning is very broad as the Convention Concerning the Protection of the World Cultural and Natural Heritage defines that cultural heritage means,

‘Monuments: architectural works, works of monumental sculpture and painting, elements or structures of an archaeological nature, inscriptions, cave dwellings and combinations of features, which are outstanding universal value from the point of view of history, art or science;

Groups of buildings: groups of separate or connected buildings which, because of their architecture, their homogeneity or their place in the landscape, are of outstanding universal value from the point of view of history, art and science.

Sites: works of man or the combined works of nature and man, and are including archaeological sites which are of outstanding universal value from the historical, aesthetic, ethnological or anthropological point of view’.⁵

Thirdly, the concept of heritage has been broadened to include recent cultural assets and buildings such as industrial heritage—buildings in dock land, tools in old

⁴ The Venice Charter’ . http://www.icomos.org/docs/venice_charter.html.

⁵ UNESCO. ‘Convention Concerning the Protection of the World Cultural and Natural Heritage 16 November 1972’. Conventions and Recommendations of UNESCO Concerning the Protection of the Cultural Heritage. Geneva: UNESCO, 1983,p.80

factories, coal mine sites etc. This is a new phenomenon in the sense that artistic value is not the only criteria in order to judge which artefact can be called a heritage. The practical value of artefacts becomes another important concern.

The most distinguishing feature of mature capitalist systems over recent decades has been the re-creation of economies around the symbolic value of cultures (Smith & Robinson, 2006 : 3). Culture, in its widest sense, provides a set of material and symbolic resources that are abundant in supply, and highly mobile (Rojek & Urray, 1997). Cultural tourism is an important way to celebrate, preserve, and promote a country's unique heritage and increase opportunities to boost economic development. Cultural Tourism and Heritage Tourism can be used changeably according to Sigala and Leslie (2006: 6). However, tourism scholars conclude definitions for cultural tourism as the movement of people travelling to experience, celebrate, and participate in the stories of past and present. Pendlebury, Short, and While (2009) addressed the pressure to present heritage location in ways deemed suitable by tourism industry, that is to commodify them to tourists.

According to Halewood and Hannam (2001); Kim , Ruetzler, and Taylor (2010), cultural Heritage tourism, a branch of cultural tourism, has been considered as an important tool of community economic development. Also, it could be something that is used to develop local culture, strengthen a community pride and establish good image of a destination. Through this kind of tourism, it provides tourists the opportunity to see and understand others' histories, way of lives, their society, how and why they preserve their traditions and identity for a long time. In developed areas, heritage and cultural attractions include art museums, plays, and orchestral and other musical performances. Tourists may travel to specific sites to see famous museums or to hear special musical performances. In less developed areas, heritage and cultural attractions may include traditional religious practices, handicrafts and cultural performances.

Cultural heritage means something that is inherited, passed down from previous generation. UNESCO (1972) defines cultural heritage as the legacy of physical artefacts and intangible attributes of a group or society that are inherited from past generations, maintained in the present and bestowed for the benefit of future generations. The term “cultural tourism” can be seen to extend from a focus on arts and festivals to be part of heritage tourism. There are many definitions of cultural tourism from various sources. Cultural tourism is defined by the World Tourism Organization (Madrid, 1985: 5) as movement of persons essentially for a cultural motivation such as study tours, performing arts and cultural tours, travel to festivals and other events, visits to sites and monuments, travel to study nature, folklore or arts, and pilgrimages. Holloway (2002: 206) has mentioned cultural tourism as one of the fastest growing areas of tourism. It encompasses both ‘high’ and ‘low’ culture: visits to museums and art galleries and to football matches; performances of music, both popular and classical; pilgrimages to literary sites ranging from the Brontes Haworth and the bridge in Sussex identified as that from which ‘Pooh-sticks’ were played in A.A. Milne’s Winnie-the-Pooh stories. The tourism industry has become proficient at packaging and popularising culture in all its forms.



Figure 5 Pooh Stick Bridge, Ashdown, Sussex,
UK Source: www.theaustralian.com.au



Figure 6 Winnie the Pooh Stories and the Pooh Stick Game Sources: www.ohmy.disney.com

Richards (1996: 24) has also provided a technical definition of cultural tourism that includes all movement of persons to specific cultural attractions, such as heritage sites, artistic and cultural manifestations, arts and drama, outside their normal place of residence. However, Tighe (1991: pp.387-391) has mentioned that the components of cultural tourism consist of three parts namely:

- travel,
- the tourist,
- the sites.

He also emphasised that, “cultural tourism is traveling undertaken with historic sites, museums, the visual arts, and/or the performing arts as significant elements”. McKercher and du Clos (2002 cited in Taylor, 2001) noted that approximately 240 million international journeys annually involve some elements of cultural and heritage tourism. The link between heritage and tourism is unavoidable but prompts the question as to how far should this link go. Cultural heritage includes any artefacts, natural sites or intangible cultures that contain significance and value. Those heritage resources are not replaceable; therefore, conservation is the critical point in heritage management.

Cultural heritage exists in many forms. Cultural heritage tourism as a concept involves both tangible and intangible elements of cultural heritage tourism. Tangible assets are in material forms than can be physically touched. They are divided into two types movable such as Buddha images, painting, or art pieces and immovable assets such as monuments, palaces, temples, or historic buildings.

Based on the characteristics of the attractions, tourist experiences and motives, major types of cultural heritage attractions are listed as follows:

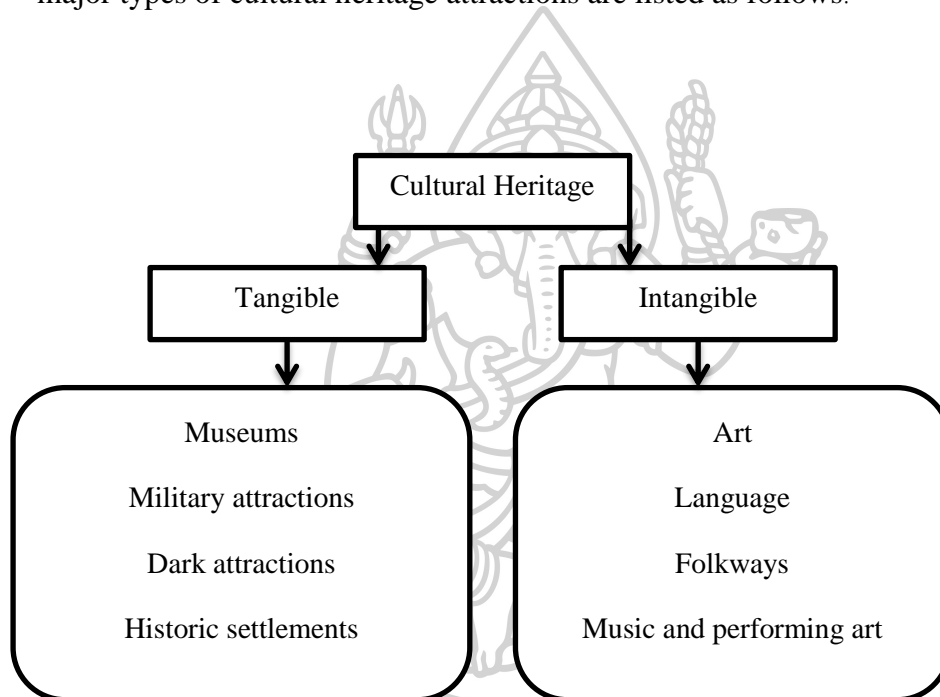


Figure 7 Types of cultural heritage attractions (adapted from Timothy , 2011, P.49)

Cultural heritage tourism has gained a significant attention in the tourism industry in recent years. (McCain and Ray , 2003) The disadvantages associated with the application of cultural heritage tourism in undeveloped regions are quite a few. One of the disadvantages is too much commercial emphasis: the tourism industry for example has used local cultures as part of the tourism product by taking traditional rituals, dances, music and crafts that formed part of local people's cultural heritage and 'wrapping' it up as a package for tourists. This often involves manipulating culture

for tourists 'benefit' until they tolerate little or no similarity to the original cultural experiences derived over centuries.

2.1.2 Cultural Heritage

Architecture always had a great significance in tourism. Most of the noticeable aspects in cultural landscape are architecture of the place (Hudman & Jackson, 2002) which means that how visitors will perceive the destination and apparently experience it depends mainly on how attractive is architecture of the destination. Architecture has always been an attraction factor in tourism (Cambie, 2009), ever since Herodotus admired ancient pyramids in Egypt and made a list of ancient wonders of the world. As it is in human nature to travel, which is one of the reasons why tourism is one of the largest and fastest growing industries, people have built and discovered new architecturally attractive places throughout the history.

Museums and historical sites have been described as a new industry; the 'heritage industry' (Goulding , 2000). By exploring the heritage tourism, architectural heritage features have been used as part of design and decoration to hotels, resorts, or restaurants. These features have been used to convey hotels' images and functions and also essential part of the building structure. The architectural heritage is a unique and exceptional resource. Structures and places that have developed character and special interests over time and have cultural significance in a changing world. According to Miller (1999), heritage is known as a dynamic concept, it is a foundation for future action as catalyst for nostalgia. It has been agreed that built heritage represent past traditions of architectural design, craftsmanship and ways of living and building and in some way can contribute for the development of future in coming generations (Roder , 2004) . Bruner (1994) saw authenticity from a constructivist viewpoint where cultures are constantly invented and reinvented. He believes that all cultural heritage sites are copies of a prior ideal but each is also an original in that it adapts to new circumstances and conditions.

Gable and Handle (1996), on the other hand, disapproved the obsession with creating an authentic past since it only will create a false image of the history. They assume an original pure state that is truly authentic. Furthermore, they point out that museums are committed to

expose historical truth in every detail. This can be explained by the responsibility that follows with being real and purveying education and history. They compare this to Disneyland that can make up anything they want since they are ‘fake’ (Gable and Handle, 1996). While some scholars said that authentic past can be recreated, Lowenthal (1985) noted in his book “The Past is a Foreign Country” that

The past remains an integral component in all of us and all of our works, no matter how burdensome it may also be. Attempts to make moderns wholly autonomous deprived them of recognized forerunners but left them with powerful ancestors. To be modern one must grant the ancients their place, for without ancients there can be no moderns.

In the period of Grand Tours, members of high society undertook travels or sent their children on a journey for educational reasons. Lasansky & McLaren (2004) notes that Grand Tour explorers invented a new chapter of architectural history, describing them as a diverse group of amateurs, professionals, diplomats, military men, doctors, architects and artists as well as adventure seeking travelers. Interesting thing about those travelers is that their journeys could last for up to two years, while they would discover, learn and understand various forms of art and history.

2.1.3 Cultural Significance

The Burra Charter has been widely used for the conservation of places of cultural significance by ICOMOS Australia in 1979, emended in 1981, 1988, 1999 and 2013. According to Burra Charter, cultural significance is defined in terms of aesthetic, historic, scientific, or spiritual values for past, present, of future generation. The term ‘place’ in the 2013 charter means a geographically defined area. Place has a broad scope and includes natural and cultural features. Place can be large or small: for example, a monument, an individual building or group of buildings, the location of an historical event, an urban town or city, a cultural landscape, a garden, a shipwreck, a stone arrangement, a road or travel route, a community meeting place, a site with spiritual or religious connections.

The concept of cultural significance is used in Australian heritage practice and legislation to encompass all of the cultural values and meanings that might be recognized in a place. Places of cultural significance enrich people's lives, often providing a deep and inspirational sense of connection to community and landscape, to the past and to live experiences. It has the same meaning with heritage significance and cultural heritage value which may change as a result of the continuing history of the place while understanding of cultural significance may change as a result of new information. Cultural significance is the sum of the qualities or values that a place has, including the five values - aesthetic, historic, scientific, social and spiritual.

The five values are presented in the definitions used in the Illustrated Burra Charter (ICOMOS, 2013; 3).

Aesthetic value refers to the sensory and perceptual experience of a place—that is, how we respond to visual and non-visual aspects such as sounds, smells and other factors having a strong impact on human thoughts, feelings and attitudes. Aesthetic qualities may include the concept of beauty and formal aesthetic ideals. Such criteria may include consideration of the form, scale, colour, texture, and material or fabric. Expressions of aesthetics are culturally influenced.

Historic value is intended to encompass all aspects of history, for example, the history of aesthetics, art and architecture, science, spirituality and society. It therefore often underlies other values. A place may have historic value because it has influenced, or has been influenced by, an historic event, phase, movement or activity, person or group of people. It may be the site of an important event. For any place the significance will be greater where the evidence of the association or event survives at the place, or where the setting is substantially intact, than where it has been changed or evidence does not survive. However, some events or associations may be so important that the place retains significance regardless of such change or absence of evidence.

Scientific value refers to the information content of a place and its ability to reveal more about an aspect of the past through examination or investigation of the place, including the use of archaeological techniques. The relative scientific value of a place is likely to depend on the importance of the information or data involved, on its rarity, quality or representativeness, and its potential to contribute further important information about the place itself or a type or class of place or to address important research questions. To establish potential, it may be necessary to carry out some form of testing or sampling. For example in the case of an archaeological site, this could be established by a test quarry.

Social value refers to the associations that a place has for a particular community or cultural group and the social or cultural meanings that it holds for them. Such as how important the place is as part of the community or a local marker or a part of cultural group.

Spiritual value refers to the intangible values and meanings embodied in or evoked by a place which give it importance in the spiritual identity, or the traditional knowledge, art and practices of a cultural group. Spiritual value may also be reflected in the intensity of aesthetic and emotional responses or community associations, and be expressed through cultural practices and related places.

2.1.4 Cultural Activities visitors engaged

The level of involvement in the activities at the heritage sites also can influence experiences. McKercher and du Clos (2006) identified three types of involvement at heritage sites as totally, partially and incidentally. The level of involvement may influence the experiences they gain. The experiences they obtained from walking around historic sites, dining at transformed restaurants or staying in nostalgic hotels can alter their perceptions of authenticity and also experiences. Cultural tourism today is, apparently enough, a universal fact. It is a symbol of quality tourism that includes the care about the culture being consumed while cultivating and enriching those that are consuming it.

What makes heritage tourism differ from other types of attractions such as theme parks or beaches is the authenticity and cultural significance of the heritage attractions. Tourists are seeking for unique places where they can expose to the luxurious history, art, culture, traditions, and tastes. And most of them are looking for real experiences rather than 'products' manufactured. Visitors can now spend a month travelling through Africa or Asia and volunteer to do things such as taking care of elephants in Chiang Mai or taking care of wildlife in Kenya. Outdoor activities seem to be interesting for them.

For tourists seeking for exposing and immersing in luxurious history, art, culture, tastes, and traditions, heritage hotels, offer the opportunities. Some of those heritage hotels are now even UNESCO World Heritage Sites. There, visitors can visit and stay in the place that continue to live out traditional ways such as décor, service and cuisine, gently blend with modern demand of Wi-Fi and air-conditioning. For visitors to Thailand, the attraction of heritage hotels is obvious – exceptional lavishness of experience; incredibly distinctive; and most of the times magical design, décor, and detailing; unique directness of exposure to the lives and lifestyles of the royal elite in iconic times and places. Openly regarded as the most prestigious properties of the destination, guests are prepared to pay a premium for the opportunity to enter into such exclusive, majestic, and often mysterious worlds.

2.1.5 Cultural Heritage Tourism in Thailand

Tourism in Thailand is certainly stunning with beaches, temples or trekking through the lush green jungles. It certainly has a positive economic impact on the country and those who live there. There were about 5,383,000 jobs offered in this industry as of 2015. By 2025, there will be about 8,140,000 jobs available in travel and tourism industry (Iverson, 2017).

According to the former Minister of Tourism and Sport, Thailand (2008) H.E. Mr. Weerasak Kowsurat mentioned that to experience culture has always been one of the main drive for tourists. Cultural attractions lure visitors who want to see the places and engage activities that represent the stories and people of the past as well as their local identity.

However, there are also negative impacts on the locals in terms of over crowded, over-capacity, commoditization of the culture, and most outstandingly, communities are being left out to manage their own heritage.

The Tourism Authority of Thailand (TAT) tries to encourage both Thai and foreigner tourist to seek for trips that could experience the Kingdom's cultural heritage. In 2015, TAT organized the biggest tourism event, Thai Thailand Tourism Festival (TTF). Moreover, the year 2015 is the grand opening ceremony of the '2015 Discover Thainess' campaign to showcase our unique cultural heritage and the Thai way of happiness go international visitors as well as to encourage Thai people to take part in this event.

Bangkok charmingly demonstrates Thailand's contrasts. Surrounded by the roar of the city, saffron robed monks meditate peacefully in temples. At night the golden pagodas spire near the Chao Phya River glisten in floodlight, while the streets flash with neon. Parts of the city offer a night-life such as bars, discos, and cabarets. It appears that everything is on sale everywhere – from high-rise department stores to market stalls, pavement sellers to floating market on the canals that thread the city. The beautiful Thai silk for sale is genuine but the \$15 "Rolex" watch is not. The contrasts and contradictions of Thai life are brought home to the traveller in bright colour. Our outstanding tours will introduce you to the city and its surrounding attractions. Tour the city's temples and Grand Palace, the floating markets, the delightful Rose Garden Resort, and the infamous River Kwai.

Thailand has long been a favourite tourists' destination among international visitors. The country has much to offer for everyone from white, sandy beaches and scenic mountains to centuries-old temples and a rich heritage. It is known for its religious and cultural harmony, and thus as a land that devotedly celebrates festivals of all cultures and welcomes foreign guests with warm smiles and lavish hospitality. In the north, mountains mark the landscape and forests with indigenous hill tribes and temples of distinct northern architecture, while the

south offers visitors breath-taking views with white, clear sandy beaches and hundreds of islands surrounded by turquoise seas. To the east and northeast, there are many mysterious ruins and archaeological sites waiting to be explored, while in the central region, the splendour of the grand palace and other historical sites provide a glimpse into the Kingdom's rich history and its interaction with the outside world over the centuries.

In Thailand, cultural heritage tourism has been widely applied as a process of developing local economies by presenting cultural heritage in commodities for visitors. This culture has been made into a commodity for economic consumption and exchange. Currently, communities in Thailand have tried to use tourism as a tool for sustainable development, even in Bangkok. In order to develop locality, communities need to use cultural heritage tourism as a selling point to visitors for example, folk tales, tradition and arts, heritage and even food can be tourist magnets (George , 2004). The cultural heritage tourism in Thailand has been tremendously successful as shown by countless visitors who are enthusiastic to have new cultural experiences.

Architecture has always been an attraction factor in tourism (Cambie, 2009), ever since Herodotus admired ancient pyramids in Egypt and made a list of ancient wonders of the world. As it is in human nature to travel, which is one of the reasons why tourism is one of the fastest growing industries, people have built and discovered new architecturally attractive places throughout the history. In the period of Grand Tours, members of high society undertook travels or sent their children on a journey for educational reasons. Kourelis (in Lasansky & McLaren, 2004) notes that Grand Tour travelers invented a new chapter of architectural history, describing them as a diverse group of amateurs, professionals, diplomats, military men, doctors, architects and artists as well as adventure seeking travelers. Interesting thing about those travelers is that their travels could last for up to two years, while they would discover, learn and understand various forms of art and history.

The idea of converting or renovating historic buildings into tourist attractions has emerged as an interesting trend in Thailand especially in Bangkok over the past decade. Recently, the field has witnessed a continuous growth of heritage accommodation particularly by the conversion of historic buildings into tourist accommodation. The development has

stimulated several questions regarding this type of heritage. Nowadays, the hotel is not just the place that provides basic needs of lodging and foods. As Curtis (2006: 6) has suggested, modern tourists seek style, service, comfort, luxury, creativity, personal service, authenticity, scheming, and more from a hotel. While many hotels are in search of unique and bizarre themes such as ice hotel, capsule hotel or underwater hotel for their concepts, a small group of hotel owners decided to use the theme 'heritage' because it is undoubtedly an attractive type of tourist destination.

Dating back to the 19th century, many old houses, castles and mansions, especially, in Europe have been converted into many kinds of lodgings. This type of accommodation provides personalized accommodation, services and facilities, as they are considerably smaller than mainstream hotels. It was considered as an initial idea of using historic buildings for accommodation service. This showed that visitor's perception on culture is an important aspect for staying in the heritage accommodation and they have high intention to learn about the host culture through the experience using the service at the accommodation.

Thailand is one of Asia's most attractive countries both with tangible and intangible resources. Thailand today is going through a lot of transformations and development. We are more westernized, with development in education, social structure, economy and the physical environment. Technological development is the major factor that affects traditional Thai architecture, and has a great influence on the diversity of Thai architecture to meet with the requirement of the dwellers to support their life style and usability. There are varieties of building types: lodging, residence, shop houses, hotels, resorts and institution buildings such as government offices and educational institutes. The trend of Thai contemporary design is awakening during the past years to fulfill the taste, character and also to support the business usability. However, most of those buildings do not appropriately feature the relationship between the traditional identities and the prestige of Thai architecture. The Thai traditional architecture design is limited and mostly appears in the form of temples, palaces and houses. The design of some specific buildings such as hotels and resorts

could utilize traditional architectural forms. However, not all aspects of Thai traditional building are accepted by people.

Thai tourism authority released its new marketing plan for 2017 focusing on the value and experience base tourism to attract more tourists from all over the world. Yuthasak Supasorn (2017) Governor of Tourism Authority of Thailand (TAT) said the goal now is to move the tourism industry from offering 'value for money' to 'value for experience'. Meaning, we will provide 'quality tourists' with valuable and memorable experiences. Yuthasak said the TAT would encourage both domestic tourists and international tourists to explore and to understand the culture of Thailand profoundly.

2.2 Threat to Cultural Heritage

Heritage can be a powerful mirror, but it can be also a distorting one, where past events and experiences can be trimmed to nostalgia, or to bloodless description of people, places and processes (Hems & Blockley 2006, 5). There are numerous risks and dangers threatening the cultural heritage, such as war and political, ethnic and religious conflict, looting, theft, illegal export and import, illicit trafficking of cultural property, deterioration, neglect, destruction of or alteration to heritage, pollution, and disappearance (unesco.org). To make it clearer, threats can be divided into man-made and natural. For man-made, it could be destruction from conflict, construction, and development. Human neglect can also be included as a potential danger to the historic site.

War has now become one of the most widely observed man-made threats to cultural heritage. The recent destruction of the ancient city of Nimrud by the Islamic State is one of the obvious example and that lead to the sales of antiques in the black market. Weathering is a common means of loss when it comes to the environmental threats to cultural heritage. Acid rains and other kinds of exposure to water can lead to the steady erosion of stone, rotting wood, and general deterioration of historic sites. Climate change is another factor that could destroy the historical sites.

According to Hoi An Protocol (2005), we can understand the authenticity of our cultural heritage by examining the credibility of the sources on which the judgment of authenticity is based. Authentic cultural assets are passed through time and communities by un-interrupted transmission, evolving but retaining the essential qualities that make them authentic. Authenticity faces constant and unavoidable threats from the following sources (UNESCO, 2009a: 13-14):

1. Loss of Knowledge

Increasing globalization is resulting in a loss traditional knowledge, particularly among the younger generations in the regions. Skills, which are required to create, maintain and present cultural heritage in an authentic manner are at risk.

2. Urban Renewal

The social and economic pressures for a renewal of a fabric of Asia's cities are growing rapidly. Increasing of property values can put heritage buildings disadvantages. Although residents may wish to retain the fabric and feeling of their traditional built environment, owners are under pressure to maximize the potential of their land and not the historical structures and spaces on it. Therefore, demolition of entire historical neighbourhoods, or at best, slow attrition as one building after another is replaced by modern, high-return development.

3. Infrastructure Construction

Major infrastructure work can impact heritage resources or destroy fabric, setting, or buffer zone. Works that radically modify the landscape and environment can also do indirect damage to sites in many ways: for example, some heritage buildings near the area of new MRT line in Bangkok were destroyed due to its construction.

4. Cultural Tourism

In the process of standardizing, modifying and commodifying cultural assets for use in cultural tourism there is a serious risk of loss of authenticity. The problem is that too often the “packaging and presentation” of heritage is carried out by the tourism industry for the benefit of its tourists and not by those responsible for the safeguarding of cultural heritage. As a result, both the physical fabric of a heritage property and its intangible aspects are trivialized and compromised.

5. De-contextualization

We de-contextualize our culture when we build theme parks around our historic monuments and we treat them as garden ornaments. We also do it with our intangible heritage when we put on dinner dance shows and treat these expressions of art and ritual as some kind of dessert entertainment for visitors. This de-contextualization of our culture is a very serious problem because it could destroy the authenticity of cultural expression if we do not do it in the right way. Those dinner performances could be one way of keeping alive the tradition and getting young people involved.

6. Compromising the Spirit Place

All too often our conservation and adaptive reuse projects compromise aspects of authenticity of a heritage property, such as its original use (e.g. the conversion of a religious building into pubs and restaurants), spatial layout (e.g. the construction of high-rise buildings inside a low-rise historic precinct) or traditional materials (e.g. replacing traditional lime-based with cement-based renders). These interventions usually have negative impacts on the spirit of place. The spirit of a place resides in its authenticity, retention of which, as mentioned earlier, is an essential condition of heritage conservation.

2.3 Architectural Heritage

Architecture by its nature mirrors the shadow of power by two levels. Firstly, the power of architecture itself creates human-being's dwellings and space. It becomes a built environment which influences people's lives. Secondly, it represents power of any political regimes in constructing their communities through styles and the function of architecture (Jewachinda, 2000). Symbolically, architecture as a structure of form is the very symbol of power and organization since its physical appearance is a huge form of something powerful, important and complex. Architecture is a built environment which is designed and constructed by man. It comprises both aesthetic and practical functions which provides human-being with an opportunity to express their ideas regarding their relationship with the outside world. In other words, it signifies the ways human-beings manage spaces by creating architectural mirrors of how they think about themselves and the outside world.

Architecture is always considered as a symbol of human civilization since its elements such as style and function change along with the development of human societies (Jewachinda, 2000). In ancient times architecture was designed and built to meet simple needs of human-beings, but later its design and the construction methods became more complex. A building's cultural significance leads on from the historic interest, and preservation serves to keep communities together, to see them remain true to their past and safeguard their future.

2.4 Authenticity – A need for Something Real

According to the Future Foundation, going on holiday is now perceived as the No. 1 luxury experience and those who go holiday identify an authentic cultural experience as being the most important aspect of it and this applies across all age, gender and socio-demographic groupings. This authentic experience is about avoiding areas and activities

where there are many other tourists, indicating a desire to explore the untouched and unexposed (Yeoman , 2007). Boyle (2004)'s appraisal of authenticity indicates that tourists are searching for a connection with something that is real, unsullied and rooted within the destination. Authenticity has to connect to the destination and to be placed in the community, hence the importance of community-based tourism through which the benefits go back into the community.

The quest for authenticity becomes the most necessary category for every tourist. Tourist search for authentic places and experiences have been discussed since late 1960s (Timothy, 2011). The concept has been discussed for a long time. The term has been widely used in relation with the self, culture, business and extends to leisure and tourism. The longing for authenticity has been ups and downs for the past decades. And also the issue whether tourists could identify authenticity has often been considered. Authenticity appears to be a kind of battleground of meanings, easily invoked, variably applicable, and adaptable to the most diverse situations. Authenticity and sustainability go hand in hand where communities build a tourism product which belongs to their community; for example animal tourism in Chiang Mai where tourists can stay in the elephant village, learn about environmental issue, taking care of elephant, and so on.

The issues of authenticity in relation to the commodification of culture are present in many sectors of the tourism industry (e.g. heritage tourism, ethnic tourism) and are relevant to most destinations worldwide, in the developing as well as the Western world (Chhabra et al., 2003; Gjerald , 2005; McIntosh and Prentice, 1999; Silver , 1993; Van den Berghe , 1995). Since cross-cultural encounters have been designated as one of the drivers of the commodification of culture in host societies (Shepherd , 2002), the global context in which such encounters take place highlights the relevance of the debate on authenticity for tourism studies. We should note that the authenticity is in the eyes on the beholders. Therefore, different motivations may effect what a tourist looking for when travelling.

2.4.1 Meaning of Authenticity

Authenticity has been widely discussed in the academic literature. Boorstin (1971) has gained the attention by pointing out in his book about pseudo-events. He noted that the motive for travelling was to see the unfamiliar in ancient times however, he noticed the pattern of travelling that changed with the emergence of travel facilitators such as travel agents, or cruise lines that could prevent the tourists to encounter the locals. He said that the ideal tourist's hotel is the one like home is travesty. Then he assumed that tourists rarely like the authentic products of a foreign culture and in fact, tourists prefer their own provincial.

At the same time, Andrus (2002) believed that the concept of authenticity is derived from an American “qualifying condition” – integrity – applied since 1953 to the process of evaluating nominations to the American National Register of Historic Places. Then, the American definition is reflected in the working of definition of authenticity used during Nara Document discussions: authenticity is a “measure of the degree to which the values of a heritage property maybe understood to be truthfully, genuinely and credibly, expressed by the attributes carrying the values” (Stovel, 2004:3). This idea is carried forward in Paragraph 82 of the Operational Guidelines for the Implementations of the World Heritage Convention, UNESCO WH Centre (2005) as followed:

Depending on the type of cultural heritage, and its cultural context, property maybe understood to meet the conditions of authenticity if their cultural value (as recognized in the nomination criteria proposed) are truthful and credibly expressed through a variety of attributes including:

- *form and design;*
- *materials and substance;*
- *use and function;*
- *traditions techniques and management systems;*
- *locations and settings;*
- *language and other forms of intangible heritage;*

- *spirit and feeling; and*
- *other internal and external factors*

Smith and Duffy (2003: 114) identified that authenticity is *something genuine and original, that it can be certified by evidence, or remain true to a tradition*. As well as Lindholm (2008: 1) who gave definition of authenticity as *sincere, essential, natural, original and real*.

The pursuit of authentic experiences is considered as one of the key trends in tourism. Authenticity is therefore crucially important for tourism, from all the sectors, especially in heritage tourism (Yeoman *et al.*, 2007; *Tourism Trends for Europe*, 2006). Consequently, authenticity is considered as a basic and a particular interest for cultural heritage marketing. It is important to understand tourist motivation and behaviour as well as strategic and marketing implications concerning tourist destination management and the quest for authentic tourism experiences. Drawing on this approach, authors such as MacCannell (1973) and Cohen (1972) showed the importance of authenticity in tourism experiences and defined tourism activities as the modern quest for authenticity.

However, “authenticity” is used in tourism context in terms of experiencing or seeing people’s life styles, products, clothing, or doing activities in the genuine places as Fridgen (1991: 160) defined authenticity as *“really seeing and experiencing what a place, its people, and attractions are like. This desires to see the real, to live as the natives do, and to get behind the scenes is a significant factor in modern tourism. Authenticity also encompasses the desire of tourists to not only see and experience, but buy the authentic artifacts of a culture.”*

When authenticity is used in tourism context, the meaning of authenticity is wider. It includes mood or feelings related to places or objects and the experiences tourists gain after visiting. (Timothy and Boyd, 2003) So, this can be concluded according to the study found that nowadays, tourists are looking for authentic craft souvenirs more. (Yu and Littrell, 2003)

Cohen (2007) mentioned that different meaning and definitions of 'authenticity' are continuously used as it has different conceptual theory in each study area. However, Cohen (2007: 86) had altered the definitions as followed;

1. Customary practice or long usage,
2. genuineness in the sense of unaltered product,
3. sincerity when applied to relationships,
4. creativity with special relevance to cultural performance including dance or music,
5. the flow of life in the sense that there in no interference with the setting by the tourism industry or other managers.

Therefore, those meanings of authenticity are used widely according to the context when used. The meaning has developed continuously starting from consideration of physical appearance of the place and object to feeling or experience gained or felt.

2.4.2 Authenticity Concept Development

As mentioned earlier, authenticity is a concept that has continuously and widely developed in many fields. At the beginning, the concept was introduced in area of philosophy to explain about critical participation in life. In other words, it is the time that individual evaluate or consider about their lives and abide with values, inspiration, attitude, and plan their life by themselves or live their lives differently from others. From this concept, following others is 'inauthentic'. (Starr, 2002: 56)

The concept of authentic in the context of cultural resource management has developed since WW II till now and continue arguable among scholars about cultural resources, archeology, museology, and tourism management. McManamon and Hatton (2000) stated that authenticity has been one of the main concepts in the world of cultural resource management (CRM) and heritage management, and has been pivotal in almost all debate on the subject of heritage and in the fields of archeology, anthropology, museum management, conservation, etc. since the second world war. Primarily, the concept of authentic was used to

examine or evaluate the genuineness of the objects of art in museums worth the price or worth the admiration they are being given. (Trilling, 1972: 93)

Authenticity is often dynamic to the marketing of historic objects and places, regardless of whether this process of marketing includes sale, touristic visits, or mere publicity. However, the meaning of authenticity can change drastically for different categories of marketable material history, as well as for the range of stakeholders and relevant audiences involved. Moreover, the varying criteria for defining “authenticity” can have noticeably distinct effects on the perceived value of such material history when the applicability of this concept is questioned.

Authenticity in tourism has long been a topic of interest, and one of the most controversial ones indeed. It is, in many ways, an art form. With the beginning of the leisure class in the mid-twentieth century, and increased movement observed as a result of the processes of globalisation, the tourism industry has jumped to meet the needs of a demanding public. Of the many tourism sub-categories, “authenticity aimed tourism” is among the most argumentative. As affluent travellers become increasingly acquainted with cultures dissimilar to their own, the desire to see and experience something that is “authentic” and “genuine” has prompted the development of sites, museums, tours, and even hotels that simulate a foreign reality. While tourists desire a unique and true experience, it is critical to note that any recreation of an event or other scenario is of course a model, a simple representation where the original attributes of a people or place have been replaced by false a simulation of themselves.

Authenticity has become a significant concept for conservation and preservation of cultural resources as showed in Athens Charter in 1931 that “Preservation of the original material and form.” However, the word ‘Authenticity’ has been first written in the preamble of The Venice Charter in 1964 (Niskasaari, 2008: 3; Zancheti, Liva, and Piccolo, 2009: 164) as below;

Imbued with a message from the past, the historical monuments of generations of people remain to the present day as living witnesses of their age-old traditions. People are becoming more and more conscious of the unity of human values and regard ancient monuments as a common heritage. The common responsibility to safeguard them for the future generations is recognized. It is our duty to hand them on the full richness of their authenticity. (ICOMOS, 1964: 1)

This preamble of the Venice Charter reflects the concept of using authenticity as guidelines to some articles to conserve and restore historic places as showed below:

Article 6 The conservation of a monument implies preserving a setting which is out of the scale. Wherever the traditional setting exists, it must be kept. No new construction, demolition or modification which would alter the relations of mass and colour must be allowed.

Article 9 *The process of restoration is a highly specialized operation. Its aim is to preserve and reveal the aesthetic and historic value of the monument and is based on respect for original material and authentic documents.* It must stop at the point where conjecture begins, and in this case moreover any extra work which is indispensable must be distinct from the architectural composition and must bear a contemporary stamp. The restoration in any case must be preceded and followed by an archeological and historical study of the monument.

Article 12 Replacements of missing parts must integrate harmoniously with the whole, but all the same time must be distinguishable from the original so that restoration does not falsify the artistic or historic evidence.

(ICOMOS, 1964: 2.3)

According to Starr (2002: 9) “before the Venice Charter, authenticity was not the crucial term it has since become; since 1964, it has been, like Holy Writ, authoritative and inconclusive.” This could be said that Venice Charter has a significant role in awakening authenticity in cultural resource conservation especially tangible resources. However, since the announcement of the Venice Charter, authenticity has become significant concept that most scholar are now cannot find the conclusion.

Authenticity has become internationally concept when United Nations Educational, Scientific and Cultural Organisation or UNESCO has promulgated “Convention Concerning the protection of the World Cultural and National Heritage” in 1972. According to the operational Guidelines for the Implementation of World Heritage Convention, cultural values are truthfully and credible expressed through a variety of attributes and should meet the test of authenticity in design, materials, workmanship, and setting. (World Heritage Centre, 2008: 21-22) This convention set the priority of authenticity as the first condition for consideration of authenticity or “Test of Authenticity”. (Jerome, 2008: 3)

From both the Venice Charter and Convention Concerning the protection of the World Cultural and National Heritage aim to signify that authenticity was viewed from and ‘object’ approach (Harvey, 2004: 6). This can be said that the authenticity means only physical characteristics of cultural resources, which was its first concept. However, since 1992, UNESCO has realized that authenticity is not only about physical characteristics of cultural resources, but also surrounding context for example ‘cultural landscapes’ which are the combined works of man and nature. Albert and Hazen (2010: 61) mentioned that authenticity is commonly considered as it relates to landscape both built and nature or land use, as well as in the context of representing “Other” cultures to tourism. They also concluded that cultural landscapes provide a particular challenge when aspiring to meet expectations related to authenticity, for many people may consider their dynamism as antithetical to the notion of authenticity.

Currently, cultural diversity has started to change the definition of authenticity from the meeting “The Nara Document on Authenticity” which was held between 1-6 November 1994 in Nara, Japan. The main idea from the meeting was still about concept of authenticity from The Venice Charter but more open to extend the concept to focus to conservation, restoration, and registration cultural heritage. Nara Document also expressed that authenticity has different meaning depends on each culture and the variety of sources of information that should be truthful and credible to test of authenticity. (Burnett, 2001: 44)

The Nara Document was an important turning point that changed the concept of authenticity into 2 points;

1. The Nara Document made World Heritage Programme opened mind to the new concept of authenticity and accepted that authenticity can be identified in many different ways according to context of different cultures. (Labadi and Bandarin, 2007)
2. The meeting in Nara created other Regional meeting from UNESCO about authenticity in cultural heritage for example The European Conference in Czech Republic 1995, Inter-American Symposium in Texas 1996, or African Meeting in Zimbabwe 2001 (Alberts and Hazen, 2010: 61). Moreover, International Commission on Monuments and Sites (ICOMOS) had drafted the Regional Declaration on Authenticity at the meeting in San Antonio, USA in 1996.

The awakening of those academic seminars and meetings about authenticity had become either a theory or criteria of choice with respect of safeguarding cultural heritage. It is also no exaggeration to say that this concept lies at the base of all modern doctrine on the conservation and restoration of historical monuments. (Starr, 2002)

Taylor (2001: 9) specified that Authenticity in the present must pay homage to a conception of origins. In this way, tourism sites, objects, images and even people are not

simply viewed as contemporaneous productions, or as context dependent and complex things in the present. Instead, they are positioned as signified of past events, epochs, or ways of life.

Concept of authenticity in tourism context had started in 1960 (Cornejo, 2008: 14). Boorstin (1964) noted that most tourists seldom like the authentic but they more like products of the foreign cultures; they prefer their own provincial expectations. Boorstin (1964: 106) also called the inauthenticity of tourists' experiences as "Pseudo-events".

Sharpley (1994) explained that tourists who request for authenticity are trying to escape, albeit temporarily, from the pressure and problems of the modern world and, therefore, the marketing of a destination and the tourism system with it tends to shield visitors from the realities of the country. This is agreeable with the concept of Wang (2000) who defined authenticity as a modern value and idea that resulted from the experience of inauthenticity and alienation in the modern society.

Taylor (2001) concluded the relationship between authenticity and the past event that tourism sites, objects, images and even people are not simply viewed as contemporaneous productions. Instead, they are positioned as signifier of past events, epochs, of ways of life. In this way, authenticity is equated as original.

Cohen (1988) opposed that infrastructure and facilities for tourism industry destroyed the authenticity of local cultural products and actually created the pseudo-events or staged tourism to attract tourists' attention. He also mentioned that for tourists, the distinction between the contrived attractions that created for touristic purposes and natural and original attractions are blurred. In other word, authenticity lies in the eyes of the beholders.

Authenticity is changing and growing especially those living culture and cultural traditions (Samidi, 2005). Authenticity is still an issue, not only in terms of consensus of definition, but also the way of using the term, and the lack of explanation regarding the underlying assumptions and attributes when we use the terms (Jamal & Hill, 2002)

2.4.3 Different Perceptions of Authenticity

Different approaches have been undertaken by scholars to better understand authenticity. Wang (1999) stated that authenticity in cultural tourism can be defined into different ways according to their own beliefs, expectations, stereotype images, preferences, or thoughts about those toured objects. From this perspective, the meaning of authenticity has been conceptualized from three different approaches: modernist / objectivist, constructivist, and postmodernist (Wang, 1999; Reisinger and Steiner, 2006)

Objective Authenticity

Modernist refers to authenticity as something of originality that is possible to evaluate objectively (McLeod, 1976). This approach represents positivistic phenomenology with a realist ontological perspective. MacCannell (1973) stated that some experiences are truly authentic while others are inauthentic or staged one. He used a concept of 'staged authenticity', which refers to tourist settings that impose to give an impression of being authentic by letting customers peek in and see companies. He gave different degrees when applied authenticity. The first stage is in a fake environment with fake people to the last stage with real people in the real situation. The stage is based on the people involved and the environment the people are situated in that is real or fake. MacCannell (1973) concludes that everything is authentic but in different stages.

However, tourism transfers this concept to people, sites, services, or events and any subsequent modification, transformation or creativity to the 'original' idea is negatively seen

as inauthentic (Wang, 1999). One problem of objective authenticity is that nothing is fixed but in constant change, so there is no absolute point of reference (Wang, 1999). Just as heritage is ‘fabricated’ over time (Schoorl, 2005), so are tradition (Hannabuss, 1999), custom and culture (Wang, 1999).



Figure 8 Neuschwanstein Castle vs Disney Castle

Source: <http://www.travelandleisure.com/trip-ideas/neuschwanstein-castle-germany>

The Neuschwanstein Castle in Bavaria, a medieval style castle, was accomplished in 1886 ‘in the authentic style of the old German knights’ castles’, as Ludwig II, King of Bavaria wrote in a letter to the composer Richard Wagner (Bavarian Department for State-owned Palaces, 2003). Even Disneyland, 50 years after its opening, is nowadays widely recognized as an ‘authentic’ theme park (Wang, 1999). In order to find cultural ‘objective authenticity’ one might have to go back to prehistoric times.

Constructive Authenticity

Constructivist philosophers assume that there is no real pre-existing world independent of human mental activity (Hollinshead, 2006; Ryan & Gu, 2010). Authenticity is seen as a product of social construction, giving itself to subjectivity and negotiable. Caton and Stewart (2008) implied that the constructivist approach means authenticity related to people’s personal interpretations. Nothing is inherently authentic; authenticity is constructed by a society based on points of view, beliefs, perspectives, interpretations or powers. Therefore, what tourists do is projecting their expectations, preferences, consciousness and stereotyped images onto toured objects and sites and believes them to be authentic when they meet their expectations (Urray, 2002; Wang, 1999).

Wang (1999) believed that authenticity is in the eye of the beholder and tourists care more for symbolic authenticity than objective authenticity. Constructivist Approach is negotiable (Cohen, 1998): inauthentic maybe authentic one day (Cohen, 1998; Wall & Xie, 2005) based on values, belief, and culture (Jamal & Hill, 2002). Thus reality is best viewed under this framework as pluralistic and plastic; as the result of varying versions of human interpretation and construction; in simpler terms, as the result of perspective.

The constructivist approach to authenticity can be applied to products tourism such as souvenirs which can pass from indigenous to tourists for purpose of mass production. For example, Reisinger & Steiner (2006, pp. 70-1) noted that a 'symbolic authenticity' forms when a market is established and the process of making product is standardized, tourists are willing to perceive the products as authentic due to their symbolism, as a mark of evidence of their destination. In cultural tourism, it is understandable why tourists came back home with boomerangs from Australia, tea towels in a pattern of Big Ben or London Bridge, or crispy durian chips or Thai paste as authentic evidence of their destinations.

Existential Authenticity

Tourists who engage in active participation rather than observation are more likely to experience existential authenticity (Macleod, 2006). Wang (1999) suggested that the concept of existential authenticity has been divided into two types; Intrapersonal and Interpersonal. The Intrapersonal is the physically feeling and self-making of individual. Brown (1996) mentioned a state of being that is activated by tourists when having a good time. Ryan (2000) said tourist experiences are essential individualistic, while Arsenault (2003) said they are inherently personal. Existential authenticity therefore relates to an inherently personal emotional state which tourists can experience in tourism (Chang, 2008; Knudsen and Waade, 2010; Matheson, 2008).

Existential authenticity allows tourists to escape the fakeness of public spheres and public roles and become true to themselves (Steiner and Reisinger, 2006). Tourism therefore enables tourists to become nonconformist; to liberate themselves from the scripted life in modernity (Steiner and Reisinger, 2006). Stated differently, the basic premise of the existential view of authenticity is that an object or experience has no inherent authenticity, but only that ascribed to it based on individual belief systems and past background (Robinson and Clifford, 2007). As (Hall, 2007, p. 1140) argues, the notion of authenticity should “not be used with respect to things or places”.

2.4.4 Postmodern Tourists

In the existing world, globalization has a major role to social lifestyle and in the era of consumerism. Authenticity is one of major factors for choosing products and services. Consumers now decide where and when to spend their money base on how real they perceive from the offering. Steiner and Reisinger (2006) has heated and intensified the authenticity discussion by suggesting moving from traditional debate, that is whether tourists seek authenticity to whether to abandon the objective authenticity concept. Not all tourists are the same. Different tourists have their different expectations or purposes for each trip. Some tourists may not have the ability to differentiate the inauthenticity so we should not conclude that they do not care about authenticity. Lynch et al. (2010) found that the authenticity of an experience is what mattered to tourist most.

Business today, therefore, is all about being real, original, genuine, sincere, and authentic (Gilmore and Pine, 2001). The postmodern notion of authenticity has no constant approach. However, several prominent authors within the field argue similar sentiments surrounding key concepts. Umberto Eco (1986), Jean Baudrillard (1983) and Daniel Boorstin (1964) argue that the human consciousness is unable to distinguish reality from a simulation of reality, a concept they define as “hyperreality”. Wang (1999) extended the approach to

postmodernist authenticity which abolished the distinction between copies and original whether it is fake or real.

Disney World can be good site to exemplify the meaning of hyperreality. Disney World uses advanced techniques and convincing presentation that counts to be authentic despite its totally fake for example, the shark robots at Disneyland from the movie 'Jaws' can act out more spectacular than real shark does. Therefore, it can provide visitors with more reality than real shark can. The Bedouin Tour in Dubai serves as a good example of a postmodern travel experience. The Bedouin Tour offers cultural tourism, cultural preservation and authenticity. Camel riding to the camp and having exclusive traditional dinner serve by locals and staying in the tent can give you indigenous involvement. Visitors will experience Bedouin hospitality and greeting by the villagers and coffee grinding ceremony with some lectures of history. It is certainly an example of a simulated event and inline with the



Figure 9 Bedouin Tour in Dubai
Source: www.tripadvisor.com

2.5 Authenticity Perception

As authenticity is still problematic and difficult to achieve the consensus among scholars, scholars now focus to explore perceived authenticity instead. A new trend is recently noticed that scholars now attempt to investigate perceived authenticity in a contextual site (Chronis & Hampton, 2006; Robinson & Clifford, 2011; Thyne et al, 2009). When authenticity lies in the eyes of the beholders, it means that something ‘fake’ can appear as ‘real’ and vice versa (Pine & Gilmore, 2007). They have constructed a matrix from the words ‘real and fake’ (see figure). The matrix result in four modes of authenticity: real-real, real-fake, fake-real, fake-fake. In order to be real-real, industries must be true to themselves, and at the same time be what they said they are. Only then, they are truly authentic.

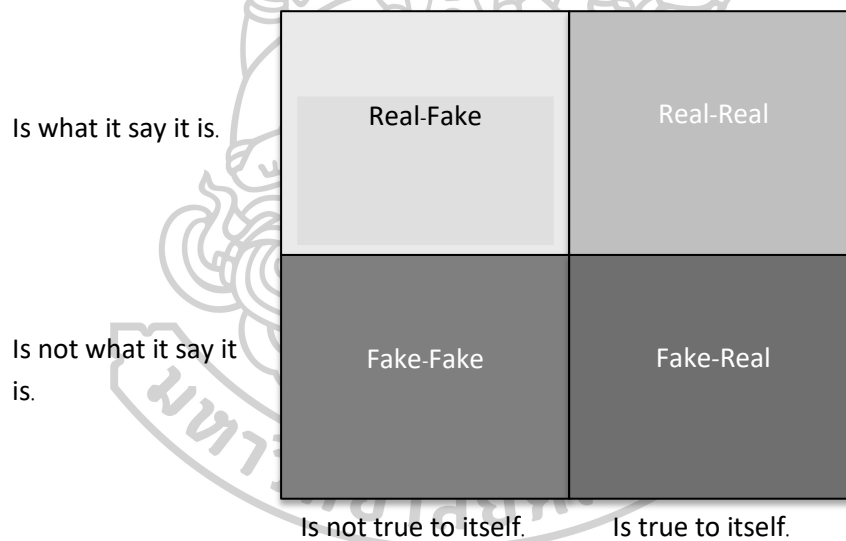


Figure 10 Authenticity Matrix. Source: Pine & Gilmore (2007)

Historical sites have been described as a new industry, the ‘heritage industry’ (Goulding, 2000). By searching for the past at the heritage sites, visitors are provided with a sense of identity and attachment. Consumers or visitors are an active part of the construction of the experience by interpreting the environment with their past knowledge and experience. The truth of the historical sites therefore is determined by the visitors and producers (Chronis & Hampton, 2008). The criteria visitors use when they visit and evaluate the authenticity at

the heritage sites has been studied. Goulding (2000) identified three groups of visitor behavioural types as follows:

- First group are those who concerned about the details which were seen as certification that the reproduction was real;
- Second group was more concerned with artefacts, images, and situations that triggered the imagination to create experience.
- Third group puts large emphasis on the development of social and entertaining experiences and on the uses of the resources to get the feel for the past.

Chronis & Hampton (2008) conducted research on perceived at a historic site. In the historic site, there are five different ways to articulate authenticity. They are 1) object related; 2) factual; 3) locational; 4) personage; 5) contextual, which are related to the perception of authenticity. The object related authenticity means being original, and authentic like they are the one that presents in the past. Factual authenticity refers to consumer perception of the historical accuracy of the provided information. Locational authenticity indicates the perception of the actual place or exact location where the particular historic event took place. Personage authenticity means the belief the actual people have stayed and performed in historical events. Contextual authenticity refers to the perception of an unchanged, unmediated and faithful environmental context where the event took place. All types are based on objective measure except personage authenticity which is based on belief which is constructed by visitors. Chronis & Hampton (2008) also discovered that the consumers established standards of what is authentic will influence their evaluation to the sites' authenticity.

2.6 Test of Authenticity

The cultural and natural heritage is among the priceless and irreplaceable assets, not only of each nation, but also of humanity as a whole. The loss, through deterioration or disappearance, of any of these most prized assets constitutes an impoverishment of the

heritage of all the peoples of the world. Parts of that heritage, because of their exceptional qualities, can be considered to be of “Outstanding Universal Value” and as such worthy of special protection against the dangers which increasingly threaten them (World Heritage Centre, 2016). Testing or assessing authenticity has to have very precise criteria (Feilden & Jokilehto, 1998; UNESCO, 2009a). However, the complex issues of authenticity are related to the diversity of cultures and heritage in the world, therefore, the experts compromised that the concept and application of authenticity of cultural heritage must consider and judge within the cultural context (Kwanda, 2008: 351).

In term of authenticity, World Heritage Centre (2016: 18-19) mentioned articles as follows;

- 79 Properties nominated under criteria (i) to (vi) must meet the conditions of authenticity. Annex 4 which includes the Nara Document on Authenticity, provides a practical basis for examining the authenticity of such properties and is summarized below
- 80 The ability to understand the value attributed to the heritage depends on the degree to which information sources about this value may be understood as credible or truthful. Knowledge and understanding of these sources of information, in relation to original and subsequent characteristics of the cultural heritage, and their meaning as accumulated over time, are the requisite bases for assessing all aspects of authenticity
- 81 Judgments about value attributed to cultural heritage, as well as the credibility of related information sources, may differ from culture to culture, and even within the same culture. The respect due to all cultures requires that cultural heritage must be considered and judged primarily within the cultural contexts to which it belongs.
- 82 Depending on the type of cultural heritage, and its cultural context, properties may be understood to meet the conditions of authenticity if their cultural values (as recognized in the nomination criteria proposed) are truthfully and credibly expressed through a variety of attributes including:
- form and design;
 - materials and substance;
 - use and function;
 - traditions, techniques and management systems;
 - location and setting;
 - language, and other forms of intangible heritage;

- spirit and feeling; and
 - other internal and external factors.
- 83 Attributes such as spirit and feeling do not lend themselves easily to practical applications of the conditions of authenticity, but nevertheless are important indicators of character and sense of place, for example, in communities maintaining tradition and cultural continuity.
- 84 The use of all these sources permits elaboration of the specific artistic, historic, social, and scientific dimensions of the cultural heritage being examined. "Information sources" are defined as all physical, written, oral, and figurative sources, which make it possible to know the nature, specificities, meaning, and history of the cultural heritage.
- 85 When the conditions of authenticity are considered in preparing a nomination for a property, the State Party should first identify all of the applicable significant attributes of authenticity. The statement of authenticity should assess the degree to which authenticity is present in, or expressed by, each of these significant attributes.
- 86 In relation to authenticity, the reconstruction of archaeological remains or historic buildings or districts is justifiable only in exceptional circumstances. Reconstruction is acceptable only on the basis of complete and detailed documentation and to no extent on

In 2001, experts in preservation and conservation established criteria from workshop in Hoi-An, Vietnam. Later, Hoi An Protocols is established by UNESCO in 2009 as professional guidelines for regional standards of best conservation practice which will assure that the values inherent or in the heritage sites of Asia are safeguarded and their authenticity is preserved and truthfully explicated during the process of conservation, restoration, rehabilitation and subsequent maintenance and use. Hoi An Protocols presented the evaluation scheme based on authenticity into four dimensions as stated in Article B;

Authenticity is usually understand in terms of a matrix of dimensions of authenticity: of locations and setting; form; material and design; use and function; and "immaterial" or essential qualities. Together these form the composite authenticity from which significance derives. The retention of authenticity is the aim of good conservation practice. (UNESCO, 2009a; 7)

However, the Hoi An Protocols still focuses on authenticity as mentioned in Venice Charter, Burra Charter and Nara Document. Therefore, the protocols which were presented in Hoi An Protocols is similar to the Nara Document but slightly different in ordering of attributes and element of spirits and feeling is replaced for immaterial or 'intangible' heritage.

To conclude the development of Evaluation scheme on authenticity from Nara Document to Hoi An Protocol, the table below illustrates the different evaluation scheme on authenticity including evaluation for intangible cultural heritage;

Table 1 The Development of Evaluation scheme on authenticity from various documents

World Heritage Operational Guidelines (1997)	Nara Document (1994)	World Heritage Operational Guidelines (2005)	Hoi An Protocols (2009)
Design Materials Workmanship Setting	Form and design Materials and substance Traditions, techniques and workmanship Use and function Location and setting Spirit and feeling	Form and design Materials and substance Use and function Traditions, techniques and management systems Location and setting Language and other forms of intangible heritage Spirit and feeling Other internal and external factors	Location and setting Form and design Use and function Immaterial qualities

Kwanda (2008: 354-355) mentioned about authenticity assessment of cultural heritage that the concept of authenticity is of tangible heritage can be identified and tested through materials, form design, use and function; however, assessing intangible heritage can be

identified but impossible to be tested. But it can be experienced through “observation and understanding”. Thus, the authenticity of intangible heritage is the ‘living’ authenticity that exists in those who have strong sense of place or sense of identity and continuity.

Even though, authenticity assessment in the context of tourism hasn’t got clear scheme, some scholars have agreed that authenticity not only can be evaluated from objective quality (Cole, 2007; 945), but also derived from people in the community that have various views and needs, thus, meaning of authenticity can be different (Cohen, 1998). Authenticity can be flexible and has variety of patterns based on types of tourists and their interpretations. (Reisinger and Steiner, 2006; 71)

2.7 Summary

It could be said that authenticity in cultural heritage is quite complex and diversity. (Mantecón and Huete, 2007: 326) Many tourists are interested into cultural heritage but most of them have minimal knowledge about the past. Therefore, they wish to experience that they happy to believe to be authentic at an attraction but not necessarily real. Reconstructions such as Palio in Khao Yai or Satorini in Hua-Hin Thailand satisfy this need for an authentic experience for most visitors. Authenticity is entirely in the mind of individual observer. Most importantly, the person feels authentic; the authenticity is not cast upon the toured object. (Harvey, 2004: 9)

As globalization and consumerism have big role in people’s lifestyle, authenticity is significant for selecting goods and services. Visitors pay for experiences, they can now decide when and when to spend their money and their time-the currency of experience-as much if not more than they deliberate on what and how to buy. But in a world increasingly filled with deliberately and sensationally staged experiences - an increasingly unreal world – consumers choose to buy based on how real they perceive an offering to be. Business today, therefore, is all about being real. Original. Genuine. Sincere. Authentic. (Gilmore and Pine, 2007: 1)

Chapter 3

Quest for Authenticity in Cultural and Architectural Heritage

3.1 Overview

Today, history, cultural and tradition are increasingly ranked as key motivations for travelling. Tourists always seek for cultural attractions and heritage accommodations are somehow the main attractions they chose. Many accommodations use distinctive interiors that convey local influences to meet modern tourist demands. However, the question is how authentic accommodations can be created without negotiating the expectations with international customer base? This chapter will present the significance of the authenticity focusing in accommodation sites and how it develops until these days.

3.2 Heritage accommodation: A Niche Market

The term 'authentic-seeking' is used for consumers searching for authenticity in a range of products, services, and experiences or looking for it within themselves. Going on holiday is now perceived as the No. 1 luxury experience and those who go on holiday identify an authentic cultural experience as being the most important aspect of it. As the experience economy matures, it evolves into authenticity because consumers search for real experiences rather than 'products' which are modified or manufactured. There is a growing desire to find experiences and products that are original and real, not contaminated by being fake or impure (Yeoman, 2008).

Like all industries, cultural heritage tourism is constantly growing. Klumbis and Munsters (2005) stated that the direct result of the rising interest for art, culture and history has been underway since 1980. Previously, accommodations meant just big beds, bathtubs, butlers, food, gift and vouchers. They normally attracted guests by celebrity chefs, branded

amenities, or upscale services. After all, the spotlight was on the hotel and the brands. Authenticity isn't just about watching local performance, eating local food on a street side or smelling lemon grass in the toilets. But we are talking about a unique place to stay, which authentically reflects local culture and custom to the guests who always have high expectations. Tourists also expect their travel experiences and other activities to be smooth and still more convenient with technology.

Hotels mark and differentiate destinations. They also provide links to the past, a grounded sense of identity and artistic and aesthetic value. They are touristic attractions that often have distinctive architecture, are frequently influenced by cultural and environmental surroundings, and they represent “homes away from home” for tourists, who spend much of their time in the community there (Marin, Jafari, 2002). In heritage accommodations, travelers will be able to visit, and stay in the property where they still can live in traditional ways from the décor, service, and even food and beverage.

An impressive collection of accommodations built more than a century ago in Thailand. But in recent years, savvy hotel developers have been capitalized on tourists' seeking for the classic stay at converting century-old buildings into luxury hotels. The 'into-history' concept urges the hotelier to bring the history back to fashion to this digital world.



Figure 11 Castel Porrona, Tuscany, Italy

Source: <http://edition.cnn.com/travel/article/europe-best-castle-hotels/index.html>

All around the World, historic manors and defensive castles have been transformed into some of the planet's best hospitality venues. Even just a one night stay in any of lavish Castle Hotels will make you feel like the royals and barons who once called them home. Travelers have always felt about staying in an iconic, historic hotel that it's something they will always remember. Smart travel brands and marketers would do well to leverage those emotional ties. (Ting, 2016) The accommodation industry can always emphasise authenticity to meet the need of being personalised with their unique services. The biggest trend in the few years for customers is they are looking for authentic local experiences.

The notion of tourists' perceptions of authenticity has therefore hit tourism sector. The experience is now more important than the destination. In this case, the competition of cultural heritage sites or accommodation is increased and should provide high quality and authentic experiences. However, when authenticity is compromised, cultural heritage tourism loses credibility. It is our responsibility to ensure that visitors continue to understand and value authentic sites and experiences.

Today, visitor expectations are high. Some accommodations focus on unusual accommodation sites, to fulfill expectations of new kind of tourists. Millennial travellers seek personalization, flexibility, and authenticity from accommodations. Nevertheless, tourist accommodation is a restrictive activity, which requires a respect of regulations and providing of numerous services to its clientele – particularly when they are upmarket guests. French and foreign examples show that it is absolutely practicable to reconcile tourist accommodation and historical buildings. While some owners prefer to choose contemporary interior furnishings or design, others have chosen to retain the soul of the site by recreating their interiors in the spirit of the period.



Figure 12 Chateau de Bagnols, France

Source: <http://edition.cnn.com/travel/article/europe-best-castle-hotels/index.html>

Hargrove (2003) explained three emergent trends related cultural heritage and visitor experiences:

Trend 1: Experience is now more important than destination. Tourists are seeking for experiences that combine many cultural activities for various audiences.

Trend 2: Site serves as educators for history. The international market seeks out for authentic local experiences to learn about those countries. Tourists might look for site managers or curators to provide education that they can't find all from guidebooks.

Trend 3: Increased competition requires cultural heritage sites and events to provide high quality, authentic experiences. Social media brings the whole new world to cultural heritage tourism. The sites need to make sure that there is always place in the market to share. The new site is easy to purchase and to experience however it should be based on fact.

Architectural heritage features have been used as part of design and decoration to a hotel and resort. These features have been used as part and parcel of the hotel image not just for decoration but also to serve as functions and part of building structure. Roders (2004) noted that built heritage represent past traditions of architectural design, craftsmanship and

ways of living and even contribute for the development of future incoming generations. The architectural form of the old building was a typical style of accommodation lately. Therefore, hoteliers are creating hotels where guests can experience the true Thai culture in a way that they have never been done before.

Dating back to 19th century places such as English castles, French chateaux or Asian palaces usually have been converted into hotels. In accommodations, sharing and participating in specific traditions of banquets, such as sitting on the floor, eating with hands, and watching some local performances, are examples of form of authenticity. Many tourists desire to visit authentic cultural or indigenous people so that they can experience real local living in real sites and real history. For architectural heritage in hospitality point of view, hotels are living heritage. They show their active and continuous role in mirroring their real heritage to guests. Those guests are a major part of the cultural heritage tourist target group who want discover and experience the art and culture during the stay.

Hoteliers will encounter significant challenges and competitive pressure in the future. The sharing economy, changing guest preferences, global economic fluctuations, and technological advances will transform travel and hospitality in ways we can only imagine. One thing is clear: hotels must become more customer-centric. Where travelers once preferred standardized rooms and amenities, younger adventurers from around the world prefer flexible, unique places to stay that authentically reflect local culture and customs. Boutique hotels seeking to capitalise on this trend will have to ensure their technology game is on point, from the front desk to farewells, and every personal touch in between.

3.3 Authenticity in the Historical Accommodation Market

With increasing interest in indigenous tourism, top-end accommodations are competing to provide a sense of distinction and lure travellers to their property by introducing

local experiences, local excursions, and more importantly their heritage architecture. Fairmont's new report confirms that travellers have always felt about staying in an iconic historic hotel is always something they will always remember. So, smart hotel brands and marketers would do well to leverage those emotional ties (Ting , 2016).

The question of authenticity is perhaps the issue-du-jour in the design of accommodations. The high competition for market share in the global hospitality is motivating hotelier and their designers to make the hotels outstanding and unique by applying the local context to inspire the design. The default answer to the question of authenticity in the design of recent retail and hospitality projects has been more emphatically superficial, a retreat into the artisanal and the apparently hand-made, attempting to move as far from a mass-produced, manufactured aesthetic as possible (De Klerk, 2016).

To create authentic hotel experiences:

1. Keep it special.

Hotel brands must compete with the appeal of more intimate travel — like renting Residence Vehicle and camping instead of booking a room. By tracking customers' preferences, sending customized offers, and adding personal touches to their rooms, hotels can make the travel experience more appealing. Having a box of a family's favorite cookies waiting in the room, the thermostat set to a customer's preferred temperature, or a bed full of the pillows a repeat guest favors seem like small details, but they make a strong impact.

2. Make it a intimacy.

Family vacations increasingly include parents, grandparents, children, and other family members. Coordinating hotels and group outings can be overwhelming for even the most organized person, and hotels can ease that stress by providing concierge services or packages that cater to families on the road. And don't forget about family pets. People see their beloved animals as extension of their families and will book travel around accommodating them.

Hotels that allow pets or offer special animal perks tell guests, “Your entire family is welcome here.”

3. Use technology.

Digital concierge services enhance guests’ experiences, giving them quick and convenient access to the best foods and attractions in a city. They also provide hotels with data that allows them to create relevant offers and promotions. No matter how big the brand or how many members in a rewards program, hotels should know their customers and deliver VIP treatment to them.

4. Serve homemade food.

Hotels that source food from the surrounding community attract travelers who value giving back to the places they visit. Sustainable travel is a growing trend, and hotel chains that make good on their promises of operating ethically inspire trust from their guests.

5. Employ locally.

A hotel staff that can rattle off the names of sights off the beaten path, share tips on making the most of local attractions, or speak the community’s native language is a great sign of authenticity. Travelers seeking memorable interactions appreciate hotels that go out of their way to ensure they get the best, most vibrant experiences possible.

3.4 Heritage Accommodation Market

Relationship between heritage and the hotel businesses has been raised for a while. Built structures are a tangible manifestation of heritage and heritage hotel is a label applied to properties where it is a core component, usually when they are located in buildings of a certain age which may have interesting histories (Freund de Klumbis & Munsters, 2005).

Heritage is a common theme for hotels in Thailand these days. Most of them offer art, history, culture, tastes and traditions for guests to experience. Heritage hotels, generally, mingle of the finest details of décor, service and cuisine with the modern demand such as wireless connection or air-conditioning.

Nowadays, the hotel industry can and will thrive if it emphasizes authenticity to satisfy the increasing needs of tourists. The high expectations and variety needs of visitors led to high competitiveness in hotel industry. Many accommodations are looking for unique and bizarre themes for their concepts to attract visitors, 'heritage' is one of the most popular themes that hotel owners decided to use. Thai heritage has cultural significance in which people value and in which they have an interest. Young travelers seek for flexible, unique places to stay that authentically reflect local culture and customs. The special feeling and experience of staying in places where are full of character and history appeal to many tourists who are deeply engaged with destination culture industry.

Globally, Thailand's heritage accommodations stand tall with beauty and dignity as they represent outstanding historical properties in ways that make good of tourism business sense, while maintaining their sentiment. They can be markets for luxury, budget, and middle-grade travel but they all share this demand for personalized and unique services. Most guests in many surveys mentioned that authenticity of the heritage experiences were somewhat to very important. However, when authenticity is compromised, cultural heritage loses credibility and differentiation from theme parks or other recreate attractions.

Heritage is a common theme of boutique hotels, defined by their small size and distinctive personality, sometimes fused with avant-garde interior design or décor (Henderson, 2011). Several heritage accommodations are originally built as hotels, some are rehabilitated from their historic buildings or many of them now are built as new hotels but in a heritage style. Some of them have survived but some ran out of business or at least change their status from luxury to mid-tier. Many of them have to compromise with some additional add-up

structure such as parking spaces or more buildings to meet the increasing demand. Nevertheless, most of them have to keep the heritage as a core component, which is now becoming the significant feature to generate extra revenues for the hotel itself.

3.4.1 Original Heritage Hotel

This type of hotels refers to the hotel that was originally built as a hotel and the owner wanted to keep it as it is even time has passed to the modern era. It should be at least more than 50 years old. During King Rama 4 era back in the mid-19th century, tourism in the world had grown and developed very fast. Thailand began its development of hotels from its diplomatic relationships with Westerners and Chinese. The Royal interpreter of King Rama 4, M.R. Kratai Israrangkul, brought back the idea of hotel business from Europe with him. At the same time, the number of foreigners entering Thailand began to rise as well as the demand for tourists' accommodation. The hotels should have historical value, cultural significance and other heritage values of the place. Some examples of heritage hotels are the Savoy Hotel in London and the two very old hotels in Thailand that still exist. These are The Oriental or nowadays is The Mandarin Oriental Hotel, Bangkok and The Railways Hotel (nowadays is Centara Grand Beach Resort and Villa), Hua-Hin.

The Oriental Hotel (The Mandarin Oriental), Bangkok

Many hotels built during that period or few decades later were unable to survive except The Oriental (The Mandarin Oriental), which built in 1876, is claimed to be the oldest heritage accommodation that still exists. The hotel was operated by OHTL Company and currently is operated by Mandarin Group. The Oriental (The Mandarin Oriental), the first hotel in Bangkok, at that time, that installed electricity system in the hotel. Started by two Danish sea-captains, Jarck and Salje, who wanted to build a hotel near French Embassy in 1876 along Chaoa Phraya River. Its location is very attractive as it can be reached both by river and road.

The Oriental was later developed into a luxury hotel by Danish businessman, Hans Niels Anderson in 1881. During World War II, it was used as an officer's club by the Japanese army and also to house liberated Allied POWs at the conclusion of the war (Bangkok Bookworm, 2016).



Figure 13 The Hotel in 1876

Source:<https://www.mandarinoriental.com/bangkok/chao-phraya-river/luxury-hotel/presentation#g/maingallery/photo/3/hotel>



Figure 14 The Author's Wing

Source:<https://www.mandarinoriental.com/bangkok/chao-phraya-river/luxury-hotel/presentation#g/maingallery/photo/3/hotel>

The hotel used to host many important events and had chances to serve national and international VIP guests, or celebrities from around the world. It was titled to be 'The Finest hotel in the World' from the Institutional Investor Magazine since 1981. (Denby, 1998, p.203) It's A-list guests including Joseph Conrad, the sea captain and writer, who was a frequent visitor to the bar of The Oriental. Vaslav Nijinsky danced in the ballroom in 1916 and playwright and actor Noël Coward treasured the memories of his favourite cocktail venue. Jim Thompson, the silk king, used to own it and Graham Greene has a suite name in his

honour. The Prince of Wales, The Queen of Sweden, Audrey Hepburn, Elizabeth Taylor, Robert De Niro to Michael Jackson were some of the individuals who have called the hotel ‘home away from home’.

In 1890, His Majesty King Chulalongkorn paid a private visit to The Oriental Hotel to assess the ability of the hotel to host his royal guests. The King was so impressed and decided to choose the hotel to accommodate Crown Prince Nicholas of Russia (who became Nicholas II Tsar of Russia in 1894) at The Oriental in April 1891. The famous Bamboo Bar was opened in 1940s. In 1958, the hotel expanded its Garden Wing along with the French Restaurant ‘Le Normandie’ and Bangkok’s first lift.

Up to 140 years old, the original building is ‘The Authors’ Residences’ that still provide full functions of the hotel. The Authors’ Wing is the only part of the original building still standing and holds its richest literary heritage. The Author Lounge is a well-known place for a luxury High -Tea and has been a legendary place to have a wedding of a dream for almost every brides-to-be.



Figure 15 The Author’s Wing and the Author’s Lounge
 Source:<https://www.mandarinoriental.com/bangkok/chao-phraya-river/luxury-hotel/presentation#g:maingallery/photo/3/hotel>

From its classic luxury atmosphere, many royal families from around the world keep staying at this place. One of the Princes of Bahrain still enjoys experiencing the classic luxury and yet modern facilities in this heritage building. Every time he comes to Thailand, he will only book The Mandarin Oriental and stay in the same suite room.



Figure 16 Lobby inside the hotel with Thai style decoration
Source: Nethchanok R. (2015)

The staff members make this hotel unique, especially those who have worked here for more than 15 years. Repeated guests, who compose up to 50 percent of our clientele, look forward to seeing the same faces when they return. Guests feel that old-world charm can coexist happily with the modern world here, and the hotel has been able to maintain and nourish that through the years with the personalized service we offer. Because of the close relationship between the hotel's staff and the guests, our guests feel at home here. They're relaxed, they have fun, and they find it an exciting place to be. The continuous maintenance and enhancements of the property are carried out following meticulous study of the competition and to preserve the hotel's unique character and its 141-year history.

The Savoy, A Fairmont Managed Hotel, London

One of the most celebrated of London landmarks, The Savoy, A Fairmont Managed Hotel had initiated by Richard D'Oyly Carte, the first true luxury hotel in London. The Savoy was designed by Thomas Edward Colcutt and opened on August 6th, 1889

(www.historichotelsworldwide.com). It took five years to build such a hotel with new standard for technology in that period. D'Oyly Carte was a composer and impresario he wanted to build a hotel for tourists who travelled from all over Europe to see operas at the Savoy Theatre. It was not only first hotel to be lit by electricity but also to be the first hotel to install the electric lifts known as ascending rooms. The guestrooms were connected by speaking tubes to most parts of the hotel including maid, valet, and floor waiter. Most of its rooms had private en-suite bathrooms. D'Oyly Carte tempted César Ritz, a well-known Swiss hotelier, to be his General Manager and also brought August Escoffier, a French chef, known as king of chefs, chef of kings to run the kitchen. The hotel was the first place Princess Elizabeth was first seen in public with Lt. Phillip Mountbatten before she became the queen.



Figure 17 The Savoy, A Fairmont Managed Hotel

Source: <http://www.fairmont.com/savoy-london/>

Its famous and rich clientele include Claude Monet, Winston Churchill, Frank Sinatra, Beatles and Bob Dylan, Luis Armstrong, Jane Fonda, Elizabeth Taylor and Richard Burton, Katherine Hepburn to Marilyn Monroe. Many super stars loved its top-notch service. In 2007, The Savoy was officially closed its door for the first time after 118 years of history due to its renovation.⁶ Much of the original Savoy's antique furnishings and fixtures were restored and retained in the Savoy. Throughout the hotel, original features such as moldings,

⁶ <http://www.fairmont.com/savoy-london/>

fixtures, and fittings were retained and incorporated into the design, and over 400 pieces of furniture were restored and reinstalled in The Savoy. The renovation lasted almost three years and The Savoy reopened again on October 10th 2010 and just celebrated its 125th years in 2014. The Savoy as it looks today, still an iconic symbol on London's cityscape.



Figure 18 The Royal Suite

Source: <http://www.fairmont.com/savoy-london/>



Figure 19 The Theme Foyer

Source: <http://www.fairmont.com/savoy-london/>

The Railways Hotel / Hotel Hua Hin, currently known as Centara Grand Beach Resort and Villa Hua Hin

While Europe has its Riviera on the Mediterranean, or the Côte d'Azur in the south of France, Thailand has Hua Hin. When the railway was built from Bangkok down to the south, it was easy for the rich people to have a holiday in Hua Hin and enjoy the beach and the ocean. Built in 1921, Hotel Hua Hin or The Railways Hotel was another original hotel initiated by King Vajiravudh. He wanted to have a luxury hotel with European standards in

Prachuab Khirikhan since Hua-Hin, at that time, had become a popular destination among royal family and British who lived in Siam. The hotel was built in a Colonial Tropical Architecture style by A. Rigazzi, an Italian architect, who worked for the Royal State Railways of Siam. The hotel had only two stories, first floor was a concreted-steel and the second floor was built with a high standard craftsmanship with timber. The hotel comprised 14 rooms accommodation and each room was decorated with luxurious materials they could find back then. The Railways Hotel had a grand opening on January 1st 1922 with the very first time to hire a professional hotelier from Europe to train staff for the hi-class service to hi-class customers.



Figure 20 The railway Hotel in 1927

Source: <https://famoushotels.org/hotels/sofitel-centara-railway-hotel-hua-hin>



Figure 21 Centara Grand Beach Resort and Villa Hua Hin

Source: <https://www.my-travelmonkey.com/reviewed-centrara-grand-beach-resort-villas-hua-hin/>



Figure 22 The Deluxe Club Room with antique fan.

Source: <https://www.my-travelmonkey.com/reviewed-centrara-grand-beach-resort-villas-hua-hin/>

The hotel has been through a lot of changes. The hotel built a modern architectural building in 1958 called ‘Colonial Wing’ to serve more guests and called it’s original building ‘Railway Wing’. Later, Hotel Hua-Hin became unpopular as more hotels were introduced in Cha-am and Hua-Hin. The Architects Association of Thailand gave the hotel an award for ‘Outstanding Conservation’ in a category dedicated to preserving historic Thai Buildings. To remain in the market, the hotel needed to find the partner to take of this heritage hotel as the cost of maintenance and the care were too high. In 1985, the hotel collaborated with Accor Group and the Central Group to conserve the hotel. They decided to build more modern style buildings and installing some more facilities to serve guests in the 21st century.

The hotel welcomed a new generation of guests under the name Hotel Sofitel Central Hua Hin in 1988.



Figure 23 The hotel lobby gives the feeling of railway station

Source: Nethchanok R. (2014)



Figure 24 The swimming pool and the building of the hotel
Source: Nethchanok R. (2014)

Nowadays, the hotel has been changed the operation to Centara Hotel and Resort Group. With high value and historical significance connected with Thai culture and history. The hotel had been through many changes including building more buildings due to the increasing numbers of customers and also rearranged the landscape. However, they have tried to keep the original architecture as much as they can to preserve the value and heritage of the place as a heritage hotel. Most of the existing colonial furniture was retained, while new furniture was made from teakwood to blend harmoniously with the teak parquet flooring, high ceilings, and antique fans on the ceilings. New fabrics (curtains or soft furnishings) were created from the finest cotton, and bedspreads were replaced with white and airy duvets.⁷

3.4.2 Conversion of the historic building as a fabric

We have often seen old, abandoned but valued in terms of history, and heritage buildings around Thailand that waited to be demolished or decayed. Some people converted them to be something modern, but some thought that this is a good opportunity to revitalize those buildings again. Therefore, the idea of conversion of historic buildings into the hotels is now popular among investors. This type of accommodation is to adapt and re-use the historic building as a fabric and convert it to a hotel. It has been a new trend in architecture for quite a

⁷ <https://famoushotels.org/hotels/sofitel-centara-railway-hotel-hua-hin>

while. The growing interest in culture and heritage in Thailand is basic demand for outbound tourists. The preservation of historic buildings helps to maintain the culture and past architecture and social achievement as many heritage buildings are served in hospitality industry. Communities across Thailand are increasingly realizing that historic resources are very important and marketable.

The obsolete old mansions, in particular, are perfect for hotel conversions because such factors of factors like layout, location and size. This type of conversion is not such a trend around the world. The revitalization of historic buildings is very complex and it can take a lot of spirit and creativity. Guests of these hotel conversions belong to the greater part of the cultural tourists who want to discover and experience new knowledge. Some of them maybe know the history of the those heritage buildings, and after conversion they wanted to stay there.

Siamese Hotel maker Company Limited is one of the examples for a company that preserves the fabric of the heritage buildings and turns them into boutiques hotel⁸ The company has expertises in hotel management, architectural design, interior design, or even staff training. The main purpose is to preserve and renovate the buildings as they were before so that we can keep the aesthetic and the historic significance of the buildings. Moreover, this can consider to be “creative economy” tto add value of cultural heritage into architectural style.

Het Arresthuis, Roermond, The Netherlands

One of good examples of the historic building conversion would be this nineteenth century prison in The Netherlands. Who would dare to be locked up in the historic prison hotel. The place once housed some of Holland’s most notorious prisoners after it was opened in 1862. It had a very significance historic value in Roermond, the western side of the

⁸ <https://www.facebook.com/siamhotelmaker/>.

Netherlands. In 2002 the jail operated as an emergency facility for body stuffers – people who swallow drug vials to avoid prosecution. Het Arresthuis was also called "bolletjesbajes" which is translated as stuffer's prison.⁹

Now all that is history. The prison was closed in 2007 as there were no prisoners to be kept. Later, the Dutch hotelier, Van der Valk, who owns around 28 hotels around the world, transformed it to be a very luxury hotel. He renovated 105 prison cells into 40 hip hotel rooms.¹⁰ Giving the guests to feel like staying in a five-star prison. The hotel has kept some original features to preserve its history of being a prison such as the very heavy original cell doors or the curved steel at the windows

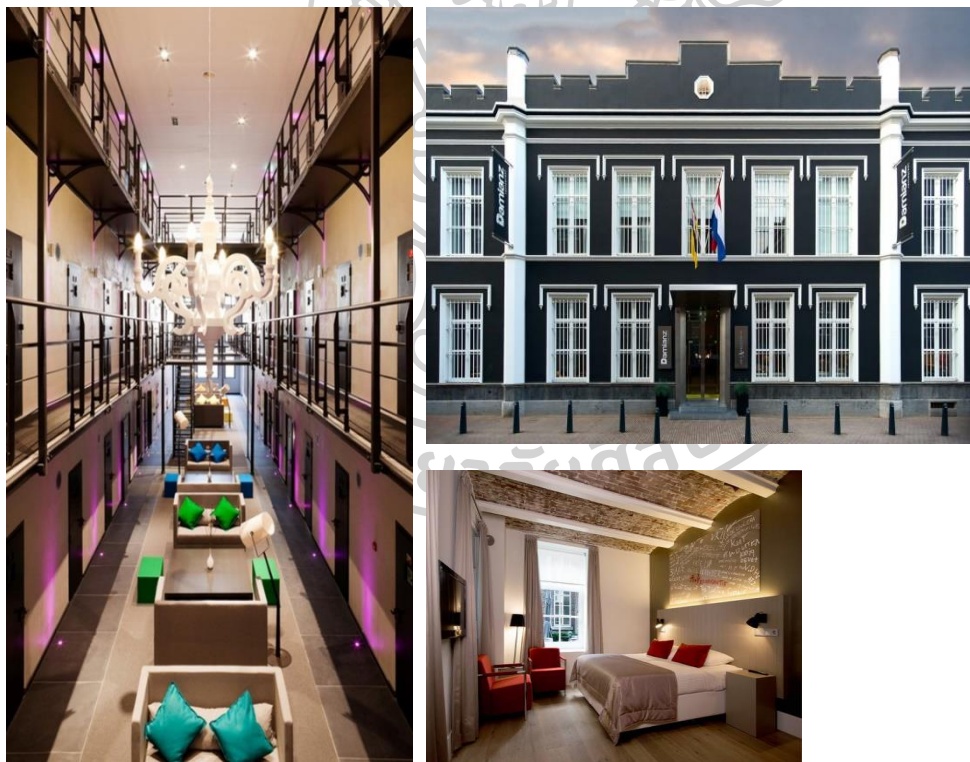


Figure 25 The three stories of cellblocks overlook a common area now filled with comfortable plush couches.

Sources: <http://www.creativemove.com/design/het-arresthuis/>

⁹ <http://www.news.com.au/travel/world-travel/do-time-at-het-arresthuis-in-roermond-the-jail-hotel/news-story/b1201784827def7a2f4a948607d4ffbd>

¹⁰ <http://www.creativemove.com/design/het-arresthuis/>

The House on Sathorn, Bangkok

In the heart of Bangkok, there is one colonial style mansion with outstanding architecture next to the road. The mansion has a very long history and also lived a very long time. It was built in 1889 by Luang Sathorn Rajayukta, a businessman who engineered the digging of the Sathorn canal at that time. This neo-classic style mansion had the same team who designed Ananta Samakhom Throne Hall. In the early 1923 the mansion was converted into the Hotel Royal (Figure 28) by Italian lady Madame Adele Staro as one of the most luxurious hotel in Bangkok. Then, ten years later the name had been changed to Thailand Hotel.¹¹ From 1948 to 1999 it was the Embassy of first Soviet Union and then the Russian Federation.



Figure 26 The House on Sathorn in 1889

Source: <http://www.thehouseonsathorn.com/en/history>

After 51 years as an Embassy of the Russian Federation, in 2000 the Fine Arts Department was directly involved in restoration, with conservation of its leading principles. Therefore, the main original structure remains unharmed despite some major renovations to the four buildings and the courtyard. The mansion is now a part of W Hotel Bangkok and functions as a restaurant and bar named The House Sathorn. “The House has been re-

¹¹ <http://www.hashcorner.com/lifestyle/afternoon-tea-the-house-on-sathorn/>

imagined as a sensory-rich, multi-venue complex, offering artisanal, Asian-inspired cuisine, creative cocktails and spectacular restored artwork – all infused with a buzzing, energised vibe,” said the General Manager of W Hotel.¹²



Figure 27 Inside The Bar, The House on Sathorn
Source: <http://www.thehouseonsathorn.com>

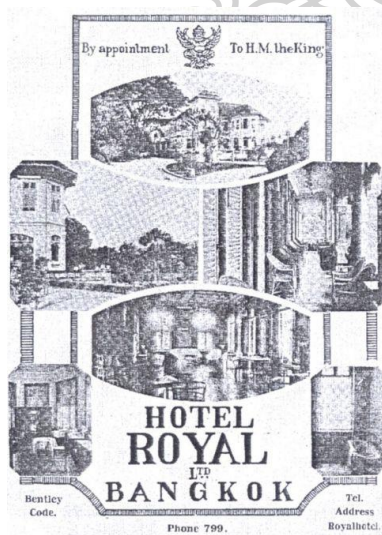


Figure 28 Hotel Royal advertisement on Straits Times Singapore Newspaper.

Source: <http://www.thehouseonsathorn.com/en/history>

¹² http://www.nationmultimedia.com/news/life/art_culture/30264583



Figure 30 The House on Sathorn,
Bangkok
Source: Nethchanok R. (2016)



Figure 29 The House on Sathorn
entrance

Baan Bang Yee Khan (Praya Palazzo), Bangkok, Thailand

From a nobility mansion during Rama V to a luxury boutique hotel, Praya Palazzo is one of the most popular converted hotels. The mansion was steeped in history. Dated back in 1932, Bangkok had an influx of Italian artists arriving to work under the commission of King Rama V. Famous artists such as Galileo Chini and Carlo Rigoli worked on projects all around the city. Praya Chollabhumipanis, a half Chinese-Thai noble of the Royal Court Custom Department, was assigned to design and build the mansion. He was greatly influenced by these Italian artists. The original building called “Baan Bang Yee Khan” was typical of the Palladio Chino-Italian architecture of this period.



Figure 31 Praya Palazzo before renovation

Source: <http://www.bloggang.com/viewblog.php?id=thaicybersurgeon&date=30-05-2012&group=13&gblog=9>



Figure 32 Praya Palazzo before renovation

Source: <http://www.bloggang.com/viewblog.php?id=thaicybersurgeon&date=30-05-2012&group=13&gblog=9>

Located right on the banks of the Chao Phraya River, its position was ideal as an observation point for the owner's of custom duty as well as his home to live with his wife and ten kids.¹³ That is why the house could be accessed by water only. Later, Thai people started to use land transportation more than water, the family moved out and gave the house to the Bangkok Noi Muslim community. The house was abandoned for a while and at the beginning of the reign of King Rama IX, the house became to Ratchakaroon School.

In 2009, Assistant Prof. Wichai Pitukworarat and architect and his wife Mrs. Preeyatorn Pitukworarat who saw the house from Santichaiprakarn Park on the opposite side decided to renovate the mansion in to a hotel and a restaurant named Praya Palazzo. They both love the Thai architectural heritage and thought to renovate the house to be “symbolic of love”¹⁴. The house had been abandoned for a long time, the floor was collapsed and there was flood in the house. The molds from damp have been the big problem until now as the house is located next to the river.

¹³ <http://www.prayapalazzo.com/history/>

¹⁴ Ibid



Figure 33 The arch entrance from the river
Source: Nethchanok R. (2016)



Figure 34 The bathroom with the stained colour glass above window
Source: Nethchanok R. (2016)



Figure 36 The light yellow building in the Chino-Italian Style
Source: Nethchanok R. (2016)



Figure 35 Woodcarving above the doors.
Source: Nethchanok R. (2016)

The purpose of renovating this house is to keep the original style as much as they can. They started by taking down the ruined structure and slowly cleaning and restoring the parts at the same place especially the old craftsmanship. It consists of 3 brick masonry buildings. Each has 2-storey connected by a terrace. There is a space between the buildings. The first and the second floors consist of a large hall with the stairs leading from outside to the hall of the second floor. The plan of the building in the South and North is in L-shaped design in the same size. Each floor is divided into 4 rooms, with the wooden stairs inside the building in the south. The floor is made of wood. The hipped roof is timber structure covered with Chinese

tiles. Above the doors are beautiful woodcarvings. The arches above the windows are decorated with stained glass and clear glass. The architectural style is Neo Palladian.

Currently, the area inside the buildings has been modified for 17 guestrooms, bathrooms and a dining room. The kitchen was added as well as a swimming pool and a pavilion. This beautiful building has been well preserved for the architecture and the history for the nation.

3.4.3 Nostalgic Heritage Hotels

A new trend of hotels developing in Thailand is to apply the heritage style building to the design of the new hotels. It is an imitation nostalgic-heritage approach. There are several hotels that applied nostalgic theme to their design especially those entrepreneurs who are obsessed with heritage style would be inspired to build a hotel with a nostalgic theme. It reflects to a perceived need to preserve traditional Thai identity in the modern context especially in hospitality industry to attract more tourists. The creation of nostalgia for the aesthetic and tradition of Thailand arose throughout Thailand for attracting tourists.

Nostalgia makes us crave for the past. It could be a living memory or experience for someone to stay in a traditional Thai, local temple design, colonial, Moroccan, or shopping in an outlet in Greece style. Some people think that it is the imagination of the world we have lost and we have built the new one to call up the vanished past. Guests will feel like they have been lost in the past from staying there and they can perceive some history information whether it is right or wrong. This is can be a dilemma when you are in the built heritage and you do not know if it is real. But most of them believe in what they see and feel.

Ping Nakara Boutique Hotel and Spa, Chiang Mai

From past to present, Chiang Mai has been prospered for 700 years and once used to be a place where the Emerald Buddha image stayed. Ping Nakara is a small boutique hotel on Charoen Prates road where all Chiang Mai carpenters lived in the past as Thailand's first Forest Department, was built during King Rama V, used to locate on this road. The road also used to house French and British Consulate as well. This made this area a centre of wood trading. Merchants in the area both local and international were into wood business.



Figure 37 Exterior of Ping Nakara

Source: <http://www.pingnakara.com/gallery/exterior>

Buildings' pattern in Chiang Mai had changed according to international relations and western tradings. In result, the buildings were more in Colonial and ginger bread Victorian style which was mingled with vernacular craftman and the original culture. That would become very beautiful delicate Lanna style architecture which was very unique. All heritage buildings which were recorded are rotten and vanished through times and those that have survived may not be consistent to the life style now. Ping Nakara helps to revitalise the past civilisation of Chiang Mai to be alive again. With concept of nostalgia, the hotel will quietly bring you back to the past with new creation but made from the past feelings and mix with modern life style.¹⁵

¹⁵ www.pingnakara.com



Figure 38 Woodcarving detail of Ping Nakara
Source: <http://www.pingnakara.com/gallery/exterior>

Built in 2009 and opened in 2011, the hotel aims to preserve the architecture heritage and Lanna culture and inherit to the next generation.¹⁶ Lanna Colonial style in the warm nostalgic environment is the concept of the hotel. Group of 7 buildings consists of 19 bedrooms and 5 spa rooms fully equipped with modern facilities. The inspiration to build Ping Nakara was from old ginger bread colonial style we have seen in Chiang Mai in the past. Each building has its own outstanding uniqueness with all new design including the woodcarving above doors and windows, beds, cupboards, tables, and door handles. However, all new design is based on the aesthetic values of the past and also considered the consistency of the history between the teakwood and the area around the hotel.



Figure 39 Stucco detail along the veranda in the colonial style. There are 16 stuccos around the hotel in serial story about wood trading in Chiang Mai.

Source: <http://www.pingnakara.com/gallery/exterior>

¹⁶ Ibid

Ping Nakara gives the visitors genuine Lanna cultural and architectural style with the senses of sight, touch, taste, smell and hearing. Every small decoration reflects locality such as the stucco, carving, or even paintings that reflect belief of Lanna people. The restaurant emphasizes on Thai Lanna style food to preserve taste of real Thai in the warm with natural fragrances produced by Nakara Spa. Moreover, the hotel provided tradition activities such as making merit every morning, visiting 9 temples in Chiang Mai for the good sake, and also at demonstration including umbrella making and how to make Lanna flags (Tung).

Santorini Park, Cha-Am and Santorini Park Stay, Thailand

Santorini is an island in the Southern Aegean Sea, around 200 kilometres from Greece mainland. The unique characteristic of the place is its traditional architecture. With low-lying cubical houses made of stone and whitewashed or limewashed with various volcanic ashes used as colours. The scenic view of white and blue houses downward the sea stunts all tourists. Santorini was ranked to be 2011 World's Best Award from Travel+Leisure Magazine and World's Best Island 2011 from BBA.¹⁷



Figure 40 View of Santorini, Greece

Source: <http://easyconferences.eu/issc2016/about.html>

¹⁷ https://en.wikipedia.org/wiki/Santorini#cite_note-41



Figure 41 View of Santorini, Greece

Source: <http://easyconferences.eu/issc2016/about.html>

Santorini Park Cha-Am, launched in 2012, is a premium outlet outside Bangkok. Driving only 3 hours, you can enjoy the scenic view like you are in Santorini, Greece's favourite island, Santorini, with its maze of whitewashed, blue, green and yellow trimmed shops, and cafés. The place It is not only a place for moms and daughters to stop by for shopping after staying in the beachside hotel, but boys and fathers can enjoy the rides or activities that they can engage all day in Satorini water Park. Santorini Park "Stay" offers Mediterranean-style boutique accommodation nestled along cobble-stoned lanes. Every morning, guests are treated to breakfast served at the charming Greek-Style "Breakfast Bar".



Figure 42 Santorini Park Cha-Am shops.

Source: Nethchanok R. (2012)



Figure 43 Santorini Park Cha-Am shops.

Source: Nethchanok R. (2012)



Figure 44 Santorini Park 'Stay'

Source: <http://www.santoriniparkstay.com/photos.html>



Figure 45 Santorini Park 'Stay'

Source: <http://www.santoriniparkstay.com/photos.html>

Dhara Dhevi Chiang Mai, Thailand

Situated in Thailand's North of Chiang Mai, Dhara Dhevi was established in 2002 and it took six years to complete. On over 150 rai, the Dhara Dhevi Hotel has 123 rooms with fully featured amenities; consisting of 64 villas, 54 suites, and 5 resident suites all made from teakwood. The hotel's design draws heavily from the architectural and cultural influences of the historic Lanna Kingdom.¹⁸ The surrounding environment is luscious and full of greenery, suitable for anyone looking for rest and isolation. There are also many activities that would enable guests to learn and embrace Thai and Lanna culture and also serving local, traditional, and exclusive meals. It could be said that this is the most famous Nostalgic Hotel and the best example of this type of hotel.



Figure 46 Dhara Dhevi Chiang Mai

Source http://www.dharadhevi.com/EN/Photo_Gallery&noPage=1

The authentic Thai rice barns made from teakwood with unique traditional style made the visitors feel like they were at the paddy field. To feel more luxurious, visitors can stay in the Penthouse Residences, the most lavish accommodation. With five-metre high ceilings, polish teakwood floor covered with Persian carpets and luxury furnishings including grand piano, help visitors to feel of the ancient palaces of Mandalay.

¹⁸ http://www.dharadhevi.com/EN/About_the_Resort



Figure 47 Grand Deluxe Villa with pool
Source: Nethchanok R. (2016)



Figure 48 Lanna temple style decoration at Dhara Dhevi
Source: Nethchanok R. (2016)

Mr. Suchet Suwanmongkol, the owner, was inspired by unique architectural art from all over the world. He has collected so many antiques which he used in this hotel as well. Therefore, some of the decoration are definitely authentic. He planned to build an imitate ancient city restored to life and was sustainable. The city would be included the palace, the temple, community, the farmer's residence, rice fields and imitate irrigation systym etc. The resort is like a real ancient city, the look was completed with luxurious tradition a Lanna style

villa, truly magnificent spa complex in ancient Mandalay Palace architecture that welcome visitors with seven-tier lobby made from craved teakwood. Therefore, this ancient palace-like structure in tradition Lanna style offers the great experiences to visitors. Whatever your ideas of relaxation would be from sitting by the balcony absorbing spectacular views, doing having cookery lessons at the cookery Academy, making your own souvenirs at Art and craft village, planting rice at the Kids Rice Planting where you can let your children try to be a farmer for one day , or shopping at Kad Dhara, the open-air shopping village.

However, by replicating architecture of a Lanna and made it a hotel has considered to be severely inappropriate in Thai culture. The architecture could be the masterpiece or selling point of the hotel but is it appropriate to have a replica temple in a hotel? One could say that



Figure 49 Activities visitors can engage during their stay.

Source: http://www.dharadhevi.com/EN/Photo_Gallery&noPage=1

this idea is good in term of preserving and conserving the cultural and architectural heritage. From the owner points of view, he did not mean to disrespect or had bad intention for doing this just wanted to show the great culture and architecture to the world. Therefore, some scholars could see this as art and culture. On the other hand, question rises whether it is appropriate or not and that would make the foreign visitors misunderstood Thai culture and

religion. It could be said that temple is a holy place where people especially northern people respect and believe that it should be replicated. Different point of views, create conflict. Therefore, there should be a way to meet in the middle where everybody listens to each other and find the best solution.

3.5 Conclusion

Based on the theoretical understanding, architectural heritage are the part of a cultural tourism. The role of architecture in tourism is vital attraction for the visitors and is often found to share a close relationship, as they significantly depend on each other. The mutual connection between the two has been observed for a long time now. Architectural heritage is hence regarded as a tourist attraction and is considered to be essential. At present, architectural or historical heritage has become an essential part of cultural tourism. Therefore, it can be inferred that cultural heritage tourism has been transforming the tourism sector.

The significance of the architectural heritage is that it helps in restoring the historical as well as the aesthetic values from the viewpoint of history, science and art. In addition, it assists in understanding the constructive culture along with the events that happened in the past. Thus, it has been found that it is essential to conserve architectural heritage. This is due to the fact that the preservation of monuments has cultural and architectural values that help to recognize the link between the heritage and the people (Lipovec & Van Balen , 2008). Historic places and monuments are further considered as an essential part of the cultural heritage. Based on the study findings, architectural heritage is associated with the possession of historical evidences along with values. The historical monuments assists the tourists to understand the past events and processes of the host country (Atalan & Sevinc , 2016).

Cultural experiences at heritage sites is more meaningful for authenticity to most tourists. Moreover, visitors believe that staying ay the heritage accommodation is the key to distinguish real culture and tradition. The effective cultural activities should be able to encourage visitors to engage to the local senses and allow them to be a part of the place. The

interpretation of the place should help them to learn about history, tradition, customs, and local stories through personal interact. However, staged authenticity can be recreated to attract more visitors for cultural and architectural heritage. This includes performances, festivals or everyday life. And many tourists are satisfied with them too as they might appear to be real for some of them.



Chapter 4

Authenticity in Cultural Tourism and Architecture Heritage

4.1. Overview

According to Mack, Woodson, Macqueen, Guest and Namey (2005), qualitative methods are most useful when doing a research about opinions, behaviours or social context. Denzin and Lincoln (2005) wrote that qualitative research is more focused on how social experience is created; while quantitative research focuses on causal relationships of different variables. Thus, qualitative research is able to give detailed information about the socially constructed reality, information about the restrictions that limit the study and information about the researcher and subject relationship. In the point of view of Denzin and Lincoln, “qualitative investigators think they can get closer to the actor’s perspective through detailed interviewing and observation”. Bryman and Bell (2007) said that ‘the stress is on the understanding of the social world through an examination of the interpretation of that world by its participants’. As a result, qualitative method helps in a deeper understanding

Since the purpose of the study is to study such social phenomenon as authenticity, qualitative research strategy is the most recommended. In order to define authenticity one needs to take into account the perspectives of the actors’ answers. Moreover, observation of the answers is necessary, when making conclusions as they might give hints of possible biases or even lies. Silverman (2007) confirmed Denzin and Lincoln (2005) who argued that through interviews in qualitative research, the researcher can get more information about the context of the answers or the feelings respondents have during answers, which in the case of quantitative research is impossible.

The primary data collection method as used in this particular research can be perceived as one of the most important factors that help in obtaining reliable conclusions with respect to the identified issue (Hox & Boeige, 2005). Therefore, based on the determined

objectives, the population considered in this research includes the Thai professionals working in the field of the cultural tourism and architectural heritage. In accordance, the process of questionnaire interview comprised a total of 12 key informants working in the cultural tourism sector and architectural heritage domain selected with the support of random sampling technique. Mostly due to the time limitation, it was difficult for the researchers to obtain large volume of samples, but still 12 can assist the research to attain a reliable data. Contextually, the use of this sampling technique has significantly helped in the obtaining and understanding their viewpoints on the cultural tourism and architectural heritage in Thailand (Mitchell & Jolley, 2012). Random sampling method thus assumes the overall unit that is to be sampled. Therefore, in this context, the sampling unit consists of the individuals, who are engaged in the domain of cultural tourism and architectural heritage. The projected sample size included the unbiased selection of the 12 key informants has along with their full responses to the questionnaire. This is due to the fact that all the key informants were interested in the issues related to cultural tourism and heritage.

The advantage of random sampling is that it has offered the study with a possibility to perform data analysis, thereby reducing the risks of obtaining an error in the outcomes. Thus, it has allowed sampling to occur within particular boundaries that has significantly assisted in dictating the sampling process. This is mostly due to the fact that the entire process is randomized. In addition, the random sample depicts the entire population and allows the collected data to provide accurate and relevant insights relating to the perspectives of the respondents. The use of random sampling in this study has helped in the selection of key informants in the absence of any biasness. Hence, the sample size for this research has been selected on the basis of random sampling. This has further assisted in obtaining higher accuracy with respect to the collection of data, as the key informants possess 50/50 chance of being selected. The random sampling in this study has also helped in collecting the data from the sample size in the easiest manner possible. Taking the sample of Thai professionals working in the field of the cultural tourism and architectural heritage has assisted in understanding their perspectives, which has further helped in generalizing research findings on the entire population (Vittana, 2017).

The data used in this research was collected on the basis of primary sources and is to be evaluated with the support of the quantitative approach. Thus, the use of this particular approach has significantly assisted in properly analyzing the collected data based on the research objectives of the study. Subsequently, it has helped in attaining complete understanding on the authenticity of the architectural heritage in Thailand. The concept of cultural tourism and cultural heritage attraction has become essential for the tourism destination. Thus, there is an essential value in planning along with maintaining authenticity of the heritage (Silverman, 2015). Therefore, the primary data for this research was analyzed with the assistance of MS Excel and was interpreted in the form of graphs and charts. In addition, the advantage of using excel is used for indicating the quantity related to the data values, which assists in lowering the size of the graphs, enables the data easy to read along with being visually appealing. On the other hand, the study has analyzed the primary data with the support of pie chart, which has further assisted in representing the responses in terms of percentage (Wisconsin Hospital Association Quality Center, 2012).

The data were conducted based on the interview method, which involved the use of questionnaires. The use of the interview technique in this study is due to its adaptable and flexible nature. The interview method has thus assisted in observing the overall respondents, who answered to the questions (Szolnoki & Hoffmann, 2013). Furthermore, the use of this approach has significantly helped in understanding the issue in-depth along with determining the viewpoints of the individuals on the authenticity of the cultural heritage of Thailand. Interview method has further assisted in obtaining detailed information related to the respondent's personal views and opinions on cultural tourism and architectural heritage. This method has therefore helped in portraying the responses of the respondents precisely, thereby obtaining meaningful information, through which adequate conclusion can be obtained (Evidence Base, 2006).

4.2. Interview Results

4.2.1 Authenticity in Cultural Tourism and Architecture Heritage for Administration

This section focuses on reflecting the perceptions of key informants, who were chosen for conducting the interview related to cultural tourism and cultural heritage. In addition, it concentrates on the significance of authenticity related to cultural heritage in Thailand. They are all working in cultural tourism and architecture heritage areas from both public and private sectors in the fields of Hospitality and Tourism and Government sector. The interview is conducted on the questionnaire method including both open-ended as well as close-ended questions. Open-ended questions have been used in this research to obtain direct answers to the questions asked. On the contrary, close-ended questions have significantly assisted in understanding the insights of the key informants. The selected key informants are those who were involved or worked in cultural and architectural areas. Those from hospitality and tourism industry were those who were in the heritage hotels or historic sites which will be able to understand the concept in a way.

The total number of key informants selected for this particular study is 12, out of which majority (58%) of the individual were found to be male and the remaining 42% were female. This indicates that 7 male and 5 females were significantly involved in the field of cultural tourism and architectural heritage in Thailand. They are from both public and private sectors. This implies that majority of the individuals, who participated in the interview were found to be male. The females were mostly observed to stay away from such kind of interview sessions.

Out of the total key informants amid whom the interview was taken, 17% of the individuals were found to possess a working experience of the 3-5 years in both cultural tourism and architectural heritage in Thailand. On the other hand, the 25% of the key informants had working experience of 6-7 years. The professional experts engaged within the

domain of cultural tourism and architectural heritage with experience of 8-10 years accounted for 33% of the total participants. In addition, 25% of the individuals possessed the experience of over 10 years. This implies that the interview conducted has helped to obtain accurate information on the authenticity of the cultural heritage in Thailand from the people involved with this field of work from 3 years to over 10 years.

Below focuses on highlighting the responses of the interview key informants on whether cultural heritage helps to attract tourists in Thailand. Based on the interview conducted, 10 out of the total interviewees believed that cultural heritage plays a significant role in attracting foreigners into Thailand while 2 of the individuals stated that cultural heritage has no role in attracting the tourists to visit Thailand. This implies that 83% of the overall 12 key informants agreed to it, whereas 17% of the individuals stated that Thailand is a tourist destination regardless of its cultural and architectural sites. Hence, the professionals working in this industry were found to possess a positive attitude towards the tourism in Thailand. However, there still existed a group of individuals, who believed that maintaining the cultural heritage of Thailand required more attention for attracting the target visitors.

It can be stated that majority of the key informants (75%) agreed to the fact that the cultural tourism helps in attracting tourists while only 25% of them disagreed that cultural tourism does not influence the visit of tourists in other countries. This implies that the interviewees mostly believed cultural tourism to pose a positive influence on the number of tourists in their respective countries such as Thailand.

The overall responses obtained from the interviewees on whether cultural tourism affects the overall authenticity of the heritage are collected. Hence, based on the responses of the key informants among whom the interviews were conducted, it was found that 67% of the individuals believed cultural tourism to have a significant impact on the conservation of architectural monuments. On the other hand, 33% of the key informants had opposing views, who stated that cultural heritage does not get affected by cultural tourism.

To analyze the responses of the interviewees and their perspectives on whether cultural tourism plays any role in attracting the customers to visit Thailand. Based on the interview conducted, it has been found that the 92% of the individuals significantly believed that the cultural tourism helps Thailand to attract more customers. On the other hand, 8% of the individuals were observed to disagree on the question relating to the fact that cultural tourism assists in attracting tourist to Thailand. This implies that majority of the key informants had a positive reaction towards the question asked.

To depict the effect of cultural heritage on the overall development of the local economy in Thailand, the research asked about the impact on Thai's economic from cultural tourism. Therefore, on the basis of conducting interviewees with the 12 key informants, it was found that 10 out of the total key informants significantly stated that the cultural heritage tourism has a positive impact on enhancing Thailand's local economy. In addition, 2 of the remaining individuals had different viewpoint stating that the cultural heritage does not assist in improving the local economy of the country. This therefore implies that almost all the individuals focus on cultural heritage tourism as it is able to have an optimistic affect on the economy.

Based on the interview conducted, it has been observed that 67% of the total selected key informants agree to the fact that preserving architectural monuments significantly assists in enhancing tourism within Thailand. Contrarily, 25% of the individuals opposed stating that tourism cannot be enhanced by conserving architectural heritages. On the other hand, 8% of the key informants were found to be neutral on the issue. This implies that majority of the interviewees have positive perspective with respect to the question that was asked to them.

The interview in addition to the close-ended questions also comprised open-ended questions to obtain the detailed perspective of the respondents with relation to cultural tourism and heritage. The use of the open-ended questions has further helped in understanding

the viewpoints of the professionals based on the authenticity of the cultural heritage within Thailand.

The interviewees were asked regarding their views on why cultural tourism affects the overall authenticity of the cultural heritage. This would help in providing adequate responses of the individuals. Based on the responses obtained from the interviews, 2 of the female professionals stated that in the overall process of enhancing cultural tourism, the architectural heritage of the country needs to be modified, which may have a significant impact on its original authenticity. On the other hand, out of the 12 participants, 5 professionals working in the same field were found to have similar perceptions. They therefore believed that cultural tourism affects cultural heritage along with cultural tourism mostly focusing on packaging and presenting the heritage to attract the customers into the country. They further believed that the tourism industry conducts these activities for their personal benefits rather than conserving the national architectural heritage. In addition, the interviewees also believe that commercialization of the ancient cultural events degrades the aesthetic values of the country. The respondents hence emphasized that tourism can also bring about negative changes at certain points of time.

Based on the overall interview conducted, it was recorded that 3 of the respondents shared a common opinion regarding the impact of tourism on cultural heritage. These interviewees believed that the shortage in presenting the significance of cultural heritage to the tourist as well as to the locals can lead to lack of appreciation of the architectural heritage. Thus, the selected interviewees must consider that it can lead to hamper funding from the government to conserve the architectural heritage. Similarly, the remaining 2 participants state that the lack of proper integration related to the protection of the cultural heritage along with the cultural tourism policies can reduce its protection over time. In addition, the last 2 interviews also deem that lack of proper tourist facilities can affect features of the architectural heritages. Therefore, based on the interviews conducted, it can be stated that the selected professionals working on the field of cultural tourism and architectural heritage are found to believe that cultural tourism affects cultural heritage. It can thus be inferred that the professionals possess similar views on the issue.

Based on the primary data collection, majority of the key informants believed that cultural tourism has a negative impact on the cultural heritage. In this context, it can have been found that 4 out of the total 12 professionals selected for conducting the interviews stated that cultural tourism leads to negative influence over the heritage. Their reason for this belief was their perspective on the cultural tourism can bring on negative impacts to local people living in the area, which may in turn result in having an unstable economy. In addition, they also insist that cultural tourism can often lead to increase in the pollution that would degrade the cultural and architectural heritage site. Similarly, 5 of the respondents had common perspective on cultural tourism affecting the cultural heritage. Therefore, based on the information gathered from this group of individuals stated that promotional programs are related to cultural tourism and is responsible for developing impractical expectations. This therefore ignores providing the tourists with the necessary information on the area of heritage. In addition, this particular set of individuals also believed that the programs fail to encourage the tourists to experience cultural characteristics of the locality. They also believe that inadequate promotion of the cultural tourism can have a negative impact on the host community.

On the other hand, 3 remaining interviewees had an opposing view to cultural tourism, which again depicted their negative impression on cultural heritage. These group of key informants instead stated that cultural tourism positively affects the cultural heritage, as it in turn leads to attracting more tourists for observing the architectural heritages. The key informants hence believe that effective promotion of the cultural tourism can lead the heritage site to be famous all over the world, which would ultimately support the growth of the country's economy to the utmost level possible. Additionally, these 3 individuals had an overall positive impact on the concerned issue.

The next question focused on the subject the authenticity of cultural heritage. From the primary data collection, it has been found that the 5 individuals responded that it is essential to maintain the original authenticity of the cultural heritage. They further stated that most of the tourists seek for the authenticity and hence it has become an essential criterion for

drawing their attention. In addition, these interviewees believe that leaving an architectural heritage without any modification or standardization can help in maintaining the originality of the architectural heritage, as it helps in enhancing tourism. On the other hand, 3 individuals, who were selected for the interview process, had a similar kind of perspective on the issue of cultural heritage authenticity. These three interviewees when asked gave identical responses as they all were found to be more interested in cultural heritage marketing, thereby providing authentic tourists experience to the visitors. Furthermore, these individuals gave significant priority to the authenticity of cultural heritage, as they think that a tourist visiting a host country in order to understand their authentic and traditional culture along with the lifestyle of people. Thus, based on the information collected from these three interviewees, it can be inferred that authenticity of the cultural heritage can help the tourists to gain cultural experience.

On the contrary, 4 remaining individuals are found to have positive perception towards the authenticity of cultural heritage. These individuals stated that maintaining originality and authenticity of the cultural heritage is essential, as they believe it has become more important in comparison with the destination itself. They further affirmed that the growing tourism business has significantly increased the level of competition, due to which focusing on the maintenance of the cultural heritage authenticity has become essential. Therefore, the key informants agree on the fact that it is essential to preserve authenticity of the cultural heritage.

The final question that was asked during the interview comprised the different ways, in which cultural tourism affects the heritage of a country. Based on the collection of the primary data from 12 professionals, it can be stated that 4 of the individuals believed that cultural tourism affects heritages. These individuals hence highlights that cultural tourism concentrates on developing an understanding on the culture of other people and countries. In addition, these 4 individuals have stated that conservation of the heritage sites is important for the formation of economic policies in support of tourism and promotion of unique and diverse culture.

On the other hand, the other 8 interviewees had different perspective as compared to the first four interview participants. They therefore concluded that cultural tourism affects cultural heritage negatively. The key informants believed that the tourist activities can pose physical impacts on the architectural heritage. They further assumed that cultural heritage tourism can affect cultural heritage in different forms such as vandalism along with its wear and tear, in addition to increasing pollution. The primary data collected from these individuals also highlighted that cultural tourism along with the activities of regional as well as national activities significantly hampers architectural heritage. Besides, the remaining 8 interviewees felt that cultural tourism involves disrespect from the tourist's end with respect to the interest and rights related to the host country.

4.2.2 Authenticity in Cultural Tourism and Architecture Heritage for Visitors

Data from the visitors were in-depth conducted with the same questionnaire method including both open-ended as well as close-ended questions. The data were from 18 visitors who were randomly interviewed after visiting heritage sites around the world including Thailand. Open-ended questions have been used in this research to obtain direct answers to the questions asked. On the contrary, close-ended questions have significantly assisted in understanding the insights of the key informants.

The total number of key informants selected for this particular study is 18, out of 11 which majority (58%) of the individual were found to be male and the remaining is 8 or 42% were female. They are from many countries; 5 are Thai, 1 is British, 2 are Swedish, and 3 are French. And we have a family of 3 from The United States and 2 are from Korea and other 2 are from Japan. The selection of those key informants are based on the location they are from and also the variety of the continents including Asia, Europe, and America. The representatives from Thailand can tell the way Thai tourists's perception are different from other parts of the world.

The new age luxury consumers are craving for authentic experiences, hotel and restaurants are in the main attractions who serve this kind of experience in as a unique way as possible. All of them used to stay from a luxury boutique hotel to even a luxury apartment from Airbnb which offers a more authentic experience in the city.

Out of 18, 52% said that cultural and heritage is the overall attractiveness of the destinations they chose followed by value for money (25%) and quality of service (23%) as second and third most important criterion for choosing destination.

Irrespectively of background, each visitor held expectations about cultural and heritage prior to their visit. For 67% seeking for educational experience but also as a way of learning about culture and history and the rest only would like to enjoy the entertainment relation in activities. Thus, it can be concluded that Asians especially Thai desire for less knowledge and education as they already part of the culture and history. But visitors from other side of the world would enjoy visiting and learning those exotic places and their history. Some destinations offer practical activities that they could somehow involve in such as cooking classes, making merit and offering food to monks in the morning, or growing rice with farmers in the paddy field. Majority of the key informants were looking for some places that are a part of the society's history and only 11% of visitors seek for high modern technology destinations.

More than 60% confirmed that visiting cultural and architectural heritage is more meaningful for them than visiting other types of attractions. They believe that there was something particular about a historic hotel that was different from a modern luxury hotel. The environment of the sites is the key to distinguish the heritage sites from others. The sense of localness such as Thai residence together with the setting of local nearby or staying with the local will make the tourists feel like they are living the past. And this will help visitors to have a strong impact on learning about culture. Most activities that they like to join such as to act and to eat locally. They like to become part of the place and bond with real local.

Among 18 key informants, 73% were searching for best design, decoration and ambience of space and environment to represent Thainess and some local characteristics that related to the host culture. Therefore, perception of visitors points out that cultural and architecture heritage play an important role in promoting Thainess by combining the characteristic of Thai and Thai culture and architecture in the sense of places offering cultural experience to visitors. Because visitors will think that staying or visiting places with rich histories make them feel like they are part of something meaningful, important and enduring. It is like creating incredible unforgettable experiences to travel luxury and culturally. The grand architecture of an historic property is also popular among business tycoons, diplomats or even superstars which can be great influencers for other visitors.

This could be concluded that travellers want their accommodations to be an authentic experience. They want the hotels to represent the local neighborhood, have a strong sense of place with local food, art and traditions. Therefore, restoring, preserving, keeping alive and managing historical buildings or making them look old and authentic could fulfill quest for authenticity in the accommodation market. Many hotel owners try to launch kind of historical accommodation where they can add some cultural heritage and activities to attract visitors.

More than half of key informants mentioned that she loves to stay in the revived historic accommodation where visitors can experience heritage and culture and also let them learn about history and understand culture heritage. Surprisingly, 42% said nostalgic heritage hotels can be very authentic to them and give them feeling of the past as genuine as those real heritage hotels. And one thing that could attract visitors and give great authentic experience is food and beverage. Many heritage hotels offer nice and very local, yet, very luxury meal to guests. And that could make the place even more authentic with very special luxury local meal.

The study confirmed that staying at heritage accommodation is more meaningful in terms of cultural experience for them than having it at other types of tourist accommodation. In addition, visitors believe that this is the vital aspect to distinguish heritage accommodation or sites from others. The environment of heritage accommodation which greatly represent the sense of localness such as Thai residence together with the setting and local people nearby selling things or making hand craft really make visitors feel like they're living within the real local neighborhood. This could give a strong impact on the visitors' learning experience about culture and heritage. The adjacent and local areas provide visitors with opportunity to experience culture in the way that real local people do and for them to be able to learn, do, act, and eat locally. It ties real local people with visitors when they live there and this makes it easier for visitors to become part of the place and with what they have learnt. The effective cultural activities should be able to engage visitors to the sense of place and allow them to interact with local people and place. Interpretation should be able to let them learn about the history and folk stories of local people, their customs, traditions, practices, and beliefs through personal interaction. The findings encourage heritage owners to provide cultural related experience to their visitors during their stays at heritage accommodation. The administrator themselves see the significance of authenticity in heritage hotels as well, so, they should support those owners in order to provide and protect Thainess in the right way. Interpretation at heritage accommodation should focus on providing culture experience because having cultural experience is the way that visitors' experience at heritage accommodation is enhanced and become memorable.

4.2.3 Authenticity

During the interview, interviewee made a note to interviewers that there are three notions of authenticity: 1) Objective authenticity; 2) Constructive authenticity; and 3) Existential authenticity. These three types of authenticity establish and endorse the main concepts of authenticity and contribute to the experience of the heritage building.

When focusing on authenticity, 52% of key informants mentioned that the experience is better when visiting a place that preserves its natural, historical and cultural setting. They are very likely to revisit places destinations. And 48% said they would take trips to places that have different lifestyle and cultures from their own. Most visitors understand that ‘originality’ is the meaning opposite to a ‘copy’. ‘Uniqueness’ and ‘rarity’ of the buildings are among their judgment of authenticity. Information about the place could affect objective authenticity if the visitors do not understand the history of the buildings or even the features are changed. It has found that things can be changed if the visitors understand the buildings.

However, over 42% believed that “Beauty” is the most important aspect for cultural and heritage property followed by “Authenticity” (33%), and Comfort (25%). On the other hand, earlier, those 12 key informants in the working field believed that authenticity is significantly impacted by the cultural tourism. There is difference between visitors and administrator on what is most important aspect for them. Therefore, when visitors choose their destination, they are looking for the places where preserve fabric and form of the heritage with old-looking materials because that will be used to determine heritage value. The ‘spirit of place’ should be maintained and re-injected for the sake of authenticity.

As visitors’ definitions of authenticity range from something being old to something being genuine and in an original state, they were all trying to see the destination in the most authentic state possible. The notion of authenticity is negotiable and visitors they negotiated their perception of authenticity in relation to what they saw at the sites. Some interviewees see the ‘fake heritage’ as authentic sites and they even have no historical significance. They are newly created buildings or newly renovated which is not actually heritage but do look alike heritage. Visitors can enjoy Thai style decoration with some old or local furniture which are just superficially attached to the place but not truly integrated into the spirit. Therefore, visitors those who went to Palio in Khao Yai or Santorini in Hua Hin got the superficial feeling of the authenticity while they were walking in the property.

Today, many tourists are no longer seeking for comfort and modern places to visit. They are looking for something adventure such as a week staying in Chiang Mai taking bath for elephants can be volunteering holidays, or go out fishing with the fishermen in the south for couple of days to enjoy the life of people in morgan village in Phang-Nga. All of key informants emphasize that authenticity should be founded in a natural phenomenon which is pure and not spoiled. And they wanted to see senses of past from the authentic places which is rooted in the community or destination. Moreover, the authentic experiences they have earned should be based on the principles of community involvement, sustainability and ethical consumption.

4.3. Discussion

The concepts of cultural tourism and heritage are closely related to one another. Contextually, the culture is defined as the number of distinctive features characterized by material, spiritual along with intellectual and emotional aspects of a particular country, which in this case is Thailand. The culture mostly encourages self-recognition and motivation with respect to the regional performances. However, culture develops within people similar to the living system. On the other hand, tourism focuses on generating revenues and assists in increasing the knowledge relating to a specific country and its culture. Thus, it has been widely accepted that tourism has a significant impact on the place identities (Pinto, Carvalho & Pais, 2015).

4.3.1 Cultural Significance of Architectural Heritage

The importance of architectural heritage is that the protection of the building and sites can significantly help in the conservation of the local cultural and traditional aspects with respect to the communities. The responsibility to preserve cultural and architectural heritage of the communities has become essential more than ever. This is due to the fact that the architectural heritage at present is at significant risk, as it lacks proper appreciation along with care and experience. It has hence been evident in several cases that some countries have lost their heritage and others are significantly in danger. Therefore, it has become important to understand and manage it for the future. Over the last forty years, different methods of conservation have been combined. In addition, the principles related to teaching conservation of the architectural heritages have been globally supported, which includes recommendations of the United Nations Educational, Scientific and Cultural Organization (UNESCO) and

policies promoted by the International Council on Monuments and Sites (IMOCOS) along with the International Centre for the Study of Preservation and Restoration of Cultural Property (ICCROM) (Embaby, 2013).

Cultural heritage may include either physical or material objects or monuments. It also comprises sites along with intangible customs, values and beliefs. In addition, heritage may be built, recited or remembered. Some of the examples of the heritage include Plymouth Rock, pilgrimage of Mecca and Machu Picchu. Architectural and cultural heritage are often stated to be the fundamental sources relating to group identity, solidarity and vitality. The conservation of the architectural heritage is essential due to the fact that people often maintain connection with the pasts, which helps in asserting either similarities or differences among one another. All heritages are valued and perpetuated with respect to its virtues that are assigned to it. Heritage must thus be protected and cherished (Simon Fraser University, 2014). Culture offers people a chance to connect with specific values, religions and beliefs. Therefore, it significantly allows them to recognize others with similar mindset and backgrounds. Thus, cultural heritage helps in providing a regular sense of unity within a particular group of individuals (Cultivating Culture, 2017). One of the most essential reasons for the conservation of architectural heritage is its historic significance along with educational interest, which forms an important aspect for the upcoming generations. Architectural heritage such as buildings even play a significant role in the cultural as well as economic well-being of the country. These heritages also help people to connect with the past (Dimatteo, 2012).

The significance of the architectural heritages is that they assist in boosting the value of the property. In addition to wisdom, the designation helps in tying the hands of the people, who are significantly interested in its redevelopment. The conservation of the architectural heritage is often considered good for environment, as only limited materials are required to renovate old buildings (Dimatteo, 2012). Historic buildings and cities are regarded as the essential elements within cultural heritage (Atalan & Sevinc, 2016). Architecture is further considered as one of the most essential aspects that help to attract tourists. Contextually, the

notion of conserving the architectural monuments have popularized in countries such as Thailand. The Act on the Ancient Monuments, Antiques, Objects of Art and National Museums of 1961 was initiated in Thailand to conserve the historic along with ancient architectures. There are all together three sections under this particular law associated with historic monuments followed by the registration process along with practical conservation. Section 4 of this law, states that ancient monuments are immobile in nature, based on its architectural characteristics. The historical evidences of such attributes are often found to be useful within the field of art, archeology and history. On the other hand, Section 7 indicates that the director-general has the power to make an architectural monument registered in the government gazette. In addition, Section 10 of the law states that no individual has the right to repair, alter or modify any historical monument, except for the fact that the order is given by the director-general. This reflects a small chance for the involvement of public into the maintenance of the countries' architectural heritage (Abhichartvorapan & Watanabe, 2015).

Cultural heritage refers to the essential aspects related to community's present as well as past, which in turn can be considered significant even for the future generations. Cultural heritage in this context is also regarded essential for everyone. In several countries, it is often related with traditional and indigenous people. The significance of cultural heritages comprising objects, places and practices helps in enriching people's life by providing a deeper connection with the places or a country. Cultural significance therefore includes aesthetic, scientific, historic, spiritual and social values (ICOMOS, 2013; 3). In this context, aesthetic values mostly focus on valuing the heritage for its unique form or design. Similarly, historic values often refer to the history associated with the society as evident within the cultural heritage. This may include a place or an object that are mostly linked with historic themes. On the other hand, scientific values are viewed based on its contribution to understand early human settlements and practices along with past environment and historical aspects of the country. Social values on the contrary concentrates on highlighting the qualities, based on which cultural objects and places becomes the focus of political, cultural, national or spiritual sentiment. This in turn helps in understanding the cultural heritage that further contributes in the recognition of the community's identity (Rio Tinto plc and Rio Tinto Limited, 2011).

4.3.2 Cultural Tourism in Thailand

Tourism plays an essential role relating to the development of varied destinations all round the world. On the other hand, culture is considered as one of the beneficiaries and is referred as the most important asset related to tourism development. This includes promotion of cultural attractions such as museums along with heritage centers. However, the diversity and complex relationship between the tourism and culture makes it difficult to define the cultural tourism. With respect to the concept of culture, tourism is easier to be dealt with (Mousavi, Doratli, Mousavi & Moradiahari, 2016). At present, tourism global market creates an organic along with an interdependent system. Based on recent changes, the tourism department has made it obvious that the tourists are deeply involved in cultural activities (Csapo, 2012). In this context, it can be determined that cultural tourism in Thailand has become an essential part. Thai culture consists of various performances such as drama, sports and dance. There are different shows featuring different theatrical arts in places including Bangkok, Pattaya and Phuket (Sharafuddin, 2015). The tourist attraction management in Sukhothai and Luang Prabang are managed on site by UNESCO. On the other hand, Thailand tourism is found to be controlled and managed by Tourism Authority along with Fine Art Departments and Ministry of Sport and Tourism (Khlaikaew, 2015).

Varied range of offerings made by Thailand has enabled the country's travel as well as tourism industry to compete in the global market. It further offers the visitors religious and cultural attractions. The tourism sector of the country has been able to attract large number of visitors from all round the world, which has largely increased from the year 2009 accounting from 9.58 million to 29.89 million in the year 2015, as per the reports presented by the Ministry of Tourism and Sports (Oxford Business Group, 2017). Thailand is often considered as one of the favorite tourist destinations in Asia (Choeichuenjit & Sapsanguanboon, 2014). It has also been observed in the reports published by Portland Communications that Thailand's soft power has increased due to growing cultural tourism (The Nation, 2017). The Ministry of Culture of Thailand has been increasing its role in supporting the museums along with other cultural attractions for generating more revenue. The Ministry has also been focusing on initiating new projects, which will concentrate on linking culture, environment and

community within the commercial activities. The initiation believed that cultural tourism can help in attracting more amount of revenue (Island property Services Co Ltd, 2017).

While tourism in Thailand is considered to be vital for economy, the tourism industry plays an essential role in reducing political crisis for creating stage environment for the tourists. The National Council for Peace and Order (NCPO) recently announced that the tourism related business such as MICE were normal. In addition, the government initiated the Tourism Authority of Thailand for promoting cultural tourism. This included the advertising, publishing along with offering services to the tourists (Kuy , 2014). The tourism sector of Thailand considers culture to be an essential resource. Tourism therefore focuses on reflecting people either as a cultural owner or a user. Thus, culture, ethnicity and tourism are often hard to separate. For instance, the Tourism Authority of Thailand has been emphasizing to promote 'Boon Kam Fa', which is a local tradition practiced by the Phuan people living in the country. This has been significantly promoted by the Tourism Authority of Thailand to increase its tourism activities. In this context, the Thai Phuan Club plays an essential part in vitalizing the Phuan history, which also helps in endorsing its identity (Diaz & Schmitz , 2013).

Cultural tourism is regarded as a different type of tourism, which can help Thailand during economic crisis. In the year 2016, Tourism Authority Thailand published its marketing plan 2017. The plan complied with the 4.0 strategy, thereby focusing on the transformation of the country's economy with the support of innovation, creativity and knowledge. The plan further focuses to change the country into a sustainable tourist destination. Therefore, the Tourism Authority has concentrated on promoting Thailand as favored destination, which will in turn focus on attracting quality leisure visitors from all over the world by combining Thai culture within the tourism promotion (Ministry of Foreign Affairs , 2017). Cultural tourism in Thailand has been significantly implemented as a process that helps in developing and enhancing local tourism by exhibiting cultural heritage within communities for the tourists. The culture therefore produces an item for economic exchange and consumption. At present, it has been found that the communities within Thailand have concentrated on using tourism to

promote local development. Subsequently, to use tourism for local development, the community must significantly rely on the cultural symbols to attract the visitors. For instance, this includes folk tales, art, traditions and heritages. These resources play a significant role with respect to local tourism. Treating Thai culture as a commodity has proved to be successful over the years, which has been depicted by the large numbers of tourists, who were found to be more enthusiastic towards understanding the new culture (Meekaew & Srisontisuk, 2012).

One of the most popular tourist destinations is Loei Province in the Northeast Thailand. This place mostly focuses on attracting tourists, who primarily seek relaxation along with cultural experience. The selling point with respect to this specific tourist destination is the lifestyle of the people and its evocation for more than 100 years. Loei Province is located in the district of Chiangkhan, which is rich with respect to its cultural heritage. Local culture of the site is in turn presented with the support of various lifestyles of different areas, which has drastically increased cultural tourism in Thailand. The unique, culture along with customs, locality and lifestyle of Chiangkhan, in addition to town architecture has been able to offer the tourists with historical appeal. Thus, these aspects associated with culture have been commoditized for meeting the needs of the visitors. The local people of this area have also taken advantage from the tourism sector, as they produce items to generate revenues from the tourists. The items produced are often found to be useful, which further reflects that the culture helps the country's tourism segment in satisfying the visitors (Meekaew & Srisontisuk, 2012).

4.3.3 Importance of Authenticity in Cultural Tourism

Authenticity and uniqueness are referred as the key sources of novel and cultural experiences with respect to the causal relationship shared between satisfaction and consumption of cultural tourism. Authenticity of a cultural heritage refers to the key features that help in developing the perception of the tourists (Ivanovic, 2008). The interest of the tourists in travelling to both cultural and natural heritage sites of different destinations relating to the

authenticity has increased significantly. The growing search of authentic cultural experience has increased the overall demand for the cultural tourism market that has further increased the interest of the visitors in both natural and cultural heritage attractions (Ramkissoon & Uysal, 2010). Major tourist attractions are often found to be the most significant pull factor for any destination. These are therefore considered essential resource for the purpose of development and marketing. Within the context of tourism suppliers, authenticity is viewed as vital assets for the firms, which provides services to the customers (Ram, Bjork & Weidenfeld , 2016). Besides, cultural tourism is often defined as the movement of people towards the cultural attraction of the other places, which further focuses on collecting new information along with the experiences for satisfying their cultural needs (Brida, Disegna & Scuderi , 2012).

Proper understanding of authenticity is essential for managing as well as marketing cultural heritage sites and is often identified as one of the most significant factors that help to motivate the tourists to travel. A product related to cultural tourism is considered authentic, when linked with local people and traditions. At present, it has been found that the traditional culture has become more legitimate and real when authenticated. Contextually, MacCannell initiated the concept of staged authenticity with respect to cultural tourisms. For the purpose of selling an attractive tourism package, the tourism agencies involve their culture within it. The tourists are offered performances and experiences that are superficial and hence lead the tourists to only have illusion regarding the foreign country. In addition, touristic conscious is often found to be motivated by the need of authentic experiences. A visitor may believe that he/she is moving in the right direction, yet is difficult to state whether their experience is genuine. It has hence been evident that the cultural and heritage tourism uses nostalgic images for attracting the tourists, who are keen to understand the history and past. For instance, the people, who go the museums or any other historic sites, are primarily perceived as the image related to the past (Brida, Disegna & Scuderi, 2012).

Culture also helps in creating authenticity along with distinctiveness in the field of global tourism market. Therefore, tourism experiences, which is able to connect people and

the tourists towards local cultures is of the utmost significance. In most of the cases, the theme of various destinations is associated with particular cultural events, which play a significant role in the overall process of development. Hence, to develop distinctiveness, the regions are also required to look outside the commercial providers. It is often found to be symptomatic with respect to the attitude of the tourism industry, as the non-commercial activities are viewed problematic rather than the factors, which assists in the creation of opportunities. On the other hand, the cultural tourists are constantly seeking authentic experience and daily culture and are more expected to avoid commercial products. A country focused on developing opportunities such as authentic tourism, thereby helping to add value, which culturally helps in enhancing brand and create differentiation (Organization for Economic Co-Operation and Development, 2009). At present, cultural tourism is considered to be omnipresent. Cultural tourism has hence been embraced internationally by national, local and transnational bodies. Contextually, UNESCO focuses on promoting cultural tourism for conserving word heritage and the European Union therefore supports it adequately (Richards, 2007).

The notion of local identification is considered to be more authentic along with being deeply rooted with respect to tourism analysis and its practice. Hence, authenticity is perceived essential for tourism. In addition, it is regarded essential for understanding cultural tourism (Richards, 2007). Authenticity is one of the most important values within the field of tourism. Moreover, it is perceived as the key component relating to tourism destinations. Therefore, authenticity is also associated with the value rather than material. Thus, authenticity along with sustainability to develop tourism product belong to the community. Sustainable tourism is strongly linked with authenticity. The tourists at present are significantly interested in connecting with the experiences and products that are pure and are embedded within the destination. Furthermore, it is significantly essential for authenticity to connect with both destination and people. Subsequently, the importance with respect to community-based tourism focuses on providing benefits to the community (Ankathi & Gade , n.d.). The growing interest is further displayed by the academic community in conserving the

cultural authenticity of the heritages, thereby helping to protect the cultural diversity of the different communities in the world (Ivanovic , 2008).

The concept of tourism is essential to be developed with respect to tourism. Something authentic is often believed to be worthy of all tourists. The study of the authenticity thus focuses on two major aspects, which are cultural commoditization that is often found to be losing the authenticity. On the other hand, the second aspect is the commoditization, which concentrates on the evolution of culture (Nelson , 2014). Authenticity therefore plays an essential role within cultural heritage conservation along with restoration planning. Tourists want authenticity but it is not necessarily the reality. Authenticity is therefore referred as the social construct, which is mostly determined by a person's own knowledge. Most of the tourists perceive authenticity related to the cultural portrayal. The concept of authenticity is considered to have played a vital role in overall understanding of the tourist motivation along with experience. As most of the tourists traveling to the other countries seek to learn and experience the culture of the host country, it is essential to maintain the originality of the heritage sites. The word authentic is frequently used within the field of tourism for evaluating the character of the visitor's experience (Cahyadi, 2016).

4.4. Authenticity matters

Based on the theoretical understanding and study findings, it can be stated that there is a significant relationship between culture and tourism. Cultural tourism can therefore be stated as the engagement of the visitors with the culture of the other countries. This involves history, art, religion and architecture that help in shaping their lifestyles. To conduct the interview, 12 individuals from hospitality and tourism area and government representatives were selected amid the individuals, who were engaged in the field of cultural tourism and heritage. Based on the study findings obtained from the interviews, it can be stated that majority of the key informants agreed that the cultural tourism and heritage are essential for attracting tourists. The key informants were selected through random sampling and had work experience ranging from 3 years to over 10 years. This indicates that the interviewees chosen had an adequate knowledge on the importance of cultural tourism along with architectural

heritage. It was also found that most of the individuals had a positive perspective on the impact of cultural tourism on attracting the visitors. In addition, it was also observed that Thailand attracts large number of tourists due to their cultural heritage. The interview conducted also focused on understanding the cultural heritage on its authenticity. From the study conducted, it can be inferred that most of the participating individuals stated that cultural tourism significantly affects the overall authenticity of the cultural and architectural heritage. With respect to Thailand, cultural tourism is considered to play an important role in attracting visitors in the country, as majority of the key informants gave positive feedback when asked about it. Furthermore, they believed that the cultural tourism in Thailand assists in developing the nation's local economy. They further stated that it is essential to conserve the architectural monuments, as it can help in attracting more tourists into the country, which can further assist in increasing the overall revenue margin of the respective industry.

Based on the theoretical understanding, architectural heritage are the part of a cultural tourism. The role of architecture in tourism is vital attraction for the visitors and is often found to share a close relationship, as they significantly depend on each other. The mutual connection between the two has been observed for a long time now. Architectural heritage is hence regarded as a tourist attraction and is considered to be essential. At present, architectural or historical heritage has become an essential part of cultural tourism. Therefore, it can be inferred that cultural heritage tourism has been transforming the tourism sector. The significance of the architectural heritage is that it helps in restoring the historical as well as the aesthetic values from the viewpoint of history, science and art. In addition, it assists in understanding the constructive culture along with the events that happened in the past. Thus, it has been found that it is essential to conserve architectural heritage. This is due to the fact that the preservation of monuments has cultural and architectural values that help to recognize the link between the heritage and the people (Lipovec & Van Balen , 2008). Historic places and monuments are further considered as an essential part of the cultural heritage. Based on the study findings, architectural heritage is associated with the possession of historical evidences along with values. The historical monuments assists the tourists to understand the past events and processes of the host country (Atalan & Sevinc , 2016).

Historic environments also involve the places that have both cultural and social connections. Thus, it can be inferred that architectural heritage significantly assists in understanding the details of the economic as well as the social life relating to the past civilization (Atalan & Sevinc, 2016). It has often been stated that architecture is perceived as a platform, wherein different cultures and traditions are met with the support of architectural conservation. Cultural heritage can hence be inferred as the legacy physical relics and intangible attributes of the society or a group, which are mostly inherited from the past generation. This also includes tangible culture and intangible traditions that are mostly inherited from the ancestors and will be passed on to the descendents such as social practices, performing arts, festive events and rituals. Based on the study findings, cultural heritage along with natural history has a significant high value and is considered as an identity. In addition, cultural heritage asserts people to be recognized, as it helps in creating a comprehensive framework for its conservation. This therefore includes preservation of cultural sites, old monuments and landmarks, which possesses cultural significance along with historical value. Furthermore, cultural heritage helps in reflecting and shaping values, aspirations and beliefs, thus assisting to define the national identity of people. Hence, it can be inferred that it is essential to conserve the cultural and architectural heritage (Australian Multicultural Foundation, 2014).

The culture of Thailand is often considered to be rich and comprises various world heritage and archeological sites. In addition, Thailand also includes historic cities, which helps in understanding the overall culture and tourism in the country. Thailand therefore offers various interesting natural sites for visiting and also includes religious heritage sites, which includes Buddhist temples along with sacred sites. The demand of the tourists has been significantly increasing over the years. Based on the study finding, cultural tourism focuses on the use of traditions and cultures of the country. Thailand is even considered as the one of the favorite tourist destinations in Asia, as it has been combining culture with tourism. The number of tourists has been observed to grow rapidly in the recent years. This has further assisted the country in increasing its revenue. The factors that contributed to increasing

numbers of tourists hiked due to art work, cultural heritage along with activities and events. Hence, it can be inferred that cultural tourism in Thailand is one of the fastest growing industries, as the tourists were found to be more interested in understanding their culture. The success for the increasing popularity of cultural tourism is the supply chain management (Choeichuenjit & Sapsanguanboon, 2014).

Cultural tourism has become one of the most essential aspects of the Thai economy. The key factor that is attributable to the cultural tourism in Thailand is the history of the country, which mostly includes architectural heritage including both monuments and artifacts. Tourism in Thailand is considered as the largest income sources for the country in comparison with the other aspects. Temples and other religious places are considered the essential tourist's attractions for the foreign tourism. Ancient monuments in Thailand are also able to attract large number of the local as well as foreign visitors, which in turn helps them to understand the country's cultural, social as well as historic value. In addition, Thailand has large number of cultural attraction all across the nation. They form a significant part of Thailand, as each location has its unique cultural significance. Hence, it can further be inferred that historical tourism helps in enhancing the knowledge and understanding that are related to Thailand's local history, culture and traditions. This also assists in creating a mental awareness within the tourists for maintaining culture and its surrounding environment (Lerkplien, Rodhetbhai & Keeratiboorana, 2013). Therefore, based on the study findings, it can be stated that the cultural factors are becoming more popular in Thailand. It has hence been evident that, with the drastically increasing number of tourists in Thailand over the years, the cultural tourism has taken the position as one of the most important segment of Thailand's economy.

4.5. Conclusion

Maintaining cultural authenticity is essential within the field of cultural tourism, as the interest of tourists in travelling is closely related to natural as well as cultural heritage sites. Thus, it has led different destinations to focus on the authenticity and has significantly increased cultural tourism industry in such countries. The cultural heritage related assets that

are found in tourist destination are not only considered as factors, which helps in motivating tourism travel. The desire of tourists to get indulged in the culture of the other countries has made it essential for the tourism authorities to maintain and sustain the originality and authenticity of the cultural heritage. This is to avoid areas of activities where there are many other visitors at main and popular attractions. It has also been observed that cultural heritage resources are consistently offered as the central aspect for prompting the development of cultural tourism. The visitor's consumption of the preferred experiences provided by cultural heritage attractions helps in increasing the cultural tourism. There is a growing desire to find authentic and original experiences from tourists. Thus, cultural authenticity plays a vital role in attracting the tourists.

The intrinsic and authentic value of both heritage and culture is regarded as one of the most important factors for enhancing cultural tourism, which ultimately assists in increasing the power of attraction (Ivanovic, 2008). Based on the study findings, a good understanding of the cultural authenticity is required for managing along with marketing of the cultural heritage sites. Maintaining authenticity of the tourist destinations and attractions enables the visitors to connect with the culture and history of the host countries. This therefore, helps the tourists to understand the lifestyle, traditions and rituals of the country they are visiting. In addition, it can be inferred that authenticity helps to maintain and retain the long running culture to pass it on the future generations. The heritage places should show their genuineness by making or doing something in an original way. We could say that background of the visitors could affect the knowledge gained from the historic places. Also, attempting to illustrate the unique historical and cultural dynamic of Thailand has been made in order to attract visitors. The notion of authenticity is negotiable and visitors they negotiate their perception of authenticity in relation to what they saw at the site.

Chapter 5

Conclusions and Recommendations

5.1 Overview

It has also been observed that cultural heritage resources are consistently offered as the central aspect for prompting the development of cultural tourism. From the research, the visitor's consumption of the preferred experiences provided by cultural heritage attractions helps in increasing the cultural tourism. There is a growing desire to find authentic and original experiences from tourists. Thus, cultural authenticity plays a vital role in attracting the tourists and helps them to understand rituals, traditions, and lifestyles of the host countries.

5.2. Conclusion

Based on the study findings, it can be inferred that the cultural tourism plays a significant role in attracting the visitors to the host country from all over the world. The study results indicate that a majority of participants believed cultural tourism to assist in attracting the tourists to visit other countries. The results clearly depict cultural tourism to have a positive impact on tourism. It can further be inferred that one of the most essential factors for increasing demand for cultural tourism is the authenticity of the heritages that are located within a country (Mantecón & Huete, 2008). The concepts of cultural tourism and cultural heritage are closely related to one another. Contingently, the culture is defined as the number of distinctive features characterized by material, spiritual along with intellectual and emotional aspects of a particular country, which in this case is Thailand. The culture mostly boosts self-recognition and inspiration with respect to the regional performances. However, culture develops within people similar to the living system. On the other hand, tourism focuses on generating revenues and assists in increasing the knowledge relating to a specific country and its culture. Thus, it has been widely accepted that tourism has a significant impact on the place identities (Pinto, Carvalho & Pais, 2015).

5.2.1 Authenticity in cultural heritage on administration's perspective

From the study, all key informants who constantly work in cultural tourism and architectural heritage areas for minimum of 3 years to maximum of 10 years. Since, they work in those areas for quite a long time, they believe that cultural heritage plays an important roles in drawing visitors especially foreigners. The main attractive destinations of Thailand

are temples, palaces, festivals and so on. Therefore, the idea of maintaining those cultural tourism opportunities and heritage require more attention to make sure that authenticity will not be destroyed. Cultural tourism supports the significant role of authenticity to the destinations. And cultural tourism has an impact on the conservation of architecture heritage in order to maintain the authenticity.

When asking the key informants about the impact of cultural tourism towards local economy of Thailand, it is clear that cultural heritage does have the positive impact on local economy of the country. The World Tourism Organisation (WTO) shows that direct contribution of Travel & Tourism to Thai GDP in 2016 was THB 1,292.5bn or 9.2% of GDP. This primarily reflects the economic activity generated by industries such as hotels, travel agents, airlines and other passenger transportation services (excluding commuter services). But it also includes, for example, the activities of the restaurant and leisure industries directly supported by tourists. And it also generated approximately 2.3 millions jobs directly in 2016. This includes employment by hotels, travel agents, airlines, and other related services.

All key informants stressed the importance of conservation of architecture heritage, as it should help in increasing tourism in Thailand. The majority of key informants believe that preserving the heritage buildings in the right way significantly helps in enhancing tourism and attracting visitors more, for example Phraya Palazzo Hotel, the mini palace-like mansion from the steeped history to a luxury boutique hotel on the Chao Phraya river. The renovation of the house was very important to keep the original style as much as they can. So that it would look the same as it was in 1932. Sathorn House, a neo-classic style house, had the same team of architects who designed Ananta Samakhom Throne Hall. The house used to be just a normal house of a businessman before it had been converted to be the Royal hotel and then changed to an Embassy of the Russian Federal for 51 years. Now, the house is a part of W Hotel Bangkok where the sense of place has been changed to sensory-rich multi venue complex where visitors can enjoy dining and drinking in the unique house.

Tourism is often regarded as the most essential driver related to the growth of the economy, which significantly helps in contributing towards direct and indirect employment. The biggest trend in the past few years is the way tourists looking for more authentic local experiences. Today, cultural tourism is seen as one way of integrating socio economic development and heritage conservation (Winter , 2008). Most people do not just look for a place to stay or eat, but they are looking for something unique and creative. Therefore, those accommodations offer unique heritage architecture, traditional food and drinks serve by Thai people in the traditional costumes, and smell of lemongrass or Thai herbs.

A key factor for attracting the tourists is authentic natural heritage and environment along with tranquility and emotion (Ndlovu , 2015). Authenticity, in addition to the commodification of the culture is considered an essential issue within the field of cultural tourism. The authenticity of the heritages therefore can be stated as an important aspect of the cultural tourism. Authenticity can be perceived in terms of materiality, design, setting and artisanship mostly associated with the overall physicality of the cultural heritage sites (Lawless & Silva, 2016).

5.2.2 Effect of cultural heritage on visitors' perspective

Based on the finding of this study, the data gaining from visitors or guests can be explained in this following ways:

- The heritage places should show their genuineness by making or doing something in an original way. It can be in the way of artefacts that could create hyper-reality. Guests like to stay in the place where they can have real relationship with locals. They can learn how to cook local food, making crafts, or planting rice with buffalos. Dining at Phraya Palazzo would be an escape from modern food to authentic charming Thai cuisine as they serve genuine royal recipes to the guests.
- Background of the visitors could affect the knowledge gained from the historic places such as international visitors who are likely to enjoy learning and experiencing Thai culture more than Thai or Asian visitors. In the study 72% are

not Thai. They all enjoy learning Thai culture, eating Thai food and making Thai crafts. Some of them have previous knowledge about Thai culture already from the previous stay or media however they still enjoy the experiences every time they are here.

- An attempt to illustrate the unique historical and cultural dynamic of Thailand has been made in order to attract visitors. Based on the study, most key informants are seeking for best design and decoration representing local ambience of the host culture. Places full with histories make guests feel that they are a part of the history. Ping Nakara Boutique Hotel and Spa is an example of the new heritage style building that commoditized the Lanna Colonial Gingerbread style and revitalized it again to the new world. Guests like the furniture made from golden teakwood in the heritage style.
- The notion of authenticity is negotiable and visitors they negotiate their perception of authenticity in relation to what they saw at the site. Most visitors understand that ‘originality’ is the meaning opposite to a ‘copy’. ‘Uniqueness’ and ‘rarity’ of the buildings are among their judgment of authenticity. Authenticity of the place can attract them to revisit the place again especially those historic and archaeological buildings.

From the interviews conducted, factors that heritage accommodations should offer to the guests began to emerge. Including;

- Place of Identity

Those accommodations with rich histories make guests feel like they are connecting with something significant and meaningful. When guests stay in Mandarin Oriental Bangkok, they were staying in the first luxury hotel in the Kingdom of Siam dated back in 1876. The hotel is rich with literary history on the bank of Chao Phraya river

(so-called 'river of Kings' in Thai). And the same concept is for the Railways Hotel or the Centara Grand Beach Resort and Villa in Hua Hin where you can feel as you are throwback to 1922 and stayed in very first hi-class resort outside Bangkok.

- Luxury atmosphere

Unforgettable memories and experiences should come with luxury travel. Such as, guests being pampered in an ancient palace-like architecture with Lanna-style houses at Dhara Dhevi Hotel. Staying at Praya Pallazo should give guests a feeling of staying in the nobility mansion during King Rama V. Having a wedding or having luxury High-Tea in the Author's Lounge at mandarin Oriental would make a woman feels like a princess. Visiting Santorini Park at Cha-Am would give a feeling of luxury trip to Greece for some.

- Experience oriented

Experiences that gained will be more valued than owning material goods. Guests at Mandarin Oriental Bangkok enjoy authentic taste at Sala Rim Naam Restaurant where Thai authentic cuisine is served at a candle lit table on the banks of Chao Phraya River. Or visitors enjoy staying in the former prison and get the feeling of being captured behind the cell would give them a kind of experience. Or at Dhara Dhevi Chiang Mai where you can get the experience of art and craft demonstration, cooking classes, and rice planting and riding on the back of the water buffalo so that guests can immerse themselves in Thai culture. Guests can also have a chance to take a little piece of history with them such as cooking recipes or the art and crafts.

Heritage as a collective inheritance is a symbolic of a community and culture. Architecture by its nature mirrors the shadow of power by two levels. Firstly, the power of architecture itself creates human-being's dwellings and space. It becomes a built environment which influences people's lives. Secondly, it represents power of any political regimes in constructing their communities through styles and the function of architecture (Jewachinda, 2000). Architecture is a built environment which is designed and constructed by man. It comprises both aesthetic and practical

functions, which provides people with an opportunity to express their ideas regarding their relationship with the outside world. In other words, it signifies the ways human-beings manage spaces by creating architectural mirrors of how they think about themselves and the outside world. Architecture is always considered as a symbol of human civilization since its elements such as style and function change along with the development of human societies. In ancient times architecture was designed and built to meet simple needs of human-beings, but later its design and the construction methods became more complex. In this development, architecture is associated with political power due to the fact that it conveys collective memories through its artistic and practical functions.

Tourism is already one of the world's biggest industries, however, the world is shrinking from technology and innovation. Numbers of tourists internationally in year 2016 reached 27 million as of November 2016.¹⁹ We might not be able to perceive aesthetic of the architecture heritage from its originality function after it transformed to crowded destination. Santorini at Cha-Am will not be like the first few months that they opened after massive crowd of tourists visit the place. Picture that there were many people queuing to ride the buffalo and planting the rice at Dhara Dhevi in Chiang Mai would not give you the real feeling of being in the remote area in Thailand anymore. Architectural heritage that has long interesting history would be more outstanding than others but at the same time the popularity of the place may destroy the sense of place and the authenticity.

Authenticity in turn refers to the things or objects that possess the ability to sustain and prove itself. In addition, it has authority and credit from itself. Authenticity further refers to authorship, i.e. something creative having identity. It is the characteristics of the heritage building or construction that are unique and specific and can be related to historical continuity. This mostly includes constructions from different period and past and must be

¹⁹ <http://www.tourism.go.th/view/2/Million%20of%20Tourists/EN-US>

developed with the support of historical-critical process (Alho , Morais, Mendes & Galvão, 2010). Based on the study findings, it can be inferred that the tourists at present are not satisfied with the ordinary and common external tourists activities and rather are more focused in understanding the destinations. It can hence be stated that the tourists are more interested towards experiencing authentic lifestyles along with culture and customs of the local people. Authenticity has become one of the most essential aspects within the tourism industry, which has led the visitors to significantly involve themselves in the local environment. The growing interests of the tourists to have a proper understanding of different culture have resulted in the growth of cultural tourism (Dennett & Song , 2016).

Authentic experience is often considered the key to growing cultural tourism all over the world. The tourism industry at present is more focused on creating authentic along with diverse experiences (Wilson , 2013). Based on the study findings, it can be inferred that the growing competition among the tourist destinations relies on its offers along with information accessibility. On the contrary, the tourists at present are becoming aware of the pitfalls relating to mass communication, which has in turn led to the demand for utmost authenticity and differentiation. Authenticity has certainly increased the interests and motivation of the tourists. This has further led the marketers and visitors to significantly focus on maintaining and sustaining the authenticity of the cultural sites and buildings (Diaz & Schmitz, 2013). For instance, authentic factors have greatly motivated the tourists to visit Thailand. The country has expressed its interests with respect to gaining a genuine insight of the Thai culture and their lifestyle. Unlike the conventional tourists who are more involved in the environmental bubble, volunteer visitors to enjoy sufficient opportunities for directly communicating with the local people. This has therefore led these individuals to get exposed to the Thai culture (Kontogeorgopoulos , 2016).

The use of social media along with Internet booking is making the educated tourists seek authentic tourism experience. The destination can be more competitive with the support of delivering more sustainable and authentic experience. Therefore, on the basis of the study findings, it can be inferred that developing competitiveness of destinations involves interacting with the consumers focusing on demand as an authentic experience (ITC News (News., 2016), 2016). At present, the demand for natural experience is booming and is widely

accepted by people making it a growing industry (Rewilding Europe , 2015). In addition, to protect the cultural heritage sites, organisations have been formed, which significantly focuses on maintaining authenticity and integrity of the cultural heritage sites. The importance of protecting the natural and heritage sites is that it reflects the values, norms and culture of the local people, which in turn is carried on by the future generations. Thus, it can be stated that conservation of cultural heritages and culture can help in keeping alive the ancient traditions (Pedersen, 2002).

5.3. Recommendations

Cultural heritage is an essential part of country's identity and context, as it helps the country to be distinctive internationally. Therefore, it has become essential to maintain the authenticity and originality of the culture. Visitors, sometimes, transform the area that they visit, not just physically, but also symbolically through their distinctive interpretations of the cultural products offered (Bruce & Creighton , 2006). In order to maintain the cultural authenticity, it is vital that the authorities at both national and local level promote conservation of the cultural heritage, as it helps in attracting the tourists. Proper maintenance of culture can also be maintained by forming organisations that focus on restoring and protecting the historical sites. The cultural heritage sites can also be protected by passing laws and acts by the government of the nation. The organisations can also concentrate on promoting awareness programs among the public for preserving the heritage sites.

On the other hand, for promoting cultural tourism, the government of the country with the support of national and local governing bodies can focus on providing authentic experience to the tourists. Therefore, the visitors need to maintain the authenticity of the destination. The governing bodies also need to promote cultural lifestyle along with traditions, values and festivals to attract the tourists to understand their culture. For the interested tourists, the governing bodies can provide opportunities to interact with the locals and to understand their way of living and lifestyle. This can significantly assist in increasing cultural tourism, which can further help in enhancing the economy of the country. Cultural tourism can also be enhanced with the help of advertisement and promotion.

There are many possibilities for future research in this area. Authenticity is subjectivity of human beings. As beauty is in the eyes of the beholders, what is authentic to one person can be inauthentic to another. Also there can be more factors that should take into consideration for measuring authenticity. Lastly, the focus of the study was on heritage accommodations, there is a wide range of other area in tourism industry to be further studied.

Authenticity tracks the appearance of the New Realists who are not convinced by corporate technologists and globalizers, and are increasingly committed to real food, real culture, real politics, real community, real culture, or real stories. Ironically, although there are large numbers of New Realists who may eat fast food sometimes but will defend their right to an authentic option with increasing passion to seek for authenticity.

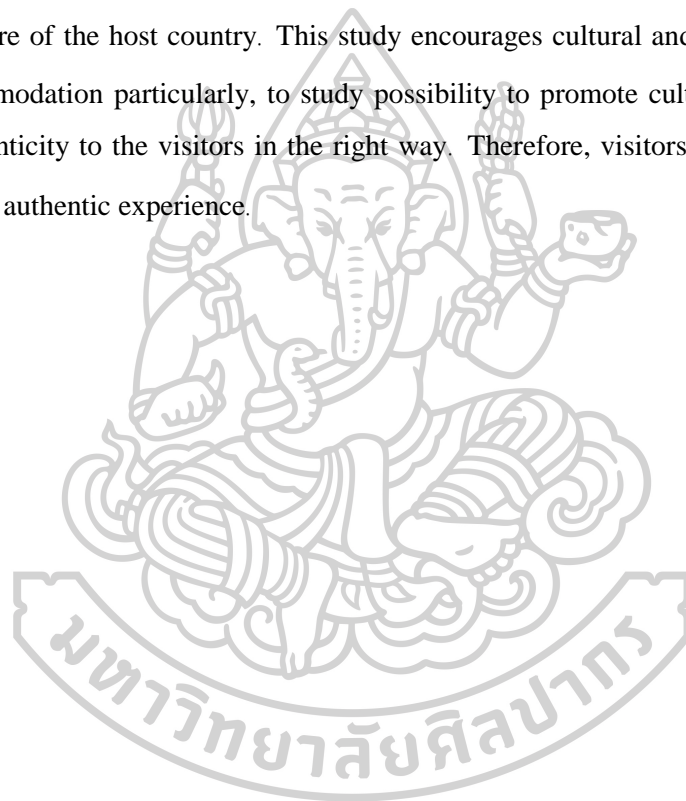
The rise of local brands, real ale, reading groups, organic vegetables, slow food, poetry recitals, unmixed music, materiality in art and unbranded vintage fashions, are all symptoms of the same thing – a demand for human-scale, face-to-face institutions and real experience. It also means:

- It is a progressive revolution: sophisticated foods from all over the world on our supermarket shelves were able to satisfy people's demands for authenticity a generation ago, but now people are increasingly demanding what's local, healthy and real ingredients.
- New realism is not a conservative force; they are more like adapting traditional wisdom to modern life.
- The idea of authenticity has been stolen by the advertisers, that's why the big global brands are trying so hard to buy up the local ones to consumers.

5.4 Conclusion

The concepts of cultural tourism and cultural heritage are closely related to one another. Experiencing authenticity in those places is the most effective way to interpret culture to visitors because it has a strong impact on the learning and also perception of authenticity. Contingently, the culture is defined as the number of distinctive features

characterized by material, spiritual along with intellectual and emotional aspects of a particular country, which in this case is Thailand. The culture mostly boosts self-recognition and inspiration with respect to the regional performances. However, culture develops within people similar to the living system. On the other hand, tourism focuses on generating revenues and assists in increasing the knowledge relating to a specific country and its culture. It should be acknowledged that heritage sites especially accommodation play an important role in communicating the features and value of Thainess. It should be counted that heritage accommodation is not only a place for visitors to stay overnight, but rather be an institution of art and culture of the host country. This study encourages cultural and architectural heritage sites, accommodation particularly, to study possibility to promote cultural heritage and also giving authenticity to the visitors in the right way. Therefore, visitors can perceive the real, genuine, and authentic experience.



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Appendix Questionnaire

Research Questions:

1. Do you think cultural heritage attract tourist to visit Thailand?

a) Yes b) No

2. Do you think cultural tourism helps in attracting the tourists?

a) Yes b) No

3. Does cultural tourism affects the authenticity of cultural heritage?

a) Yes b) No

4. Do You Think that Cultural Tourism Plays an Essential Role in Attracting Tourists to Thailand?

a) Yes b) No

5. Does Cultural Heritage Tourism Help in Developing Local Economy of Thailand?

a) Yes b) No

6. Does The Conservation of Architectural Monuments Helps in Increasing Tourism?

a) Yes b) No c) Maybe

7. Why do you believe cultural tourism affects cultural heritage?

8. Do you believe that cultural tourism has a negative impact on cultural heritage? If so, Why?

9. Why do you believe that there is a need for authenticity of the cultural heritage?

10. How does cultural tourism affect cultural heritage?

Interview questions

What is your definition of an authentic cultural tourism experience?

Do you have the impression to stay in an authentic destination?

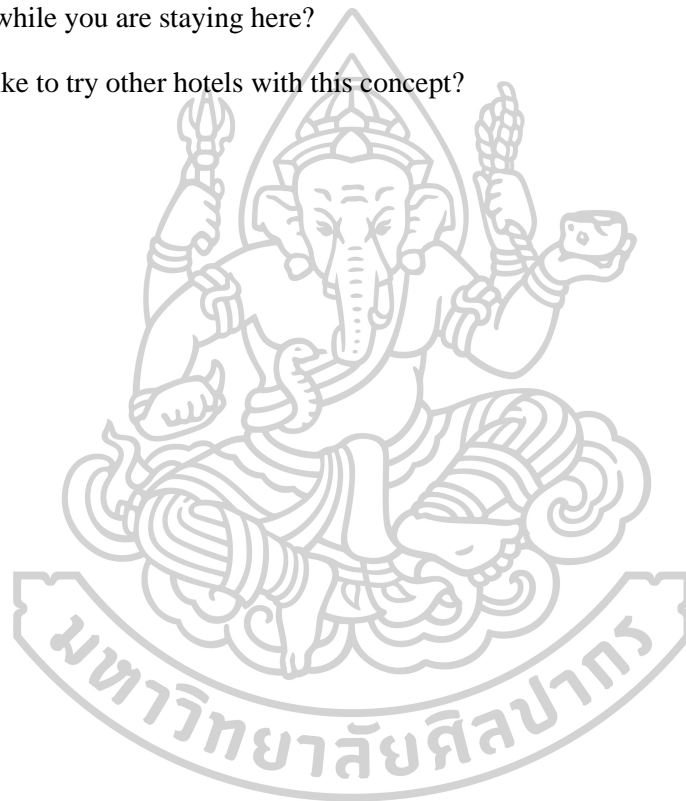
How authentic do you consider for this hotel?

According to you, how important are the following factors in your visit to the hotel?

Do you feel some other aspects have altered your perception of authenticity?

Do you think the previous knowledge of Thai culture can influence the perception of authenticity while you are staying here?

Would you like to try other hotels with this concept?



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