GUIDELINES FOR THE CREATIVE ECONOMY: ENHANCING THE VALUE
OF CULTURAL AND NATURAL RESOURCES IN THE PERIPHERAL CITY,
CHANTHABURI PROVINCE OF THAILAND

By
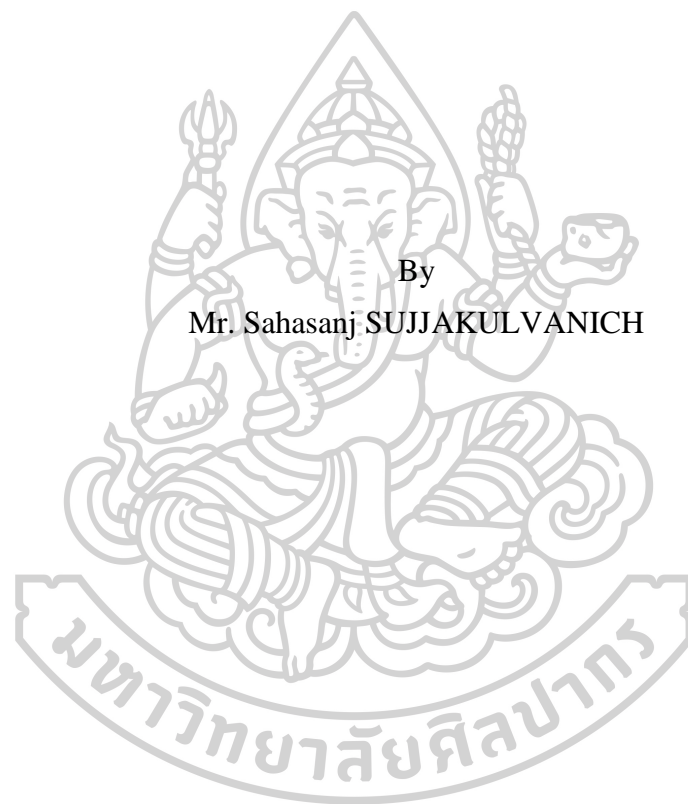Mr. Sahasanj SUJJAKULVANICH

A Thesis Submitted in Partial Fulfillment of the Requirements
for Doctor of Philosophy Architectural Heritage Management and Tourism
(International Program)
Graduate School, Silpakorn University
Academic Year 2019
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โดย
Mr.Sahasanj SUJJAKULVANICH

วิทยานิพนธ์นี้เป็นส่วนหนึ่งของการศึกษาตามหลักสูตรปรัชญาดุษฎีบัณฑิต
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Title	Guidelines for the Creative Economy: Enhancing the Value of Cultural and Natural Resources in the Peripheral City, Chanthaburi Province of Thailand
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Field of Study	Architectural Heritage Management and Tourism (International Program)
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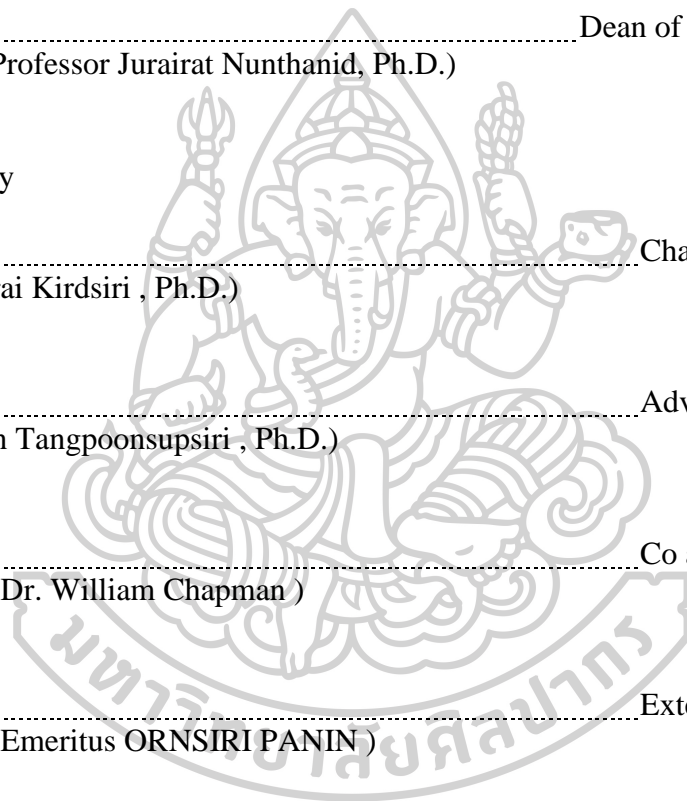
MR. SAHASANJ SUJJAKULVANICH : GUIDELINES FOR THE CREATIVE ECONOMY: ENHANCING THE VALUE OF CULTURAL AND NATURAL RESOURCES IN THE PERIPHERAL CITY, CHANTHABURI PROVINCE OF THAILAND THESIS ADVISOR : TIPPAWAN TANGPOONSUPSIRI, Ph.D.

The purposes of this study were to: 1) study the value of cultural and natural resources which were the tourism places of Chanthaburi province, 2) understand the relationship between the application of creative economy in the peripheral city and the tourists' experiences which were derived by the collaboration (Quadruple Helix) and co-creation of value, and 3) study the comparative case study of the application of creative economy in other cities such as Sawankhalok district, Sukhothai province and Khon Kaen Province from which were benefited from the application of collaboration (Quadruple Helix) and co-creation of value. The research method was the combination method between quantitative and qualitative approaches. The research instruments were the questionnaire which was tested for the scores of 'reliability' and Index of Item-Objective Congruence (IOC) by 3 experts. The interview questions were made in the semi-structure. The samples of study were 590 visitors who visited at the cultural and natural tourism places of Chanthaburi province and 20 key informants. Statistics used in quantitative data analysis were mean, cross-tab analysis, and correlation analysis. For the qualitative approach, the descriptive analysis was applied.

The findings disclosed as follows: 1) the cultural and natural resources of Chanthaburi were abundant and various; 2) the tourists' experience and the application of creative economy model had a significant positive relationship; 3) the guidelines for creative economy enhancing the value of cultural and natural resources in the peripheral city were the collaboration (Quadruple Helix) and co-creation of value; and 4) the local universities played key roles in supporting such collaboration and co-creation of value.
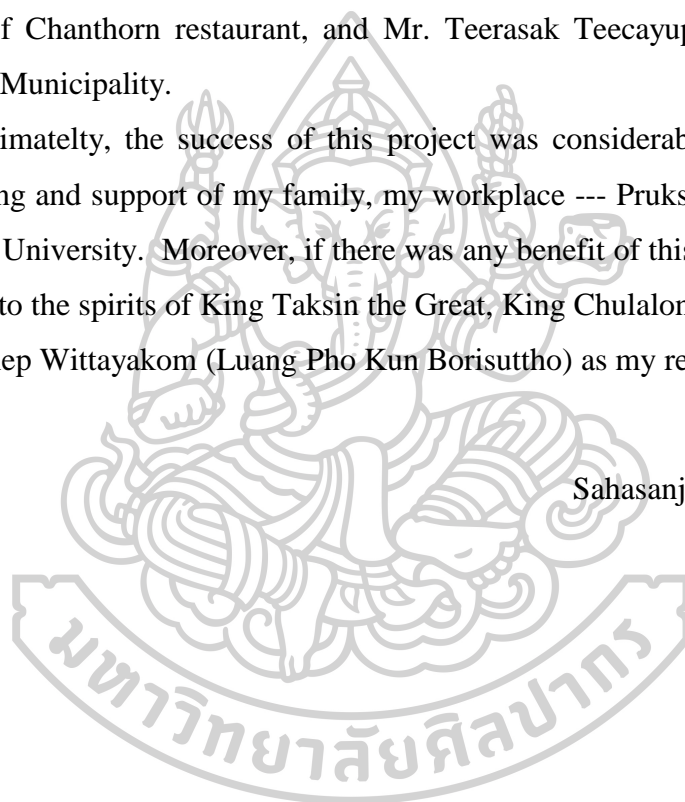
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Introduction

1.1 Background

Chanthaburi was one of the fascinating provinces in the Eastern region of Thailand. In fact, the province possessed a plenty of high-quality natural and cultural resources which were scattered around the city, especially within the radius of 20-25 kilometers from Amphoe Mueang, Chanthaburi. The combination and diversity of cultural and natural resources were varied from the historical places and buildings, the beautiful waterfalls from the mountains and the scenic sea shores which were the sanctuaries of aqua plants and marine animals to the mixture of local people such as Thai, Thai-Chinese, Thai-Vietnamese, and indigenous such as Chong.

Because of the distance around 250 kilometers from Bangkok to Chanthaburi and its location among the most famous, adjacent cities for tourist destinations such as Chonburi, Rayong, and Trat, many visitors, hence, considered Chanthaburi the "secondary tourist destination", which normally spent 2-3 hours to visit, took snapshot photos, and then, moved to and stay overnights at other provinces instead. Even though, Tourism Authority of Thailand (TAT) had launched the national, marketing campaign such as "12 Can't Miss Cities" and "Tax Waive for Travelling to Secondary City" to promote tourism in such secondary city as Chanthaburi, most tourists had not fully realized that there were many places in Chanthaburi where cultural and natural resources were still attractive and authentic.

This research study was deliberately concerned with the current situation of tourism in Chanthaburi province regarding to its cultural and natural resources. Based on the concepts and applications of creative economy, the researcher concentrated especially on reviewing how the value creation or value-added to both resources and tourist experiences could be developed under the circumstances of co- value creation among local communities, tourists, producers, and other stakeholders, including with parallel examining the supportive policies from the government sectors. Furthermore, this study addressed not only the significances of tangible cultural and natural resources, but also the importance of intangible ones of which the creative contents could enrich creative experiences, contributing to the enhancement of value of cultural and natural resources and eventually, the stable and sustainable development of the local communities.

Figure 1 Map of Thailand and location of Chanthaburi province
Source: http://www.chanthaburi.go.th/
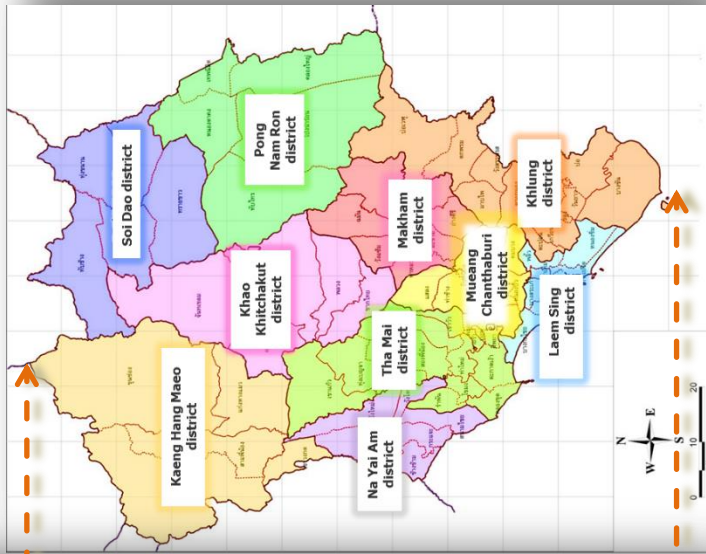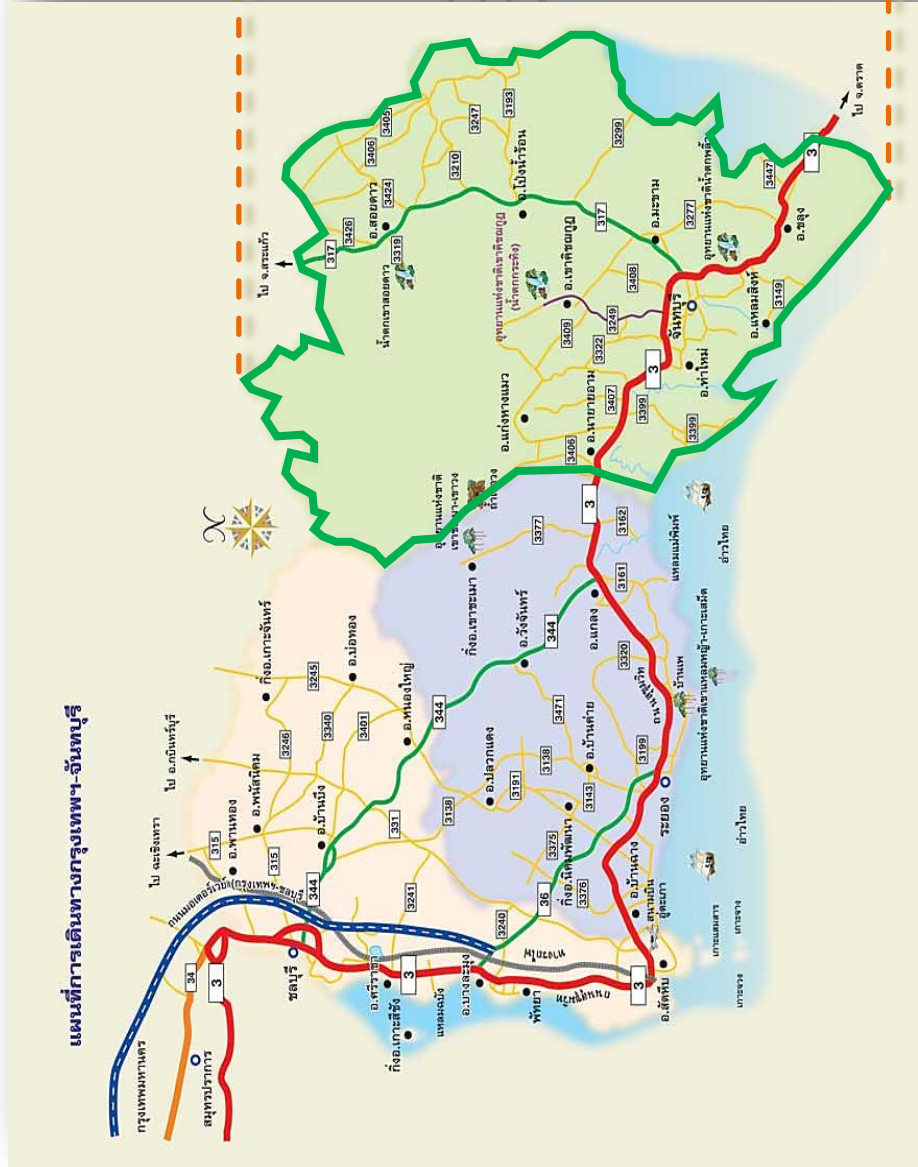
Figure 2 Route map from Bangkok to Chanthaburi / Chanthaburi province

Source: http://www.siamfreestyle.com /　Source: http://www.chanthaburi.go.th/

1.2 Objectives

This research was aimed at

- understanding the values and significances of some tourist sites in Chanthaburi province, which were regarded as major cultural and natural resources for tourism.

- studying the concepts and theories relating to the creative economy in peripheral city and reviewing factors played as major roles to support creative economy in Chanthaburi province, i.e., current infrastructure, creative products, and creative entrepreneurs including with the application model of creative economy, namely, creative expression, creative application, and creative technology.

- proposing some guidelines for applying the concept of creative economy to enhance the value of cultural and natural resources of Chanthaburi province based on the process of 'Co-creation of Value' among communities, entrepreneurs, educational institutions, administrative bodies in Chanthaburi and tourists.

1.3 Research Questions

As the purpose of this research was dealt with the secondary tourist destination, the main idea of the research question was concerned about how values of cultural and natural resources in Chanthaburi province could be enhanced through the application of creative economy, thus becoming more attractive towards the perceptions of the tourists or visitors. The motivation of the tourists to make any 1-2 days visits or excursions to Chanthaburi sounded interesting and this might lead to the value-added to the secondary tourist destination and to the creative experiences of the tourists.

Furthermore, there were other, related issues which could be studied to extend this research in both broader and more in-depth manners as follows.

- Besides Chanthaburi, reviewing 2 other peripheral cities in Thailand i.e., their factors of such cities in order to understand their advantage, disadvantage, and approach of applying the concept of creative economy to promote tourism or creative experience.

- Checking the availability of visions, plans, and top-down policies which supported or promoted creative expression, creative application, and creative technology in such cities and the collaboration among local communities, universities, publics as bottom-up activities to generate or support creativity.

1.4 Scope of the Study

This research would address the value and significance of cultural and natural resources in Chanthaburi, especially at the major tourist destinations. For example, some local communities such as "Tha Luang" or "Nong Bua", where the architectural buildings and environment had been preserved for tourism and creative activities, were the specific areas for this research because they were able to adapt their own cultural and natural resource and wisely exploited them, while trying to balance the local lifestyles and the new creative experiences for tourism.

As shown in the following illustrations, Chanthaburi was geographically categorized into 3 parts, namely, 1) upper part which mainly consists of forests and mountains, 2) middle part which includes fertile lands and small hills, and 3) lower part --- a flat area along the sea coast where cultural and natural resources were significant and meaningful. In this research, the scope of study was mainly focused

on the lower part of Chanthaburi and some adjacent locations, where the cultural-

natural resources were plenty and local communities had been living continuously.
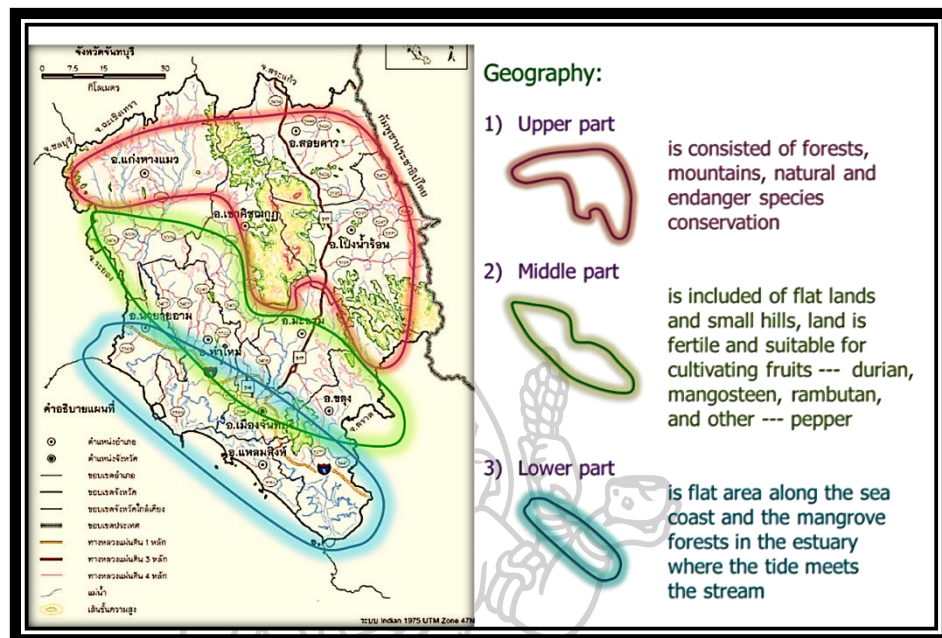
Figure 3 Geographic Areas of Chanthaburi

Source: http:// www.dmr.go.th/download/digest/Chanthaburi.pdf (adjusted by researcher)
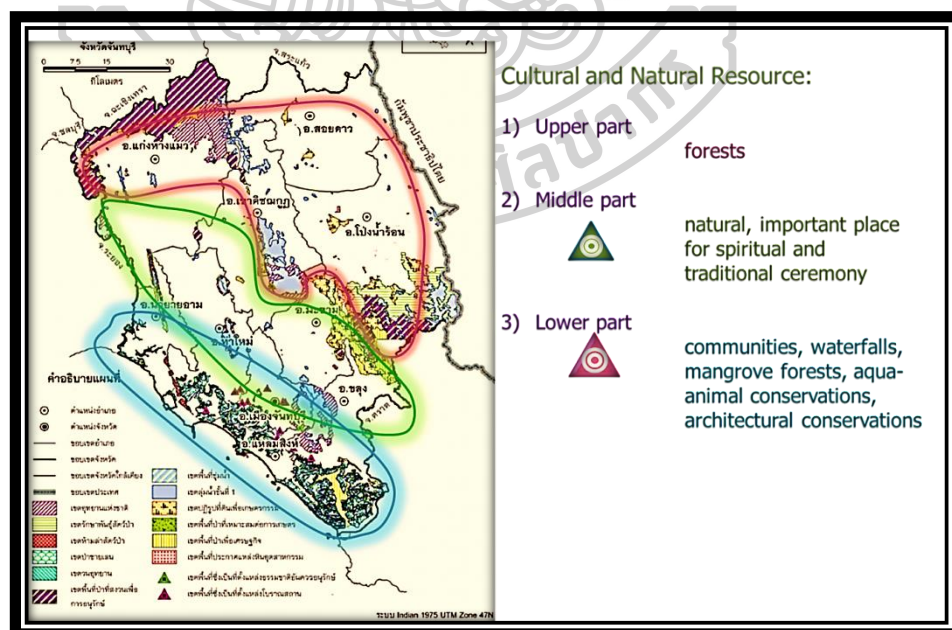
Figure 4 Geographic Areas of Chanthaburi

Source: http:// www.dmr.go.th/download/digest/Chanthaburi.pdf (adjusted by researcher)
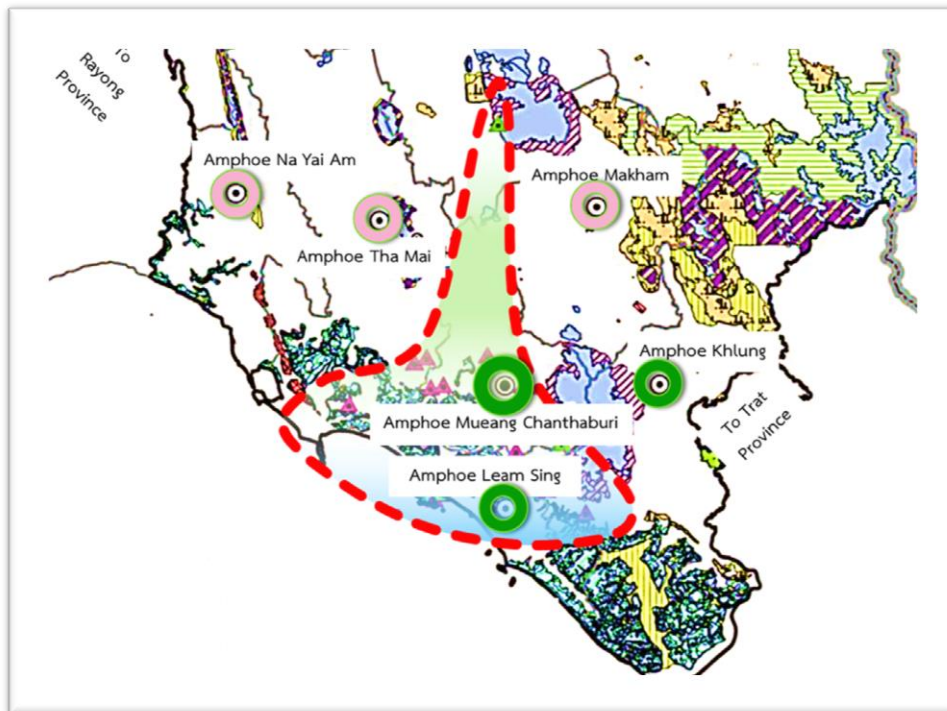
Figure 5 Selected Geographical Area for Research
Source: http:// www.dmr.go.th/download/digest/Chanthaburi.pdf (adjusted by researcher)

1.5 Research Methodology

The research methodology was the combination research method. In fact, this research utilized the advantages of both quantitative and qualitative methods including with the reviews of comparative case study of the other secondary tourist destinations. Moreover, the participative observations in one of the case study would enable the understanding of the collaborative activities to promote creative economy in such secondary tourist destinations.

1.5.1 Literature review

The literature review was particularly related to the concept of creative economy and its applications, particularly in the peripheral city or second tourist destination. The focus was on the understanding of the "Co-creation of Value" which would be generated by the collaboration of the related stakeholders. The concepts of

"Triple Helix" and "Quadruple Helix" were reviewed. Briefly, the 'Triple Helix' was a model of knowledge creation through the collaboration of 1) educational institution, 2) government, and 3) industry or firm. The 'Quadruple Helix' model had extended the collaboration of 3 institutions by adding the fourth helix ---'public' into the model.

Secondly, some theories of value and significance of cultural and natural resources would be revisited to understand its practice as a base of creative activities. Furthermore, the policy of the regional or local government institutions that promote tourism in peripheral city would be reviewed to understand the directions of the city.

1.5.2 Quantitative Research Method

One of the research goals was aimed at understanding the value and significance of cultural and natural resource as a tourist destination in the peripheral city towards the tourists' experiences. The quantitative data was collected by the questionnaires which inquired such information as their experiences to the resources in terms of both quantity and quality, to the accessibilities to the sites, to the creative products and service, to the creative activities, and so on.

However, the main questions of the questionnaire were focused on the perception of tourists about the creative expression, creative application, and creative technology which were derived by the process of Co-creation of Value. The relationships between the tourists' experiences and their perceptions on the application of creative economy in Chanthaburi province would reveal the degree of co-creation of value among communities, entrepreneurs, educational institutions, administrative bodies in Chanthaburi and tourists.

1.5.3 Qualitative Research Method

In this research, a qualitative data was conducted by the in-depth interviews to the key informants. The semi-structural questions were developed after the preliminary analysis of the questionnaire. The key informants were included of the local people, who were either originally belonged to the places or stayed and worked in the areas for a period of time including with some creative entrepreneurs who creatively utilized their inspiration to develop or to leverage the creative products and services. Besides, the main issue was related to the process of 'co-creation of value' or the collaboration among related stakeholders in order to perceive its value through the enhancement of the tourists' experiences and of the 'value' of cultural and natural resources.

1.5.4 Comparative Case Studies

Based on the characteristics of secondary tourist destination, Sawankhalok district, Sukhothai province was one of the case studies. In fact, this old town was located between two important tourist destinations --- Sukhothai and Sri Satchanalai districts, Sukhothai province --- one of the World Heritages in Thailand. The participative observation of the researcher in the creative activity in Sawankhalok district during November 2017 not only helped researcher to perceive the values and significances of cultural and natural resources in Sawankhalok district, but also enabled researcher to understand the real situation based on the advantage and limitation of the places and people , the coordination among various stakeholders, and the efforts of local communities to promote the creativity in Sawankhalok district in order to improve the situation and thus, becoming more attractive places towards the tourist perceptions.

Another interesting case study was at Khon Kaen province. Even though possessed a few varieties of cultural and natural resource for tourism compared to those in Chanthaburi province, Khon Kaen was always regarded as one of the leading cities in the central part of the Northeast region of Thailand. It was known as a hub of transportation connection and of distribution to many provinces in this region. In Khon Kaen, there were the settlements of key incubators of knowledge and creativity, namely Khon Kaen University and Creative Economy Agency (CEA).

Moreover, with the vision and the collaboration of the city residents, public, government, and educational institutions, Khon Kaen had successfully launched their city development projects such as Khon Kaen Smart City and the model of urban development named Khon Kaen Model. This was regarded as the excellent example of the efforts of the city to overcome its limitations by utilizing their solid 'Co-creation of value' to enhance the 'value' of the city and its residents. Such collaboration and the development plans explicitly displayed the potential and readiness of Khon Kaen to become the pioneer of creative economy in the region.

1.6 Process of the Research Study

The process of this research was initiated as follows.

1.6.1 Literature review

1.6.2 Site survey

1.6.3 Data and information collecting

1.6.4 Questionnaires, in-depth interview, and participative observation

1.6.5 Data analysis

1.6.6 Review of final report and proposal guidelines

Conceptual Framework

Research Topic: GUIDELINES FOR THE CREATIVE ECOMONY: ENHANCING THE VALUE OF CULTURAL AND NATURAL RESOURCES IN THE PERIPHERAL CITY, CHANTHABURI PROVINCE OF THAILAND

Creative Economy in Peripheral City

Factors of Secondary Tourist Destinations

Factors of the City (Hard Infrastructure)
- Open space or space for creativity
- Connectivity of road or transportations
- Facilities and amentinites
- Mass transit
- Communication and media technology
- Universities or educational institutions

Factors of Resource (Soft Infrastructure)
- Abundance of cultural and natural resources as an inspiration
- Readiness and collaboration of local communities
- Availability of creative entreprenuers and creative industries
- Availability of networks inside and outside communities

Other Supportive Factors
- Vision
- Policy of regional and local administrative bodies
- Financial supports

Co-Value Creation
- **Creative Expression** (Prosumption and sharing)
- **Creative Application** (Music, festival, movie)
- **Creative Technology** (User-generated content and App. Development)

Enhancing the Value of Secondary Tourist Destinations
- Increase of income to local communities
- Realization of value and significance of cultural and natural resources

Enhancing the Experience and Perception of Tourists
- Creative experience

Promoting of
- Local people attachment to the place
- Preservation of cultural and natural resources as an inspiration for creativity

The conceptual model of this research, related with creative economy in peripheral city, was composed of 3 parts, namely, the factors of secondary tourist destinations, co-value creation, and the enhancement of value, experience, and preservation of the cultural and natural resources as an inspiration for creativity and tourist destinations. In fact, the factors in any city or town were regarded as the "capitals" and utilized collaboratively and creatively by stakeholders (Triple or Quadruple Helix), contributing to the flow of knowledge in places and "co-value creation". Any changes in these factors or capitals could affect the co-value creation and vice versa. Finally, the suitable application of creative economy with the concerns of its current factors, situations, and potential would not only enhance the value and significance of the resources in such peripheral city and generate additional income to locals, but help promote the social stability in such peripheral city as well.

Chapter 2
Literature Review

In this chapter, the literature reviews were comprised of 4 parts. The first part presented the multiple definitions and the evolutions of creative economy through the terms and the development of 'cultural industries' and 'creative industries'. The second part was about the secondary tourist destination and the creative economy in peripheral city or region, which described about the disadvantage of remoteness, yet exhibited the opportunity to attract more visitors by the application of creative economy.

Next, the third part portrayed the applications of creative economy through the model of collaboration among related stakeholders such as the 'Triple and Quadruple Helix Model'. As mentioned briefly in Chapter 1, the 'Triple Helix' model supported knowledge creation by the collaboration of 3 parties, namely, the state (government), the academia (university), and industry (business or firm). The 'Quadruple Helix' model had extended the collaboration of 3 institutions by adding the fourth helix --- 'public' into the model. Absolutely, the Quadruple Helix model applied in the peripheral region was regarded as driving forces to generate the beneficial outcomes.

Subsequently, the concept of 'Co-creation of Value', which had been developed by the experts in marketing and service industry, the model, and the process was studied respectively. Finally, the last part covered the areas of cultural and natural resources management, particularly on the issue of co-creation of value as one application of the creative economy to enhance the value of cultural and natural resources.

2.1 Creative Economy

As stated in the creative economy literature review (Creative Nova Scotia Leadership Council, 2012), the concept of the 'creative economy' which was regarded as a motor of economic growth was in the attentions of many regions, countries, and communities during last decade. This new idea, considered the important, economic drivers, delineated the major shifts from the ordinary jobs normally based on physical skills and repetitive tasks to the ones requiring more creative and analytical skills.

a) Understanding the definitions and the concepts of Cultural Industries, Creative Industries, and Creative Economy

The terminology of 'Creative Economy' was generally considered the driven of economy by the activities or industries which creatively deployed the cultural assets or cultural capitals. Creative Economy was also closely related with 'Cultural Industries' and 'Creative Industries'. In fact, the word 'Cultural Industries' was originated during the Eighties and it was referred to the cultural productions and consumptions. Propagated by UNESCO, the term 'Cultural Industries' had eventually covered a wide range of industries such as art, music, writing, fashion and design, media, and craft production. Subsequently, when these cultural goods and services were involved with the massive production and innovation, the terms of 'Creative Industries' had been emerged since the 1990s. (Nicola Boccella, Irene Salerno, 2016)

The cultural industries were considered the industries that *"combined the creation, production and commercialisation of contents which were intangible and cultural in nature. These contents were typically protected by copyright and they could take the form of goods and services."* It did mention that in France, the Cultural

Industries had currently been regarded as *"a set of economic activities that combined the functions of conception, creation and production of culture with more industrial functions in the large-scale manufacture and commercialization of cultural products."* (UNCTAD, 2008)

Hendrik van der Pol, the Director of UNESCO Institute for Statistics, Canada, mentioned about the difference between 'cultural industries' and 'creative industries' as follows.

*"**Cultural industries** related to the creation, production and commercialisation of the products of human creativity, which were copied and reproduced by industrial processes and worldwide mass distribution. They were often protected by national and international copyright laws. They usually covered printing, publishing and multimedia, audio-visual, phonographic and cinematographic productions, craft and design. **Creative industries** encompassed a broader range of activities than cultural industries including architecture, advertising, visual and performing arts."* (UNESCO Institute for Statistics, 2007)

The United Kingdom's Department of Culture, Media and Sport (DCMS), established since 1997, had set out the 1st Creative Industries Mapping Document involving with the Britain's national government, its cities, regions, and local governments. In this document, DCMS defined 'creative industries' as those *"industries which had their origin in individual creativity, skill and talent and which had a potential for wealth and job creation through the generation and exploitation of intellectual property. The creative industries included advertising, architecture, the art and antiques market, crafts, design, designer fashion, film and video, interactive*

leisure software, music, the performing arts, publishing, software and computer services, television and radio." (Walter Santagata ed., 2009) Followed by its version published in 2010, the concepts of creative industries had been widespread through many countries such as United Kingdom, Australia, United States of America, Canada, Denmark, Germany, Austria and some Asian countries such as Taiwan.

The essences of the concepts of 'creative industries' were the awareness that the various creative sectors become more and more economically important. This was because the different domains listed in creative industries had been objectively supported with the goal of gaining export markets. Secondly, the idea of creative industries concerned the urban regeneration of the industrial areas through the development of 'creative and cultural clusters'. (the Policy Research Group, Canada, 2013) These 2 essential concepts became the central idea of creative economy in the later period.

According to UNCTAD's Creative Economy Report 2010, the approach of the United Nations Conference on Trade and Development (UNCTAD) to the creative industries relied on enlarging the concept of 'creativity' from activities having a strong artistic component to *"any economic activity producing symbolic products with a heavy reliance on intellectual property and for as wide a market as possible."*

This report of UNCTAD also provided the definitions of creative industries as below.

1. Creative industries were the cycles of creation, production, and distribution of goods and services that used creativity and intellectual capital as primary inputs.

2. Creative Industries constituted a set of knowledge-based activities, focused on but not limited to arts, potentially generating revenues from trade and intellectual proper rights.

3. Creative industries comprised tangible products and intangible intellectual or artistic services with creative content, economic value and market objectives.

4. Creative industries stood at the crossroads of the artisan, services and industrial sectors.

5. Creative industries constituted a new dynamic sector in world trade.

UNCTAD also mentioned the 'upstream activities' --- traditional cultural activities such as performing arts or visual arts and the 'downstream activities', which were much closer to the market such as advertising, publishing or media-related activities. It also stated that the latter received the commercial value from low reproduction costs and easily transferred to other economic activities. From this point of view, cultural industries of which one character was a massive reproduction were regarded as a subset of the creative industries.

To separate upstream from downstream activities, UNCTAD developed the groups of creative industries. In other words, it classified the creative industries into 4 major groups, namely, 1) heritage, 2) arts, 3) media, and 4) functional creations. These 4 major groups were divided into 9 minor parts as shown in the following illustration.
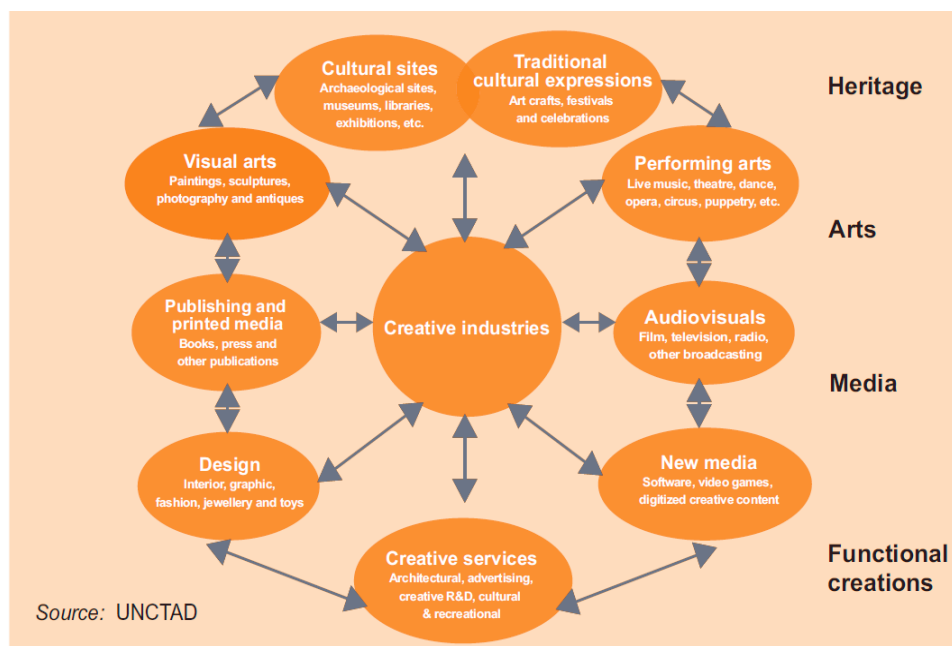
Figure 6 The groups of 'creative industries'
Source: Creative Economy Report 2013, UNCTAD

Moreover, the term of creative industries was applied to "*a much wider productive set, including goods and services produced by the cultural industries and those that depended on innovation, including many types of research and software development.*" (Creative Economy Report 2013, UNCTAD) It was also mentioned that the word of creative industries was transitioned from cultural industries by DCMS linking of creativity to urban economic development and city planning.

Mentioned in the Creative Economy Report 2013, Charles Landry, the British consultant, used this word on his work --- 'creative city' and then followed by Richard Florida, an American urban studies theorist, who focused on the attract of 'the creative class' to ensure the successful development of the creative city. The creative class was a group of various kinds of professions varied from managerial to technical staffs and they formed a 'class' of which the innovative energy and cultural dynamic in present-day urban societies were sprang up.

In the theme of creative industries, the keyword of 'Cross Innovation' allowed workers in the creative industries to share information, to collaborate, and to work with other growth sectors to promote new thinking. The Asia-Europe Foundation's work --- Enabling Crossovers: Good Practices in the Creative Industries stated that the creative industries were the design driven. It developed a relationship among creative industries, design, and cities and also shared a perspective that *"the creative industries were an aspect of the livable city due to the cultural identity that was partly based on, for example, the presentation of art in public spaces and urban culture facilities, ranging from theaters and concert halls to libraries, and from cinemas to museums and parks."* (Asia-Europe Foundation, 2014)

By conclusion, the terms 'creative and cultural industries' was varied significantly from one context to the others, depending upon what communities matched with their local context, culture, and markets. Over the past decade, a number of models had been developed to classify the types of cultural and creative industries and to provide a systematic understanding of each structural characteristic of cultural and creative industries. In fact, the disparate models had been proposed in

the UNESCO Creative Economy Reports of the years 2008, 2010, and 2013 and eventually, they are the implication of the 'Creative Economy'.

Basically, this classification of the different model of 'cultural and creative industries' was based on 2 generic concepts, namely, the group of models classified by types of goods and services and the group of models classified by production activities and production chain. Examples of classifications of 'cultural and creative industries' models were defined as

1. **John Howkins model (2001):** The model defined 15 industries that contributed to the creative economy ranging from arts to science and technology. These industries, as defined by Howkins, provide *"an economic good or service that resulted from creativity and has economic value."* (The Creative Nova Scotia Leadership Council, 2012)

2. **UK DCMS Model:** The UK Department of Culture, Media and Sport (DCMS) developed the model by classifying the cultural and creative industries into 13 subgroups which the industries produced such as advertising, architecture, art and antiques market, craft, and so on. DCMS defined 'creative industries' as *"those industries which had their origin in individual creativity, skill and talent and which had a potential for wealth and job creation through the generation and exploitation of intellectual property."* (The Creative Nova Scotia Leadership Council, 2012)

3. **Symbolic Texts Model:** This model was developed from the field of 'critical cultural studies' originated from the Frankfurt school. From its perspectives on popular culture, the process of forming and disseminating of culture was initiated through industrial production, dissemination, and consumption. The symbolic texts

meaned 'message' delivered via media such as broadcasting and press.   (Sombat Kusumavalee, 2015)

4. **Concentric Circles Model:**   In the report of "The Economy of Culture (KEA European Affairs, 2006), this model was also called the 'radiation process' based on the cultural values of cultural goods which were considered the distinctiveness of cultural industries of the countries. The more the cultural content was intensive, the more the products or services in creative industries would be distinctive, contributing to the production of those products and services. (Sombat Kusumavalee, 2015)

In the context of this model, the creative was derived from 'core creative arts' --- music, literature, and visual & performing arts and 'other core cultural industries'--- film, museum, and library. Then, they could radiate to 'wider cultural industries' --- more commercial content--- heritage services, video and computer games and 'related industries' --- advertising, architecture, design and fashion industries.

5. **WIPO Copyright Model**: The World Intellectual Property Organization (WIPO) had classified the cultural and creative industries by focusing on the 'copyright', namely, 1) core copyright industries such as advertising, television, visual and graphic arts, music, film and video 2) independent copyright --- for delivering the products and services of core copyright to the consumers via equipment or instruments and therefore, the copyright was important.   These industries were included of consumer electronics, musical instruments, photocopiers, and photographic equipment and 3) partial copyright including architecture, design, fashion, household goods, and toys.

6. **UNCTAD model:** This model was classified the cultural and creative industries to 4 major groups such as heritage or cultural heritage and arts which were considered the 'upstream activities' and media and function creation which were regarded as the 'downstream activities' because they are closer to the markets and the consumers.

7. **UNESCO Model:** It classified the cultural and creative industries into 3 major domains, namely, core cultural domains such as cultural & natural heritage, related domains such as tourism and sport, and expanded domains such as software, advertising, and architecture.

In the Creative Economy Report 2013, it was mentioned about 'Cultural Economy' where the 'culture' and 'economy' had interplayed with each other. It stated that *"this way of seeing was important because it also encompassed the broader ways of life-understanding of culture by revealing how identities and life-worlds were intertwined with the production, distribution and consumption of good and services. In this sense it reminded us that the economy itself was a part of culture."* (Creative Economy Report 2013, UNCTAD) In order to understand the UNESCO model of creative industries, the domains of 'cultural economy', based on UNESCO's Framework for Cultural Statistics were shown in the next, following illustrations.

DCMS Model	Symbolic texts Model	Concentric circle Model	WIPO copyright Model	UNCTAD Model	UNESCO revised framework for cultural statistics
1. Advertising	**Core Cultural Industries**	**Core Creative Arts**	**Core Copyright Industries**	**Heritage or Cultural Heritage**	**Core Cultural Domains**
2. Architecture	1. Advertising	1. literature	1. Advertising	1. Traditional Cultural Expression	1. Cultural & Natural Heritage
3. Art and antique market	2. Film	2. Music	2. Collection Societies	2. Cultural Sites	2. Performance & Celebration
4. Crafts	3. Internet	3. Performing Arts	3. Film and Video	**Arts**	3. Visual arts, Crafts & Design
5. Fashion	4. Music	4. Visual Arts	4. Music	1. Visual Arts	4. Book & Press
6. Design	5. Publishing	**Other Core Cultural Industries**	5. Performing Arts	2. Performing Arts	5. Audio-Visual & Digital Media
7. Film and Video	6. Television and Video	5. Film	6. Publishing	**Media**	**Related Domains**
8. Music	**Peripheral Cultural Industries**	6. Museums and Libraries	7. Software	1. Publishing and Printed media	Example: Tourism, Sport
9. Performing Arts	7. Creative Arts	**Wider Cultural Industries**	8. Television and Radio	2. Audiovisual	**Expanded Domains**
10. Publishing	**Borderline Cultural Industries**	7. Heritage Services	9. Visual and Graphic Art	**Function Creation**	- Musical Instruments
11. Software	8. Consumer Electronics	8. Publishing	**Interdependent Copyright Industries**	1. Design	- Software/
12. Television and Radio	9. Fashion	9. Sound Recording	10. Blank Recording material	2. New Media	- Radio & Television
13. Video and Computer Games	10. Software	10.Television and Radio	11. Consumer Electronics	Creative Service	- Advertising
	11. Sport	11. Video and Computer Games	12. Musical Instruments		- Architecture
		Related Industries	13. Paper		
		12. Advertising	14. Photocopiers, Photographic equ.		
		13. Architecture	**Partial Copyright Industries**		
		14. Design	15. Architecture		
		15. Fashion	16. Clothing, Footwear		
			17. Design		
			18. Fashion		
			19. Household Goods		
			20. Toys		

Figure 7 The different models of 'creative industries'
Source: Creative Economy Report 2013, UNCTAD
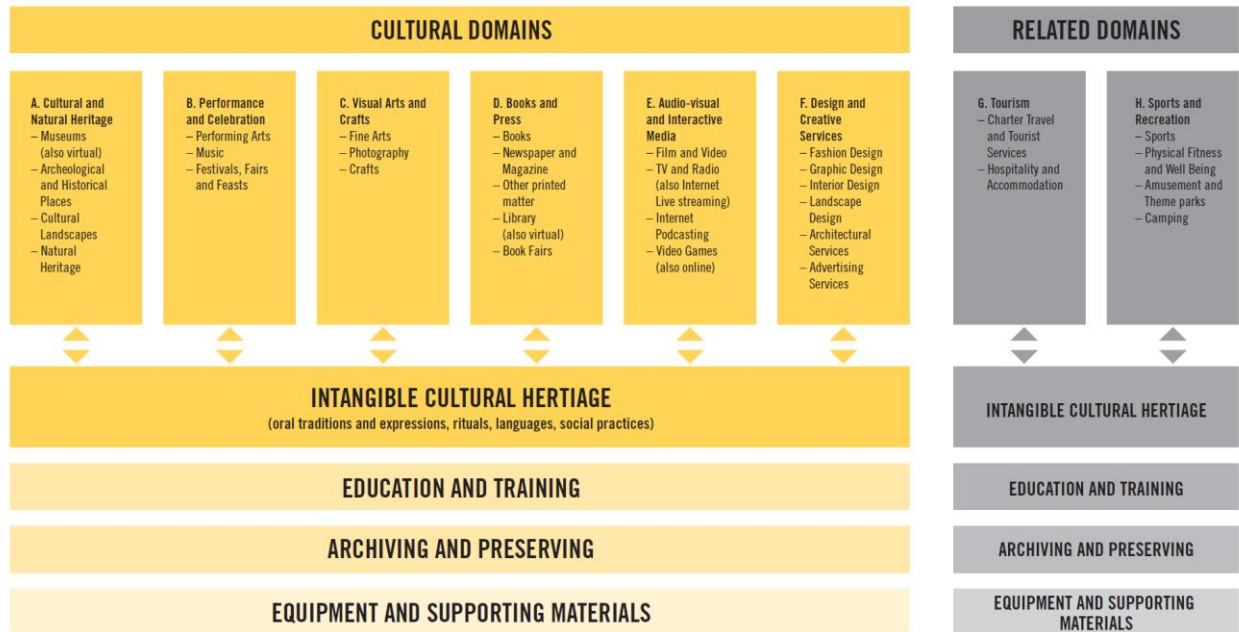
Figure 9 UNESCO's cultural economy framework
Source: Creative Economy Report 2013, UNCTAD
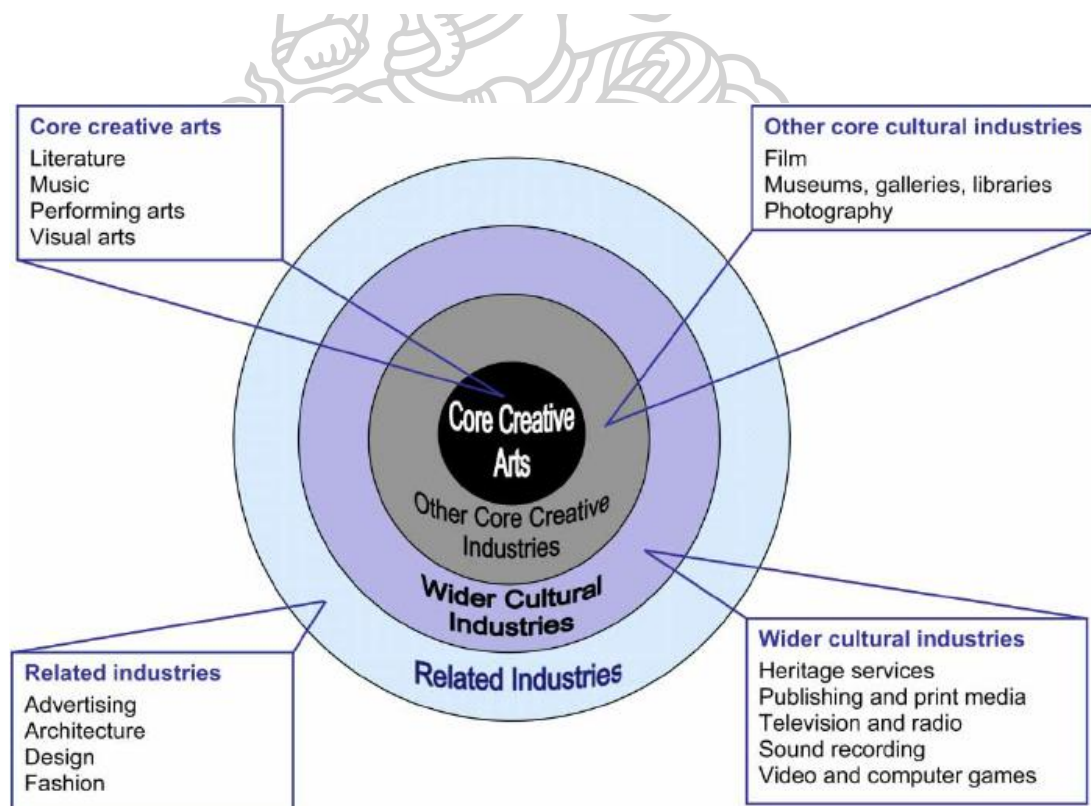
Figure 8 The concentric circles model of the cultural industries
Source: www.researchgate.net

In the Creative Economy Report 2008 (UNCTAD, 2008) it was clearly stated that although the 'creative industries' were variously defined and classified by different institutions or experts, there were no denies that the ideas of creative industries were embedded in the domains of 'creative economy' which was regarded as the broader term.

In 2001, John Howkins, a consultant who was familiar with the media and entertainment industries, have applied the term of 'creative economy' to display the relationship between creativity and economies. In fact, he used the term 'creative economy' to connect the ideas of cultural creativity and economic innovation. For Howkins, *"creativity was not new and neither was economics, but what was new was the nature and the extent of the relationship between them and how they combined to create extraordinary value and wealth."* (UNCTAD, 2008)   Howkins' definition of creative industries was based on the 4 fields of intellectual property law such as patent, trademark, industrial design, and copyright. (the Policy Research Group, 2013)

In the 'Creative Class', a publication of Richard Florida in 2002, the focus of creative economy was not merely on an economic sector, but on the occupations as well. According to Richard Florida, *"the advanced industrial societies had entered a new economic era in which the primary motor of growth was innovation, not only its artistic dimensions, but also the (techno) scientific and entrepreneurial arenas."* The creative class, as the new productive class under formation, was referred to *"a vast group of socio-professional categories ranging from artists, engineers, programmers,*

entrepreneurs, inventive managers, lawyers, and health and finance professionals." (the Policy Research Group, 2013)

The United Nations Conference on Trade and Development (UNCTAD) stated that the 'creative economy' was "an evolving concept based on creative assets potentially generating economic growth and development." (Creative Economy Report 2008, UNCTAD) In fact, the scope and the benefit of creative economy were about what was mentioned below.

1. It could foster income generation, job creation and export earnings while promoting social inclusion, cultural diversity and human development.

2. It embraced economic, cultural and social aspects interacting with technology, intellectual property and tourism objectives.

3. It was a set of knowledge-based economic activities with a development dimension and crosscutting linkages at macro and micro levels to the overall economy.

4. It was a feasible development option for innovation, multidisciplinary policy responses and inter-ministerial action.

From the first time since the ideas of cultural industries and creative industries were developed, it could be said that the concept of 'creative economy' had been gradually formed along the last decades and the role of creativity becomes significant in contemporary economic life. The economic and cultural development were entwined in the larger process of sustainable development.

As mentioned in the report, in the developing countries where creative assets and rich cultural resources existed, the concepts of creative economy were applied by

the creatively use of these resources not only to tell the stories and to project the own uniqueness of cultural identities, but also to provide a source of economic growth, job creation, and participation in the global economy, simultaneously with the improvement of social inclusion, cultural diversity, and human development. Thus, it could be implied that from the viewpoints of creative economy, the cultural and natural resources if managed wisely and creatively, would not only provide the commercial value through products and services, but also express the non-commercial value such as social value, aesthetic value, and historical value through time.

   b)   **Creative Economy and Tourism**

It was important to understand about the study of the 'creative experiences' in creative tourism as a context of creative economy before explaining the creative tourism as a tool to promote the local development under the application of creative economy. The following paragraphs, therefore, were devoted to the study of these areas.

Experience Economy and Creative Experience

In the article 'The Scandinavian approach to the experience economy –does it make sense?', the researcher --- Trine Bille defined the Scandinavian definition by linking the experience economy with cultural activities, expectation of economic return, and economic development, which in this sense, was closed to the definition of creative economy. Therefore, the experience economy or creative economy in Scandinavian countries --- particularly Denmark was not only related to the individual or private sector, but in fact, had been developed in a political context as well.

The first government report on the experience economy in Denmark 2003 had inclusively represented the experience economy in various sectors, which was similar to the defined sectors in the creative economy. In fact, these sectors were composed of advertising, architecture, broadcasting, media, content production, cultural institution, design, edutainment, events, fashion, film/video, music, performing arts, plays tool and theme parks, publishing, sport, tourism, and visual arts.

Moreover, in order to understand the concepts of experience economy in a broad term, the notions of her study were strongly related with 3 different concepts of experience economy and creative economy, namely experience economy, creative industries, and creative class.

First of all, the concept of 'experience economy' was based on Pine and Gilmore's book. The main idea was that the experiences were defined as new sources of value creation for businesses which were derived by value added on various consumer products and services. The future success of the businesses was depended upon the ability to build a universe of experience through their products and services. In this sense, it was critical for companies to understand what made any meaningful experiences to the customers.

Second, the content of creative industries developed by DCMS was reviewed in order to understand the concept of experience economy in Denmark. Based on the concept of creative industries, the economic returned and the considerable growth of the industries were the crucial factors. Nevertheless, the author stated that there were several problems with this approach which had attempted to measure the economic significance of the cultural sector.

Finally, the study of the work of 'Richard Florida' on the 'creative class' also pointed the value of human creativity which was now and in the future, was the most critical factor for businesses. Florida's concepts were centered on 3Ts, namely, tolerance, talent, and technology. Also, the future levels of economic growth were determined by the abilities of the cities and regions to attract and to retain the creative class workers.

According to his idea, it was important to create 'people climate' or supportive surrounding to motivate the creative class to relocate to such cities, regions, or areas. However, some academics mentioned that the work of Richard Florida was not clearly exhibited whether the rapid economic growth attracted the creative class or the exist of creative class created economic growth.

At the end of her work, it was perceived that although the experience economy was regarded as a popular development policy for local government authorities and regions, especially in Denmark, it should be reviewed the special activities, different economic conditions, and various kinds of growth opportunities thoroughly. The reason was that some types of experience economy which was closely to cultural sector such as museums and heritage sites was considered the substantial public-funding sector and the non-profit organizations of which their main objectives did not aim at profit maximization. Moreover, this kind of cultural sector was truly not the highest growth potential compared to other purely commercial activities such as computer – video games, fashion designs, and so on.

The author proposed the clue of success of experience economy that 'the greatest growth potential probably resided in the broad value creation in association with experience industries' (Bille, 2012) and also concluded that

1. the experience economy did not lend itself to any consistent definition,

2. market value creation occurred in very different ways and to very different extents within, and in relation to, the different experience industries, and

3. only some experience areas were growing.

Siow-Kian Tan, Shiann-Far Kung, and Ding-Bang Luh, the group of professors of National Cheng Kung University, Taiwan, ROC, had studied and developed a model of creative experience. Based on their work --- "A Model of 'Creative Experience' in Creative Tourism", the study of experience was derived by 3 categories of needs, namely, 1) basic need, 2) social need, and 3) intellectual need which includes the need for 'novelty, excitement, and challenge'. This meant that in the aspect of creative experience and creative tourism, the 'experience' was a process that tourists needed to go through to achieve creativity.

These Taiwanese professors had studied 4 different Creative Life Industries (CLI) in Taiwan, namely, a leisure-farm, a story house, a pottery-making museum with a workshop, and a wooden furniture museum with a workshop. All of these places were previously employed by their businesses but was presently creatively adjusted to be tourist destinations. The findings exhibited that the 'outer interactions' --- process of learning and interacting such as environment, people, product and service, and experience and the 'inner reflections' --- factors interacting within the

inner-self such as consciousness/awareness, need, creativity together constructed the model of 'creative experience'.

To understand the creative experience in the creative tourism, these professors mainly focused on the tourists as co-creators of the experiences (demand side) rather than tourism suppliers such as service providers, industry practitioners, and tourism boards (supply side). The reason was that they would like to understand what factors enabled the development of creative experiences in the creative tourism.

As per their points of views, creative experience developed by creative tourism industry was significant because it related to the personal development and identity creation. Creative tourism which was depended on the active involvement of the tourists did not only support the 'interacting' and 'co-creating' of the whole experience, but also enhanced the opportunity of 'active learning' about their surrounding and 'applying this knowledge' in order to develop their own skills (Richards & Wilson, 2006). In other words, creative tourism enabled people to develop their creativity and learning experiences through active participation in the different contexts.

Not only were the inner-self such as creative learning and creative experiences developed, but the significance of the outer factors such as environments and places were considered the other important dimensions to help shape creative experience. In fact, the tourist destinations --- 'place' and 'sense of place' which were the combinations of both the tangible attributes such as physical and spatial aspects of a setting of the locals and the intangible ones such as the historical data and legend were important for both experience and creativity. Both the outer and inner

dimensions were sources of creativity and therefore, the businesses should support more activities which were 'content-rich' while 'challenging and exciting but safe'.
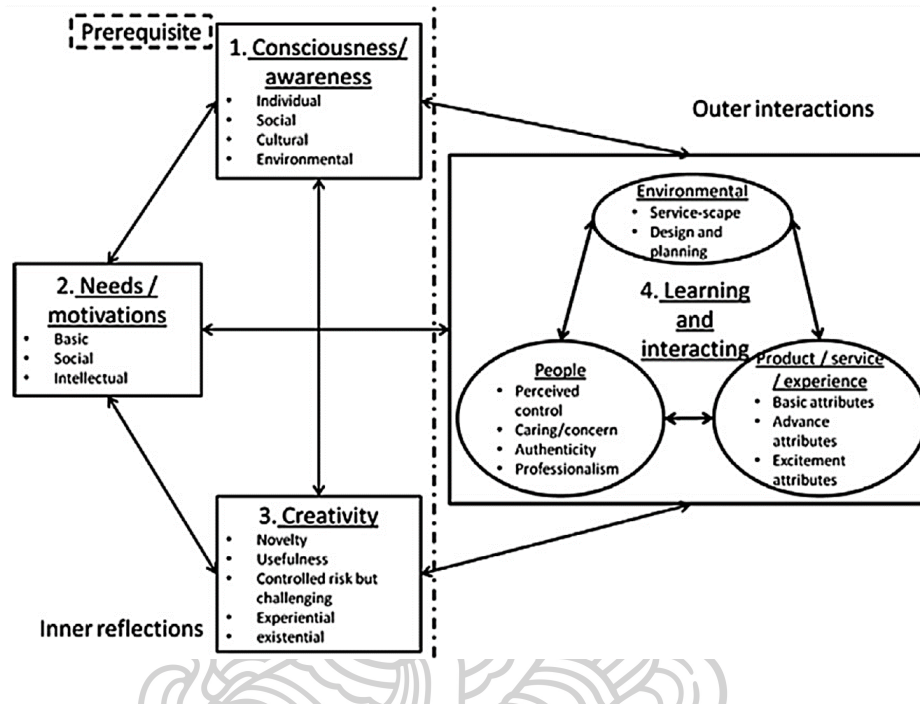
Figure 10 A model of 'creative experience'
Source: Tan, Kung, and Luh, 2012

With the creativity, the value was added on and thereby, allowed destinations to innovate new products and services, contributing to the increase of sustainability rather than merely a traditional cultural tourism. This was somehow related to what mentioned by the UNESCO's Creative Cities Network defining creative tourism as 'travel directed toward an engaged and authentic experience, with participative learning in the arts, heritage, or special character of a place, and it provided a connection with those who resided this place and created this living culture' (UNESCO, 2006).

These Taiwanese professors also referred to the work of Ivcevic and Mayer who developed the 5 categories of 'everyday creativity'. In fact, they were 1) craft, 2) cultural refinement, 3) self-impressive creativity, 4) interpersonal creativity, and 5) sophisticated media consumption. It was important to note that these everyday creativities supported the creative tourism because they were user-friendly and therefore, could inspire tourists' active engagement. (Ivcevic and Mayer, 2009)

The research findings by these professors represented that the consciousness/awareness, which was the sub-theme of inner reflection, played an important role in differentiating creative tourism from other types of tourism and tourists who had 'consciousness / awareness' tended to involve in 'creative experience' rather than general activities. Beside the inner-self as mentioned, the tourist-local relationship was studied and reported that creative tourists had more stable relationship with local people and therefore, originating the 'co-creating creative experience' among them.

In order to be successful in developing creative experience, these professors still mentioned that initially, creative tourists had to have self, social, cultural, or environmental related consciousness/awareness. With these components, the differentiate and uniqueness of creative tourism would become advantage. Moreover, they stated that although this study of model of creative experience was done in specific sites and experiences, it could be applied in other sites where the creative experience was needed.

Finally, since the study was based on the CLI sites in Taiwan and qualitative approach such as in-depth interview, which were involved with on-site experience

such as crafts, cultural refinement, and interpersonal creativity --- regarded as 3 components of 'everyday creativity', the professors stated about the importance of a further research on the other component such as the self-expressive creativity such as travel writing on blogs or sharing experiences on social networks in order to expand the creative experience model. This was the case of user-generated content or co-creating knowledge (new creative experience) which was related to the rest of the content of this dissertation.

In order to understand creative tourism as a tool of creative economy for local or regional development, the concise review of creative tourism published by OECD was delineated following with that of collaboration among the related stakeholders. Based on theoretical studies of many scholars, such collaboration to create value was previously known as "Triple Helix" model and had been developed to be "Quadruple Helix" and "Quintuple Helix" models respectively. Some researches related to its recent application were reviewed. Subsequently, the concept of co-creation of value, which was regarded as the core concept of this research, was assessed and explained.

Creative Tourism (OECD)

Greg Richards, the guru of tourism, had mentioned about the trend of creative tourism in his paper ---"Tourism Development Trajectories – from Culture to Creativity". He stated that the development of creative tourism was regarded as a new form of tourism. This was because of the growth of new consumption patterns of which the consumers played major roles in not only consuming the products and services, but becoming the producers of the products and experiences they consumed as well.

To support this evidence, he introduced the 3 trajectories in tourism development, namely,

1. **The trajectory of consumption**: As the tourists had more experiences, their pattern of consumption would change from unskilled consumption to skilled one. It could be said that it was a trend from outer-directed consumption (basic needs) to inner-direct consumption (higher order needs such as self-actualization).

2. **The trajectory of production**: The traditional economy, which was based on production of goods and services and thus reproduction was necessity, was transformed to the economy which focused on the production of experiences where unique experience was not reproduced easily.

3. **The trajectory of tourism**: Since the cultural tourism including with cultural products and services became similar and standardized, it reduced its own potential to attract the tourists. Therefore, the tourists who had more experiences and were sophisticated tended to structure their own experiences.

In the final paragraphs of his article, Greg Richards stated that since the cultural tourism became less engagement, it was possible that the new models of creative tourism, where the characteristics of destinations and co-creation activities between producers and consumers, were emerged. He also implied about the collaboration among places (or destinations), individuals, and tourists which was

compatible with the concepts of 'triple helix' or 'quadruple helix'. These concepts were reviewed in the next sections.

The Organization for Economic Co-operation and Development (OECD) also highlighted that the driven of nowadays tourism had shifted from heritage-based cultural tourism which was depended upon "hard infrastructure" such as cultural sites and museums to creative tourism which was regarded as "soft infrastructure" --- knowledge-based creative activities linking producers, consumers, and places by the benefits of technology, talent, and skill, thus resulting in the value-added products & services, creative contents, and meaningful experiences. This new trend did not lessen the value and significance of cultural heritage but in fact, with the exercise of creativity, the traditional, tangible cultural heritage was regarded and utilized as a source of inspiration. (OECD, 2014)

Creative tourism, mentioned by OECD, was distinctive because it was based on intangible assets and knowledge which were exchanged through the collaboration and co-creation of value with consumers. As consumers gained more knowledge and experience of cultural products, they were eager to develop their own creative experience and contribution through tourism. This shift made producers, consumers, and places (or destinations) became more active and co-creation to generate and to share knowledge, skill, and creative experience.

Not only did the places (or destinations) realize what the consumers (or visitors) wanted, but also what kinds of experiences these consumers shared or contributed to the places they visit. As mentioned by OECD, the challenge of the places or destinations was to develop an engaging creative content which was

embedded in specific places and could be shared via the valuable, knowledge networks.

Moreover, with the utilization of digital technology, the creative tourism yielded the opportunity to develop the relationship between different creative sectors and between producers and consumers (or visitors), contributing to the co-value creation across sections which was considered higher level of value creation than traditional models of tourism --- cultural tourism. This focus of co-creation of value caused the shift of value chain from the producers towards the consumers (or visitors).

Since creative tourism was involved with such different sectors, producers, consumers, and places, the active policy should be established to support creativity in the destination and to stimulate visitation. OECD presented in the report that there was a need to develop such active and integrated policy which

1) focused on 'knowledge' as a primary source of value creation,

2) aimed at linking producers, consumers, and places together in order to develop 'co-creation of value',

3) supported the development and the application of new technologies and digital media to deliver creative, intangible content and tourism experience,

4) developed 'place branding' and 'experience' by connecting the creative activities to the places and generating the creative tourism experiences between residents and tourists as 'temporary citizens', and

5) promoted the integration and synergy between industries and sectors such as tourism organization, partnership between public and private sectors including with supporting the creative clusters / creative start-ups, networks, and entrepreneurship.

2.2 Peripheral Places: Challenges of Remoteness / Locational Disadvantage and Creative Economies in Peripheral Regions

In the rural areas or in peripheral regions, the major concerns were about the low population density, the geographical isolation, and the distance from the markets. One might regard this as the locational disadvantage of the rural areas and ranked them in the low potential for income generation while the other would consider the challenges of remoteness as the opportunities to create new experiences.

Moreover, in the peripheral areas such as second tier cities or secondary tourist destinations where the soft factor such as a sense of belonging, a tight-knit community, a local lifestyle, and the natural environment & beautiful landscape were flourished, these potentially attracted the visitors and interested the creative individuals including with retaining the local people, resulting in the indices of 'co-creation knowledge' and 'co-value creation' among them, which was undeniably considered a critical factor in creative economy.

What's more, the 'experience' or 'experience economy', which was concentrated on the value consumption, also had the key drivers such as the quality and meaningful nature of the products and services that were uniquely generated by the local people and the intangible value which was embedded in not only such products and services, but the 'place' itself as well. In other words, with the experience of co-value creation under the concept of creative economy in peripheral areas, the 'place' would increasingly supersede the 'space' or 'distance' because the

place was entwined with the culture and tradition of local people (Collins and Cunningham, 2017).

Owing to the technological advancement such as mobile, broadband, and Wi-Fi, it became a critical factor for peripheral cities to overcome the locational disadvantage. By connecting all users (locals, creative individuals, and visitors) via internet, the value of place was produced, consumed, and delivered instantly to everyone and this changed the relationship structure of producer-consumer to be a 'prosumer' who could collaboratively produce, modify, exchange, consume the value of place and simultaneously shared it via the social network.

It was important to note that the technology advancement and such collaboration had disrupted the old way of production and consumption. Under the creative economy, such technological changes would connect the producers and consumers in the new manners which rapidly affected their relationship structure and finally allowed the co-creation value generated among them. Additionally, the consumers who were previously in "passive" status in the old manufacturing system would become the 'active' partners who were willing to collaborate with other parties such as local people, creative individuals, and other visitors to create value by developing a 'place branding' in the peripheral areas.

a) Peripheral Creative Economies: Distinctive Aspects

Collins and Cunningham had mentioned in his book--- 'Creative Economies in Peripheral Regions' about 5 distinctive aspects of creative economy in peripheral regions. All of them supported the notions of the authors who perceived the benefits and potential of peripheral creative economies.

Firstly, the product and place of peripheral or rural areas represented the ability to exploit place which linked to culture and traditional lifestyle of local communities. In other words, place could become the product itself, could be deployed wisely to generate cultural goods and services, and could be promoted its value and developed 'place branding', which was not limited to the urban areas but was benefited to peripheral regions.

Secondly, both the tangible cultural heritage --- historical monuments, buildings, and sites and the intangible cultural resources which were included of history of local communities and traditional lifestyles in the rural areas would offer the authentic value which was regarded as a significant factor for the development of the creative economy in these peripheral places.

Thirdly, related with the aspects of benefits of remoteness, both authors stated the idea of Richard Florida that authenticity was considered a vital part to attract creative individuals to a place. With the surroundings of historical monuments, architectural buildings and sites, established local communities, or any specific cultural attributes, the peripheral areas exhibited the authentic value of their tangible and intangible cultural heritages via senses of place, fine traditions, custom images, and so on.

Fourthly, the creative economy in peripheral regions supported the social cohesion and the sustainability of local communities rather than concerned the high capital returns. Some academics also noted that the importance of cultural heritage helped promote the social cohesion. The local souvenirs such as postcards produced by local communities were the good examples to represent a social role to generate a

sense of place and a sense of community. This might be because the creativity in peripheral areas possibly concerned less about high income but more about the passion of individuals or communities.

Ultimately, the charming of the peripheral areas offered the quality of life which was probably unobtainable in the urban cities. The 'rat-race' lifestyle of the metropolitan areas was not able to compare with the peaceful surroundings, outdoor amenities, beautiful natural environments, and strong senses of neighborhoods in local communities. Mentioned by the authors, the beauty of the nature environment in the rural areas including with the cultural and traditional attributes, the local cuisines, and united, social interaction helped promote the creativity and retained the creative individuals, contributing to the sources of co-value creation which was important to the foster of creative economy in peripheral areas.

Nonetheless, the authors also mentioned that in order to retain the creative classes or creative individuals, there should be more studies and analysis on phenomenon and policy. The reason was that the aspect of charming of the peripheral areas probably meant large rural towns where several facilities and amenities had already been available.

b) Creative Economy Business Model Innovation

In order to understand the concept of creative economies in peripheral regions, Collins and Cunningham had focused on the 'value consumption' which was promoted by the deployment of creative expression, creative application, and creative technology. However, they initially mentioned about the expressive values because

both tangible and intangible cultural resources played the major roles in the expression of their values and the values of local communities.

Both authors referred the definition of expressive value which was defined as the "cultural meaning and understanding imbued in the products and services of creative economy. … from original artworks to graphic designs." The products and services were expressive because they have told their stories of cultural heritages through time and space. In other words, the expressive values, which were included of aesthetic, spiritual, social, historical, symbolic and authentic values of cultural resource in one place could differentiate their creative products and services from those of the others. They also referred the other notion that, "our personal relationships to history and place formed us, as individual and groups, and in reciprocal ways we formed them".

Collins and Cunningham had developed the creative economy business model innovation composed of 3 parts, namely **Creative Expression**, **Creative Application**, and **Creative Technology** to explain about 'value consumption', which were considered the significant factor in creative economy. The creative expression was exhibited through the value consumption of cultural attributes, for instance, the historical and spiritual values in craft and art pieces, cultural heritages, and museums which were unique and distinguished.

The creative application was ranged from architecture, fashion, festival, music, television, to the publishing and advertisement. Academics regarded these sectors of creative application as the 'content industries' where the products and services were creatively produced and they used the copyright to protect and to

sustain their competitive offering. This was quite similar to the definition of creative industries.

The creative technology was the one that was based on digital technology. It truly reduced the barrier between the consumers and producers. The rise of collaboration and co-production among the consumers and producers such as crowdsourcing and user-generated content was one of the good examples by the supports of creative technology. It included not only the Application development and internet services, but also the animation, gaming, graphic design, and new media art online.
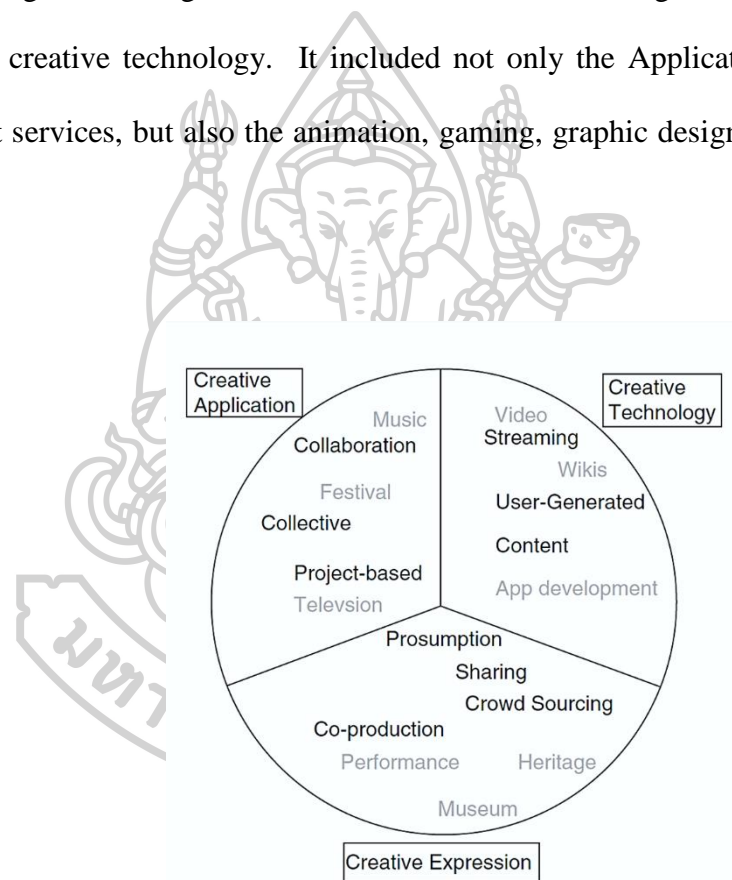
Figure 11 Emerging business models across the creative sectors
Source: Collins and Cunningham, 2017

c) **Primary and Secondary Tourist Destinations**

Destinations, one of the important terminologies in tourism management, meant the places of interest to tourists or attracting the visitors (Howie, 2003) (Pike,

2004). The World Tourism Organization (UNWTO) described the definition of a "tourism destination" as;

"*A local tourism destination was a physical space in which a visitor spent at least one overnight. It included tourism products such as support services and attractions, and tourism resources within one day's return travel time. It had physical and administrative boundaries defining its management, images and perceptions defining its market competitiveness. Local tourism destinations incorporated various stakeholders often including a host community, and could nest network to form larger destinations.*" (UNWTO Think Tank, 2002)

A Merriam-Webster Dictionary also gave the definitions of the "destinations" which were "a place to which one was journeying or to which something was sent" and "a place worthy of travel or an extended visit – often used attributively."

From the definitions of destinations presented above, it was clear that only encouraging the visitors to visit the places was insufficient to create destinations. This meant that without any attractions or worthy of travel, the places would not become tourism destinations. (Howe, 2003)

Nevertheless, the definitions and categories of "attractions" or "visitor attractions" were varied significantly and thus, causing the difficulty to find the universal, common acceptance. (Fyall, Garrod, and Leask, 2003) The British Tourist Authority provided the definition of attraction but there was still questioned and slightly modified from time to time.

Although the meaning of attractions had not yet been unquestionably clarified, the visitor attractions can be categorized into 4 main types. (Swarbrooke, 2002)

1. Natural environment

2. Human-made buildings, structures, and sites that are not originally designed to attract visitors

3. Human-made buildings, structures, and sites that are designed to attract visitors and are built purposely to accommodate the visitors

4. Special events

Swarbrooke also presented the relationship between "attraction" and "destination" that attraction was normally a single unit, individual site, delimited geographical area while destination was considered a larger area including a number of individual attractions together with the services facilitating the tourists. There was a solid connection between attraction and destination. In facts, when the destination was growing, there were other secondary attractions emerged to attract the visitors. He, thereby, stated that attractions were the original grain of sand around which the destination 'pearl' grew. (Swarbrooke, 2002)

About the "**primary**" and "**secondary**" destinations, the Centre for Sustainable Tourism and Transport of Netherland briefly explained that primary destination was "a reason to travel". Others indicated that **primary (touring) destinations** were those that draw tourists from the distances and were the main reason for travel. Moreover, primary destinations had a wide market and therefore, attracting a high proportion of visitors. Unlike the primary ones, the **secondary (stopover) destinations** drew people from nearby or they stopped on the way to somewhere else. It was important to note that in some cases, the secondary destinations had more visitors than many primary destinations. Generally, it could be said that a primary attraction required more services per visitor but this did not mean

that the value of successful of secondary attractions was reduced. In facts, even the small-scaled secondary destinations played an important role in the contributions to their locals. (Barrows, Powers, and Reynolds, 2012)

The following pictures, elaborated the "**primary**" and "**secondary**" destinations, would be a good example of illustration. From the illustration no. 1, there were some secondary destinations settled around primary destinations. The origin was the starting point of the visitors or the transit stations where the visitors could access the secondary destinations by walk or by the available transportations. In several cases, the local, secondary destinations gained the benefits from being the stops along the transit routes between the origin and the primary destinations.
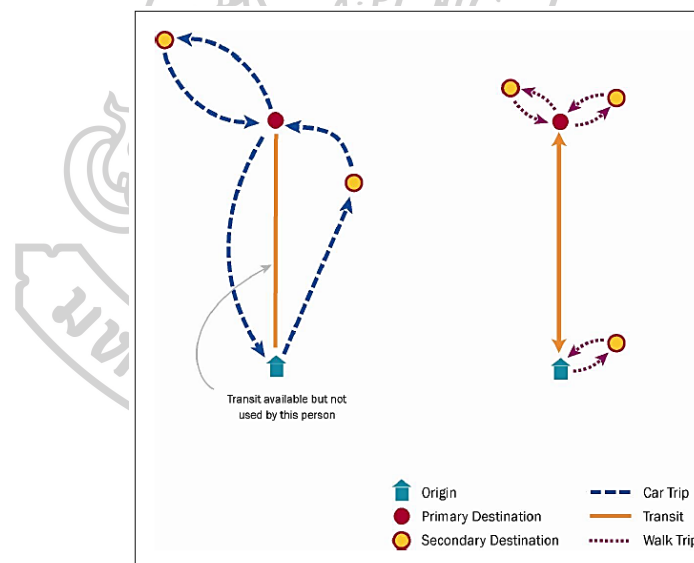
Figure 12 The Primary and Secondary Destinations
Source: Walker, C. M.

From the definitions and the relationships of "attractions" and "destinations" including with those of "primary" and "secondary" destinations illustrated earlier in this research, it could be concluded the destinations were the major areas that

comprised a single or more attractions to the visitors. The attractions were ranged from natural and man-made buildings or sites to the special events. The primary destinations, which were the main reason for travel, attracted a large proportion of visitors and drew them from the far distance. On the other hand, the secondary destinations, always regarded as the stopover, drew the people nearby or the people who stopped on the way to somewhere else. However, this did not lessen the value of the secondary tourist destinations as places to have the attractions to the visitors and the benefits to locals.

2.3 Triple Helix and Quadruple Helix: the collaboration of related stakeholders and the Co-Creation of Value

a) Triple Helix and Quadruple Helix

Mentioned explicitly by the Organization for Economic Co-operation and Development (OECD), the 'knowledge' was a primary source of value creation. In other words, the value creation derived by the knowledge was collaboratively translated and creatively applied by the industry and became the innovation, the production, and the economic activities by returns.

In the article "Triple Helix, Quadruple Helix and Quintuple Helix and How do knowledge, Innovation and the Environment Relate to Each Other?", Carayannis and Campbell had explained the importance of knowledge as an advancement (innovation) and a sustainable development of a society. They had described 2 models of innovations and 2 modes of knowledge production as a basis of understanding the concepts of Triple Helix, Quadruple Helix, and Quintuple Helix.

The first model of innovation was called "a simple linear model of innovation" about which the university or high educational institutions (HEIs) mainly concentrated on the basic research based on the peer review process. One of the characters of this linear model of innovation was that it was depended mostly on the public fund. The firm or industry which was focused on the experimental development has to select some basic researches and convert them through applied research and experimental development before innovating, marketing, and launching the new product and service into the market. Another character of the simple linear model was displayed by the 'first-then' relationship which focuses on the sequence of the process.

Subsequently, the second model of innovation, which was called "a non-linear innovation models", played more important role in knowledge sharing and simultaneously in making more commercial research and development (R&D) applications for the firms in the business sectors. This 'chain-linked model of innovation' allowed the mutually research between university and industry (firm), contributing to the 'simultaneously-simultaneously' relationship rather than the 'first-then' as mentioned before. Thus, the original model of innovation depended upon the sequence process was replaced by the parallelized one. (Carayannis and Campbell, 2009).

The knowledge creation and production was leveraged for knowledge application and diffusion and was used by the 'innovation'. In facts, the innovation helped translate knowledge into application. However, the innovation was not just a 'science' which was regarded as the association of knowledge creation and production,

but the 'technology' which was related closer to knowledge application, use, and innovation. By this definition, the technology could convert the 'science' to commercial application and use, which finally brought about the economic activities and financial returns.

These 2 models of innovations were related with 2 modes of productions. In fact, MODE 1 was focused on the traditional basic research or university research and MODE 2 was aimed at the diffusion and efficiency of knowledge throughout the use of society. Two keywords related with knowledge in MODE2 were presented as the 'transdisciplinary' which potentially meant the diffusion and use of knowledge and the 'advancement of IT technology' which allowed the effective communication not only between internals (inside the university), but also between internals and externals (outside the university). This communication and coordination would lead to the collaboration among different parties, which was subsequently developed to be Triple Helix, Quadruple Helix, or even Quintuple Helix.

The 'Triple Helix' model of knowledge creation and application was the collaboration of 3 parties, namely, the state (government), the academia (university), and industry (business or firm). As mentioned by Dr. Alan Paic, an Acting Head of Investment Compact for South East Europe, OECD in 2014, the Triple Helix was composed of 1) science (or university) which created new knowledge, 2) government which was responsible for legislative and infrastructure, and 3) economy (or industry, business, and firm) which converted new knowledge to products and services.

However, the role of each party in the Triple Helix model could be extended. For instance, the university, which played more important role in this helix, could

perform the role of educational and research while providing the education of future entrepreneurs, setting up of business incubators, and establishing new businesses. Thus, the educational institution could become an 'entrepreneurial university'. (Križanović, Lubar, and Gajos, 2014)

What's more, the other 2 institutions could play more roles also. For example, the government could be a financier who provided a fund to support innovation while the industry or the company could invest in the research to develop new knowledge. Thereby, the dynamic and overlapping roles of institutions in the Triple Helix initiated not only the interdisciplinary, but the transdisciplinary as well. This created both 'hybrid organization' and 'hybridization of knowledge'.

The 'Quadruple Helix' model of knowledge creation and application had extended the collaboration of 3 institutions by adding the fourth helix ---'public' into the model. As defined by Carayannis and Campbell, the fourth helix was about the 'media-based and cultural-based public'. They also mentioned that the fourth helix was "associated with 'media', 'creative industries', 'culture', 'values', 'lifestyles', and perhaps also the concept of 'creative class' as defined by Richard Florida". (Carayannis and Campbell, 2012). The fourth helix, by their definitions, was potentially associated with 1) culture and values on one side and 2) how 'public reality' was developed and communicated by the media on the other side.

Because of the collaboration of fourth helix --- 'public', the co-value creation and the knowledge creation among different parties could made the knowledge seemed to be democracy and hence, it was named the 'democracy of knowledge'. As mentioned by Carayannis and Campbell (2012) and later, the authors of the article

"Quadruple Helix, Innovation and the Knowledge-Based Development: Lesson from Remote, Rural and Less-Favoured Regions", although there was the overlapping of role and cross-communication among parties in both Triple Helix model and Quadruple Helix one, the knowledge created in the Triple Helix was possible without democracy, while in the Quadruple Helix was not. (Kolehmainen, Irvine, Stewart, Karacsonyi, Szabo, Alarinta, and Norberg, 2015)
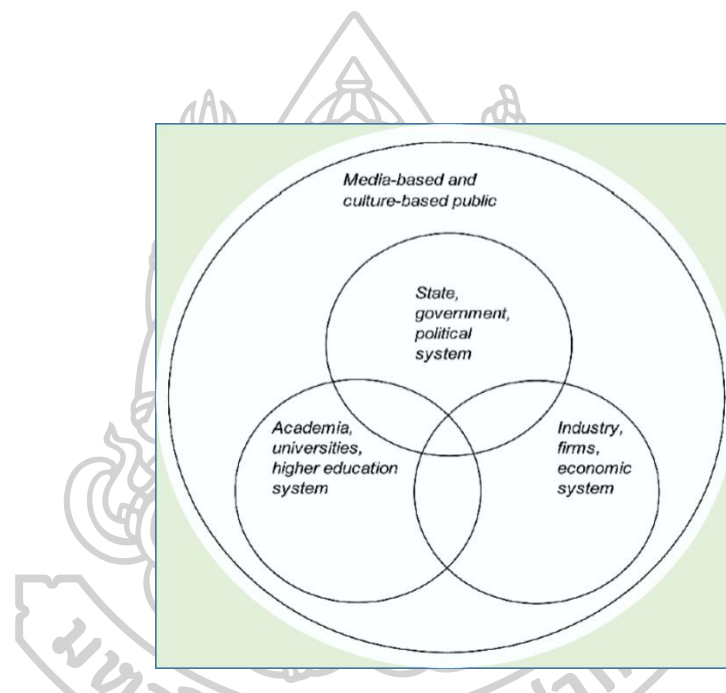
Figure 13 A model of 'Quadruple Helix'
Source: Carayannis and Campbell, 2012

In such article, the authors mentioned that in the remote, rural, and less favored regions, the number and the quality of educational institutions such as universities and that of business communities might not be enough or insufficient. Moreover, such kinds of regions or remote areas also had a weak or non-supportive public sector (means government, in this sense) and thus, could neither support nor

enhance the innovation. In this regard, the concept and the application of the "Quadruple Helix" would be beneficial because the fourth helix meant the 'community' or 'social and community groups' who played the major role for local development --- entrepreneurial role.

By setting the scene of 'Knowledge-Based Regional Development' and making a case studies of Finland, Hungary, Scotland, and Sweden, this group of researcher (Kolehmainen, Irvine, Stewart, Karacsonyi, Szabo, Alarinta, and Norberg) used the benefit of networks of innovation (possibly via the technology of internet) which was called the 'targeted open innovation'. This meant that the openness of innovation was the combination between the strategic direction of communities and a whole business model, which would not be limited to the producers only, but possibly opened for the consumers as well. Therefore, the concept and the application of 'Quadruple Helix' could form the networks of 'wider community'. It could be said that the targeted open innovation (created by the community --- the fourth helix) was regarded as a tool for building the long-termed relationship and loyalty with customers and the other relevant stakeholders.

Such researchers also pinpointed the other benefit of network community that some problems and challenges in remoted area would not be solved by one institution or one authority by straightforward approach. Nevertheless, these kinds of problems needed to be solved by many stakeholders simultaneously and continuously. Therefore, the fourth helix in the Quadruple Helix which involved with and based on social coordination could represent the openness and reciprocity, contributing to a

knowledge-based and innovation-based driven democracy ---'Creative Society'. (Kolehmainen, Irvine, Stewart, Karacsonyi, Szabo, Alarinta, and Norberg, 2015)

Finally, such group of researchers mentioned that in the network, each regional community might have their own interests and visions. In order to strengthen the regional development, it was worth to work together to create the shared visions concerning their own future and the whole region. The roles of each community did not only practice of its own vision, but also push such 'shared visions' into practice. This was what the researchers called 'visioning between vision'. (Kolehmainen, Irvine, Stewart, Karacsonyi, Szabo, Alarinta, and Norberg, 2015)
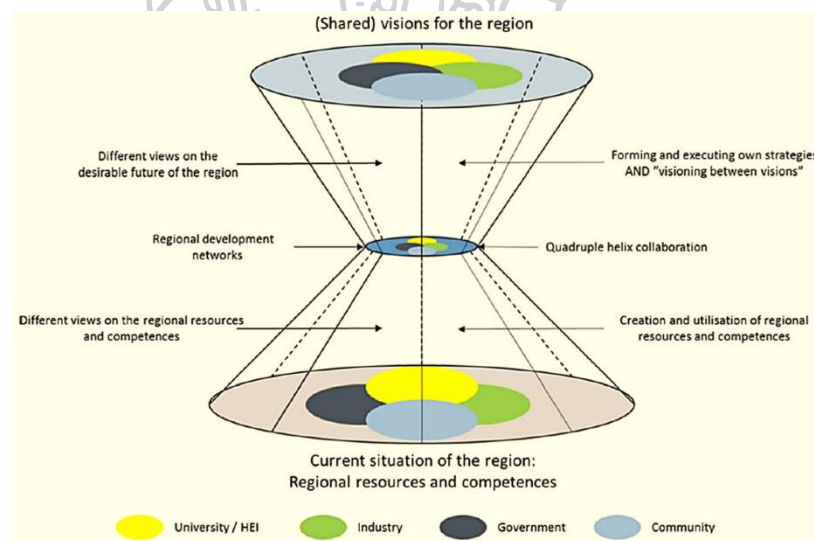
Figure 14 'Quadruple Helix' as a frame work for the knowledge-based regional
development
Source: Kolehmainen, Irvine, Stewart, Karacsonyi, Szabo, Alarinta, and Norberg, 2015

Last but not least, the Quintuple Helix had included the helices of both Triple and Quadruple ones and had further added on the helix of "environment", which meant the natural environment and the social ecology. The authors ---Carayannis and

Campbell had believed that with the addition of the fifth helix --- environment, the sustainable development of the society or at least the regional community could be achievable.
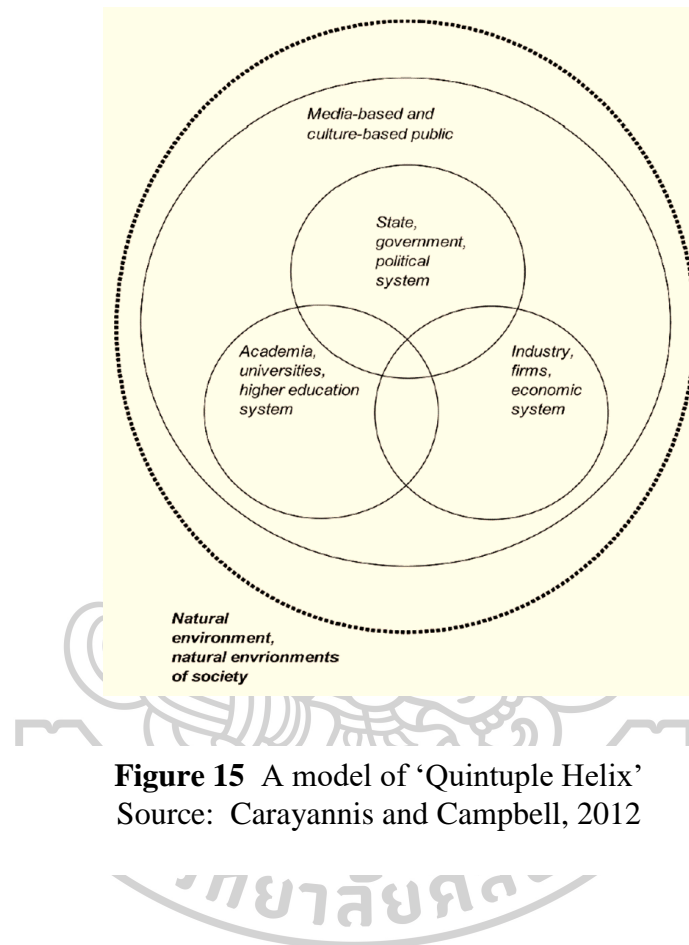
Figure 15 A model of 'Quintuple Helix'
Source: Carayannis and Campbell, 2012

There was another research that directly studied about the application of Creative Economy and the collaboration of the stakeholders for regional development. This research study ---'Knowledge Bases and Regional Developments: Collaborations between High Education and Cultural Creative Industries' (Hauge, Pinheiro, and Zyzak, 2018) was focused on the cooperation between Higher Education Institutions (HEIs) and Creative and Cultural Industries (CCIs) to develop the regional innovation system (RIS) in Southern Norway.

As strongly mentioned by the authors of the research study, the collaboration between the Higher Education Institutions (HEIs) and the Creative and Cultural Industries (CCIs) had enabled the innovation, the economic growth, the competitiveness, and the social and culture development at the regional level. HEIs were composed of the third-party agents, which could operate independently, and possessed not only the connections with CCIs and other firms, but also the roles of teaching and research activities related to the potential and demands of such regional area. By this way, HEIs served the regional area as the 'gatekeepers' and the 'knowledge tanks'.

HEIs was considered the source of the knowledge, especially the analytical knowledge (or codified knowledge) which was based intensively on the theoretical knowledge. Two distinguished characters of this type of knowledge were about 1) this knowledge was less vulnerable to geographic distance and 2) this knowledge focused on the goal of 'know what and know why'. In other words, this knowledge was based on research and development (R&D) or research of universities and therefore, the knowledge process was more or less organized formally.

In contrast with the analytical knowledge, the synthetic knowledge and the symbolic knowledge, which was generated and utilized by the businesses or the Creative and Cultural Industries (CCIs), were based on the difference of knowledge development process and the utilization of such kinds of knowledge.

Basically, the synthetic knowledge was derived by problem-solving and interaction between clients and suppliers. Knowledge generating process was derived by the experience from working, utilizing, and learning-by-doing activities. Sometimes R& D was considered the less important function. Its application was

about the combination of existing and new knowledge generating in the workplace. The characteristics of this knowledge were about 1) the sharing of this knowledge among the businesses and stakeholders was depended on the geographical proximity and 2) the important process of generating knowledge and innovation was the understanding of 'know-how and know-who'.

The symbolic knowledge was involved with the aesthetic symbols, images, designs, artifacts, sounds, and narratives. Knowledge development process was generated from both formal and informal activities and solo creative artistic one. The applications of this knowledge were through the new artistic expressions in the forms of texts, sounds, images, and so on.

For this case study, the Creative and Cultural Industries (CCIs) in Southern Norway were based mostly on the synthetic knowledge about which their goals were the profit oriented and the client/supplier oriented. The knowledge or experience was gained by learning-by-doing activities and therefore, R&D was less important. Moreover, the sizes of CCIs in Southern Norway were quite small and often competed with one another.

The findings of this research which were about the barriers or locked-in situation of collaboration between HEIs and CCIs could be implied or concluded as follows.

1. Because the firms under the Creative and Cultural Industries (CCIs) were quite small as mentioned, most of their working time was spent for solving problems of their routine works or businesses. Therefore, the cooperation with HEIs seemed to be impossible due to the lack of time of such firms.

2. The different form of communication and application of knowledge of CCIs, which was based on the synthetic and symbolic languages, caused the barrier between HEIs and CCIs --- the lack of common language (technical VS academic).

3. The difference of professional values meant that while the interests of HEIs were related to academic progress, those of CCIs were somewhat relevant to the incentives that stimulated business partnerships and thus, viewing the cooperation with HEIs as time consumption activities.

4. The major issue was that the regional HEIs could not perform the role of 'gatekeepers' because of lacking an overview of regional CCIs and the unavailability of university strategic plan to support HEIs and CCIs cooperation.

Therefore, in order to promote the regional development and innovation including with the reduction of locked-in situation, the authors of such article proposed that;

1. To increase CCIs and HEIs cooperation, the 'bridge' of communication was required. In fact, the authors introduced the role of 'broker' or 'agent', which was called Industry Liaison Offices (ILO) in this case to handle with analytical knowledge of HEIs and synthetic knowledge of CCIs.

2. The university had to play a role of 'gatekeeper' for CCIs and HEIs cooperation and adapted the strategic plan to stimulate academic involvement with regional businesses and industries.

3. In order to successfully promote and implement the strategic partnership plan between HEIs and CCIs, there was a need for incentive policies that

support economic, cultural, and social turns. Also, such policy supporting the collaboration between CCIs and HEIs had to relate to the distinctiveness of the region.

4. In order to utilize the expertise of HEIs as 'knowledge tanks', there should be the collaboration among the agent within the entire sectors and thus, contributing to the inclusiveness of multiple cases of HEIs and collaboration of HEIs with specific local industries respectively.

5. Both informal and formal cooperation should be done to promote sustainable cooperation and engagement.

6. To broaden the understanding of collaboration, the learning of how other (similar) regions solved the problems or dealt with challenges such as barriers of innovation-enhancing collaboration was recommended.

7. Ultimately, the authors suggested the further review and analysis of collaborations between CCIs and HEIs in the context of a higher geographical level such as national and cross national comparisons of collaborations including with their strategic plan for regional development and innovation.

Nevertheless, since some recommendations were based on the long-termed perspectives, the authors stated that it was quite difficult to evaluate the economic (or financial) gained for the entire regions in the short-termed basis.

From the literature review as described above, it was clear that the 'knowledge' was regarded as the essential elements for the creative economy in peripheral regions. In order to develop knowledge, the collaboration among related stakeholders was initiated by the models of Triple, Quadruple, or even Quintuple Helix.

Nevertheless, under the scope of creative economy in peripheral regions, the knowledge generated by such collaboration would not substantially benefit to any party without the understanding of concepts and the application of 'Co-creation of Value' (or called Co-value creation). In facts, the perspectives of 'Co-creation of Value' did include not only about the stakeholders, but also their engagement in every point of communication, the resources, the interactions between suppliers and customers, and the most important factor of co-creation value--- the customers' co-creation experience.

b) Co-creation of Value and User-generated Content

> *"You can't manage knowledge, but you can create environment where knowledge flows easily. For me, it's less important to capture all the knowledge we have and it's more important to be connected to the people who have the knowledge."*

> *Geoff Parcell, 2005*

The concept of value creation had been in the interest of the academic in business and marketing fields from the early of 21st century. In the article of "Co-Creation Experiences: The Next Practice in Value Creation", C.K. Prahalad and Venkat Ramaswamy (2004), the authors, clearly stated that the meaning of value and the value creation process had shifted from the product-and firm-centric view to personalized experience.

In the traditional process of value creation (by the firms or the production sides), the market was regarded as the place for value exchange and value extraction. Value creation was mainly developed inside the firms and the customers (or consumers) were outside the line of value creation. Basically, the customers--- the

targets of offering the products & services produced by firms, were treated as "passive" players rather than the "active" ones.

Nevertheless, as the value has been shifted from products to experiences, the market had not been merely the place for value exchange but the forum of conversations and interactions among the consumers, the consumer communities, and the firms. The process of value creation could be occurred by the interactions and the co-creation of experiences among them. Not only the firms did provide either the products or the services, but they had to involve with consumers or communities and had to facilitate dialog in order to enhance the value developed through the process of co-creation experience as well.

Prahalad and Rawaswamy developed the blocks or diagrams of interactions which were composed of 4 important parts, namely, dialog, transparency, access, and risk-benefits. The 'dialog' played the significant role in the co-creation by presenting the deep engagement and interactions of firms and consumers. The 'transparency' and 'access' did support such interactions because the consumers should have the same access and transparency to information as the producers did. This meant that the firms and the consumers would be equal and both of them could act as the jointed problem solvers. Then, the clear assessment of the consumers about the 'risk-benefits' via the dialog, transparency, and access led to their decisions and actions.
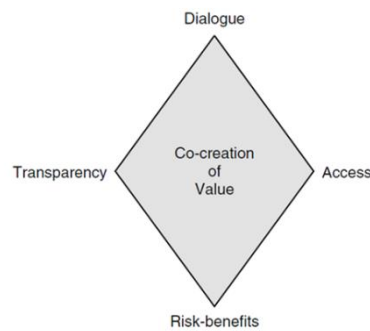
Figure 16 Building Blocks of Interactions for Co-creation of Value
Source: Prahalad and Ramaswamy, 2004

These authors valued the interaction process by stating that there were multiple points of interactions and all points of interactions between firms and consumers were significant for creating value. Therefore, the focus (of the firms) had shifted to 1) the capacity planning, 2) the ability of the network to facilitate and to personalize the co-creation experiences of consumers, and 3) the application of technology or system to reconfigure resources in a real time manner. By doing this, both the firms and the consumers could act as collaborators in co-creation experience and co-value creation.

After the article of Prahalad and Ramaswamy had been published since 2004, there were a good many of academic literatures in different fields such as business management, marketing management, and service management expanded the concepts and the applications of 'Co-creation of Value'. One of the most distinguish academic concepts, which was related to the co-creation of value, was the 'Service-Dominant Logic' (SDL).

Theoretically, the concept and the application of SDL had been initiated by Stephen L. Vargo and Robert F. Lusch since 2004 and still continuously improved so far. However, there was another research, under the topic of 'Co-creation of Value', of which its content had been collected from and analyzed through 181 papers of

grade A, B, C journals for 10 years (during 2004-2014). This research had included the work of Prahalad and Ramaswamy, Vargo and Lusch, and other renowned academic and thereby, it inclusively represented the concepts, the components, and the process of co-creation of value.

In that research --- 'Ten Years of Value Co Creation: An Integrative Review, the authors ---Leclercq, Hammedi, and Poncin had defined the value co-creation as

> *"A joint process during which value is reciprocally created for each actor (individuals, organizations, or networks). These actors engage in the process by interacting and exchanging their resources with one another. The interactions occur on an engagement platform where each actor share its own resources, integrates the resources provided by others, and potentially develops new resources through a learning process."*

(Leclercq, Hammedi, and Poncin, 2014).

The cores of their work were comprised of 3 main components, namely,

1) The value co-created
2) The actors involved
3) The engagement platform

The types of value co-created

From the definition of 'Co-creation of value' and their components, it was important to perceive that the co-creation of value was a process of sharing, exchanging, and integrating resources between the providers and the beneficiaries. During such process, the values had been recognized and the other benefits were the learning loop and the co-creation experience.

Based on their broaden studies, the authors categorized the 'value' in 4 different concepts such as;

1) **Value-in-exchange**: by referring the work of Vargo and Lusch, the value in exchange was described in the context of goods-dominant logic where the value was mainly produced by the firms in the market. Then, the value occurs during the process of exchanging goods and money. (Prebensen, Chen, and Uysal, 2014) In other words, the value-in-exchange was a trade-off process between the resources invested (by providers and beneficiaries) and the benefits to be generated. Under the concept of value-in-exchange, the roles of 'producers' and 'consumers' were separated. This meant that the value creation was always considered the process generated by firms and then firms delivered the outputs to customers. (Prebensen, Chen, and Uysal, 2014) In this paradigm, the consumers were always regarded as 'the passive actor' in the process of co-creation of value.

2) **Value-in-use**: under the views of service-dominant logic (SDL), the value co-creation process was occurred by the interaction between providers and beneficiaries through the integration and the application of their resources (knowledge, skill, money, and / or other resources). The implication was that in the perspective of marketing or tourism field, things (products and services) maintained both value-in-exchange and value-in-use. Basically, the value-in-exchange could be measured by the relative worth of something compared with something else. Thus, it was more or less universal and was determined by the market factors. Whereas, the value-

in-use was quite sentimental and subjective because it was depended upon the consumers who valued things and experiences differently. The value-in-use, therefore, was a personal feeling or connection with that things or experiences that made it significant. (Prebensen, Chen, and Uysal, 2014)

3) **Value-in-context**: under this concept, the beneficiaries (actors) could obtain the experiences without any direct use. This meant that such value could be generated by the imagination of beneficiaries (actors) or the influences of other users. The meanings, brand images, and symbols of things such as products, services, or destinations were the example of value-in-context.

4) **Experiential value**: the viewpoint of experiential value comprised a range of types of 3 values as mentioned above including with another dimension of value such as hedonic dimension of value. Moreover, the experiential value could be characterized in 3 dimensions, namely, intrinsic / extrinsic (value), self / other orientations, and active / reactive roles for beneficiaries.

From the four concepts of values as mentioned above, the value-in-exchange and the value-in-use were initiated by the direct interaction among actors. However, the value-in-context and the experiential value also included indirect interaction such as the social influence and the concept of hedonic dimensions (Leclercq, Hammedi, and Poncin, 2014).

The actors and the resources

Theoretically, in the process of co-creation of value, the actors, which included providers and beneficiaries, meant all stakeholders such as firms, suppliers,

competitors, customers, and public organizations. Actors involved the process of co-creation of value by sharing and integrating the resources.

The resources were divided into 2 categories, namely, operand resources and operant resources. 'Operand resource' was regarded as the resource that was used or performed to produce the effect. (Vargo and Lusch, 2004) This meant that the operand resource was basically physical and tangible (infrastructure) and needed some applications of other resources to deliver their value. Under the process of co-creation of value, this operand resource served the process by supporting the interaction among actors.

On the other hand, 'Operant resource' was the resource utilized to act on the operand resource. Normally, the operant resource was considered the invisible and intangible resources such as skill, knowledge, process, or even the core competency of the firms. Thereby, it seemed to be dynamic and infinite rather than static and finite. (Vargo and Lusch, 2004)   The networks could be categorized as the operant resource as well (Leclercq, Hammedi, and Poncin, 2014).

The engagement platform and the interaction structure

The engagement platform was referred to any place where actors interacted and resources were exchanged and / or integrated to initiate co-creation of value. The engagement platform could be in both online and offline. As the online technology was created and utilized widespread nowadays, it was seen and acceptable that such online technology helped facilitate the exchange of content and the communication among actors. (Leclercq, Hammedi, and Poncin, 2014)

However, the key issue was that the co-creation of value did not prioritize the online to the offline tools. In fact, the efficiency of co-creation of value was

depended mainly upon the design of the engagement platform. (Leclercq, Hammedi, and Poncin, 2014) In order to develop the co-creation of value process, the firms would probably either engage in a platform such as dialogue and communities of consumers developed by consumers or develop their own platform.

As the engagement platform was created, the interaction was developed for multiple actors to interact, to share, to exchange, and to integrate resources in order to co-create value. The interaction structure would be done in one-to-one, one-to-many, many-to-many, or network. (Leclercq, Hammedi, and Poncin, 2014) This also implied that such interactions could be generated between firm to individual, many firms to several customers, or even several customers to multiple customers.

The process of 'Co-creation of Value'

In the article 'Ten Years of Value Co Creation: An Integrative Review', the researchers state that;

> "*Applying the perspective to value co-creation, actors' willingness to interact and exchange depends on the resources they expect to gain through their interactions, as well as their perceptions of what is required of them in the value co-creation process. This element emphasizes the key role of engagement platform, which enable actors to interact and exchange resources while still ensuring that they know of which resources are being asked of them and which resources they can integrate through their participation in the value co-creation process.*"

(Leclercq, Hammedi, and Poncin, 2014)

These researchers viewed the co-creation as the significant process of which each actor integrated his/her resources with another resource offered by the other actor. Then, the process of co-creation of value was occurred by the integration of such resources (Vargo and Lusch, 2008). By integration of resources, it would enable the creation of new potential resources for the next, subsequent use, which meant the development of 'a learning process or learning loop'. This referred to the process of reconsidering of the actors about their ways to act and / or interact during the process of value-co creation (Leclercq, Hammedi, and Poncin, 2014), which was considered an important stage. Also, the authors had mentioned about 4 sub-processes emerged within the process of co-creation of value as 1) interactions across actors, 2) resource integration, 3) engagement, and 4) learning process.

During the process of co-creation of value, the interactions among the actors took place through the engagement platforms (Prahalad and Ramaswamy, 2004) and the degree of connection among actors referred to their engagement level. The engagement behaviors could be divided to 2 groups, namely, in-role behaviors and extra-role behaviors. (Leclercq, Hammedi, and Poncin, 2014) Whereas the in-role behaviors were referred to the behaviors taken by consumers to obtain or to fulfill their need of consumption, the extra-role behaviors were viewed as the voluntary participation of the actors such as the advocacy, the word-of-mouth, and the feedbacks.

Moreover, it was important to note that the technologies and infrastructures supporting the engagement of actors in the process did not automatically lead to the co-creation of value. Instead, the key factor or challenge was the efforts to generate

and maintain the engagement of actors continuously (Leclercq, Hammedi, and Poncin, 2014).

What's more, during the sub-process of co-creation of value--- 'the engagement', the design of engagement platform should support the dialogue (or communication), the transparency, and the unlimited access to information, resulting in the shared benefits and risks as shown in Illustration 2.11 (called the building blocks of Interactions for Co-creation of Value). (Prahalad and Ramaswamy (2004) In other words, the process of co-creation of value requires transparency from each actor. Without the transparency, it probably causes the misuse of resource and then, co-destruction of value instead. (Ple´ and Ca´ceres, 2010)
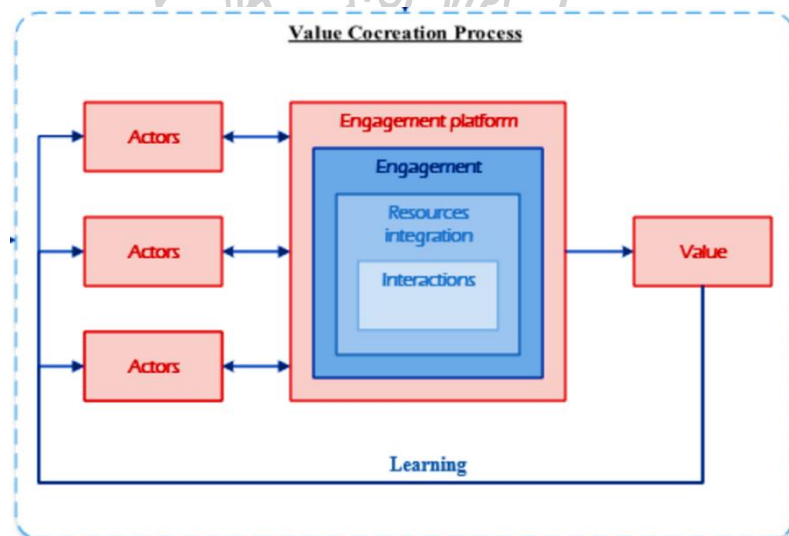
Figure 17 The Process Co-creation of Value
Source: Adapted from Leclercq, Hammedi, and Poncin, 2014

From co-production to co-creation and the model of co-production and co-creation

In the context of tourism nowadays, the co-creation of value required not only an engagement of consumers, but also the experiences created during the process of interactions between the firm and the customers. As the tourist interacted with the products and services at the tourist destinations, the process of co-creation occurred and thus, leading to the higher level of engagement and experience of customers. (Chathoth, Ungson, Harrington, Altinay, Okumus, and Chan, 2014)

In order to utilize the full capacity of co-creation of value, it was important to focus on the engagement of customers at every stage of value creation process. For instance, the pre-exchange dialogue--- direct interaction between the firms (e.g. travel agents, tour operators, hotels, and so on) and the customers would enable the engagement by offering the products and services in place which was well-designed to meet the specific needs of those customers.

Traditionally, the process of 'co-production' meant the high requirement of customer information by the firms to deliver the products and services to customers effectively. In the context of co-production, although the firms and the customers had some interaction, the customers were regarded as passive actors who had little choice to select the products, services, and even experiences. In other words, the roles of customers were limited to select the best available options that relate to their needs or requirements. Therefore, the interaction in the context of co-production was somehow categorized in the goods-dominant logic because it was more or less focused on the production-oriented process. (Vargo and Lusch, 2006)

To move from the co-production to co-creation, the collaboration with customers and the customer engagement were required and the 'customer experience' became the focal point of the co-creation of value. Moreover, as mentioned by Chathoth, the key differences between co-production and co-creation could be viewed in 3 aspects as follows;

1) whether value creation was derived by or occurred in a production or consumption process,

2) whether interactions between firms and customers were firm-driven or customer-driven

3) whether such interactions were periodical or continuous

Chathoth also clarified the 'co-production' and 'customization' in the process of value creation. In facts, both of them were similar in terms of product-oriented aspects but they were different in terms of customer involvement. While the customers' involvement in co-production was periodical, that involvement in customization was continuous.

Moreover, there was also a little confusion between 'customization' and 'co-creation' of which both terms were related with the involvement of customers. Theoretically and practically, these two terms were different. While the value created in customization occurred on the production process, the value of co-creation happened during the consumption or usage process.

In their article --- 'Conceptualization of Value Co-creation in the Tourism Context', Chathoth and his colleagues had stated firmly that instead of the adding value in each stage of co-production and customization which was regarded as the product-centric process, the co-creation focused on the engagement of customers

occurring at every stage of the value creation process. The sharing of experiences of customers and the firms (including with the destinations) had not only changed the role of customers from passive to active partners, but also supported the trust environment among them and thus, promoting the deep level of customer engagement based on co-creation of value.

The authors stated clearly that the engagement platform that integrated the resources of the firm such as material, labor, and technology and the customers was the core of co-creation process. Moreover, in order to build the customer engagement for the co-creation of value, the firms had to focus on the operant resources such as skill, knowledge, process, or even the core competency of the firms. This could contribute to the learning process of firms and customers as shown in Illustration 2.12.

Not only did the collaboration between the firms and the consumers create the co-creation of value, but it could be the 'value co-destruction' if the process of co-creation were not managed properly. According to the authors' opinion, the lack and the misuse of resources, the lack of communications among the firms, the employees, and the consumers, the inability of firms to engage in technology, and the attitude of employees towards the change would be barriers of the firms to move along the line from the co-production to co-creation of value.
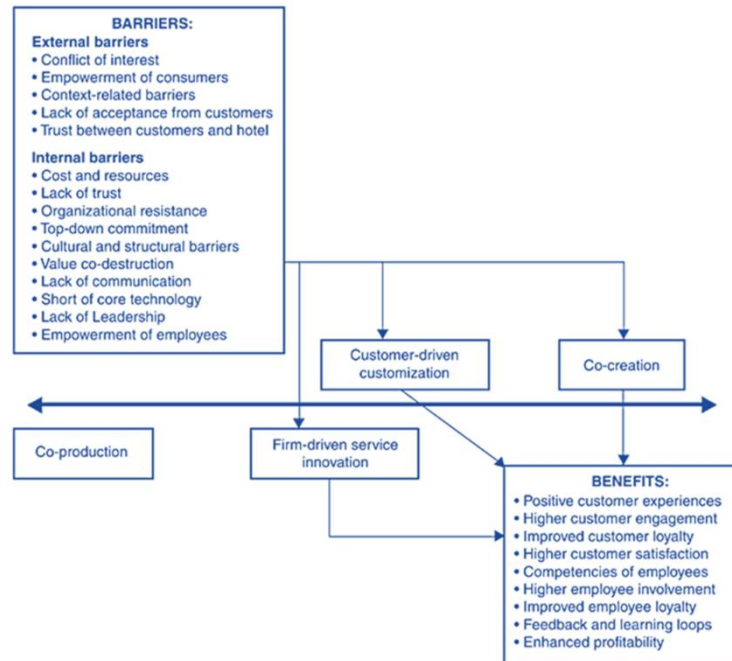
Figure 18 Co-Production and Co-Creation Continuum Framework
Source: Chathoth, Ungson, Harrington, Altinay, Okumus, and Chan, 2014

The figure 18 presented the continuous framework from co-production to co-creation. This linear framework, which was started from the co-production and firm-driven service innovation to customer-driven customization and co-creation, had implied the key issues as follows,

1. a passive role of the consumer was transformed to an active one

2. a focus on production had been changed to that on consumption

3. a firm-centric view had been adjusted to a customer-centric view which focused on the experience of the customer

4. the individual customer's need had been met in a higher degree

Furthermore, in order to reach the co-creation of value, the firms had to consciously develop and utilize the systems, the processes, or even the platforms to change the status from the goods-dominant logic (co-production) to service-dominant

logic (co-creation) simultaneously with the solution finding to overcome the barriers. The authors exemplified that unless the benefits outweigh the barriers, the emerging of co-creation of value seemed to be unachievable. (Chathoth, 2014)

What the authors requested for the further research was the technological platforms that engaged customers in a higher level from pre and during travel to post travel would lead to the development of co-creation of value process in tourism. Holistically, the tourism components such as attractions, facilities, and activities had to be connected with the customers in the various phases of travel experience under the engagement platform.

Engagement platform in the process of co-creation of value

In the present day of tourism business, the consumers (or the visitors) had high levels of demands on their consumption experiences and this caused the destinations to create the in-depth engagement with their customers. To create the value, the customers were not regarded as the ones who just purchased goods and services but they were considered the 'resources' of the destinations with which the destinations and the tourism business could connect via the engagement platforms in order to let their customers to share their valued experiences. With such in-depth engagement, the destinations could communicate with real customers and the customers tended to be loyalty to the destinations they engage with. (Yuksel and Yanik, 2014)

In the article --- 'Creating Competitive Advantage through Implementation of Engagement Platforms in Value Co-Creation Process, Sunistha Dhaka, the researcher, had set the hypothesis on the relationship between the engagement platforms and co-creation of value. The findings indicated that there was a strong correlation between the engagement platform and the co-creation of value. In fact, the engagement

platform showed the significant and positive effect on the co-creation of value. Moreover, the researcher mentioned that the companies that utilized the engagement platforms possibly increased the co-creation and the customers would involve in the process of co-creation if such engagement platform is available. (Dhaka, 2017)

Although both offline and online engagement platforms affected to the co-creation of value, her research work had highlighted on the online platforms, especially the online media which was based on the internet or web 2.0. Based on the online technology, the collaboration and the co-creation of value between the destinations (or the tourism businesses) and the visitors could be done through the creation and the exchange of the 'User-Generated Content' (UGC) on the 'Social Media'.

The user-generated content (UCG) could be defined as the content created by the users, for instance, visitors, destinations, tourism businesses, local authorities, and other stakeholders in order to share and to exchange their ideas, opinions, experiences, and etc. online. The UCG was included of the texts, the photos, the video & audios posted and shared on the social media such as Facebook, Twitter, Blogs, and etc.

Mentioned in the article --- 'Co-creating Value with Consumers through Social Media', the group of Taiwanese researchers focused on how the enterprises utilized the social media to communicate and to engage with the customers in order to co-create with them. Similar to the research of Sunistha Dakha, this research of Taiwanese school indicated that social media could be an interactive, useful platform for companies to build the customer engagement and to develop the co-creation of value. (Kao, Yang, Wu, and Cheng, 2016)

In order to develop a model of co-creation of value through social media, these Taiwanese researchers planned and separated their data collection in 3 stages. The 5-stage of co-creation of value process on the social media was initially developed, followed by the added-in comments or adjustments after the in-depth interviews with the industrial experts. Then, the company based mainly on social media using was selected to test the model of co-creation of value.

The 5-stage of co-creation of value of process on the social media was represented in the illustration 2.14. In the first stage --- 'Interact with the customers', the DART model of 'Co-creation of Value' developed by Prahalad and Ramaswamy (as shown in Illustration 2.11) had been applied and 2 additional criteria, namely, fun (F) and benefit (B) were included in DART model to make the interaction more interesting and user-friendly with the daily-life related, speed, and simple responses.
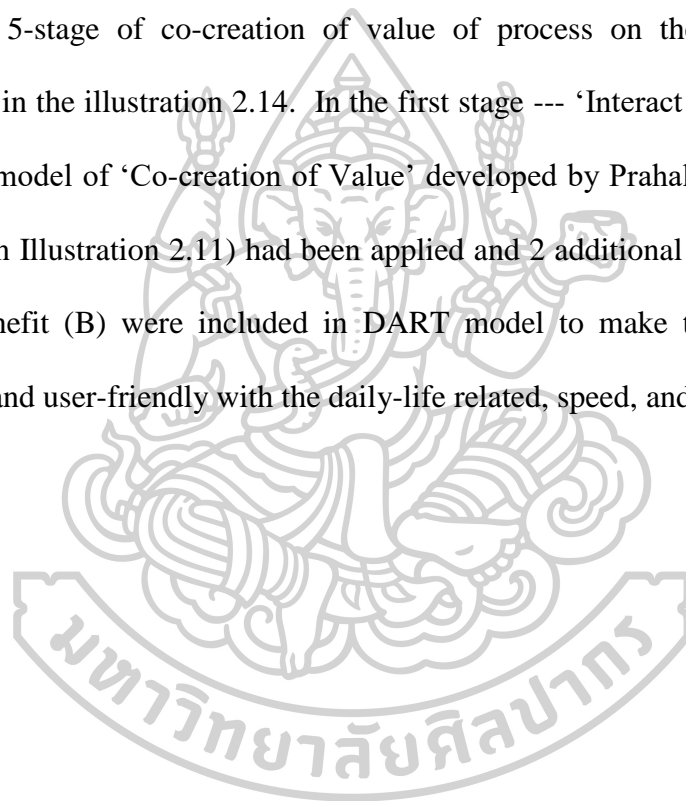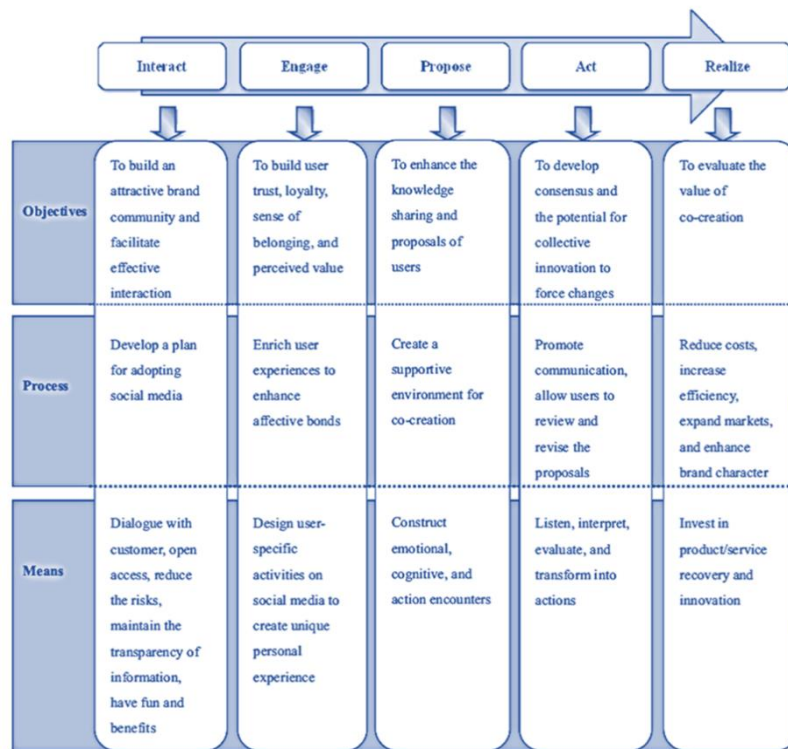
Figure 19 5-stage of Co-Creation of Value Process on the Social Media
Source: Kao, Yang, Wu, and Cheng, 2016

The second stage was aimed at enhancing the customers' engagement in the online communities in order to develop the co-creation of value. The company would gain the trust, the loyalty, the sense of belonging, and the perceived value of customers at this stage. The strong brand community expressed through the customer's participation and shared experiences was the result of the co-creation of value. The third stage was focused on facilitating the ideas generated and proposed by the customers. During this stage, the supportive environments to enhance creative thinking or innovation of the customers would be enabled. The key objective of this stage was to promote the knowledge sharing among users. The supportive and constructive emotion from the responses of other customers would positively enhance the knowledge sharing activities.

The fourth stage of the process of co-creation of value was to develop the consensus and the potential for collective innovation. According to their research work, the 'collective innovation', was developed by continuous communications, shared opinions, and adjusting proposals. This collective innovation was considered the significant output during the process of co-creation of value because 1) it exhibited the sharing and diffusion of knowledge among consumers on online communities, 2) it presented a guide to potential market influencing the plans and activities of the firm, and 3) it was a source of practical ideas generated by customers deliberately or unintentionally. The final stage was to realize the customers' shared opinions and experiences. The authors stated that the companies effectively gained the useful information about the customer's structure and their preferences during this process.

In conclusion, the authors stated firmly that 'social media' was an excellent engagement platform for the companies and the customers to initiate the co-creation of value. Since the engagement with customers was the collection of shared experiences, it was important to note that there were several paths involving with gathering of such experiences. Furthermore, these researchers also suggested for the further studies on the factors affecting consumer participation in the process of co-creation of value on social media.

To broaden the understanding about the process of co-creation of value, the literature related to its structure and application has been reviewed. The article --- 'Innovation Ecosystems as Structures for Value Co-Creation' composed by 2 Finland researchers, Sanna Ketonen-Oksi and Katri Valkokari, provided the clear model and

the real practice of the process of co-creation in both business organization and academic institution.

According to these researchers, the model called 'a two-part model approach for value co-creation' was deployed to perceive the ecosystem as structures for the co-creation of value and to identify the key practices affected to and by the structures. The two-part model for co-creation of value was composed of two separated parts, namely, platform and ecosystem.

The 'platform' was referred to the venues where the different actors (companies, users, and related stakeholders) connected, met, and interacted with one another to develop the co-creation of value. The 'ecosystem' was referred to where the actual value co-creation took place in 4 major phases of interactions.

The key issues were that the process of co-creation of value was iterative or time consumption and the overlapping between platform and ecosystem or among 4 phases of co-creation of value could be occurred. The researchers also mentioned that although the platform facilitated the interactions which could lead to the co-creation or co-destruction of value, it was quite necessary to include a wide range of actors to collaborate in the platform, contributing to the open innovation. (Ketonen-Oksi and Valkokari, 2019) The following illustration presents the two-part model for co-creation of value.
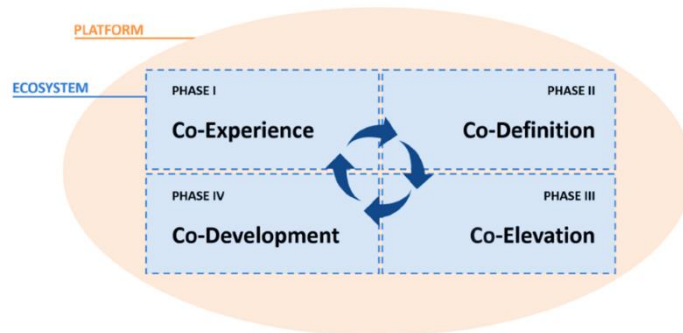
Figure 20 The Process Co-creation of Value --- a two-part model approach
Source: Ketonen-Oksi and Valkokari, 2019

According to these researchers, the process of co-creation of value was composed of 4 phases such as 1) co-experience, 2) co-definition, 3) co-evolution, and 4) co-development. During the phase of **co-experience**, the users were aware of their needs and perceived those of other users. In the phase of **co-definition**, the different users interactively shared their perception of co-creation of value. The next phase, **co-evolution**, the actual value propositions were supported by communications among the users in such ecosystem. Finally, under the **co-development** stage, the co-creation or co-destruction of value was actualized and assessed.

Under the process of data collection, the researchers studied 2 cases by utilizing the different methods. Case A was the study of sustainable bio-economy in Finland and globally. The users (or the ecosystem actors) were comprised of different areas such as businesses, researches, and educational institutions. The data collection was based mainly on focus group activities. Unlike the approach of case A, that of case B was based majorly on the interviews and the users were the technology university and its related stakeholder organizations.

The findings showed that

1. during the phases of co-experience and of co-definition, the role of facilitator as a connector or enabler of co-creation of value was significant and therefore, needed to be highlighted. However, such role should be less during the phase of co-elevation (the third phase).

2. although there were a lot of talks and interests about the co-creation of value, the practical capabilities were varied significantly. This meant that the ecosystem of the co-creation of value would not be evolved in the long-termed basis unless such conversations led to the knowledge sharing and the understanding of the expected outputs.

3. the concrete, physical platform for developing the co-creation activities was also important. Actually, it was a 'place' where users (people and organizations) could meet and created 'trust' through collaboration.

4. the clear vision, shared value, time devotion, structures and facilities to support the ecosystem actors were necessary to encourage the ecosystem actors to participate actively in the platform of the co-creation of value.

5. during the co-evolution stage, the ideas or current business models would be fallen or out-of-dated towards the future business platform. Therefore, the ecosystem actors (companies) would be agile for adjustment and to get rid of their present business models to be survival within the realm of future, growing ecosystem.

6. ultimately, the research had summarized the practices to enhance the co-creation of value by leveraging on a two-part model approach. The

illustration presented in the next page represented the application of two-part model approach.
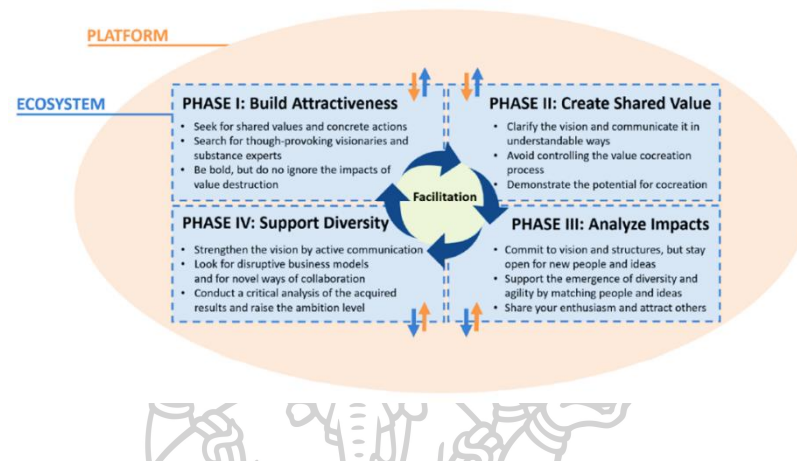
Figure 21 The summary of an application of the process of co-creation of value
Source: Ketonen-Oksi and Valkokari, 2019

2.4 Creative Economy: The Co-Creation to Enhance the Value of Cultural and Natural Resources for the Competitiveness of Tourism Destinations

The Value of Cultural and Nature Resources

The value of both cultural and natural resources was considerably significant because such resources could generate not only the social and economic values, but the educational, environmental, and other benefits as well. As mentioned in the Burra Charter, the values of cultural heritage or cultural resource had been defined as 1) aesthetic value, 2) historic value, 3) scientific value, and 4) social or spiritual value. Besides, the other important attribute of cultural resource was the 'authenticity'. In fact, the authenticity was regarded as one of the essential criteria for the value assessment of the cultural heritage or cultural resource.

Mentioned in the 'Operational Guidelines for the Implementation of the World Heritage Convention' (UNESCO, 2008), the authenticity of cultural resource and its context had truthfully and credibly expressed through a variety of attributes such as 1) form and design, 2) materials and substance, 3) use and functions, 4) traditions, techniques and management systems, 5) location and setting, 6) language and other forms of intangible heritage, 7) sprit and feeling, and 8) other internal and external factors. However, based on the contexts of heritage tourism and those of cultural heritage marketing and management, 'authenticity' was not limited to the attributes of cultural resource as mentioned, but it engages with the tourists' experience. In fact, the authenticity was involved in the consumption process and it could create value-added to the tourist's experience (Ramkissoon and Uysal, 2014).

Under the IUCN Category V Protected Areas, the focus was related with the people and their environments or, in other words, the concern of the relationship between the cultural and natural values. This relationship was reflected through the landscape with the combination of aesthetic, ecological, biodiversity and cultural values. As stated clearly in the Management Guidelines for IUCN Category V Protected Area, the objective of protected areas was involved with the values and benefits to the society and the sustainability development, which was the final goal, can be achieved by the sustainable use of natural resources in places and the support of human communities (or human culture) that adopted such sustainable practices (Phillips, 2002).

Referred in IUCN Category V Protected Area, the concept and the application of protected area should be in the consideration of many countries in developed world and developing one. The reason was that it could be adapted to a different needs and

situations of local communities and thus, exhibiting the flexible or the alternative approaches to many strictly protected areas in some places. In some peripheral areas where were rich in ancient civilization and historic, architectural heritages such as monuments and temples, the Category V protected areas provided the guidelines for the conservation related to the collaboration and co-creation of many stakeholders.

For instance, the guidelines supported the programs for public education on the value of built and historic heritage, involved local communities to develop such a built heritage conservation program, created the approach of interpretation for visitors, and promoted the use of historic buildings in an appropriate manner for economic benefits. Furthermore, the management guidelines of the Category V protected areas for the conservation of the built and historic heritage also supported the preservation of authenticity and of the ecosystem with which, in this case, linked the historic heritage within the ecological contexts.

What's more, beside the management guidelines to support the conservation of the built, historic heritage, the Category V protected areas also focused on the contemporary significance of the living cultural assets or values. For example, in some peripheral areas where the indigenous people still live in, their cultural, associative value and spiritual beliefs are also raised in the part of guidelines for the protection of contemporary cultural and spiritual values.

The religious landscape such as the specific mountain was a good example to portray the important natural and cultural values to the local communities. Therefore, the protection actions to preserve such cultural and spiritual values including with the natural environment had to be done wisely by consulting with the local people, local and other groups of interest, and the experts. By carefully identifying, the beliefs, the

traditional values, and the places were treated and recognized by respects and appropriate approaches. Furthermore, the guidelines also suggested the interpretation of the cultural and spiritual values to the visitors. This interpretation plan and activity should be involved with local communities in order to deliver such information to the visitors beneficially.

The concept and guidelines of the Category V protected areas which highlighted the important relationship of cultural and natural values were pertinent to the concept of 'culturally significant nature resource'. The meaning of culturally significant natural resources was about the compose of the natural environments such as plants, animals, rocks, waterways, landscape, ecosystem that possess the cultural meanings for the people who involved with such natural resources (Willow, 2002).

To understand the main idea of the culturally significant natural resources, Anna J. Willow, the professor in the field of cultural anthropology, suggested that it had to start with the recognition that the natural resources were culturally significant in the various way, shape, and form. Her study on the culturally significant natural resources also highlighted the associated and spiritual values, which regarded the cultural values recognized in both the living and non-living natural environment as cultural resource. Of course, this included both tangible and intangible cultural resources.

For example, her work, which was based on the study of indigenous communities, focused on the case of California Indian Basketry. The significant cultural value of this case exhibited the relationship of cultural knowledge (or cultural values) and natural environment. In fact, she explained that the specific sites showed

the 'ancient cultural knowledge in the process of directly transforming raw plant material to cultural object'.

Furthermore, for the indigenous communities, the use of natural resources reflected the spiritual values and often, the economic values. For instance, the use of natural resources as medicines in 'ethno-medical healing' or 'spiritual practices and as resources of food --- wild foods presented the important values of both cultural and natural resources. Also stated in the article, the indigenous communities were not the only one who valued and used the natural resources for cultural reasons, the rural or local communities, with no regards of ethnic backgrounds, had a strong binding with their local resources as well.

What's more, the author raised the issue of identifying and evaluating culturally significant natural resources which mainly related to the cultural and natural resource management and the role of cultural resource management (CRM) practitioner. Three out of five main issues initiated in such paper were interesting and should be mentioned here.

The first was that the natural resources might or might not be associated with the specific places (mobile natural resources) but the culturally significant natural resources were rooted to place. Sometimes, it was difficult to designate the cultural significance to the mobile natural resource. The beneficial approach for management was about focusing on how people experience places and resources rather than the area or boundary. The second was about the natural resources that presented the good potential for management possessed not only the traceable historical value, but also the associated value or, in the other words, were relevant and usable by contemporary, living communities. Finally, each cultural and natural resource or even the situation

was unique and therefore, the management should be flexible and should not be regarded a specific approach as one size fit all.

In the light of management of culturally significant natural resources, its impact could result in both desirable or adverse effects. The author gave the case of the popular lake in northern Wisconsin where the harvested crop of the local, indigenous communities would be damaged by some recreation activities such as motorboat and fishing. The local communities and the CRM managers agreed to give the protection to the crop but it was not simple to segregate the visitors out of the areas without the political conflict.

Therefore, the author recommended 3 possible solutions for management such culturally significant natural resources, namely, mitigation, rectification, and compensation. 'Mitigation' was defined that any adverse effects on the culturally significant natural resources could be minimized. In this case, the big gasoline motors could be replaced by the small electric motor. 'Rectification or rectified', by the author's definition, would be achieved by financial support, at a national level, to study comprehensively on the preservation of values of such culturally significant natural resources. 'Compensation' should be funded to the local, indigenous people at the same value of damaged resources.

Ultimately, as recommended by the other, in order to preserve the values of culturally significant natural resources, the role of CRM manager was so important. In fact, this required managerial skills and the understanding of the interests among the related stakeholders such as indigenous people, local communities, and local governments. Moreover, the CRM manager should 'bridge the gap' or enable the collaboration or interaction among the groups to share the communications, systems

of values, and their views of cultural and natural resources. For any reason, the culturally significant natural resources were not merely the timber and mineral, but the sources of food, the history and identities, the inspirations of creative artworks, and most important, the places where nature met culture (Willow, 2002).

Authenticity and Co-creation of Value

Stated in their recent article 'Authenticity as a Value Co-Creator of Tourism Experience', the authentic experience was not ended in itself but was regarded as a mean to connect and to interact with the cultural and natural resource to enhance the quality of the tourist's experience. Therefore, in this sense, the 'authenticity' was regarded as a co-creator of value (Ramkissoon and Uysal, 2014).

To understand the tourists' self-interpretive meanings towards their 'authentic' experience, the researcher --- Ramkissoon and Uysal conducted the case study in Mauritius island where the sun, sand, and sea still remained the core tourism products. As mentioned by them, the cultural and natural resources in this island were abundant and attracted many visitors. Therefore, they collected the data by in-depth interviews with 40 visitors at sites varied from museums, religious sites, markets, gardens, natural heritage sites, and so on. Their purpose was to investigate the tourist's experience of authenticity and the role of 'authenticity' as a value co-creator of tourism experience.

The findings were interesting because it showed that

1) 'authentic experience' was generated in the process of co-creation of value of which the tourists were considered active participants rather than passive ones.

2)   'authentic experience' initiated by the interaction between tourists and the cultural and natural resources (or the settings) contributed to the construction of their own definitions of the terms, thus enhancing their value of consumption experiences.

3)   by creating such 'authentic experiences', it was important to understand that 'authenticity' was perceived by the 'self'.

4)   the settings or the well-managed platforms which included the participants to be part of process of consumptions played important role for allowing tourists to co-create value (experience) and to add different levels of value to his/her experience.

5)   'authentic experience', which was the reflection of self and supported the engagement level of tourists, led to the expressive consumption of tourism goods such as arts and products and to the enhancement of tourists' sense of well-being.

Professor Sayan Praicharnjit, Thai expert in community archaeology, had addressed the goal of cultural resource management (CRM) at the seminar held in Bangkok since August 25, 2019. Actually, the ultimate goal of CRM mentioned by Professor Sayan was incidentally congruence with that of the authentic experience in the process of co-creation of value --- sense of well-being or absolute happiness. However, while the authentic experience was considered self-experience oriented, the absolute happiness meant more broaden scope which was not limited to the 'self' of tourist, but the community as a whole. (Bridging the Gaps between Academic and Professional Practices in Architectural Conservation, The Princess Maha Chakri Sirindhorn Anthropology Centre (SAC), 2019).

In the article ---'How do consumers co-create the experience? An exploration in the heritage sector', the group of researchers ---Minkiewicz, Evans, and Bridson had reviewed the concepts of co-creation of value previously conceptualized by many

academics. Unlike the previous concepts of co-creation of value focusing on the elements that organizations required for developing the co-creation, these researchers focused specifically on the development of co-creation from the customer side or consumption experience. Also, it was stated clearly that during the co-creation, it was the experience that co-created and the 'value' was just the derived outcome.

To study the co-creation between heritage organizations and the customers, the researchers set the scope of research study in the art galleries and the museums. The reason of studying the co-creation in these two heritage organizations was that they were the extreme case of co-creation of experience. Mentioned by these researchers, the art galleries provided less opportunity for interaction and less tailoring the experience than the museums did. These researchers also applied the method of Customer Critic Analysis (CCA) to collect the data by interviewing the customers (singles, couples, and families) who visited the heritage organizations and experienced the staged and tactile environments in art galleries and museums in order to investigate the co-creation.

Two main questions were about 1) how consumers co-created their heritage consumption experience and 2) what kind of drivers or inhibitors of co-creation occurred in a heritage consumption experience. The researchers categorized three dominant themes explaining the dimensions of co-created consumption experience, namely, co-production, engagement, and personalization.

The findings also highlighted that the consumers co-created their consumption experiences through co-production, engagement, and personalization. With regards to the co-production, the researchers clarified that the engagement of customer critics such as physical interaction with the exhibits (i.e., through the stories) and the shared

general discussions with other customer critics enabled them to play the role as co-producers. In the cases of art galleries and museums, the customer critics revealed the need to understand the stories or the contexts of the objects to enable them to personally relate and to fully engage with the experience. Thus, the 'co-production' was considered the active participation in such activities performed throughout the consumption experience.

In the aspect of consumer engagement, the 'emotional immersion' and 'cognitive immersion' were regarded as the important psychological state of customers in the consumption experience. As defined by the researchers, while the 'emotional immersion' involved with feeling a sense of personal relevance and of connecting to the experience, the 'cognitive immersion' was the consumer's reflection on their experience, for instance, the desires to know more and the questions. The cognitive immersion, therefore, was regarded as the key aspect of a co-created experience.

'Personalization' was defined as an ability to tailor ones' experience and to determine how to behave to meet their needs through the self-directed customization of the experience. The findings also revealed that the 'personalization' was achieved via the interactions of customers with technology and service representative.

It was stated firmly that the technology and interactive displays were not only enable the customers' engagement by adding life and sense of relevance to their experiences, but also helped customers to tailor their experience. In facts, the ability to use technology as a personalized tools enabled them to enjoy a sense of freedom and alternatives while participating in a heritage consumption experience.

Not only did the technology utilization enhance the engagement and personalization, it supported the co-production as well. Truly, the findings also revealed that the key point of co-production was the active participants or consumers in the work of heritage organizations. The 'work' for heritage organizations included bringing natural and social history to life (museum website) and illuminating life (gallery website). Therefore, technology and interactive displays utilized were regarded the significant factor of co-created experience.

With regards to the driven and inhibited factors to co-created experience, the researchers discovered that there were many factors that on one side, encouraged the customer critics to co-create their experience while on the other side, acted as inhibitors. These factors were the emotional state of customers, their past exposure to the experience, the design of the experience space (i.e., modern, open space vs. crowded space), and the assistance of employees or service representatives. Moreover, the researchers informed that friends, family, or even other customers had influences on the level of co-production, engagement, and personalization.

These researchers also provided the key points for heritage organization to facilitate consumers to co-create experience as follows.

1. The heritage organizations needed to facilitate consumers in co-producing experience via the supports of active participation such as sensory and tactile tools,

2. Such heritage organizations should enable the engagement by facilitating the emotional and cognitive immersion by creating stories, assisting customers to tell their stories, and discussing their views to support learning or knowledge-based activities.

3. The heritage organizations could facilitate the personalization by encouraging customers to select their own choices to access experience via the different ways, including with the guidance and information of the availability. The utilization of technology and the interactive displayed, as mentioned earlier in their research, would enable the heritage organizations to enhance co-production, engagement, and personalization, which finally led to the co-created experience.

Cultural and Natural Resources, Co-creation of Value, and Tourism Destination Competitiveness

There was a study of Malaysian researchers who wanted to find out, from the tourists' perspective, the correlation between the support of local communities and the impacts of cultural heritage, natural resource, and special events on the competitiveness of tourism destination. The importance of this study was based on the assumption that in the rural communities in Malaysia, the tourism played a critical role in generating alternative income to the communities.

Based on their study, the rural tourism destination possessed and provided not only the natural environment, but also the cultural and ethnical elements which were unique and attracted many visitors, and thereby, enhancing the value and the competitiveness of tourism destination. However, in spite of the uniqueness of rural tourism destination, there were also the negative factors decreasing its growth such as the competitions among the other rural destinations and the low qualities of products and services provided in those tourism destinations.

In order to make an in-depth study, these Malaysian researchers primarily reviewed the theories related to the impacts of the natural resource, the cultural heritage, the special events, and the community support to the competitiveness of

rural tourism destinations. Such reviews showed the positive relationship among those factors and the competitiveness. In fact, the core resources and attractions such as natural resource and cultural heritage were the main reasons for tourists to make a decision to visit the rural or peripheral areas. Moreover, the events and community support also supported the visitors to obtain the uniqueness and the authentic experience of products and service while visiting or staying in the local communities (Lo, Mohamad, Chin, and Ramayah, 2017).

The findings, however, presented the positive relationship of these factors and the competitiveness of the particular rural tourism destination, Sarawak River in Kuching city of Malaysia, except the community support. Unpredictably, from the collected questionnaire of the 500 respondents and the correlation analysis, it was found that while the natural resource, cultural heritage, and the special events showed positive significant impacts on competitiveness of the place, the community support was indicated the least factor for the development of competitiveness of tourism destinations in the peripheral area. The researchers explained the reason that this was probably due to the limitation in the time exposed in the research and in the interaction with local communities.

According to their research findings, these Malaysian researchers concluded that since three factors --- natural resource, cultural heritage, and special events displayed the positive relationship with the competitiveness of tourism in peripheral area, it was important for the makers of tourism and conservation regulations to issue the plans and policies to protect natural resource and cultural heritage and to promote the special events from time to time. These researchers also recommended the further

study of different local communities and tourism on rural destinations to receive more results.

Unlike the study of the competitiveness of rural tourism destination which was based on the core resources, the previous study of the tourism destination of competitiveness related to the co-creation of value had been studied by other researchers also. In the essay 'Value Co-Creation and Tourism Destination Competitiveness, the author --- Michal Zemla had studied the concepts of customer co-creation of value by initial reviewing the preluded theories of co-creation of value of renowned academics such as 'Experience Economy' of Pine and Gilmore, 'Value Co-creation' of Prahalad and Ramaswamy, and 'Service Dominant Logic (S-D Logic)' of Vargo and Lusch.

Stated by the author, the competitiveness of one tourism destination was derived by the creation and the delivery of higher value than that of competitor. The value mentioned in such essay was defined into 2 categories namely, the expected value and the received value. While the expected value was based on the customers' choices, the received value was referred to the customer satisfaction. The author of such essay, who researched the tourism destination competitiveness, based his study particularly on the 'expected value' or the customer choices on the tourism market.

Referred to some distinctive concept such as competitive advantage, the author delineated several interesting issues related to the competitiveness of tourism in peripheral area and the core resources (natural and cultural resource) as follows.

1) Any peripheral region that possessed the tourism products (natural and cultural resources) that meet the expectation of customers could gain more

competitiveness than other competing tourism destination to which was inferior in terms of both location and less attractive resource of tourism.

2) The competitiveness of tourism destination was characterized by the natural resources and cultural values and thus, leading to the high spending of the tourists on the local tourism products and services.

3) Besides possessing such natural and cultural resources (in a strong market position) and successful transforming the tourism to benefits the local economy, it was important for such tourism destination to maintain its resources for gaining the competitive position in the future.

Although the privileged conditions of some tourism destinations, which were composed of location, natural resource, and cultural values, were important factors of competitiveness, the author also stated about the creation of 'tourism potential'. As stated by the author, the tourism potential included not only the tourists and the tourism attractions, but the tourism contexts (or called para-tourist) and the general infrastructure of such tourism destinations as well.

According to that essay, the creation of tourism potential by the co-creation of the stakeholders of such tourism destination was the effective activities and thus, contributing to the development of competitiveness. The co-creation activities were comprised of 1) the tourism planning and policy which was based on the information flow among the potential stakeholders and 2) the management of the specific local destinations. The management was defined as the organizational objectives and its effectiveness on implementing functions and activities (Zemla, 2011).

In order to create the high 'expected value of customers' or visitors, the information related to the potential of tourism destinations must be suitably circulated

and therefore, leading to the creation of the desirable image. The 'image' of the particular area, as stated by the author, was directly related to 1) the permanent elements of locations such as natural and cultural resources, 2) the actual level of tourism potential such as general infrastructure, and 3) the co-creation activities among stakeholders such as locals and visitors to build and to shape such image. It was important to note that such 'expected value' of visitors were not based on the facts, but depended on the knowledge and ideas about a particular place.

In conclusion, the author highlighted about the equally, important elements between the role of the tourism destinations as the providers of co-creation and that of visitors to shape their favorable products or services. That role of visitors to co-create their own products and services significantly implied about the high differentiation of such products and services which was finally contributed to the images of such tourism destination and its competitiveness in the long run.

From the literatures reviewed in this chapter, it could be summarized several key points which were the critical factors for the application of creative economy in the peripheral city as follows. These key issues, which were consistent to the conceptual model, would be adapted to be the questionnaires, the semi-structure interviews, and the main ideas or the contents of the next following chapters in this research.

1) The characteristics of cultural and natural resources such as the abundance and the variety of such resources were considered the significant factors for the creative economy in the peripheral city.

2) The factor of city such as infrastructure was regarded as one of the important factors to attract the visitors to the tourism destinations or sites. It could support the image of such tourism destinations.

3) The development and the application of new technologies and digital media not only delivered the creative, intangible content, but also enhanced the knowledge and experience of tourists by promoting the sharing and exchanging of information of the tourism places and tourists' experiences.

4) The collaboration among the relevant parties as mentioned in the Quadruple Helix model (local government bodies, local educational institutions, local businesses, and local communities as well as tourists) supported the co-creation of value.

5) Although the role of each party in the Quadruple Helix can be overlapped, the role of 'agency' to connect the parties or bridge the gaps among the stakeholders was important.

6) The information and experience derived by the collaboration and the process of co-creation of value would become the source of the application of creative economy in the peripheral city.

7) By connecting the creative activities to the places and generating the creative experiences between local communities (or peripheral cities) and tourists, the 'place branding' and 'experience' of the peripheral city would be developed.

Chapter 3
Case Study

3.1 Inspiration and Impressive of Peripheral Cities as Secondary Tourist Destinations

As mentioned in the Chapter 2, although the peripheral cities or the rural areas were disadvantageous, for instance, in the aspects of remoteness, insufficient facilities and amenities, and the lack of innovation, they still generally offered the benefits such as the quality of life, the richness of cultural and natural resource, and the strong sense of place and that of community. These kinds of attributes of peripheral cities had inspired the researcher to participate in the group activities based on both workshop activity and tourism activity to realize the collaborative efforts of both outside and inside stakeholders to exploit creativity to overcome the limitations of rural areas, thus converting them to the opportunities to attract more visitors.

In the next following sections in this Chapter, the content was deliberately devoted to 2 interesting cities in northern and northeastern parts of Thailand. The first was the case of peripheral city in Thailand --- Sawankhalok district, Sukhothai province of Thailand and the latter was that of Khon Kaen --- one of the major city in northeastern part of Thailand.

The reasons for selecting Sawankhalok district, Sukhothai province as the first case study was that the city is the representative of the richness of cultural resource which has been valuable through time. In fact, the researcher had joined the workshop activity called 'Creative Wan Lok' since November 2017. This workshop was the collaborative activities among the related stakeholders from both inside and

outside of the communities in order to arrange the creative activities in Sawankhalok district, thus promoting the creative tourism in this area.

Unlike Sawankhalok district of Sukhothai province, Khon Kaen province, a significant city locating in the middle of northeastern region where the cultural and natural resources were fewer in terms of varieties compared with those in other cities, was basically considered a transportation hub of the region. Moreover, Khon Kaen province, especially in the area of Khon Kaen Municipality, was a good case study of the creativity driven by two major educational institution and organization, namely, Khon Kaen University (KKU) and Creative Economy Agency (CEA) which was previously called Thailand Creative & Design Center (TCDC) based in Khon Kaen province.

Additionally, with the visionary and the collaboration activities among the local government, educational institution and organization, and most important --- the private group and the local community, many creative projects had been successfully launched and continuously improved so far. For instance, some trailblazing project such as Khon Kaen Smart City, including with light-rail transit, had been conceptually proposed and initiated for many years. Many creative activities such as the Sri Chan Creative District were considered the creative work to rejuvenate the living community and to preserve not only the tangible resource such as architectural buildings, but the intangible one such the memorable experience of the local people as well. Uniquely, these collaboration activities and creative projects of Khon Kaen citizen represented one of the key success components of creative economy, namely, human resource.

Both cases in Sawankhalok district of Sukhothai province and Khon Kaen province enabled researcher to perceive 1) the activity to utilize their cultural resource to overcome limitations of facilities and amenities in one area and 2) the collaboration activities to deploy the advantages of creativity of human resource in another area. In fact, while Sawankhalok was considered a small district and had limitations in terms of facilities and amenities, the local communities, local government bodies, educational institutions, and other relevant stakeholders such as entrepreneurs did collaboratively put the efforts to promote the creative tourism in this area. While Sawankhalok was struggling to overcome its limitation by creatively promoting the slow life, peaceful and friendly environment, Khon Kaen province represented the dynamic pace, the rapid improvement, and the creativity of human resource (as a capital) to become a leader of creative economy in this northeastern region.

The self-observation and participation in the creative activities in these 2 cities would enable the researcher to understand the different situations of such cities and the coordination among their stakeholders. Although the case studies in such areas (Sawankhalok district and Khon Kaen smart city) were probably not comparative cases for Chanthaburi because of the differences in terms of locations, cultural contexts, and communities, the brief analysis of the cases in such 2 locations helped broaden the understandings of advantage and disadvantage of Chanthaburi city as a secondary tourist destination in a non-bias manner.

Moreover, the analysis of factors for applying the creative economy such as readiness, a number of creative entrepreneurs, and collaborative activities in Chanthaburi, which was considered not so disadvantage as Sawankhalok and not so dynamic as Khon Kaen, could be the key to understand the real situation and demand

of Chanthaburi residents and tourists rather than proposing the mismatched guideline for creative economy in Chanthaburi. The key issue was how the development of Chanthaburi could be balanced between the preservation of its own traditional value, sense of place, and local communities & identities and the application of creative economy such as creative content and creative experience to enhance the value of its cultural and natural resource to attract more targeted customers to Chanthaburi.

3.2 Sawankhalok District, Sukhothai Province, Thailand Background
Sawankhalok district was one of 9 districts in Sukhothai province of Thailand which was located in the upper-middle part of Thailand. As per the historical data or record, Sukhothai province was considered the first independent Kingdom of Thailand which could be traced back around 800-900 years ago from the present day. Besides, the independence of Sukhothai Kingdom from the ruler had been distinctively exhibited through the governed system called 'paternalism' or 'parenting system' and the inscription in old Thai texts which had been believed that they were invented in the period of King Ram Khamhaeng the great--- which was around 1279 – 1298 A.D.

The distance from Bangkok to Sukhothai province was around 440 kilometers and the visitors can visit Sukhothai province by road, railway, and air transportation. From the map of Sukhothai province (Illustration 3.1 and 3.2), Sawankhalok district (or Amphoe Sawankhalok) was located between Amphoe Mueang Sukhothai and Amphoe Si Satchanalai. Actually, the distance from Amphoe Mueang Sukhothai to Sawankhalok district and Si Satchanalai district was around 38 kilometers and 67 kilometers respectively.

Both the railway station and Sukhothai airport were located in Sawankhalok district. However, while the railway station at Sawankhalok district was located in the center of the community, the airport was located farther away. In facts, the location of Sukthothai airport was on the way back to Amphoe Mueang Sukhothai and Sukhothai Historical Park.

Sukhothai Historical Park and its associates had been named by UNESCO as "Historic Town of Sukhothai and Associated Historic Towns" which were included of 3 closely related ancient towns, namely, Sukhothai Historical Park and Si Satchanalai Historical Park in Sukhothai province and Kamphaeng Phet Historical Park in Kamphaeng Phet province. Because of their value and significance as mentioned in the Criterion (i) and Criterion (iii) of an outstanding universal value (OUV), the Historic Town of Sukhothai and Associated Historic Towns had been registered and awarded by UNESCO as one of the World Heritage of Thailand since 1991.

With regards to their value and significance as the masterpiece of the first state of Thailand, which was represented through the distinctive architectural style, the group of Sukhothai, Si Satchanalai, and Kamphaeng Phet Historical Parks were well-known by both Thai and foreign visitors especially from Asian and European countries. Also, with the benefit and the convenience of transportation and moderate climate, many visitors could spend some periods to visit and stay overnights in Sukhothai province.
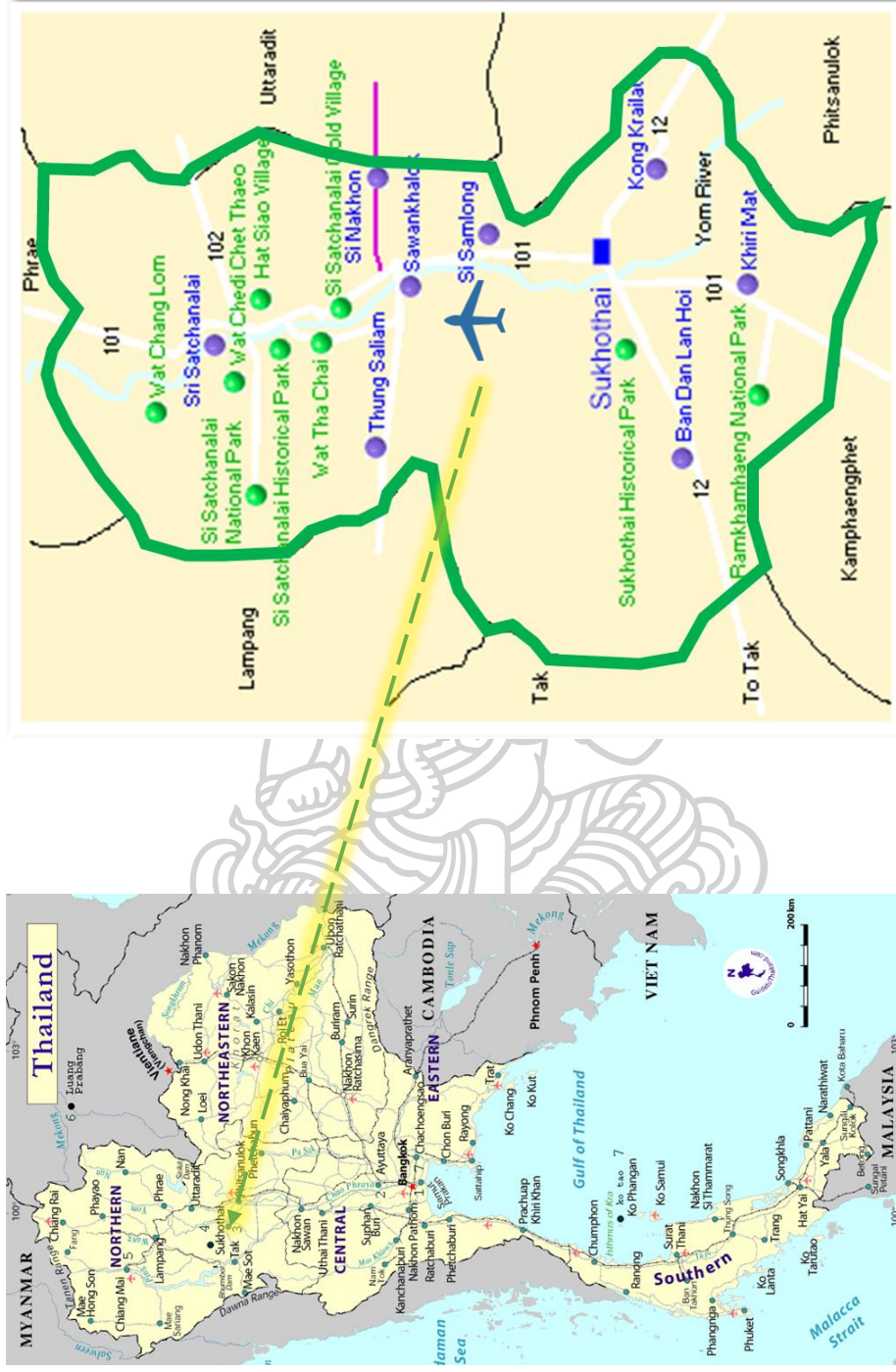
Figure 22 Sukhothai Province: Sukhothai Province and Important Districts

Source: https://darrenwolf.wordpress.com/tag/map/ Source: Modify from http://thailand.sawadee.com/sukhothai/map.html

Figure 23 Location of Sawankhalok Distric in Sukhothai Province

Source: Working Group of Creative Sawankhalok, 2017

Figure 24 Location of Sawankhalok Distric in Sukhothai Province

Source: https://en.wikipedia.org/wiki/Sawankhalok_District

http://wikimapia.org/10203786/Sawankhalok#/photo/1142496

Nevertheless, many tourists always visited Sukhothai and Si Satchanalai Historical Parks but had passed Sawankhalok district which was on the way from Sukhothai to Si Satchanalai and vice versa. This caused Sawankhalok district seemingly inferior in the perception of tourists compared to Sukhothai and Si Satchanalai. Not only did the foreign visitors have a few visits to and stay overnights in Sawankhalok, but also Thai visitors from Bangkok or from adjacent cities of Sukhothai province just dropped at Sawankhalok by 2-3 hours and go to other cities such as Sukhothai or Si Satchanalai instead.

From such disadvantage, the local communities, the public sectors and the educational institutions from Sawankhalok and other neighborhood towns, and the small entrepreneur including with the public and private organizations from the central had collaboratively arranged the continuous workshop from May to November 2017 to collect data and share information, to coordinately plan and work by small groups, to jointly analyze the issues, and finally to propose and to present the creative plan for promoting the tourism and the sustainability of the local communities in Sawankalok district.

Development of Sawankhalok from Past to Present

Sawankhalok district, which had been currently located at Wang Mai Khon area, was a good example as a representative of the settlements and the relocations of the communities from the ancient era to the present time. The name of Sawankhalok, the city of God Indra, had related with that of Chalieng – Chiang Chuen – Si Satchanalai towns in Sukhothai province.

From the study of local development under the topic of "the development of Sawankhalok town and local cultural heritage to the development of creative tourism by local network Sukhothai province", Sanya Panichwet and his team had separated the development of Sawankhalok to 3 periods by the significance of the Sawankhalok as an ancient town, a modern city, and a district respectively. (Sanya Panichwet, 2017) respectively.

1. The first development of Sawankhalok ancient town (960 A.D. – 1474 A.D.)

The first development of Sawankhalok ancient town or "Chalieng" was around 960 – 1474 A.D. in which the town was settled at the bank of Yom river. This riverine route connected the lower area in Chao Praya basin near the Gulf of Thailand with the upper, inner area in the northern part. Moreover, with the connections with Ping and Nan rivers, there was also an east-west connection from Mekong river in the east (Laos) to Salween river in the west (Myanmar) and vice versa. This caused the settlement of trading station which contributed to the establishment of the Si Satchanalai-Sukhothai state accordingly.

From the archeological artifacts and evidences found in this area and adjacent location such as ancient human skeletons, the beads, the bronze tools, and the coins, it was noted that the area of Sawankhalok (or Chalieng ancient town) had been settled since the period of the Iron Age and continued to the Dvaravati era. Such artifacts and evidences not only represented the ancient rituals (before religion), but also portrayed the relationship between Chalieng ancient town and the lower areas in which the Dvaravati civilization had strong influenced.

Moreover, the historical data revealed that there was a relationship between the ancient Khmer empire during the period of Jayavaraman VII, one of the great king of ancient Khmer empire and the leader of Chalieng ancient town which finally brought to the combination of independent, small ancient towns and became Sukhothai independent state.

Besides the historical data, the settlement of Chalieng ancient town had related with the legends or the myths such as the Legend of Chamathewiwong, the great queen who settled up the Hariphunchai, and the Chronicle of Hariphunchai Kingdom which is now located in Lamphun province of Thailand. Such legends and myths mentioned about the establishment of 4 cities on the river banks of Yom river, Ping river, and Nan river, namely, 1) Chalieng (Sukhothai province), 2) Kosai (Prae province), 3) Khelang (Lampang province), and 4) Hariphunchai (Lamphun province). The distinctive character of these ancient towns was the settlement in the shape of "Conch Shell" where the towns were surrounded by the rivers. As a symbol of auspiciousness, the form of conch shell had been sacredly utilized in order to make the ancient town sustainable.

During the Sukhothai era, Sawankhalok ancient town or Chalieng, which is now located at Si Satchanalai district, had been known as the area of celadon ware production and industry, which produced and exported to China, Japan, and any other countries. This kind of celadon produced in this area was so unique in terms of color and quality that it was named Sangkhalok which might be slightly detorted from Sawankhalok.

In the early of Ayutthaya period, there was a fight between Lanna (Laos) and Ayutthaya. This caused Chalieng to be governed by Lanna and its name was changed from Chalieng to "Chiang Chuen". However, in 1474 A.D. Chiang Chuen was became on the dependent city of Ayutthaya and its name has been changed to "Sawankhalok" --- the city of God Indra.

2. The second development of Sawankhalok as a province (1916 A.D. – 1938 A.D.)

During the King Rama I of Rattanakosin period --- 1782 A.D., Sawankhalok (old town) had been relocated to the area called Wang Mai Khon which has been the present area so far. In 1917 A.D., the Ministry of Interior Affairs issued the policy to use the "province" system instead of the town and thereby, Sawankhalok had been promoted as Sawankhalok province where Sukhothai was just one of the districts under the Sawankhalok province. This is regarded as the second development of Sawankhalok which was in a short period between 1916 – 1938 A.D.

After Sawankhalok was registered as one of the provinces of Thailand, there were many government buildings found along the road facing to Yom river. Many facilities, amenities, transportation such as markets, theatres, hotels, bicycles and railway stations portrayed the growth of Sawankhalok as a hub of trading not only agricultural products, but consumer products as well. The merchants from neighborhood areas such as Tak province came to Sawankhalok to do commercial activities.

Not only did the businesses or trading activities performed by local people in Sawankhalok and adjacent areas, but also the Chinese people who migrated from

Mainland China and other provinces in Thailand came to set up in Sawankhalok for living and starting businesses. From the information displayed in "the development of Sawankhalok town and local cultural heritage to the development of creative tourism by local network Sukhothai province" (Sanya Panichwet, 2017), there were many different groups of Chinese people in Sawankhalok, for example, Teochew, Hainan, Hakka, and Cantonese.

These different groups of Chinese people caused the expansion of the Chinese communities and the relocation of the important area such as market, where was initially set up in the southern area to the central part nearby the railway station. This area became the local business hub where many new buildings were erected. Also, these groups of Chinese people formed the Chinese association and some sacred temples as a spiritual anchor to maintain the attachment with their ethnics and groups. Some traditional ceremonies such as Chinese opera of Hainanese had still been famous among the Chinese people who lived, stayed, and worked in Sawankhalok district so far.

3. The present period of Sawankhalok as a district (1939 A.D. – present)

However, because the area of city was geographically limited, Sawankhalok could not serve the fast pace of businesses and thereby, causing the request of Sukhothai to become the province instead of Sawankhalok. This event was around 1939 A.D. and could be referred as the third development of Sawankhalok as a district rather than a province.

After the demotion of city status from "province" to "district", many government offices had been relocated to Sukhothai province and so did the

businesses and people. This affected Sawankhalok not only on the investment of new facilities and amenities, but on the impediment to any further development in Sawankhalok district as well. In other words, the development had been decelerated and continued routinely day by day. Furthermore, the new transportations such as new roads and air travels made the accessibility to other adjacent provinces so convenient that the classic transportation such as train, which was once regarded as the express carrier of agricultural and commercial products from Sawankhalok to any other areas, had been devalued.

Historic buildings and sites in Sawankhalok district and their values and significances

Since the area of Sawankhalok district had been developed and relocated from time to time, there were several historic places and buildings scattered in and around the center of Sawankhalok district of which could be categorized to 4 groups, namely,

1) buildings related to the religion such as the shrine of the city pillar and temple

2) buildings which were currently used or not used and were erected during the second and the third period of development of the city such as train station, school building, and city hall

3) areas such as market in which the local community still stayed and worked

4) area for public use (open space)

Buildings related to the religion such as the shrine of the city pillar and temple

    1) Shrine of the City Pillar

From historical and geographical data, several towns or cities in Thailand was found along the river bank where the communities were formed and finally became the towns or the cities if such areas were regarded as a strategic areas or locations for trading goods, sheltering their people, and becoming the center in the areas. In such central area of each town, there would be the erection of the shrine of city pillar which was regarded by the communities as the spiritual anchor and the guardian of the city. Normally, each area or province would erect only one shrine of the city pillar.

In Sawankhalok district, however, there were located 2 shrines of the city pillars. From the historical record, this first pillar was relocated from the bank of Yom river. Nowadays, this old pillar has been settled in the old area of the district.

The second shrine of the city pillar had been recently built in 2014 and inaugurated since 2015. Besides serving as the spiritual anchor of communities in Sawankhalok district and the neighborhood areas, this new shrine of pillar, which had been well-designed in terms of architectural style and landscape, had represented the significance of Sawankhalok as the important, ancient city and the proud of local people and communities which valued Sawankhalok as the province in the previous day.

Figure 25 The first shrine of city pillar
Source: researcher, 2017

Figure 26 The new location of shrine of city pillar of Sawankhalok district
Source: https://www.sukholand.com/content/5082/ศาลหลักเมืองสวรรคโลกโลก-

2) Wat Sawang Arom Worawihan or Wat Juan

Wat Sawang Arom Worawihan was a monastery and is located in Sawankhalok district. The location of Wat Sawang Arom (at Wang Mai Khon), which had been faced to Yom river, was previously the residential area (called Juan) of the former governor of Sawankhalok in the period of King Rama III (1824 A.D. – 1851 A.D.) and later the governor endowed his residential areas to build the temple.

The chapel (Ubosotha) of Wat Sawang Arom Worawihan was enshrined with the principle Buddha image called Laung Pho Pra Phuttha Ruangritthi which was relocated from Wat Pra Si Mahathat, Si Satchanalai district. The local people in Sawankhalok district always paid the high respect to this Buddha statue. Moreover, in this chapel, there was once the most important ceremony of Thai governor and his officers to take the oath of loyalty to the king by drinking an oath of allegiance or called consecrated water, which was held in front of this Buddha image at Wat Sawang Arom Worawihan.
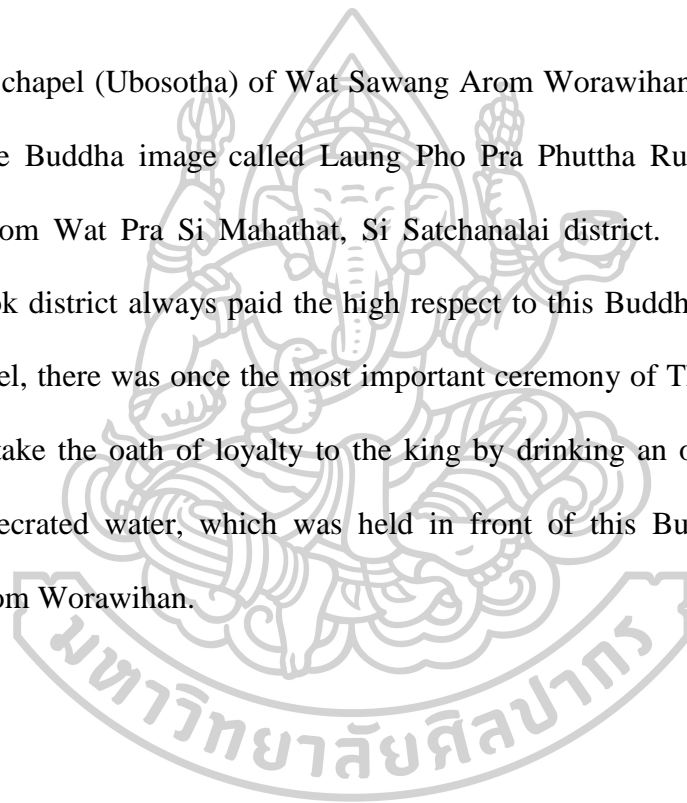
Figure 27 Pra Phuttha Ruangritthi
Source: https://www.bloggang.com/mainblog.php?id=tuk-
tukatkorat&month=01-01-2017 &group=54&gblog=11

3) Wat Sawankaram or Wat Klang

Wat Sawankaram had been built during the period of early Rattanakosin. There was a European-styled building which has been used as the dwelling of the Lord Abbot of monastery or called "Chao Khun" in Buddhism. This 3-storey building was designed by the local architect who graduated from Germany and this building was considered the origin of the museum of Sawan-waranayok National Museum, which was also located in Sawankhalok district.

Figure 29 The 3-Storey, European Style Building in Wat Sawankaram
Source: Researcher, 2017

Buildings, which are currently used or not used, were erected during the second and the third period of development of Sawankhalok

    1) Sawankhalok railway station

Sawankhalok railway station had been officially opened for public service since 1910 A.D. and the railway to Sawankhalok district was the one from Uttaradit province. In the previous days, this Sawankhalok railway station and its train served the people of Sukhothai province and its neighborhoods such as Tak province and Kamphaeng Phet province as the convenient transportation to Bangkok. Moreover, with the enhancement of train transportation such as Sawankhalok railway station, the

rare items from the Northern areas such as lumbers and other forestry products were delivered from this railway station.

Recently, the 2-storey, wooden building of Sawankhalok railway station had been well preserved and it was regarded as one of the landmark of Sawankhalok district. Not only was the location of this railway station in the city center and was surrounded by the communities, but also the building had been continuously provided the transportation service so far. In facts, although some parts of the building had been renovated in order to preserve the continuous use of this railway station, for instance, the roof, the exterior shape of the buildings and its wooden wall had been maintained as it was initially established. The well preservation and its usage represent the good example of the efforts of local municipality and community to preserve the authentic value of this building.

Nowadays, many tourists who prefer the classic or the vintage transportation always visit Sawankhalok district by train. Uniquely, the train from Uttaradit province to Sawankhalok district is the one that has been move backward to the town instead of the forward one. Therefore, with the brainstorm of the working group of Creative Wan Lok, this becomes one of the ideas of creative content to promote tourism in Sawankholok district.

Figure 30 Sawankhalok Railway Station
Source: http://www.thaimaptravel.com/articles-inner/location-tour/229.html

2) Anandhanaree school

Anandhanaree school was initially founded and opened as a girl school in 1922 and the school building was established in 1924. From the recent evidence, this girl school was combined with the boy school of Sawankhalok district and the school location was relocated to the new area. The old name of Anandhanaree school had been changed to Sawananan Wittaya school after merging these boy and girl school together in 1970.

Abandoned for many years, the area of Anandhanaree school which was once used as the residential area for the teacher has been recently utilized as the place for some activities. For instance, the ground area under the building was served as the space for activity such as Thai massage and other events.

With the original wooden structure, this former Anandhanaree school building was proposed by the local communities to utilize it as the local museums in Sawankhalok district. Thus, this 1-storey wooden building, which was once served the communities as a formal, educational institution, might be adaptively reused as an informal learning center to exhibit the way of life of Sawankhalok communities to her own people and the tourists. Thus, it could be said that with the application of adaptive reuse, this building has still exhibited not only an authentic and historic values through time, but aesthetic and social values as well.

Figure 31 Anandhanaree School at Sawankhalok District, Sukhothai Province
Source: https://pantip.com/topic/35411994

3) Sawankhalok City Hall

Sawankhalok City Hall had been built since 1947 and it was once served as a municipal office for 19 years. This building had been constructed in the contemporary Thai style which was famous during that period. In facts, the ground floor was the open space under the 1-storey wooden building and the gable was elaborated with the gingerbread-styled decoration. However, because this building was located in the commercial areas and crowded by commercial activities such as market, theatre, and traffic, the setting up of new building in the new location was proposed and therefore, the municipal office had been permanently relocated to the new area since 1966.

The significance of a former Sawankhalok City Hall was that it represented the aesthetic, historic, and social values. For example, during 1958, His Majesty the King Rama IX and Her Majesty the Queen visited Sawankhalok district and this former Sawankhalok City Hall. For Sawankhalok people and communities, that visit of our King and Queen gained not only the loyalty to the King and Queen, but also the

proud of people who lived in Sawankhalok district.   This was contributed to the expression of loyalty of Sawankhalok people and communities through the image of the King and Queen at the former Sawankhalok City Hall and the attempt to renovate such building.

Figure 32 Sawankhalok Municipal Office at Sawankhalok District, Sukhothai Province
Source: https://pantip.com/topic/35411994

Figure 33 Image of His Majesty the King Rama IX and Her Majesty the Queen
Source: Researcher , 2017

Figure 34 The Renovation of the Former Municipal Office and the Market nearby
Source: Researcher, 2017

4) Sawankhaworanayok National Museum

Sawankhaworanayok National Museum was located at Wang Mai Khon sub-district (Tambon) and was behind Wat Sawankaram (or Wat Klang). Initially, the land was devoted by Pra Sawankhaworanayok, the Lord Abbot of monastery of Sawankhalok district --- Chao Khun Thongkam Chittathon. Then, the Fine Arts Department acquired more land nearby, constructed the museum building, and had a launching ceremony in 1984. Also, many artifacts exhibited in this museum was once belonged to Pra Sawankhaworanayok and after his pass away, such artifacts were endowed to the museums.

With the Thai style architectural building, this museum had divided the exhibitions to two floors. The highlight of the first floor was the display of celadon wares, which were produced and exported to China, Japan, and any other countries. This kind of celadon was named Sangkhalok which might be slightly detorted from Sawankhalok as mentioned earlier. From the observation of the researcher in 2017, it was seen obviously that some foreign tourists or academic, particularly Japanese, had pay more attentions to this exhibition of celadon.

The second floor of this museum was devoted to the Buddhist arts and artifacts found in Sukhothai province. In fact, such Buddhist arts and artifacts were displayed separately as per the period of arts, for example, Khmer, Lanna, Sukhothai, Ayutthaya, and Rattanakosin influence and inspiration. Therefore, Sawankhaworanayok National Museum had explicitly expressed the scientific (or research) value, historic value, and social value respectively.

Nevertheless, although Sawankhaworanayok National Museum was located near the road and the school, its location was considered inferior. The reason was that such location did not attach to the main road and thus, a few of visitors had recognized and thereby, a few visits to this museum. The solution of the exhibitors of such museum was the arrangement of the groups of students or tourists and the promotions of such activities via the Facebook of the museum.

Figure 35 Sawankhaworanayok National Museum
Source: Researcher, 2017
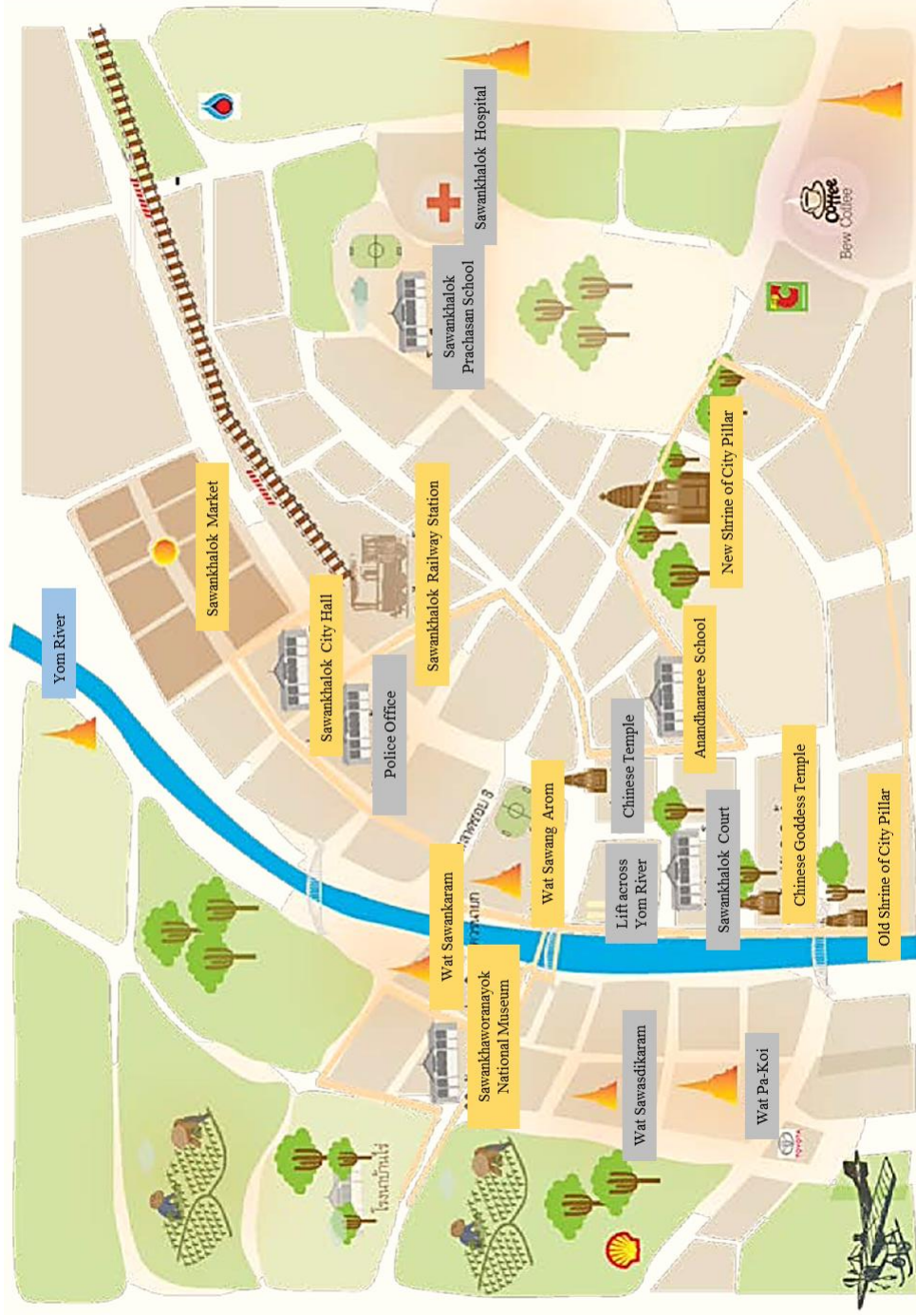
Figure 36 Sawankhalok City Map (yellow-colored tab is the places mentioned in this research paper)
Source: Adapted from Sanya Panichwet, 2017

Area such as market in which the local community still live and the open space

1) Sawankhalok Market

In the area of Sawankhalok Market, there located the groups of residential buildings which had been established for 80 years. From the record, these groups of buildings were owned by the Teochew Chinese people. Previously, most buildings, 1-storey and 2-storey buildings, were constructed by wood. Such buildings were employed as the places for businesses and stays.

Nowadays, although some buildings were renovated by changing the material from wooden to brick and mortar structures, they had been still served the functions of both businesses and residences of local people and communities. Therefore, these buildings had reflected the historic and social values of local people and communities in Sawankhalok district in terms of the settlement and the continuous use by the locals.

Figure 37 Local Houses and Communities in the Market of Sawankhalok District

Source: Researcher, 2017

2) Opened space

Nearby the New Shrine of City Pillar, there was located the opened space for public use. Even though this area was not considered the ample space compared with some opened space area in the other cities, its location was quite distinguished. In facts, this new area or opened space was attached to the main road and was located on the direction towards the center of Sawankhalok district. Hence, the communities could utilize this opened space for many traditional and creative activities which did support not only the social value of local people and communities, but also the economic value if the main purposes of the activities were attracting the visitors or tourists.

Figure 38 Opened Space Area,
Sawankhalok District
Source: Adapted from Sanya
Panichwet, 2017 and Reseacher,
2017

Creative Workshop (workshop with local communities in Sawankhalok district)

Many historical places and architectural heritages in Sawankhalok district had not only portrayed the value and significance in the aspects of aesthetic and historic value, but displayed that in the aspects of scientific, social and spiritual value as well. Therefore, the different parties both inside and outside Sawankhalok district had coordinated and set up the project call "Creative Wan Lok" in 2017 to promote the collaboration among parties and to develop the creative pilot projects in order to enhance the potential of Sawankhalok district as an interesting town to visit and to stay.

Referring to the concept of 'Quadruple Helix', a model of knowledge creation and application among 4 parties, namely, the state (government), the academia (university), industry (business or firm), and public, contributing to the co-creation of value and shared visions, it was important to note that the 'Creative Wan Lok' was one of the effortless collaborations among the local government of Sawankhalok district with the coordination of central organizations such as Community Organizations Development Institute (CODI), Designated Areas for Sustainable Tourism Administration (DASTA), and the Jai Baan Studio --- Creative Chiang Mai, local schools and academics, local entrepreneurs, and public. In facts, there were many workshop activities starting from the early of 2017 to November 2017 to propose the findings, the analyses, and finally, the creative plans to the public. The researcher voluntarily participated the workshop of creative activities in November 2017 and became one of the group members to present the concepts and plans of creative economy to the communities and the public.

The program of 5-day workshop of Creative Wan Lok, which was arranged between November 23-28, 2017, was initiated by arranging 5 small groups to brainstorm about the creative projects under the group assignment, namely, 1) the clean agricultural food, 2) the conservation of the heritage buildings by adaptive reuse, 3) the creative cultural tourism in Sawankhalok district by bicycling, 4) the creative businesses and creative entrepreneurs under the concept of creative economy concept, and 5) the planning for Sawankhalok district.

The members of each group were a combination of members from different backgrounds but were interested in promoting Sawankhalok district, such as teachers or students, architects, designers, farmers, cultural resource managers, and representatives of local administrative bodies in adjacent cities such as Prae province and Nan province. During the workshops, each group had to survey and to meet with the local people and communities to collect the data and the opinions before analyzing and preparing the creative plans. The core team --- Jai Baan Studio (group of architect and urban planning) supported all groups by sending 1-2 members of core team to participate each group.

Figure 39 Workshop of Creative Wan Lok and Survey in Local Communities
Source: Researcher, 2017

Benefits from Creative Economy (Experience by Participative Observation)

With the assignment and in the group of "Creative Economy", our team members developed the ideas of creative economy by focusing on the co-created experience by communities, entrepreneurs, and the visitors. The 4-core experiences were suggested such as dining or eating in Sawankhalok, site seeing and travelling in the center areas of Sawankhalok, staying in Sawankhalok, and promoting Sawankhalok.

The names of local activities, creative entrepreneurs, and local offices in Sawankhalok were listed in order to develop the connections and to meet with them. After meeting and brainstorming with these entrepreneurs, the knowledge and experience was exchanged among the team members, the entrepreneurs, and the core team of Jai Baan Studio. Finally, these entrepreneurs were keen to creatively continue their own businesses with the connection and supports of the team, contributing to the collaborative attitudes and manners of such local creative entrepreneurs.

During the day of proposing the plan of 'Creative Wan Lok' to the public, the open space adjacent to the New Shrine of City Pillar were unanimously selected and used as the place for presenting the creative output of the workshop --- Creative Wan Lok. Some group such as the clean agricultural food not only presented the ideas or concepts, but also highlighted on the real, tangible products in the organic farm in which the local communities had grown the organic crops and delivered through many dining places in Sawankhalok district. For our group under the 'Creative Economy', the creative entrepreneurs of local community in Sawankhalok district

participated in presenting the creative plan which was committed and agreed among the team members.

It was quite important to note about the output of the creative workshop under the theme of 'Creative Wan Lok' as follows.

1. This creative workshop was a good example of the coordination and collaboration among 4 parties as mentioned in Quadruple Helix, namely, the local government, the academia (school), industry (business or firm), and public, contributing to the knowledge exchange, shared vision, and co-creation of value.

2. The roles of each party could be overlapped. For instance, the local government played the role of financier who reviews the creative plans of each group, proposed such plan to the central organizations for funding, and distributed such funds to each projects.

3. Many creative ideas, creative projects, or even the local people in Sawankhalok district were the inspiration of several creative projects in the neighborhood provinces such as Uttradit, Prae and Nan provinces, which were also located in the Northern region of Thailand.

4. If such creative projects were initiated by the supportive funds of the central organization and the distribution of such funds to each creative project was transparent, many creative activities and creative places or spaces would be much more available in Sawankhalok district, resulting in more attractive, creative places for visitors or tourists which brought not only more income to the local communities, but also the proud and

conservation attitude of their cultural heritages and of course, the rejuvenation of spirit of place of Sawankhalok district and local communities.

Figure 40 Presenting the Concepts of Creative Economy to the Core Team
Before Proposing to the Public
Source: Researcher, 2017
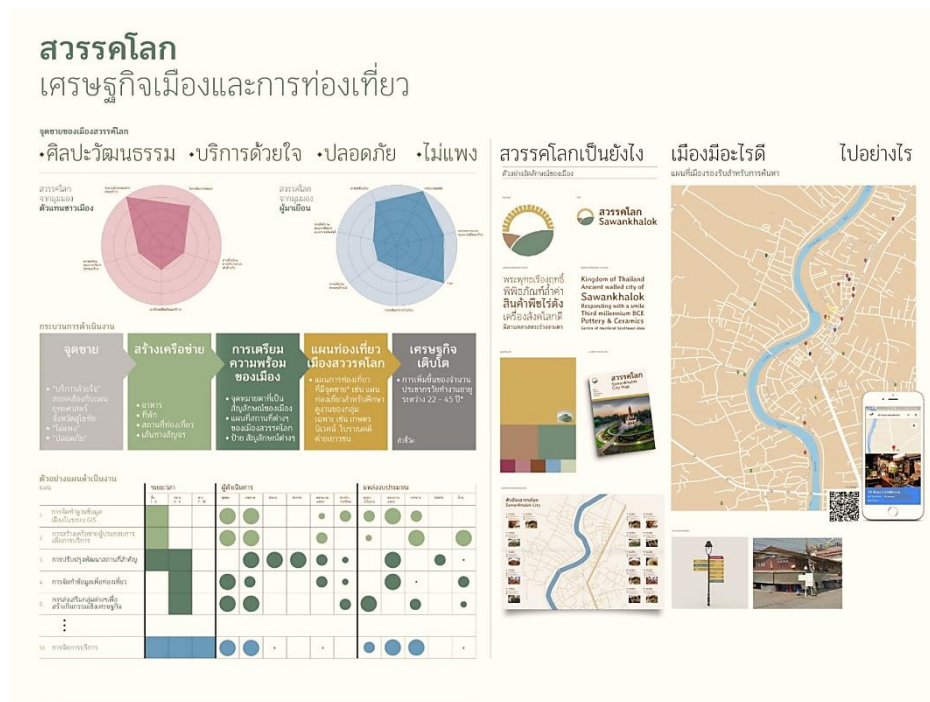
Figure 41 The Infographic Presentation of Creative Economy to the Public
Source: Researcher, 2017

3.3 Khon Kaen and the Creative Economy

Background

Khon Kaen, one of 20 provinces in the northeastern part of Thailand or "Isaan", located at the middle of this region, and thereby being regarded as a strategic connecting area to other provinces in Isaan and many provinces in northern area including with the neighborhood countries such as Laos and Cambodia. Covering the area of 10,886 square kilometers or around 2.69 million acres, Khon Kaen was ranked at the fifteenth among 77 provinces of Thailand and it was ranked at the fifth among provinces in the northeastern region. Based on the geographic data, Khon Kaen was larger than Chanthaburi and Bangkok, which covered the areas of 6,338 and 1,569 square kilometers respectively.

The topography of Khon Kaen was comprised of the high mountains on the west and the cross terrain between the flat lands and the slope areas towards the east and the south directions. Two main rivers in Khon Kaen province were Chi River and Phong River. Chi river was originated from Phu Luang in Petchabun Ranges in the west of Chaiyaphum province and flew eastwards to meet with Phong river in Khon Kaen and with Mun river in Ubon Ratchathani province before reaching the Mekhong river. The length of Chi river in Thailand is around 765 kilometers and the length of this river in Khon Kaen was approximate 108 kilometers. The flat, riverine areas along Chi river, therefore, had drawn the communities to settle down since the ancient times.
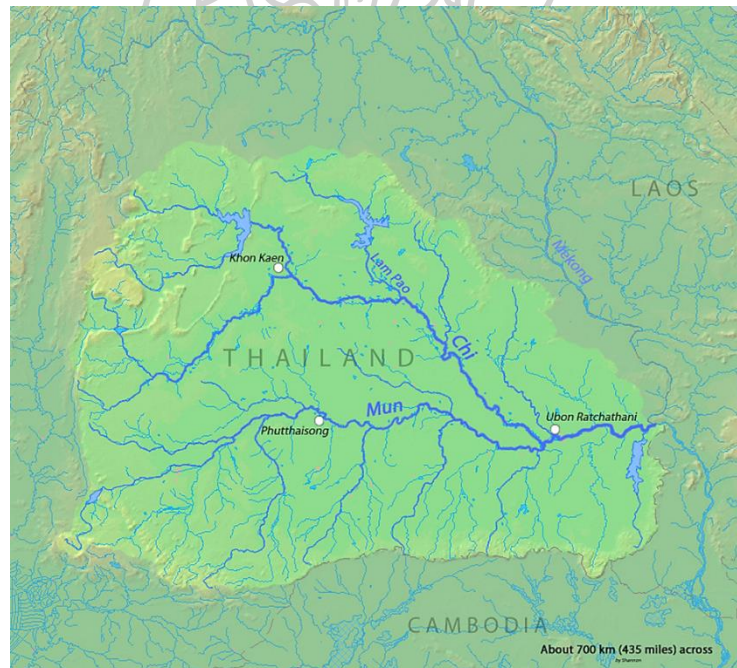
Figure 42 Chi river and Mun River
Source: https://en.wikipedia.org/wiki/Chi_River#/media/File:Munrivermap.jpg

According to the ancient geological evidence, several fossils and foot-printed evidences of dinosaurs had been discovered in the area of PhuWiang district of Khon Kaen for many years ago. The fossils of dinosaurs founded in Khon Kaen could be dated back to around 100-200 million years ago. The fossils of some species of Dinosaurs which were excavated from Khon Kaen were named by the area and 'Phuwiangosaurus Sirindhornae' was one of the species named to honor Her Royal Highness Princess Maha Chakri Sirindhorn.

Phu Wiang National Park (PWNP) and Phu Wiang Dinosaur Museum had been established since 1990s. With such value and significance, Khon Kaen province was planning to nominate Phu Wiang National Park for endorsement by UNESCO as a world Geopark during the next four years, which would benefit the place and increase tourist attraction to Khon Kaen province and Thailand.

Figure 43 The bones of Phwiangosarus sirindhornae at the Dinosaur Museum
Source: https://www.travelfish.org/sight_profile/thailand/northeast_thailand/khon_kaen/khon_kaen/3424

Based on the archeological data, the ancient communities which settled down in the areas of Khon Kaen province were both in pre-historic and historic periods. For the pre-historic evidence, several artifacts such as skeletons in Non Nok Tha, Phu Wiang district of Khon Kaen province had been discovered around 50 years ago. Mentioned in the documents in the fields of anthropology and archaeology, the settlement at Non Nok Tha was in the early Neolithic rice farmers (around 4,000-5,000 years ago) and incorporated the transition into the Bronze Age. This copper-based technology period correlated with early agricultural and metallurgical had been in attentions of many academics so far (Higham, Higham, and Douka, 2014).

During the historic period, the archaeologists and historians found that the influence of Dvaravati, ancient Khmer, and Laos played the important role in the landscape management of ancient towns and pattern of arts and architecture. For instance, two ancient towns called Non Mueang at Chum Pae district and Dong Mueang Am at Khao Suan Kwang district, Khon Kaen province were the places in which the ancient people had settled down for long time ago. The artifacts such as relics and earthen wares in Dong Mueang Am were traced back to the late pre-historic period until the 12th Buddhist Century. The inscription found at Dong Muang Am implied the date of Chenla period which was around 12th Buddhist Century also. Moreover, from the satellite map, the boundaries of both ancient cities were surrounded by moat and mound, which was regarded as the unique style of the settlement of ancient cities during Dvaravati period.
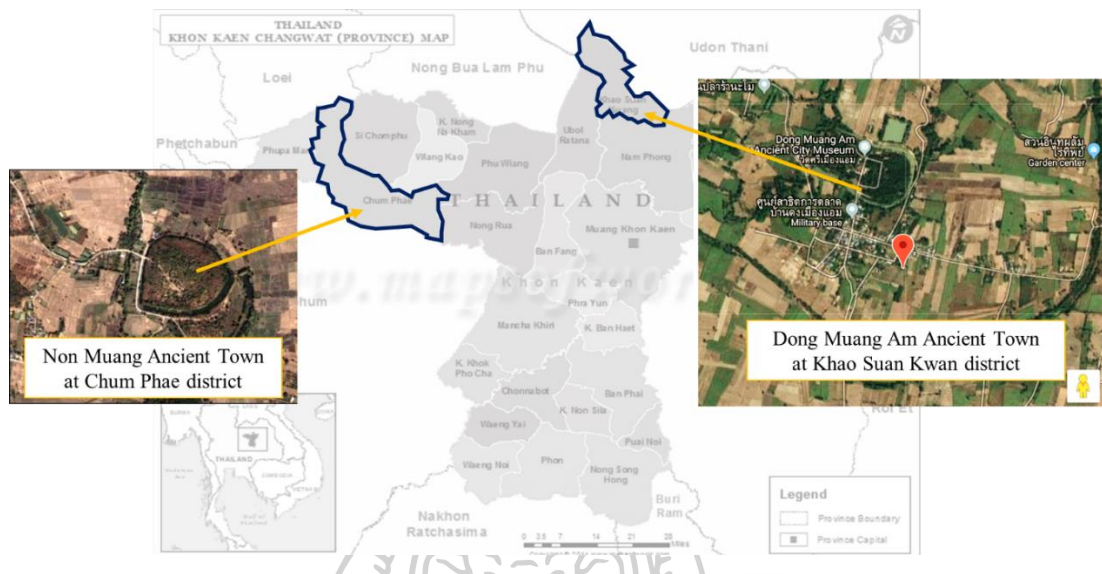
Figure 44 Location Map of Non Mueang and Dong Mueang Am Ancient Towns
Source: adapt from https://www.mapsofworld.com/thailand/provinces/khon-kaen-map.html

Besides the ancient cities, there were significant architectural buildings or monuments related to the beliefs of Buddhism and the Hinduism in Khon Kaen province. Phra That Kham Kaen was one of the important sites related to the legendary of Buddhism. Pra That Kham Kaen was located in Wat Jediyaphum at Baan Kham sub district, Nam Phong district, Khon Kaen province. From the legendary, the King of Mauriya (Phraya Lang Khiao or Mori King) constructed Pra That Kham Kaen in the 5th Buddhist Century.

According to the myth, the stories of Phra That Kham Kaen were told that the heartwood of a dead tamarind tree was rebirthed after the caravan of monks of the King of Mauriya (Phraya Lang Khiao) that sacredly carried the relics of Lord Buddha had stopped and stayed overnight before bringing the relics to Phra That Phanom.

On the way back from Phra That Phanom, that caravan that could not contain the relics inside Phra That Phanom and returned on the same way had built Phra That to cover such rebirthed tamarind tree and contained the relics of Lord Buddha in Phra That Kham Kaen instead.

Phra That Kham Kaen was 19 meters in height and the base was 10.90 meters in width. There was a low wall surrounding the pagoda and there were the entries from that surrounding wall to the Phra That Kham Kaen. The architectural style of Phra That Kham Kaen was the unique style of chedi in the northeastern region, which would be influence by the Laotian style. Displayed the duplicated, small-scaled model at National Musuem Khon Kaen, there was an interpretation of the architectural style of Pra That Kham Kaen as follows.

"The old chedi was built in the form of a square lotus bud on a 12-indended base. The design is typical Laotian style during King Chedtthathirat's reign. It was renovated into a square lotus bud on a double lotus base with an apex of a 3-louts spinal bud and 5-teired metal umbrella."

Not only did Phra That Kham Kaen exhibit the historic and aesthetic values, but Phra That Kham Kaen portrayed the social and spiritual values as well. Presently, there was a celebration of the local people and the non-residences to make a worship to Phra That Kham Kaen every year. Such religious celebration was held annually on the 15th day of the 6th waxing moon ---Vesak Day or Visakha Puja Day. Therefore, it could be stated that Pra That Kham Kaen is regarded as the spiritual anchor of the people in Khon Kaen and in Isaan region.

Figure 45 Pra That Kham Kaen and the Monument of Phraya Lang Khiao or Mori King
Source: researcher, August 2019

Besides the architectural building in Buddhism, there were several ancient buildings in Khon Kaen, which were constructed by the influence of Khmer civilization. For instance, Prasat Pueai Noi (Ku Pueai Noi or Pra That Ku Thong) was regarded as the most beautiful historical site and the largest Khmer style religious shrine in Khon Kaen. Prasat Pueai Noi was presumed to be established during the 16th or 17th Buddhist Century as a religious place. The groups of building were composed of 3 building made by sandstones and bricks on the laterite foundation. There was a library (Bannalai) located in the southeast direction. The Barays or water ponds were located outside the wall in the north and south direction. This temple was built in Baphuon style and one lintel is the engraving of Vishnu reclining on the Naga. It was stated that Ku Pueai Noi was the temple in the Vishnu cult which was built around 800 years old ago.

Figure 46 Prasat Pueai Noi (Ku Pueai Noi or Pra That Ku Thong)
Source: researcher, August 2019

Another archaeological site related to the Khmer civilization in Khon Kaen was Prang Ku Praphachai or Kun Baan Na Kham Noi. From the pattern of the building, Ku Praphachai was considered the 'Arokaya Sala' or the ancient hospital, which was built in the period of King Jayavaraman VII the Great or around 18th Buddhist Century. This building was built by the sandstones and laterites. Nowadays, although the condition of Ku Praphachai was quite weak, the local communities and the temple took good care of Ku Praphachai. Some religious activities were still taken in the area of Ku Prapachai. Moreover, there was a local museum nearby to provide the information of this archaeological site and of the lives of local people.
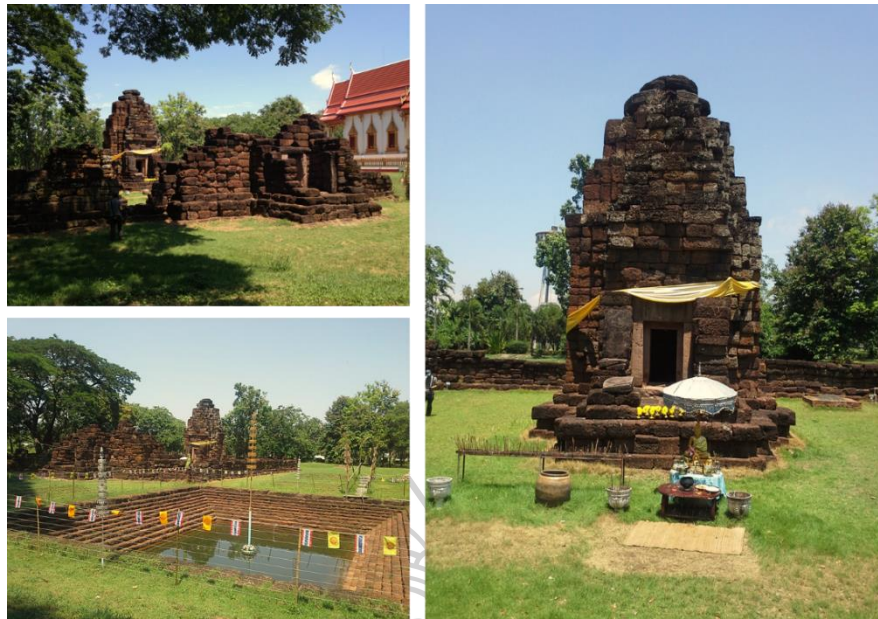
Figure 47 Prang Ku Praphachai
Source: researcher, May 2014

Besides the ancient sites and ancient architectural buildings, there were still many important artifacts associated with Buddhism in Dvaravati period. One of them was that boundary stone with relief, which was regarded as the distinctive style of Dvaravati arts in the northeastern region of Thailand. Such boundary stone was used for the religious purpose in order to present the sacred boundary of the temple.

According to the historical data, the designs of the massive boundary stones were varied from the plain stone and the significant symbol in Buddhism to more sophisticated engraving bass relief telling the stories of Buddha or Jataka tales. Several boundary stones with the engraving the Jataka tales were founded in the northeastern region of Thailand and are now presented in the National Museum Khon Kaen.

Figure 48 Boundary Stones with the Engraving the Stories of Buddha or Jataka Tales
Presented in the National Museum Khon Kaen
Source: researcher, August 2019

The history of establishment of Khon Kaen city had begun during the period of King Taksin the Great and King Rama I. The historical data told that there was the migration of the royal family and the Laotian people from Vientiane to Siam. After the King Rama I was ascended to the throne in the early of Rattanakosin period, Pia Mueang Pan relocated to the area of Khon Kaen and he was appointed to be the officer who was under the supervise of Nakhon Ratchasima. Subsequently, Pia Mueang Pan was appointed to be Phra Nakhon Si Borrirak, the governor of Khon Kean. The locations of Khon Kaen city had been changed from time to time due to the separation of territory of the vicinity areas or the political reasons. Until 1908,

Khon Kaen city was finally settled and the new provincial hall had been established since 1964-1965.

Figure 49 The Monument of Pia Mueang Pan or Phra Nakhon Si Borrirak
Source: https://kruroon.files.wordpress.com/2010/07/1266258987.jpg
and Researcher, August 2019

From the historical record, Wat Nong Waeng (or called Wat Nuea) was established during 1789 which was in the period of Pia Mueang Pan or Phra Nakhon Si Borrirak, the first governor of Khon Kaen. Pra Mahathat Kaen Nakorn or the 9-storey Stupa was located in Wat Nong Waeng. Pra Mahathat Kaen Nakorn was a sacred or holy place by containing the relics of Lord Buddha and the important Buddhist scriptures. The doors and windows of this 9-story Stupa was craved in the story of Lord Buddha and the deities. The panoramic view of the city including with the scenery of natural ponds or Bueng Khaen Nakorn could be seen from this 9-Story Stupa.
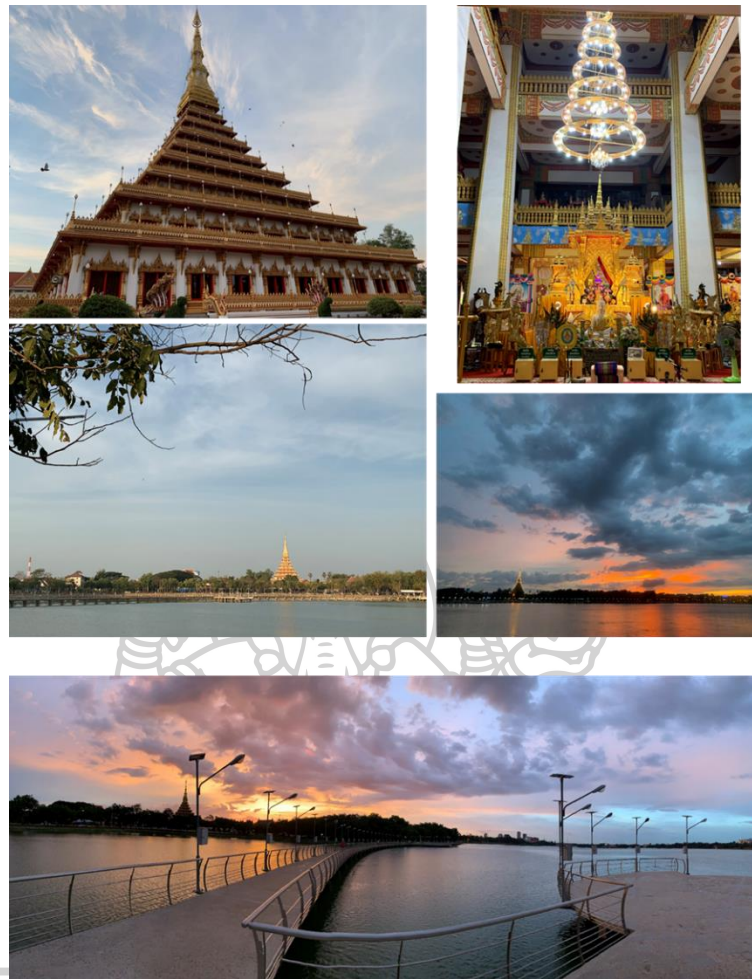
Figure 50 Pra Mahathat Kaen Nakorn (the 9-storey Stupa) and Bueng Kaen Nakorn
Source: researcher, January and August 2019

Nowadays, Khon Kaen province was included of 26 districts (Amphoe), for example, Amphoe Mueang Khon Kaen, Amphoe Phu Wiang, Amphoe Nam Phong, Amphoe Khao Suan Kwang, and Amphoe Pueai Noi. For the local administrative bodies, 225 local government authorities were composed of 1 Provincial Administrative Organization (PAO), 75 municipalities (1 Khon Kaen City Municipality, 6 town municipalities, and 68 sub-district municipalities), and 149 Sub-district Administrative Organization (SAO).

Even though Khon Kaen province was far from Bangkok around 445 kilometers, it took not so long hours to reach Khon Kaen. The reason was that with a varieties of transportation infrastructures such as highway, railway, and flight from Bangkok to Khon Kaen province, this helped a great numbers of people to visit and to stay overnights in Khon Kaen so easily. For example, if the transporters drove cars from Bangkok to Khon Kaen province, they would spend around 5-6 hours. Nevertheless, the visitors could select flights and spent just an hour to reach Khon Kaen by airplanes.
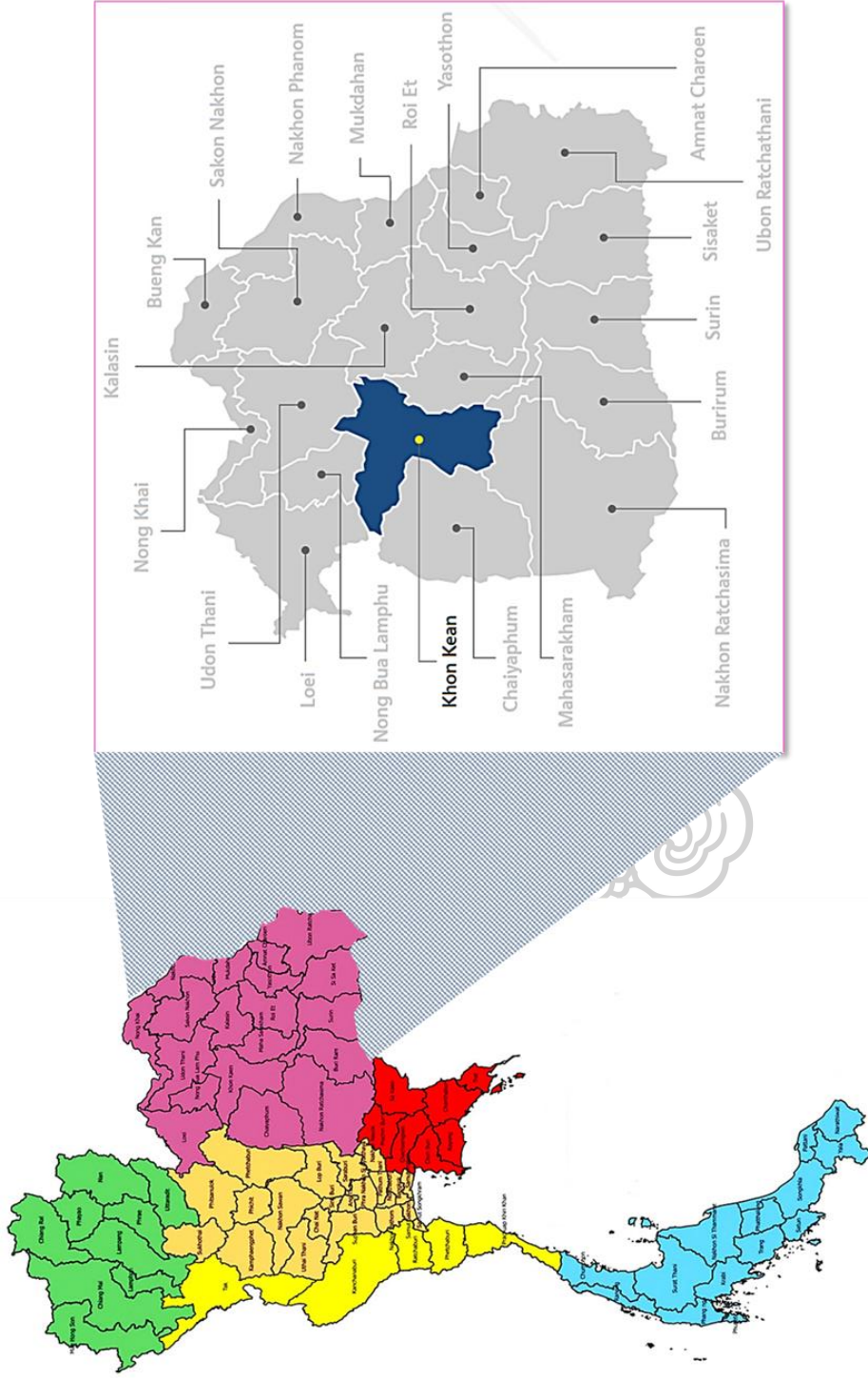
Figure 51 Map of Thailand and Location of Khon Kaen province in the northeastern region of Thailand

Source: Applied from http://www.simandan.com/thailand-travel-guides/ and

https://thai.tourismthailand.org/Destinations/ภาคอีสานออกเฉียงเหนือ/5

Statistic Information of Khon Kaen Province

According to the demographic information of the Department of Provincial Administration and the National Statistical Office, the population of Khon Kaen province in 2016 was around 1.801 million. The data also showed that the population growth during year 2016-2018 was quite constant. In facts, the total population in 2017 and 2018 was 1.805 million approximately. The proportion between male and female residents was around 49% and 51% respectively. The age groups could be separated to be in three intervals of age. For instance, the age group of 0-14 years old was around 17%, that of 15-59 years old was 68%, and that of 60+ years old was around 15%

Figure 52 Total Population in Khon Kaen Province during 2007 - 2016
Source: http://www.ecberkku.com/

The data from National Statistical Office also exhibited that the during the 3rd quarter of 2016, the total labor force in Khon Kaen province was around 929,000 persons. These labor forces were categorized into 3 sub-groups as employed person (98.6%), unemployed person (1.36%), and seasonally inactive labor force (0.08%). Such labor forced contributed to the economic growth of Khon Kaen province.

In facts, the Gross Province Product (GPP) of Khon Kaen province in 2015 as mentioned by the Department of Provincial Administration was around 187, 271 Million Baht which was around 14% of the total of Gross Regional Product (GRP) of Northeastern or Isaan region. The GPP of Khon Kaen province was divided to 1) non-agricultural sector around 166,649 Million Baht and 2) agricultural sector around 20,622 Million Baht or 89% and 11% respectively. The Gross Provincial Product per Capita was around 107,607 Baht.

Regarding to the higher education information, the data showed that the education level of the students in Khon Kaen was high standard. Since there were top-ranked universities such as Khon Kaen University and North Eastern University, it could be said that such educational institutions had prepared and produced the well-educated and high skilled persons for many production and service sectors in Khon Kaen province.

The statistical information showed that between 2008-2013 the proportion of the undergraduate students and postgraduate students (master and doctoral) was around 76%, 20%, and 3.4% respectively. In addition, such statistical information displayed the top 5 faculties that the students selected to study were the faculties of Science, Humanity and Social Science, Engineering, Management Science, and Educational Studies. This implied that the development of the 'Khon Kaen Smart City' which was more or less related with the knowledge of science, engineer, technology, and management was well supported by such higher education institutions (HEI) in Khon Kaen.

The E-Saan Center for Business and Economic Research (ECBER) reported the situation of domestic traveler, Khon Kaen Province that during 2009-2017, the total visitors who had visited to Khon Kaen were increased by 107% Such report also showed that Thai visitors who visited Khon Kaen during that period were increased 108% and foreign tourists increased 55% approximately. The total figures of visitors were composed of visitors 64.7% and the excursionists 35.3%   The average of overnight staying was around 3 nights.

Categories	Visitors	2009	2010	2011	2012	2013	2014	2015	2016	2017	
Total	Total	2,443,631	2,749,436	3,210,374	3,247,176	3,593,042	3,669,884	3,881,646	4,556,656	5,060,143	Increase 107% from 2009 to 2017
	Thai Visitors	2,394,154	2,678,470	3,158,862	3,192,054	3,531,828	3,609,152	3,818,917	4,486,992	4,983,299	
	Foreign Visitors	49,477	70,966	51,512	55,122	61,214	60,732	62,729	69,664	76,844	
Tourists	Total	1,651,182	1,811,647	2,048,346	2,120,092	2,356,736	2,392,986	2,493,113	2,941,461	3,276,528	
	Thai	1,619,823	1,760,501	2,014,680	2,082,763	2,316,175	2,352,917	2,452,004	2,895,339	3,225,378	
	Foreigners	31,359	51,146	33,666	37,329	40,561	40,069	41,109	46,122	51,150	
Excursionists	Total	792,449	937,789	1,162,028	1,127,084	1,236,306	1,276,898	1,388,533	1,615,195	1,783,615	
	Thai	774,331	917,969	1,144,182	1,109,291	1,215,653	1,256,235	1,366,913	1,591,653	1,757,921	
	Foreigners	18,118	19,820	17,846	17,793	20,653	20,663	21,620	23,542	25,694	

Figure 53 Adjusted from 'Situation to Domestic Traveler',
Khon Kaen Province: 2009-2017

Source: http://www.ecberkku.com/

Regarding to the information reported by ECBER, the revenue from the tourism industry in Khon Kaen showed a leap from 3,725 Million Baht in 2009 to 15,608 Million Baht in 2017. The Ministry of Tourism and Sports informed the relevant information. In facts, as announced by the Ministry of Tourism and Sports, the total revenue from tourism of 77 provinces of Thailand between January and October 2019 was around 2.26 Trillion Baht or increase around 4.28% by average. Stated in that report, the revenue from tourism of Khon Kaen was around 14,640 Million Baht or increase around 5.72% which was higher than the average figures of 77 provinces of Thailand.

Khon Kaen Model and the collaboration of the networks in Khon Kaen

Khon Kaen Model and Smart City

Khon Kaen Model, which was mentioned frequently nowadays, was referred to the development of infrastructure in and around the city to connect the people (workforces) and goods from the adjacent areas and the neighborhood provinces to the city of Khon Kaen. This model was so unique because it was driven by the collaboration of private sectors such as business groups in Khon Kaen province.

With the location in the middle of northeastern region or 'Isaan', Khon Kaen province also laid in both the East-West Economic Corridor and a sub-section of the North-South Economic corridor. This enabled Khon Kaen to gain the competitive advantage of becoming the hub of transportation infrastructure. The main road and railroad connecting from Bangkok to major cities in Isaan region had been constructed and used for many years such as Mittraphap Road (or 'Friendship Road') and the Northeastern Railway Line.

The Mittraphap Road was connected with Phaholyothin Road (from Bangkok) and passed through four major cities in Issan region of Thailand such as Nakhon Ratchasima (or Korat) province, Khon Kaen province, Udon Thani province, and Nong Khai province. Besides, the new development of 'double track railway' from the station in Nakhon Ratchasima province to Khon Kaen province had been opened recently. By using the double track railway, it was expected that this would enhance the passengers' convenience, reducing the risk of accidents, and also promoting the tourism of Khon Kaen province.
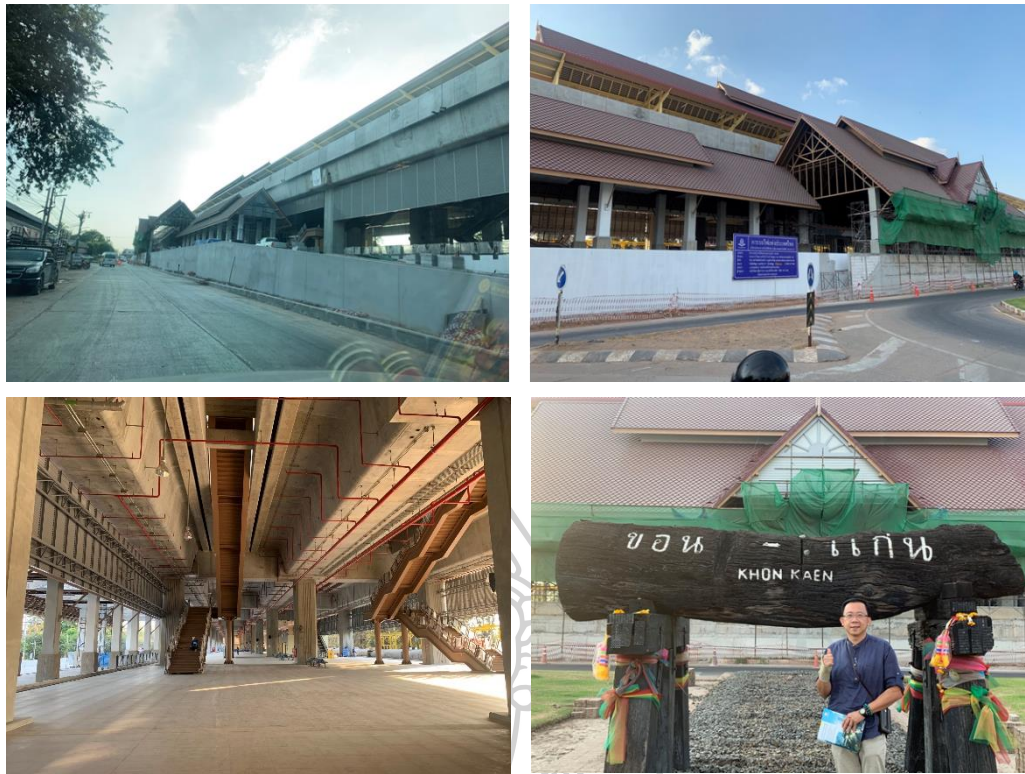
Figure 54 Groups of Photos taken at the Double Track Railway Station
Source: Researcher, January 2019

The development plan of Khon Kaen province could be traced back to the period of 1959-1963 when Field Marshal Sarit Thanarat visited Khon Kaen and the first edition of the National Economic and Social Development Plan (1961 – 1966) was drafted here in Khon Kaen. At that time, the main reasons were to protect the areas from both the dissemination of the beliefs of Communism and the poverty of the people in this northeastern region. From that period, the infrastructure such as roads and dam had been constructed. With the beneficiary of such infrastructure, the large scale industry, the agricultural products, and the commercial activities could take advantage of the sufficiency of water and electricity to produce the goods such as sugar and paper. Moreover, Khon Kaen University, the foremost educational institution in the northeastern region, had been established to initially provide the knowledge in the agricultural and engineering fields.

Figure 55 Field Marshal Sarit Thanarat and His Monument in Khon Kaen
Source: www.facebook.com/History.KingdomOfSiam/ and
www.edtguide.com/travel/146018/jomphon-sarit-thanarat-monument#

Since Khon Kaen city had developed rapidly for many years, this made Khon Kaen attractive and became the center of middle of Isaan region in many fields such as medical and hospitality, education, financial institution, government offices including with central of industry development in the region under the government project of 'the development of strategic areas in the East-West Economic Corridor which connects Thailand and neighborhood countries such as China, Vietnam, Laos PLR, Myanmar. However, it was undeniable that this rapid growth also caused several problems such as the pollution from the waste and garbage, the depletion of natural resource, the heavy traffic in the city, the immigration of the labor force, and the overcrowded areas.

In order to solve the problems and to prepare for the challenges of the continuous growth of several cities, the concept and the application of Smart City was introduced and applied. The Adriapol Forum on Creative Economy and Smart Development', the first Albanian International Forum haη defined 'Smart Cities' as follows.

> *"Smart Cities are environments which embrace the development of applied technologies in the cities by merging research and environment resources from people, innovation, energy, and ICT and concentrating them on a small number of demonstration projects which will be executed in partnership with the cities' government. Smart City describes a city with a 'smart' industry in correlation to economy or human capital development. That implies especially industries in the fields of information and communication technologies (ICT) as well as other industries utilizing ICT in their innovation process."* (The Adriapol Forum on Creative Economy and Smart Development, 2014)

The platform of 'Smart City' was creatively developed to bring the related stakeholders to share and to exchange the ideas, to launch the projects, and to improve any policy to support the development of the city. In facts, the 'Smart City' could be categorized into 5-6 sectors such as 1) Smart Economy, 2) Smart Governance, 3) Smart Living, 4) Smart Urbanism which can be divided to Smart Mobility and Smart Environment, and 5) Smart People.
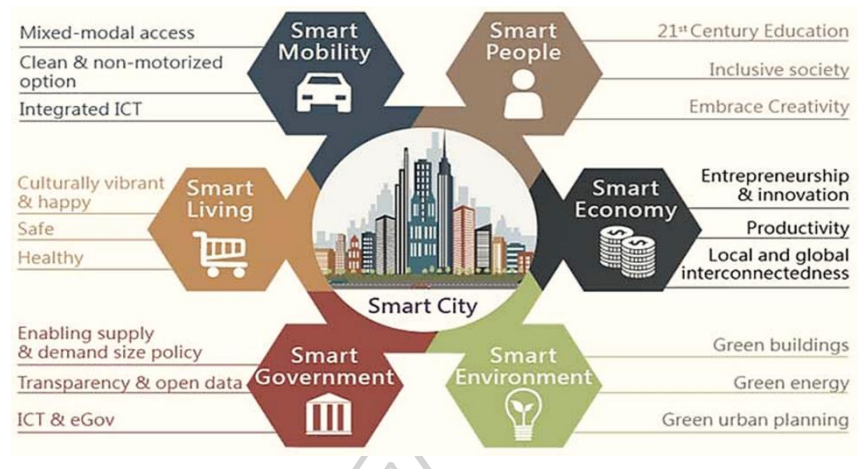
Figure 56 The composition of Smart City
Source: http://www.smartgrowththailand.org/khonkaen-smart-city-lrt/

In Thailand, the Digital Government Development Agency (Public Organization) or DGA defined 'Smart City' as the city that 1) utilized the benefit of technology and innovation to increase the efficiency of the service and city management, 2) could reduce the unnecessary expenses and depletion of the resource, and 3) focused on the well-designed planning and the collaboration of the private business organization and public sector to develop the city. According to the definitions by DGA, it could be concluded that 'Smart City' was developed under the concept of modernized and livable city in order to enhance quality of life and well-being of the city residence in a sustainable manner.

During 2019 and 2020, the Smart City Thailand Office (Digital Economy Promotion Agency) had a target to develop the 'Smart City' in 10 cities of 7 provinces of Thailand such as Phuket, Khon Kaen, Chiang Mai, Chon Buri, Rayong, Chacheongsao, and Bangkok. It was expected that the concept and the application of 'Smart City would expand to cover many areas or provinces of Thailand during the

next 3-4 years. The criteria of appointing the 'Smart City' was included of the targeted area, the development of fundamental infrastructure, the data system and cyber data security, the service provided in the smart city, and the collaboration and management. Moreover, the 'Smart' factors of such city were also included of 1) Smart Living, 2) Smart Environment, 3) Smart Mobility, 4) Smart People, 5) Smart Economy, 6) Smart Governance, and 7) Smart Energy.

Figure 57 The target to develop the 'Smart City' in Thailand
Source: https://smartcitythailand.or.th/web?definition

For Khon Kaen city, Khon Kaen Municipality had launched policy under the theme of 'Khon Kaen Smart City' which was the acceptance and the collaboration from many stakeholders in Khon Kaen. The 2017 annual report of Khon Kaen Municipality had presented the execution several projects to promote Khon Kaen Smart City in 7 sectors such as 1) Smart People --- the collaborations of different groups of people in Khon Kaen under project called ASA Smart, 2) Smart Living --- the CCTV to promote safety, 3) Smart Education --- the learning and connecting through Internet of Things (IOT), 4) Smart Environment --- electricity from waste, 5)

Smart Economy --- creative space and SPARK U project, 6) Smart Mobility --- smart bus and LRT , and 7) Smart Governance --- database connection and development.

Although all 7 sectors were launched and executed, the project of 'Khon Kaen Smart City' had effortlessly focused on the concept of 'Smart Mobility'. This led to the study and the application of public transportation such as 'smart bus' and 'light rail transit system' or LRT. Based on the development of infrastructure and technology, the application of smart mobility helped promote the convenience and the accessibility of the people living or working in the city and reduced the traffic congestion or air pollutions caused by many private cars.

Additionally, the project of LRT helped create many jobs and increased the income of people in Khon Kaen and Isaan region. The reason was that in order to support LRT project, the local institutions and universities in Khon Kaen had to initiate the courses directly related to the rail systems and therefore, the graduates could fulfill the needs of the companies to hire professions for developing and executing the LRT project. Not only did it reduce the jobless situations, but it also increased the new opportunities and promoted income distributions through the residences of Khon Kaen.

Moreover, the LRT project could lead to the development of the surrounding areas of the LRT stations. The 'Transit-Oriented Development' (TOD) was the development platform to manage the city and the surrounding areas of the stations of public transportations. The goals were to promote the land utilization in such an efficient manner as mixed-use developments. Khon Kaen Think Tank (KKTT) defined the 'Transit Oriented Development' (TOD) as the development of public

transportation by designing areas surrounding the stations and combining between the commercial zones, shops, residential zones, and working areas. TOD focused on revamping the specific points as the connecting areas to create the spaces for many activities rather than the single usage as a station.
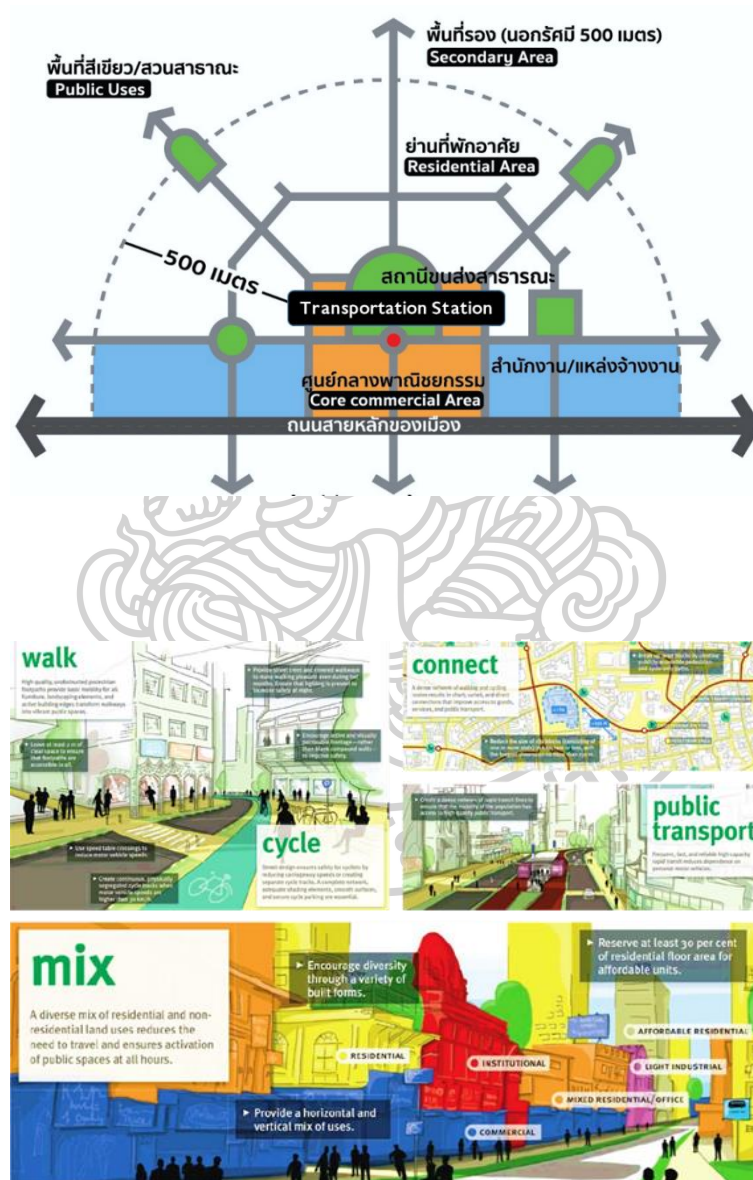
Figure 58 The Concept of Transit Oriented Development
Source: https://khonkaenthinktank.com/news_view.php?id=62

Collaboration and Networks

As mentioned earlier in this section, one of the supportive factors of a quantum leap in developing Khon Kaen City was the collaborations among the groups of businessmen in Khon Kaen. Being the hub of land transportation, Khon Kaen attracted the people migrating from other provinces to settle down and to look for any opportunities to do businesses. This included a notable Sino-Thai business community that was nowadays regarded as the upper class, connected together in a network system, and influenced on the development of Khon Kaen. Mentioned in the article of Dr. Pechladda Pechpakdee, the lecturer of Faculty of Architecture Urban Design and Creative Arts, Mahasarakham University, a network of Sino-Thai business community was portrayed by a tradition of 'gathering around the Chinese Dining Table' in which each would take turn to be a host for dinner every month. With such activity, it could be said that any direction or decision from the table was accepted and complied correspondingly.

Besides the network of Sino-Thai entrepreneurs in Khon Kaen, the other powerful driving force to make a rapid development of Khon Kaen city was a governance philosophy and a consecutive top-down policy as well as the practice of the local administrative body of Khon Kaen. First, the governance policy, which was called 'a triangle that moves the mountain', explains the city development by the collaboration of 3 sectors such as 1) the municipal government, 2) the civil society, and 3) the scholarly community. With such collaboration, many projects and action plans had been studied, proposed, and supported.

For example, the establishment of the company called Khon Kaen Think Tank (KKTT) was originated by a group of 20 leading businessmen in Khon Kaen. In order to commence the project, the capital was raised by the share of 10 million Baht per each member. Such capital had been purposefully used as an initial capital for the development of city infrastructure such as the public transportation ---'light rail transit' system (LRT). By supporting this, the master plan of public transportation system in Khon Kaen which included 5 transportation routes of LRT passing through 5 municipalities had been initiated, launched, and approved. Subsequently, the Ministry of Interior Affairs had approved the registration of Khon Kaen Transit System company (KKTS) of which such 5 municipalities were the shareholders. The main objective of this company was related to the management of service providing and fee collection from such public transportation.

Second, the consecutive top-down policy and practice of Khon Kaen Municipality had also played a major role to continue such city development as the infrastructure projects in Khon Kaen. From 2000 – 2012 Mr. Phiraphon Phatthanaphiradet, the former Mayor of Khon Kaen Municipality led the city by the philosophy of 'triangle that moves the mountain'. Also, after his management period, the new Mayor of Khon Kaen Municipality --- Mr. Teerasak Teekayuphan who was his colleague in both high school and local administrative office, had followed such philosophy to continuously develop Khon Kaen City and the networks.

To build such networks, Mr. Teerasak had connected a partnership with the local university by inviting Associate Professor Dr. Rawee Hanpachern from the Faculty of Architecture, Khon Kaen University to lead the process of creating the

blueprint of Khon Kaen Smart City during many years ago. Moreover, the other networks between Khon Kaen University and the Creative Economy Agency --- CEA (or formerly called Thailand Creative Design Center --- TCDC, Khon Kaen branch) had also connected with the network of Khon Kaen Municipality and that of the local community.

In facts, one of the eminent creative projects represented by the co-creation activity among municipality, university and creative institution, and the community or public was the development of 'Sri Chan Road' area. The Sri Chan Club was deliberately founded to connect the stakeholders inside and outside community in order to study the value of Sri Chan area as both the commercial and residential area in the past, to conserve the unique architectural buildings in this area, and to rejuvenate the living society contributing to the preservation of the social value, a sense of place, and a potential area for tourism in the city.

What's more, with the potential of Khon Kaen as a hub of transportation (road system, airport, and double track railway), Thailand Authority Tourism (TAT) had collaboratively jointed with Thailand Convention & Exhibition Bureau (TCEB) to promote Khon Kaen as the MICE city. The purpose was to strategically promote Khon Kaen as the places for **M**eetings, **I**ncentive travel, **C**onventions (or conferencing), and **E**xhibitions (or events). Not only a great many of new investments flow in Khon Kaen city, but the income from the tourism industry derived by the promoting of tourist destinations would be increase as well.

Khon Kaen city was growing by leaps and bounds with the supportive factors such as the development of infrastructure, the collaboration among the local

stakeholders, the partnership between educational institutions and other parties, and the unceasing implementation of city development plan. In addition, the leaders of Khon Kaen, had a clear vision, had foreseen the challenges and had taken the opportunities, and the most important, had built the trust and collaboration from several stakeholders. With this smart and collaborative ambience, it could be said that many new creative ideas and local innovations in Khon Kaen, which had already proceeded so far, did support the incremental change to the city.

In conclusion, in spite of a few of attractive factors for tourists or visitors compared to other peripheral cities of Thailand, Khon Kaen had proactively and successfully built its own and unique, competitive advantages. In other words, although Khon Kaen was shortage in either beautiful and natural resource or any attractive factors, the collaboration of local stakeholders in Khon Kaen (human resource) was a real, valuable factor of city development and one of the critical factors for creative economy in the peripheral cities.
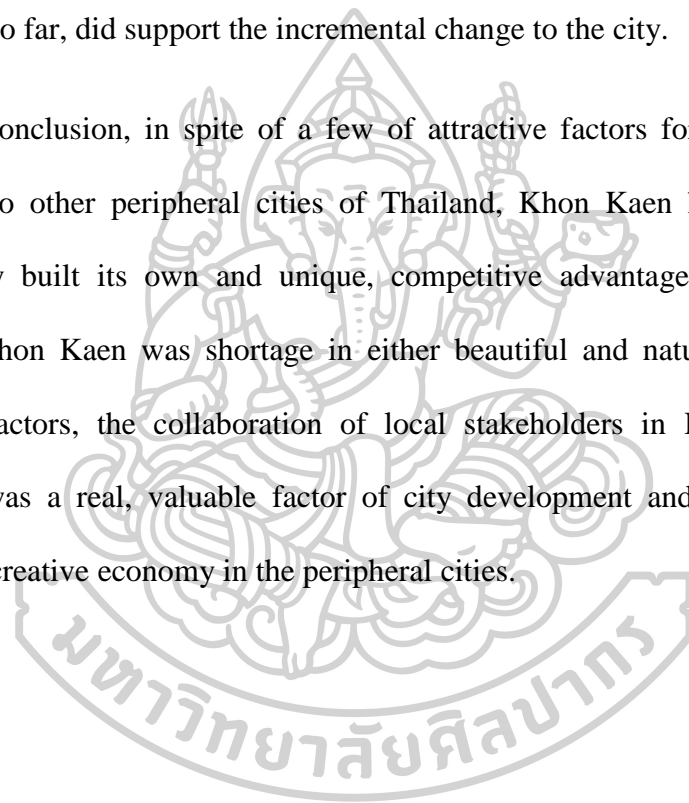
Chapter 4
Site Information and Assessment

4.1 General Information of the Eastern Region of Thailand and Chanthaburi Province

The Eastern region of Thailand was comprwased of 7 provinces, namely, Chacheongsao, Prachinburi, Sa Kaeo, Chon Buri, Rayong, Chanthaburi, and Trat. The geographic terrain of thwas region was characterized by plains alternating with short mountain ranges and some rivers flow towards the Gulf of Thailand. The beautiful sea coast along the Gulf of Thailand which located many small, beautiful wetlands and the plenty of mangrove forests in the estuary not only provided the panoramic scenery and tourwast activities, but also endowed the sanctuary of sea animal and plants in the ecosystem.

The climate in the Eastern region was termed as tropical monsoon climate (hot and humid) and the soil was rich with the natural elements which were essential for growing tasty fruits such as durian, rambutan, mangosteen, and longan (lam-yai) and economic crops such as pepper, cardamom, and rubber tree. The abundance of the natural resource gives the careers and opportunities for many industries --- from fresh seafood, the food processing industry, to the inbound-outbound logistics and the exporter. Beside the richness of seafood and fruits, some provinces in this Eastern Region such as Chanthaburi and Trat were also renowned of the gemstones found and traded in this area.

This eastern peripheral of Thailand was connected with Cambodia via land routes and the Gulf of Thailand coastline. Therefore, it was important to note that the influence of both tangible cultural heritages such as the ancient architecture of Khmer

civilization and intangible cultural heritage such as the local language of local people in Chanthaburi --- 'Chong', the Mon-Khmer, did still exist and became the cultural resource for our generation to consciously use as tourist attractions and continuously preserve their values and significances.

With the werea of 6,338 squwere kilometers located in the south-east direction from Bangkok, Chanthaburi province was included of 10 districts (Amphoe), namely Amphoe Mueang, Amphoe Tha Mai, Amphoe Khlung, Amphoe Laem Sing, Amphoe Makham, Amphoe Pong Nam Ron, Amphoe Soi Dao, Amphoe Kaeng Hang Maeo, Amphoe Na Yai-Am, and Amphoe Khao Khitchakut. The geography of Chanthaburi could be described in 3 categories as follows.

1. **Mountains and hills**: Cover most areas in the north-west and the upper part of Chanthaburi province. These mountains were the origins of streams and rivers flew through Chanthaburi towards the Gulf of Thailand. The main river of Chanthaburi was called in the same name of the province as Chanthaburi or Chanthaboon river. One of the famous mountains of Chanthaburi province was Khitchakut Mountain (Khao Khitchakut) where the images of Buddha's Footprints did still exist nowadays and there was a ritual to pay respect to the images annually. Also, some of these mountains were under the protection of National Park of Thailand, namely, Khao Khitchakut National Park, Khao Sip Ha Chan National Park, and Namtok Philo (Pliw) National Park.

2. **Plains**: Covered the east side and the lower-middle part of Chanthaburi province. Although the former use of the plains was to grow the tropical forest, the land use had been transformed to grow the economic plantations and fruits such as

rubber tree, pepper, durian, rambutan, mangosteen, and longan (lam-yai) during the recent decades. This was because the high demands and consumptions of Thai people and foreigners --- especially Chinese.

3. **River plain and long coastline**: included the areas where Chanthaburi river flew through such as Amphoe Mueang and Amphoe Makham, where Klong Tanod ran through such as Amphoe Kaeng Hang Maeo and Amphoe Tha Mai, and where Velu river passed such as Amphoe Khlung. The long, beautiful coastlines were included of the parts of Na Yai Am, Amphoe Tha Mai, Amphoe Laem Sing and Amphoe Khlung. In this river plain and seacoast areas, some ancient remains, many historic architectures and monuments, and the varieties of local communities including with the ethnic people were available and became the attractive resource of tourism in Chanthaburi province.

Because of the different landscapes ranging from the seashore, the river plain, and the short hills and mountains, these made the variety and the plenty of both cultural and natural resources which were scattered through many wereas in Chanthaburi province. This was considered one of the dwastinctive characters of Chanthaburi province.

The upper part of Chanthaburi was connected with Chon Buri, Chachoengsao, and Sa Kaeo provinces and the east side was adjacent to Trat province and Cambodia. Also, the south of Chanthaburi province was attached with Trat and the seacoast while the west boundary of Chanthaburi was Rayong and the seacoast. Chanthaburi had the boundary connected with Cambodia around 86 kilometers and the coastline of Chanthaburi was around 87 kilometers.

The connecting road from Bangkok to Chanthaburi via Chon Buri and Rayong was Sukhumvit Road or National Highway #3. This road was also connected Chanthaburi with Trat. The Motorway (#7) was one of the by-pass roads to connect with National Highway #3. Moreover, Chanthaburi could be accessed from Chachoengsao and Prachinburi via Sa Kaeo province by taking the Highway #317. In facts, the distance from Bangkok to Chanthaburi province was around 245 – 250 kilometers and it took around 4 hours to drive from Bangkok to Chanthaburi.

Additionally, the project of high speed rail (HSR) which was a part of the development of the Eastern Economic Corridor (EEC) would connect 3 airports such as Don Mueang International Airport, Suvarnabhumi International Airport, and U-Tapao Airport. According to the information circulated by the Eastern Economic Corridor Office of Thailand (EECO), it was expected that the high speed rail would be opened by 2023 and the project would be initially focused on 3 provinces of the eastern region of Thailand, namely, Chachoengsao province, Chon Buri province, and Rayong province. There would be 9 stations of HSR from Bangkok to Rayong province and the total distance was around 220 kilometers approximately.
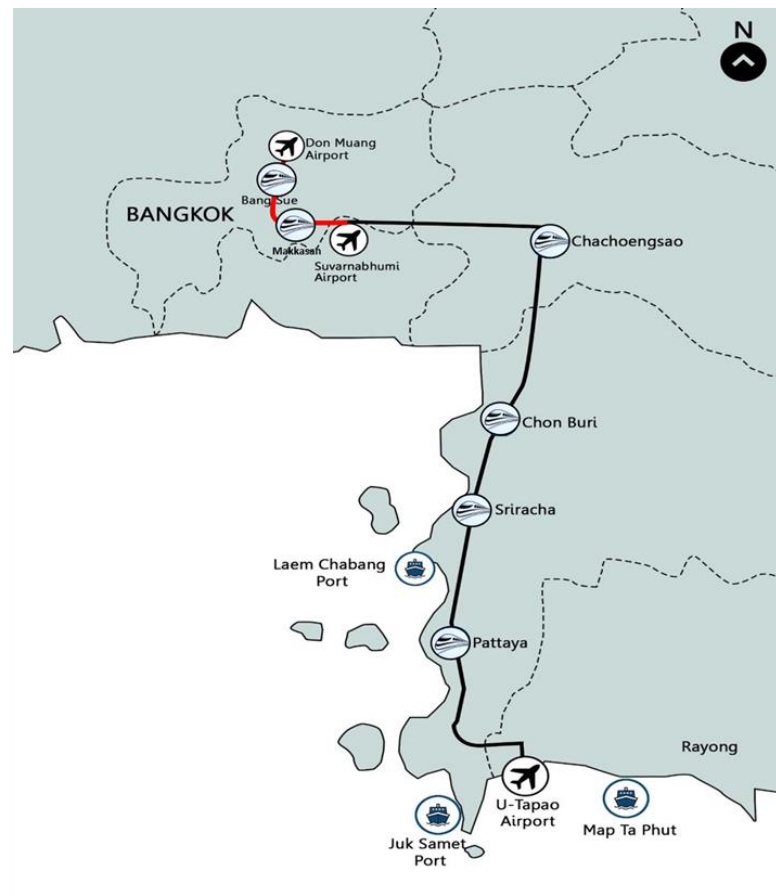
Figure 59 The Route of High-Speed Rail (HSR) Connecting 3 Major Airports
Source: https://www.eeco.or.th/en/project/infrastructure-development/high-speed-train

Besides the high speed rail (HSR) project linking Bangkok to Rayong province, there was another, future project to connect This land route from Rayong to Chanthaburi and Trat. However, such connection was not the high speed rail but in facts, it would be the double track rail system. This network of rail system would not only support the growth of the businesses and commercial activities in 3 provinces under EEC project, but also promotde the tourism to these 3 provinces and other adjacent cities such as Chanthaburi and Trat.

As stated in the 'Action Plan to Develop and to Promote the Tourism in EEC' launched by the Eastern Economic Corridor Office of Thailand (EECO) in 2018, these 3 provinces under EEC projects, namely, Chachoengsao, Chon Buri, and Rayong would be promoted under the slogan of 'B-Leisure Destination'-Harmony of Business and Leisure. The travelers or visitors were encouraged to do the businesses and simultaneously, to spend the good time with the family. These areas, therefore, would be categorized as the 'family destination'. While Chachoengsao, Chon Buri, and Rayong provinces were definitely under the ongoing plan to be promoted, Chanthaburi and Trat provinces were look forward to the concrete plan of the government to develop the double rail track system in the next, following years.

Figure 60 The Route of Double Track Rail System from Rayong to Chanthaburi
Source: Adapted from https://www.skyscrapercity.com/showthread.php?t=1962077

4.2 Chanthaburi --- from past to present

The beginning history of Chanthaburi was evidenced by some archaeological artifacts such as the 2,000-year-old stone tools found in the area, illustrating that Chanthaburi had been long inhabited. Also, as depicted in the early history of Chanthaburi, "Chong", the Mon-Khmer hunting-gathering community, was the first settlement back to 12th-13th century A.D.

As stated by Arjarn Srisak Wanlipodom, the respectful and renowned Thai historian, and Arjarn Walailuk Songsiri, the co-editor of Mueang Boran Journal during their field trip to Chanthaburi province between April 6-8, 2019, the landscape of Chanthaburi where the riverine route flew into the inner land provided the areas for the communities to make settlements. The variety of landscapes caused the variety of activities, careers, lifestyles, architectural buildings, and local communities in Chanthaburi provinces.

From the historical data, the first settlement was at 'Khao Sa Bap', which was located on the eastern side of Chanthaburi river and in the adjacent area of Wat Thong Thua. The ruins of ancient city--- Mueang Paniad (or as per the legend --- 'Kuankraburi') could be traced back to the date around a thousand year ago. In facts, the remains represented the influence of Khmer civilization in Chanthaburi and other provinces in this Eastern region.

Mentioned in 'Chanthaburi City: An Ancient, Multiethnic and Significant Municipality in Southeastern Thailand', the author --- Joachim Schliesinger had referred to Etienne Aymonnier, a French linguwast and explorer, whose work called 'Le Cambodge' (three volumes from 1900 – 1904) mentioning about the name and

the meaning of Chanthaburi. According to that historical information, the word of "Chan" was related with either the aroma wood or the serenity and brightness of the moonlight.

In facts, in the second volume of 'Le Cambodge', Etienne Aymonier wrote that Chantaboun was equal to Candanapuri --- the city of sandalwood. Moreover, in the ancient languages such as Sanskrit or Pali, the word 'Candra' or 'Canda' mean the Moon and thereby, Candraburi or Chanthaburi was also meant 'Moon City'. From Aymonnier publication, the word Candrapuri or Candanapuri was mispronounced to be Kuankraburi by Chong --- the ethnic people living at Khao Khitchakut district.

The second settlement was the relocation from the area near 'Khao Sa Bap' to the area called 'Baan Lum', which was on the west side of Chanthaburi river probably because this ancient city was far from the water resource. From the period of King Narai of Ayutthaya, which was around 350 years ago until the period of Rattanakosin around the middle of the 19th Century A.D., there was an evidence indicating the settlement of residential community around Chanthaburi river, which was called Chanthaboon waterfront later on.

The third settlement was at the area called Baan Noen Wong, which was now in the area of Bang Kacha subdistrict. The distance from the inner city of Amphoe Mueang, Chanthaburi to Baan Noen Wong was around 5 km towards the northwest direction. From the historical data, Khai Noen Wong (or Noen Wong Fort) was built in the period of King Rama III of Rattanakosin (around 1835 A.D.) to prevent a Vietnamese invasion by relocating the residents inhabited nearby the Chanthaboon waterfront to move inside the fort.

However, because of the distance from the water sources, the resident moved back to Baan Lum area in the period of King Rama V, which was regarded to the fourth time of relocation. Currently, the area of Khai Noen Wong was preserved and there was the National Maritime Museum Chanthaburi History located in Khai Noen Wong.

Figure 61 The Map of Chanthaburi Province and the Settlements
Source: Adapt from the e-book of Walailakview Songsiri

(view.joomag.com/เยี่ยมยามเมืองจันทบูร-เมืองท่าอันมีพลวัติทางประวัติศาสตร์ต่อสยามประเทศ/0202601001573524655?short)

In conclusion, the ancient city of Chanthaburi was influenced by Khmer Kingdom. After the fallen of the ancient Khmer and its civilization, Chanthaburi had been in the territory of Sukhothai Kingdom since the early of 13th century. Then, during Ayutthaya period (late of 13th century to early of 18th century A.D.), there were

several relocations with the reasons of either the need to settle near the water resource or the prevention of the army conflict.

By the late of nineteenth century, which was in the period of King Rama V --- 'King Chulalongkorn', there was a disputation between France and Siam. Because of the military and the political disputation, Chanthaburi was seized and occupied by French military for 11 years (1893 – 1904 A.D.), following the Paknam Crisis. During 1904, Chanthaburi was returned to Thailand by surrendering its territory on the left Bank of Mekong River to France. During 1933, the status of province was finally given to Chanthaburi or Mueang Chan.

4.3 Chanthaburi Nowadays

4.3.1 Understanding Chanthaburi Demographic, Social, Education, Economic, and Occupation

From the recent data of the Department of Provincial Administration, Ministry of Interior, Thailand, under the total area of 6,338 square kilometers of Chanthaburi province, the population in 2016 was around 532,500 people and the population density was around 84 people per square kilometers. In Chanthaburi province, the number of female of population was around 271,400 and that of male population was around 261,100.

Among 10 districts (Amphoe), Amphoe Mueang Chanthaburi and Amphoe Laem Sing had the smallest areas, namely, around 253 and 191 square kilometers respectively. However, both districts --- Amphoe Mueang Chanthaburi and Amphoe Laem Sing had the highest population density --- around 506 and 160 people per square kilometers respectively, followed by Amphoe Tha Mai and Amphoe Na Yai

Am. The lowest population density was in the Amphoe Pong Nam Ron, Amphoe Khao Khitchakut and Amphoe Kaeng Hang Maeo, where the population density was considered less than 50 people per square kilometers.

Table 1 Population from Registration Record by District: 2012 – 2016

	Amphoe (District)	Area (Sq. km)	Population					Percentage change (%)				Population density (per Sq. km)
			2012	2013	2014	2015	2016	2013	2014	2015	2016	
	Total	6,338.00	521,812	524,260	527,350	531,037	532,466	0.47	0.59	0.70	0.27	84.01
1	Mueang Chanthaburi District	253.09	125,550	125,924	127,104	127,704	128,117	0.30	0.94	0.47	0.32	506.21
2	Laem Sing District	190.81	30,649	30,605	30,491	30,549	30,438	- 0.14	- 0.37	0.19	- 0.36	159.52
3	Tha Mai District	612.80	70,602	70,463	70,594	71,002	71,055	- 0.20	0.19	0.58	0.07	115.95
4	Na Yai Am District	300.02	33,528	33,705	33,816	33,937	33,976	0.53	0.33	0.36	0.11	113.25
5	Soi Dao District	733.82	64,287	64,614	64,971	65,547	65,517	0.51	0.55	0.89	- 0.05	89.28
6	Khlung District	756.04	56,321	56,560	56,610	56,750	56,664	0.42	0.09	0.25	- 0.15	74.95
7	Makham District	480.10	31,055	31,195	31,293	31,459	31,655	0.45	0.31	0.53	0.62	65.93
8	Pong Nam Ron District	926.97	41,918	42,587	43,059	43,861	44,417	1.60	1.11	1.86	1.27	47.92
9	Khao Khitchakut District	830.22	27,354	27,672	28,065	28,572	28,819	1.16	1.42	1.81	0.86	34.71
10	Kaeng Hang Maeu District	1,254.13	40,548	40,935	41,347	41,656	41,808	0.95	1.01	0.75	0.36	33.34

Source: Department of Provincial Administration, Ministry of Interior

According to the demographic data in Chanthaburi province as shown in the following table, it could be seen that the range of age was mainly distributed from 20-29, 30-39, 40-49, and 50-59 years old. In facts, the working forces who were under the ages between 20-59 years old were around 59 - 60% of the total population in Chanthaburi. This data implied that the working force in Chanthaburi was fairly abundant and it was possible that this workforce would drive the economy in Chanthaburi province. Also mentioned in the table, the figures of a non-Thai National who officially registered in Central House file were relatively low although in the real situation, there would be a number of the non-Thai national workers who were not registered in the labor workforce.

Table 2 Population from Registration Record by Sex and Age Group: 2016

| | **Total** | Age group (years) | | | | | | | | | A Non-Thai National | Transferring Population | Population registered in central house file |
		0-9	10-19	20-29	30-39	40-49	50-59	60-69	70-79	80 and Over			
Total	**532,466**	59,722	66,512	75,789	78,630	84,923	76,039	45,765	24,327	14,164	1,834	968	3,793
Male	261,053	30,645	34,079	37,709	39,480	41,315	36,158	21,302	11,120	5,555	931	640	2,119
Female	271,413	29,077	32,433	38,080	39,150	43,608	39,881	24,463	13,207	8,609	903	328	1,674

Source: Department of Provincial Administration, Ministry of Interior

Nevertheless, the proportion of working force to 1 senior or the old person in Chanthaburi showed the decreasing trend from 2013-2017. From the following graphic information, such proportion of working force 4.6 persons to 1 senior person in 2013 had continuously reduced to be 4.43, 4.30, 4.16, and 3.99 in 2017 respectively. This implied that the social in Chanthaburi tended to be the aging society gradually. Concerning the future of Chanthaburi, thereby, there would be more senior persons who needed more medical treatments and hospitality. Therefore, more public budget or expenses regarding to these medical treatments and standard hospitals were required.
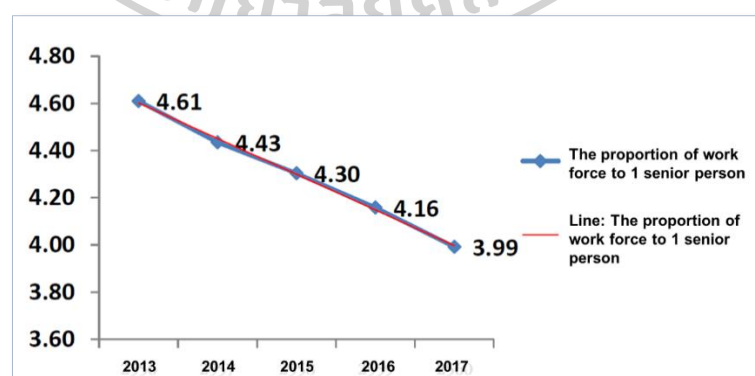
Figure 62 The Proportion of Work Force to 1 Senior Person, 2013-2017,
Chanthaburi
Source: National Statistical Office Chanthaburi

By comparing the demographic data 2016 of Chanthaburi and that of the rest of 6 provinces in the Eastern Region of Thailand, it could be concluded that among total provinces in the region, the area of Chanthaburi was the second of the rank and the population of Chanthaburi was the third from the last. This was because most of the upper part of Chanthaburi was the mountains and forests as mentioned earlier. Chon Buri and Rayong, were the first and the second highest population density in This region.

Table 3 Demographic Data of Provinces in the Eastern Region, Thailand (2016)

Data	Demographic Data and Area of Provinces in Eastern Region, Thailand						
	Chacheongsao	Chon Buri	Rayong	Prachinburi	Chanthaburi	Trat	Sa Kaeo
Total Population (thousand)	704	1483	700	484	532	229	559
Area (sq km.)	5351	4363	3552	4762	6338	2819	7195
Population Density (per sq km.)	131.64	339.90	197.13	101.81	84.01	81.39	77.70

Source: http://statbbi.nso.go.th/staticreport/page/sector/th/01.aspx

From the economic viewpoint, the core sectors that drove the economy of Chanthaburi province were the agricultural sectors, especially the fruits such as durian, rambutan, mangosteen, and longan (lam-yai) and the non-fruits such as rubber tree. In addition, the shrimp farming such as white pacific shrimp farming and giant tiger prawn farming was also included in the category of agricultural sectors as well. On the other hand, the trading of gem stones and jewelries, commercial, and industrialized sectors were considered the non-agricultural sectors.

The Gross Provincial Product (GPP) in 2016 was equal to 110,078.43 million Baht which was in the rank of 22th of the Gross Domestic Product (GDP) of Thailand. From the graphic information displayed below, the economic structure of Chanthaburi province was composed of agricultural sector (55.40%) and the non-agricultural

sector (44.60%). The industry sector and the tourism sector, which were regarded as the non-agricultural sector, presents the minor parts in the economic structure of Chanthaburi province.
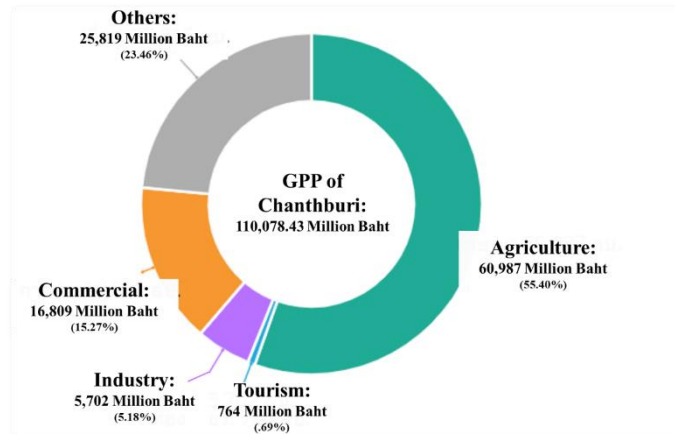
Figure 63 The Economic Structure of Chanthburi Provice of Thailand (2016)
Source: Development Plan of Chanthaburi Province 2018 - 2022

Besides the agricultural sector, the sector of non-agricultural products was also important to the growth of economy of Chanthaburi province. In facts, 2 main sub-sectors in this non-agricultural group were gemstones and jewelry industries and border trading. Regarding to the gemstones and jewelry industries, although the genuine Chanthaburi gemstones were rarely proliferated as in the previous day, Chanthaburi were recently known as the hub of trading business of gemstones and jewelry industries in Southeast Asia region. From the record of Chanthaburi Commercial Office, the trading value of gemstones and jewelry business had been increased from 36.53 Million Baht in 2015 to 42.45 Million Baht in 2017 or equal to 16.21%

Table 4 The Value of Gemstones and Jewelry Industries of Chanthaburi (2015 – 2017)

Items	2015	2016	2017
The Structure of Gemstones and Jewelry Industries of Chanthaburi			
- Gemstones (90%)	32,873.34	35,146.81	38,201.68
- Jewelries (10%)	3,652.59	3,905.20	4,244.63
Total Value (Million Baht)	**36,525.93**	**39,052.01**	**42,446.31**

Source: Chanthaburi Commercial Office

Regarding to the border trading between Thailand and Cambodia along the area in Chanthaburi province nowadays, there were 5 checkpoints in 2 districts namely, Soi Dao district and Pong Nam Ron district. The distance of the border between Thailand and Cambodia in Chanthaburi was around 85 kilometers. 2 checkpoints for border trade were in Soi Dao district and the rest of 3 checkpoints were located in Pong Nam Ron district.

As reported by the Department of Foreign Trade (DFT), the Ministry of Commerce of Thailand, the total value of border trade between Thailand and Cambodia at the checkpoints in Chanthaburi province showed the growth of 27.2% from 2013 to 2017. In facts, such figure related to the favorable trade balance between Thailand and Cambodia. The export goods from Thailand to Cambodia were non-alcoholic and alcoholic beverages, agricultural foods, and rubber tires while the import products were agricultural products and oilseed crops.
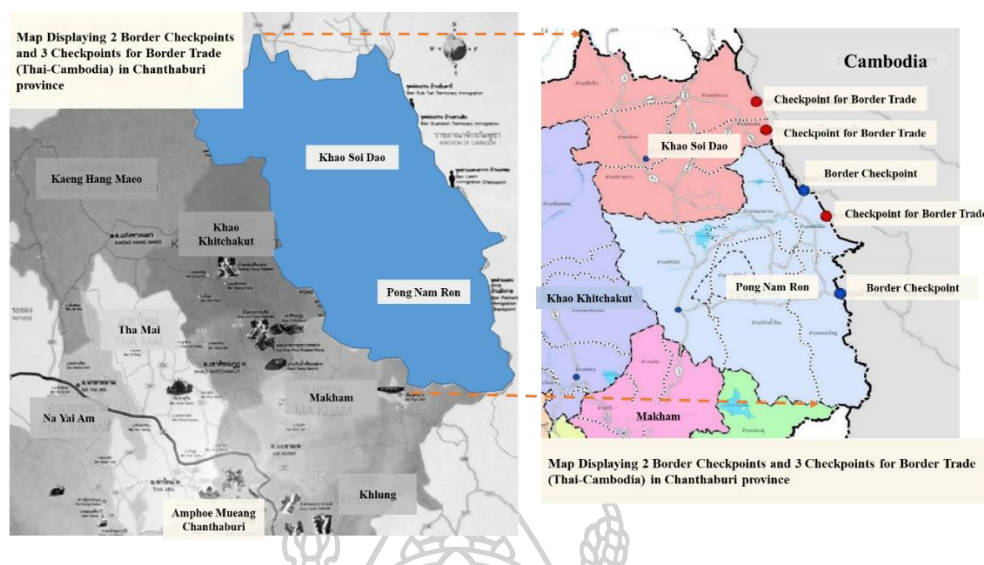
Figure 64 The Checkpoints for Border Trade in Chanthaburi Province
Source: Department of Foreign Trade (DFT), the Ministry of Commerce of Thailand

Table 5 The Border Trade in Chanthaburi Province (2013 – 2017)

Border Trade	2013	2014	2015	2016	2017	% Growth (2013 - 2017)
Total Value (Million Baht)	**5,672**	**7,419**	**12,899**	**15,896**	**12,836**	**27.2**
Export	5,101	6,799	12,250	14,406	11,606	27.9
Import	571	620	649	1,490	1,230	31.4
Trade Balance	4,530	6,179	11,602	12,915	10,375	29.0

Source: Department of Foreign Trade (DFT), the Ministry of Commerce of Thailand

The chart in the Figure 62 revealed that in addition to the core sectors driving the growth of Chanthaburi, there were also 2 supportive, minor factors such as the industry and tourism. Unlike EEC provinces such as Chon Buri and Rayong provinces, Chanthaburi was not a hub of commercial seaports or airports. This probably caused Chanthaburi inferior to the EEC cities in terms of the investments of mega projects --- infrastructures and heavy industries.

Nevertheless, Central Pattana or CPN under Central Group --- one of the developers of famous shopping centers in Thailand had recently announced its business plan to invest in Chanthaburi. As announced by the top executive of CPN recently, the group would invest around 3,500 Million Baht to develop the mix-used project in Chanthaburi under the concept of the 'Shining Gem of EEC Plus 2'. It was forecasted that this project would be completed and opened in 2022.

According to that announcement, the project concepts were related to the need of local community by focusing on 'area-based creation' and 'the magnify of local essence'. Such mix-used project in Chanthaburi province would be comprised of the development of shopping center, local market, and residential area including with the premium sport club and riverside social park. It was expected that, the investment could raise the demand of work forces in Chanthaburi and created the new place to attract customers who were not only the local residents and the visitors of Chanthaburi-Trat provinces , but those of neighborhood country such as Cambodia as well.

Figure 65 The New Mixed-Used Projects under the Development of CPN
Source: https://www.prachachat.net/marketing/news-381177

For the tourism sector, Chanthaburi Provincial Office of Tourism and Sports reported the number of visitors and the revenues that exhibited the continuous growth between 2015-2018. In facts, the statistical data presented that the number of visitors of Chanthaburi had increased from 1.87 Million and 1.94 Million in 2015 and 2016 to 2.36 Million and 2.47 Million in 2017 and 2018. The revenues from tourism in Chanthaburi province had also raised from 5.27 and 5.7 Million Baht during 2015 and 2016 to 7,628 Million Baht and 8,520 Million Baht between 2017 and 2018.

By reviewing that data of number of visitors and revenues, it was clear that both number of visitors and revenues were increase consecutively. Particularly, the revenue of tourisms in Chanthaburi province in 2017 showed the rapid growth of 33.8% from that of 2016. The reasons were that

1. The government or top-down policy to promote the tourism in secondary tourist destinations or less visited areas in order to make the income distribution to local communities, contributing to the reduction of the disparity or social gaps.

As mentioned earlier there were 55 cities in Thailand in which they were categorized as the less visited area. Chanthaburi, the high potential province where both cultural and natural resources were abundant, had been promoted as one of 12 Hidden Gems for tourists by the Tourism Authority of Thailand (TAT) during the last 3-4 years. This campaign had reinforced the tourism in Chanthaburi by aiming at the tourism activities for all-year round rather than the activities in the festival or specific period.

2. The projects or activities of Chanthaburi to promote the Tourism internally. Such activities were created by the coordination of local organization such as

Chanthaburi Tourism Association the and local communities. Currently, the campaign which was complied with that of the TAT was under the theme of 'Joyful Chanthaburi' or Happy Everyday … at Chanthaburi'.

Table 6 Data of Internal Tourism in Chanthaburi

	January-December				%Change (2017-2018)
	2015	2016	2017	2018	
Number of Visitors	1,869,469	1,943,860	2,360,286	2,468,214	+ 4.57
Thai	1,791,080	1,862,998	2,270,094	2,374,026	+ 4.58
Foreigners	78,389	80,862	90,192	94,188	+ 4.43
Average Length of Stay (Day)	2.12	2.11	2.15	2.19	+ 0.04
Thai	2.12	2.11	2.15	2.19	+ 0.04
Foreigners	2.15	2.13	2.17	2.19	+ 0.02
Average Expenditure (Baht/Person/Day)					
Visitor	1,586.00	1,658.74	1,759.64	1,853.97	+ 5.36
Thai	1,543.00	1,614.57	1,716.35	1,807.10	+ 5.29
Foreigners	2,539.00	2,646.01	2,829.65	3,023.65	+ 6.86
Revenue (Million Baht)					
Visitor	5,263.35	5,700.99	7,628.47	8,520.18	+ 11.69
Thai	4,896.68	5,311.73	7,151.82	7,984.60	+ 11.64
Foreigners	366.67	389.26	476.65	535.58	+ 12.36
ACCOMMODATION ESTABLISHMENTS					
Rooms	4,256	4,718	6,227	6,227	0
Occupancy Rate (%)*	55.00	57.00	58.00	61.00	+ 2.61

Source: Chanthaburi Provincial Office of Tourism and Sports

Figure 66 Promoting Tourism under the Concept of 'Joyful Chanthaburi'
Source: Thailand Authority Tourism, Chanthaburi Branch

Although the number of visitors and revenues in the tourism sector of Chanthaburi province had consecutively grown up for many years due to the collaborative promotion campaign from both the government and the private organizations, there were some unfavorable factors impeding the leap growth. For instance, the lack of the investment of mega project such as infrastructure development, particularly the mass transit and public transportation including with the facilities and amenities in Chanthaburi had made Chanthaburi less competitive comparing with the neighborhood cities in EEC such as Chon Buri and Rayong provinces.

Nevertheless, by reviewing another factor such as the household income per month (USD) of families in the Eastern Region of Thailand from 2007 – 2017, it could be seen that Chon Buri and Rayong were previously ranked the highest. However, during 2015 – 2017, the household income per month (USD) of Chanthaburi was rapidly increased, possibly due to the foreign investment, namely, Chinese businessmen who came in Chanthaburi to set up the warehouse for fruit picking and packing and then, exporting to many parts of China or even the potential of tourism in Chanthaburi which was continuously promoted as the secondary tourwast destinations or 12 Hidden Gems for Tourists as mentioned earlier.

Table 7 Household Income per Month (USD) of Provinces in the Eastern Region

Provinces	Household Income per Month (USD) of Provinces in Eastern Region, Thailand					
	2007	2009	2011	2013	2015	2017
Chon Buri	695.63	751.63	718.98	886.45	851.77	864.54
Rayong	784.06	718.21	685.28	950.03	947.34	868.68
Chanthaburi	589.56	607.56	758.68	852.61	1,125.73	1,027.93
Trat	520.75	529.64	878.69	676.65	791.65	868.65
Chancheongsao	645.78	664.11	719.71	1,079.63	861.09	814.43
Prachinburi	570.72	704.63	791.82	657.47	755.18	717.28
Sa Kaeo	424.78	485.17	555.66	775.16	842.29	691.09

Source: http://statbbi.nso.go.th/staticreport/page/sector/th/08.aspx

In addition to the number of workforce, economic growth, and the tourism in Chanthaburi, another factor facilitating the creative economy in the peripheral city was the quality of residences of Chanthaburi. For instance, the educational level and the access of technology such as mobile technology and internet were also counted.

Under the coordination with the United Nations Development Program (UNDP), the Office of the National Economic and Social Development Council (NESCD), Thailand, had reported the quality of people in 77 provinces of Thailand by

the composite index called 'Human Achievement Index' (HAI). The first data of HAI had been initiated since 2015 and it had been continuously developed in 2017 and 2019. It could be said that HAI index represented the progress of human development at the provincial level and thereby, such information enabled the provinces to develop their strategy and to implement the plan in order to improve the quality of life for their residences.

According to NESCD, such human achievement of each city of Thailand was composed of 8 dimensions. For example, such composition of HAI 2019 was based on the aspects of 1) health, 2) education, 3) employment or occupation, 4) sufficient income, 5) housing and living environment, 6) warm family relationship and safe neighborhood, 7) convenient & safe transportation and accessible communication, and 8) political and social participation. As stated in the report of HAI 2019, each dimension was also consisted of 4 indications and therefore, there were 32 sub-indicators to evaluate the progress of human development in 77 provinces of Thailand.

Overall, the average HAI in 2019 of 77 provinces of Thailand was equivalent to 0.6219 and the human achievement in the dimension of housing and living environment showed the highest value (0.8595), followed by that of employment or occupation, convenient & safe transportation and accessible communication, warm family relationship and safe neighborhood, health, and sufficient income respectively. Nevertheless, the value of human achievement in the education had exhibited the lowest score.

The Overall Human Achievement of Thailand

	Demension	2015	2017	2019
1	Health	0.6095	0.5906	0.5843
2	Education	0.4686	0.4462	0.4743
3	Occupation or Employment	0.7054	0.7095	0.7237
4	Income	0.5916	0.5765	0.5689
5	Housing and Living Environment	0.8328	0.8433	0.8595
6	Family and Community	0.6527	0.6276	0.6470
7	Transportation and Communication	0.5707	0.6665	0.6774
8	Social Participation	0.6060	0.5103	0.5208
	Human Achievemnet Index (HAI)	0.6220	0.6109	0.6219

Figure 67 The Overall Human Achievement of Thailand
Source: The Office of the National Economic and Social Development Council (NESCD)

Based on the data of NESCD in 2019, the average HAI of the eastern region showed the highest growth among any other regions of Thailand. According to that information, Rayong (0.6747), Trat (0.6487), and Chacheongsao (0.6464) were the representatives of This region showing the highest HAI value while Chon Buri (0.6454), Prachin Buri (0.6336), and Chanthaburi (0.6208) were following. Sa Kaeo (0.5703) displayed the lowest score of HAI in This region. The top 3 dimensions in the HAI value of the eastern region were employment or occupation, housing and living environment, and convenient & safe transportation and accessible communication. The least HAI value was the dimension of social participation.
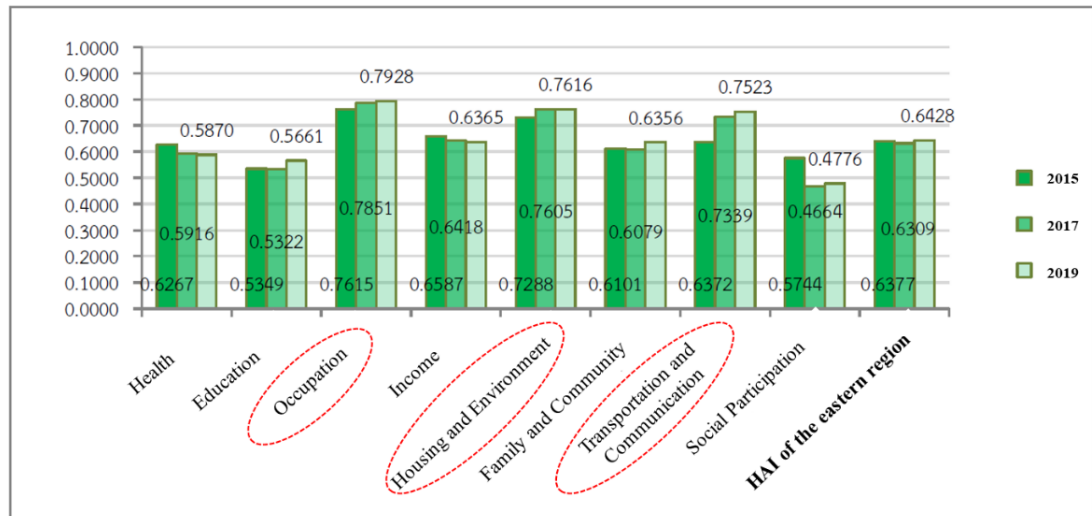
Figure 68 Human Achievement Index of the Eastern Region of Thailand
Source: The Office of the National Economic and Social Development Council (NESCD)

About Chanthaburi, the overall improvement of highest value of human achievement index in 2019 had shown the consecutive growth since 2015 and such HAI value in 2019 of Chanthaburi (0.6208) was closed to the average HAI of Thailand (0.6219). According to that HAI report, the human achievement (HAI) of Chanthaburi in 2019 was ranked 30th of the overall HAI of 77 provinces of Thailand. The areas of improvement were fallen in 3 dimensions, namely, the housing and living environment, the transportation and the communication, and the income. The slow-moving improvement indexes were presented in the dimensions of health, education, social participation and family and community.
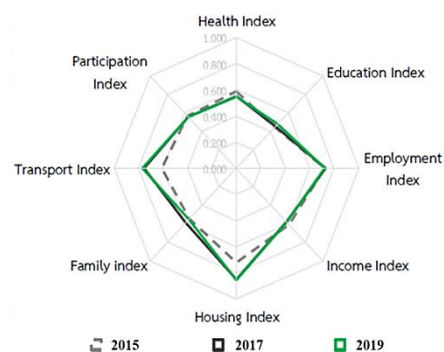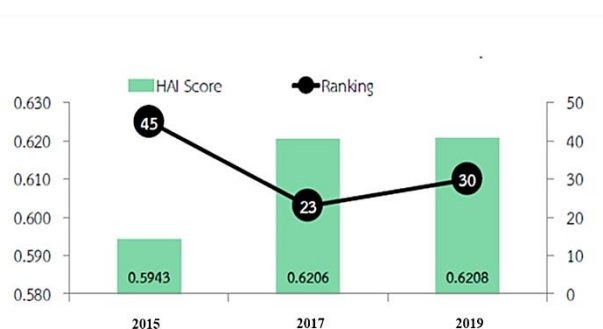
	Demension	2015	2017	2019
1	Health	0.5865	0.5503	0.5463
2	Education	0.4441	0.4520	0.4776
3	Occupation or Employment	0.7232	0.7299	0.7227
4	Income	0.6097	0.5793	0.5820
5	Housing and Living Environment	0.7210	0.8495	0.8551
6	Family and Community	0.5452	0.5874	0.5513
7	Transportation and Communication	0.6105	0.7549	0.7693
8	Social Participation	0.5648	0.5551	0.5544
Human Achievement Index (HAI)		**0.5943**	**0.6206**	**0.6208**

Figure 69 The Human Achievement Index of Chanthaburi Province
Source: The Office of the National Economic and Social Development Council (NESCD)

From the Figure 68, the data conveyed that there were some dimensions needed to be concerned and improved seriously such as the education. Regarding to the education statistic 2016, there were around 256 schools in Chanthaburi province. Those educational institutions were ranging from the kindergarten to high school level (grade 12). The highest numbers of schools were in Amphoe Mueang Chanthaburi, Amphoe Tha Mai, and Amphoe Khlung respectively. The major universities in Chanthaburi were included of Rambhai Barni Rajabhat University in Amphoe Mueang, Burapa University Chanthaburi Campus in Tha Mai District, and

Rajamangla University of Technology Tawan-ok Chanthaburi Campus in Khitchakut District.

In order to create environments for collaboration and creative activities which was considered the fundamental element of creative economy in the peripheral city to attract the investment and tourism, the need of strategic plan and implementation for education development in local areas was necessary. Recently, the entire 38 Rajabhat Universities in Thailand had organized the meetings to prepare the long-termed strategic plans of Rajabhat Universities for the local development between 2017 and 2036.

Their main purposes were to understand the real contexts of the local areas to be serviced, to analyze and evaluate situations continuously, and most important, to aim at the communication, collaboration, and knowledge exchange inside the universities, outside the universities, and even among 38 Rajabhat Universities for the holistic development. The cores strategic plans were focused on local development in 4 dimensions such as economic, social, environments, and education or lifelong learning. Ones of the key points of concerns stated in the areas of learning were about the art & culture, the tradition as well as the local wisdom in order to promote the value and to build the awareness of local identity. The increase of the higher levels of education such as in the universities of the local residences was also one of the keys of improvement.

4.4 Cultural and Natural Resources for Tourism

As mentioned by Tourism Authority of Thailand (TAT), resources for Tourism in Thailand could be classified into 3 categories namely, 1) **natural**

resource for tourism such as beach, seashore, forest, mountain, waterfall, cave, lake including with items originated in the past, historical nature such as fossil 2) **cultural resource for tourism** such as ancient artifact, architecture, monument, religion, and museum, and 3) **art & culture festival and activity for tourism** such as cultural festival, performing art, art & craft, local lifestyle, including with any creative tourist activities recently initiated.

Chanthaburi was one of fascinating provinces in Thailand because the resources for tourism in Chanthaburi represented in all 3 categories as mentioned above. Moreover, the plenty of these resources still exhibited the purity, the diversity, and the authenticity as the magnet for the tourisms. In fact, Chanthaburi displayed the main attractive cultural resource, natural resource, and combination between cultural and natural one.

These resources, which were mainly focused on the significant tourist attractions or destinations, were not only included of what Swarbrooke called 1) the natural environment and 2) human-made buildings, structures, and sites that were not originally designed to attract visitors, but comprised of 3) the human-made buildings, structures, and sites that were designed to attract visitors and were built purposely to accommodate the visitors and 4) special events as well.

By the periodical field surveys of the researcher from 2015 to 2019, it was clear that several new tourist attractions or sites in Chanthaburi province had been created gradually and became the new points of check-ins which were famous among the young tourist generations. In other words, it could be said that while some former attractions or sites were adjusted and deployed creatively, there were also new

attractive places to accommodate the new generation tourists. This would not only enhance the value of cultural and natural resources in the peripheral cities, but also promoted the liveliness of the local communities.

There were many examples of the new, arranged activities which presented the collaboration of local people and organizations or institutions to promote the cultural and natural resources in Chanthaburi. For example, the recent gastronomy festival in Chanthaburi under the concept of "Chuen Chom Chim the Authentic Food of Chanthaburi Epwasode II" between November 8-10 November 2019 had promoted both tangible and intangible cultural resource of Chanthaburi province.

In facts, the adaptive reuse of the architectural building --- National Archive Chanthaburi branch and its space was a good example of the utilization of "creative space" in the contexts of peripheral city. Besides the aesthetic feature presenting through the beautiful architectural building and the authentic local food of Chanthaburi, the theme of dressing and the events such as Thai contemporary dance were also interesting and hence, attracting not only the visitors from other provinces, but also the local people as well.

This new event was situated the collaboration among many parties in Chanthaburi such as Chanthaburi Provincial Office of Tourism and Sports, Tourism Authority of Thailand (TAT) Chanthaburi branch, and Chanthaburi Tourism Association, and the other educational institution, namely, Chanthaburi Dramatic College to promote the gastronomic tourism in peripheral city such as Chanthaburi. Since Chanthaburi exhibited a potential to become one of the main tourist destination in this regions, the Tourism Authority of Thailand (TAT) had recently opened TAT

Chanthaburi branch in October 2018 to directly support the promotions and activities of tourisms in Chanthaburi

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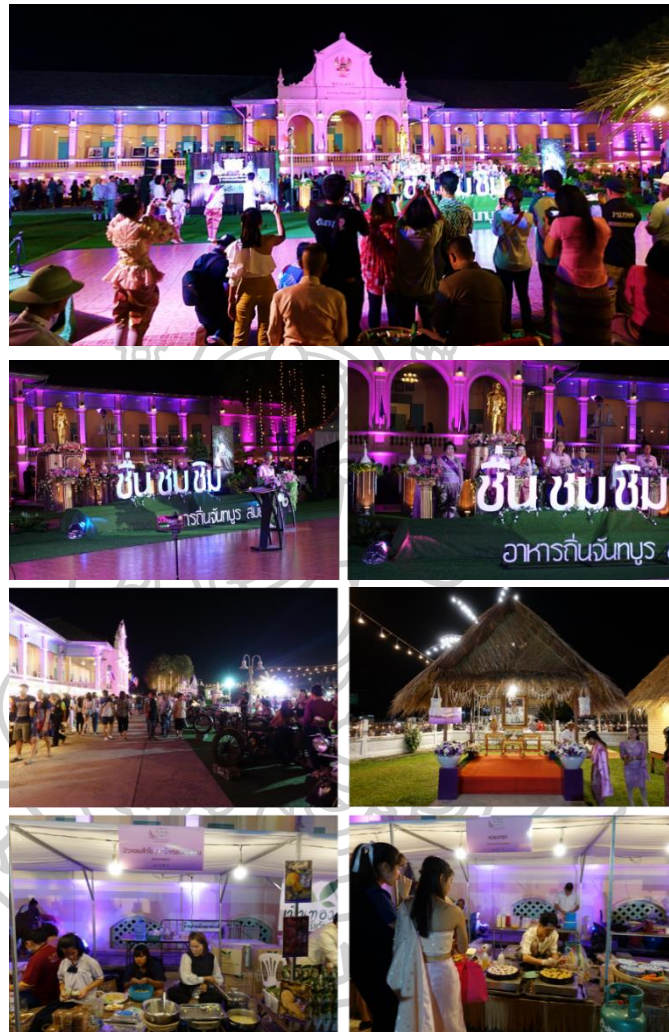
Figure 70 Chuen Chom Chim Episode II
Source: Researcher, November 2019

Furthermore, during the period of this event, there were bloggers invited to visit this event and to review the place, the event, the food, and the impressive atmosphere through the online media such as Facebook and websites. The exchange

of information or content among such bloggers, tourists, and local people would also enable the phenomenon of co-creation of value to somewhat degree.
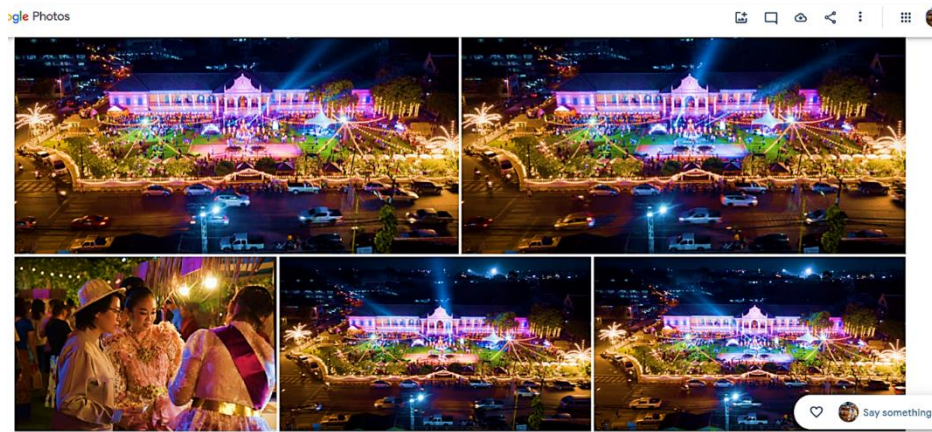
Figure 71 Online Communication to Promote the Activities Chuen Chom Chim
the Authentic Food of Chanthaburi Episode II
Source: https://photos.google.com/share

The concepts of co-creation of value and the creative economy business model which was directly related to creative expression, creative application, and creative technology in the peripheral city have been elaborated in Chapter 2 and could be applied in the questionnaires and the in-depth interviews. The research findings and analysis complied with such concepts and application were exhibited in Chapter 5 and Chapter 6.

Ultimately, the final chapter or Chapter 7 would deliver the guidelines for the application of creative economy in the peripheral city, which were related and connected to the issue of 1) the "value" of relationship among the local communities, the tourists, and the cultural and natural resources as tourist destinations 2) the continuous, creative deployment of such resource by the adaptive reuse and conservation, and 3) the "opportunity" for tourists and communities to connect and to

collaborate in order to create the co-creation value in order to enhance tourist experience.

4.5 Cultural and Natural Resources for Tourism in Chanthaburi Province

When cultural and natural resources as tourist sites in Chanthaburi province were described by the next following paragraphs in this section, their value and significance will be reviewed and compared in consecutive manner. In facts, the contents were described by presenting the photos collected from the observation and participation for 4 years consecutively --- from 2015 till 2019.

By doing this, the paper could convey the researcher's authentic experience as a visitor and participant who had attempted to gradually and impressively understand the context of Chanthaburi not only as the secondary tourist destination, but the livable peripheral city. Also, the story or historic evidence as the secondary source of information distributed online and offline would be reviewed and synchronized. This could make this chapter more interesting and fruitful by the understanding of the continuous picture rather than the static frame. Moreover, the cultural and natural tourism places selected for this research study were comprised of the tourism sites, the architectural buildings, or local communities which presented the examples of cultural resource management such as adaptive reuse, portrayed the use of space for any creative activities, and benefited from the collaboration or the process of co-creation of value.

4.5.1 Architectural Heritage, Hwastoric Place, Natural Resource, and Local Community

Among 10 districts of Chanthaburi province, Amphoe Mueang Chanthaburi and Amphoe Laem Sing were the two smallest districts. In fact, they merely covered the area of 253 and 191 square kilometers respectively. However, the population density of these districts were considered the highest, so did the cultural and natural resources in these 2 districts. The following illustrations were the maps showing the historical sites or places scattered around Amphe Mueang Chanthaburi and Amphoe Laem Sing.
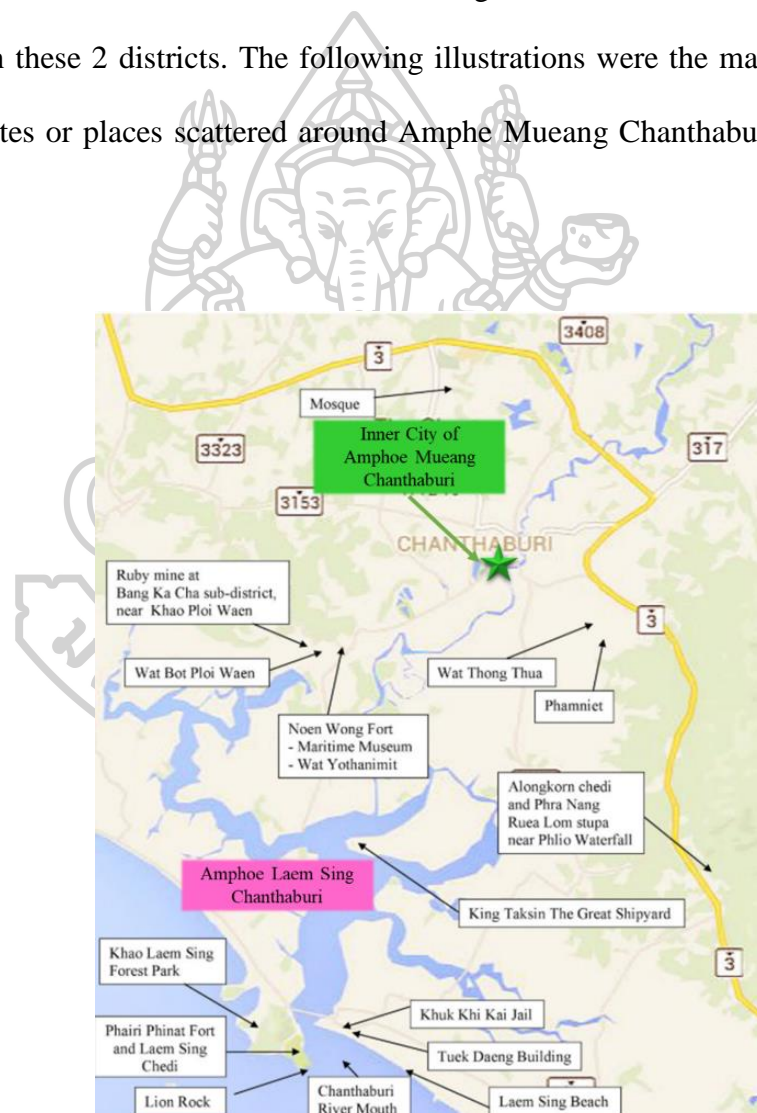
Figure 72 Cultural Resource in Amphoe Mueang Chanthaburi and Amphoe Laem Sing
Source: Adapted from Chanthaburi City by Joachim Schliesinger, 2017

Figure 73 Cultural Resource in Amphoe Mueang Chanthaburi
Source: Adapted from Chanthaburi City by Joachim Schliesinger, 2017

Stated in the project of the Office of Natural Resources and Environment Policy and Planning (ONEP), the boundary of old city of Chanthaburi was composed of

1) The city walls of the old Chanthaburi city of which their ruins were left in Taksin Military Camp nowadays

2) Buddhwast temple and / or Catholic church

3) Groups of old buildings which had been built in the period of King Chulalongkorn (King Rama V) during the Franco-Siamese Crisis in 1893

4) Market or local community along the Chanthaburi riverfront which could be traced back around 300 years during the Ayutthaya period. Their residences were included of Chinese, Vietnamese, and Siamese who were different in races and beliefs but always stay and work together in peace. Three types of architectural buildings in This community were comprwased of group of 2-stories wooden building, group of 2-stories stucco buildings, and several single 2 stories half wooden – half stucco

buildings. The distinctive characters of these buildings were the "gingerbread decoration" designed aesthetically and creatively as the ventilation of the building.
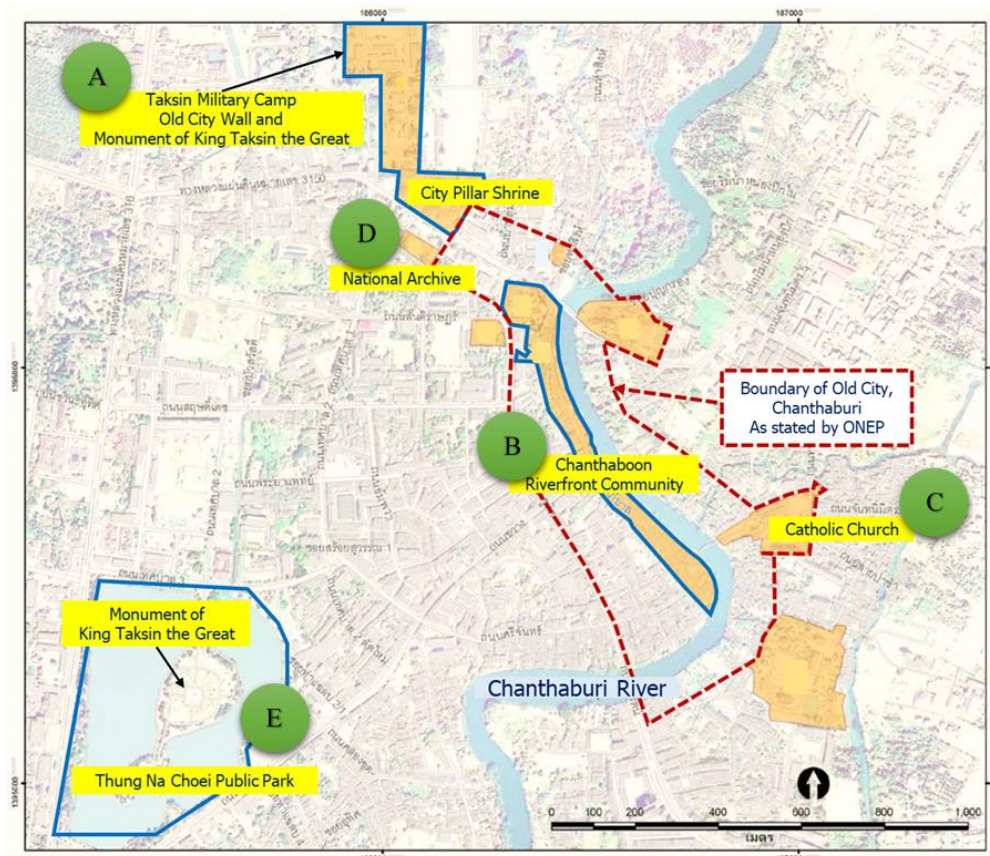
Figure 74 Significant Places and the Boundary of Old City of Chanthaburi
Source: Adapt from the Office of Natural Resources and Environment Policy and Planning

A) King Taksin Shrine and Taksin Military Camp of Chanthaburi

King Taksin Shrine was located on Tha Luang road, which was settled in front of Taksin Military Camp of Chanthaburi. The shrine was designed the roof as a shape of the hat with sharp top. Inside the shrine, there was a statue of King Taksin which was casted with blackened brass and was in the sitting position like governing the country.

As mentioned earlier, King Taksin was commemorated as one of great kings of Thailand, who fought with the enemy and brought the independence to the Kingdom of Thailand. Therefore, around 28th of December of every year, which was the day King Taksin ascended the Throne, there was a ceremony at this shrine.

Although the present King Taksin shrine was founded in 1991, the values of this shrine were perceived by the people of Chanthaburi and of other provinces in Thailand. In facts, it could be said that King Taksin shrine presented the aesthetic value from the design of the shrine which was creatively different from the normal designs of other shrines in Thailand. Furthermore, the solid binding of Thai people to King Taksin displayed the historic and the social values. In facts, the gratefulness of Thai people was a good example of social value which concreted the beliefs in the patriotism and the harmonious way of life among Thai people through time.

Taksin Military Camp was one of the significant, historic places in Mueang Chanthaburi. From the legacy of King Taksin the Great, this area was the strategic place of King Taksin's army troops to aggressively attack and seize Chanthaburi as a military base to counterattack against the Burmese armies who captured the city of Ayutthaya.

Between 1893 – 1904, Chanthaburi was seized and occupied by French military for 11 years due to the political disputation. The French army set the military camp both in Taksin military camp and at the Pak Nam Leam Sing. Nowadays, there were still the moat of the old city of Chanthaburi in the period of King Taksin the Great and the groups of the historic buildings established in the time of French occupation in this Taksin Military Camp. Some historic buildings which

was closed at the present would be opened and used as the learning center of the history of Chanthaburi in the near future.

Figure 75 Shrine of King Taksin the Great and the Ruins of Old City Wall
Source: Researcher, November 2015 and May 2018

Figure 76 Groups of old buildings which had been built in the period of King
Chulalongkorn (King Rama V) during the Franco-Siamese Crisis in 1893
Source: Researcher, May 2018

Since This Taksin Military Camp was belonged to the government, it was
depended on its management how to utilize this space to provide information or
knowledge to the local people and visitors. Normally, the buildings were not opened
for visitors. However, during April 2019, there was an interesting activity in the area
of Taksin Military Camp.

In fact, that activity was held by two renowned lecturers about Thailand
history, namely, Arjarn Srwasak Wanlipodom and Arjarn Walailuk Songsiri by

coordinating with this military camp. The activity had been held by April 7, 2019 and the objective was to share their historical information and to exchange the knowledge with the participants who joined the trip and the local people.

During the period of such activity, there were several questions raised by many stakeholders such as the local hwastorians, the local residences, or even the visitors. Although several questions were difficult to answer exactly, such activity yet yielded the scientific or research value to the speakers and the audiences. Moreover, the area in this military camp which was basically regarded as the non-public area had been creatively utilized and functioned as the creative space for public to share and to exchange the knowledge for their hometown.

Figure 77 Activity at the Opened Space in Taksin Military Camp
Source: Researcher, April 2019

B) The old town Chanthaboon waterfront

The community of Chanthaboon waterfront could be traced back to the period of King Narai of Ayutthaya, which was around 350 years ago. During the period of Rattanakosin (around the middle of 19th century), the evidence indicated that the important residential community was at "Baan Lum", which was now called "Tha Luang"

In facts, "Baan Lum" or "Tha Luang" was the old, mixed communities of different groups of people such as Chinese migrants and Vietnamese Catholics. This was related with what Henri Mouhot, the French naturalist and explorer who visited Chanthaburi around 1859, mentioned in his book about these ethnic groups --- Chinese and Vietnamese. Adjacent to the riverbank of Chanthaboon river, the communities gained advantages by using the river as the main transportation route to deliver the local products to Bangkok and vice versa.

Around 100 years ago, there was also the road in the communities which separated the communities to be 3 parts. The first part called "Tha Luang" or North Talad, was the area for trading businesses, transportation, and government centers. The second part called Central Talad was for the wholesale and retail businesses while the last one called Lower Talad was the center of handicraft such as gems businesses. (Chanthaboon Waterfront Conservation Committee, 2013)

During 1893 – 1904, the French troops occupied Chanthaburi and settled the governance house in Tha Luang area. This house was used as the office and the court at that time. Moreover, Tha Luang was the place that King Chulalongkorn (Rama V) used to visit twice in 1876 and 1907. During the 2nd visit of the King, the

communities of Tha Luang built the "Sala" for the King to get off the royal yacht.

(Chanthaboon Waterfront Conservation Committee, 2013)
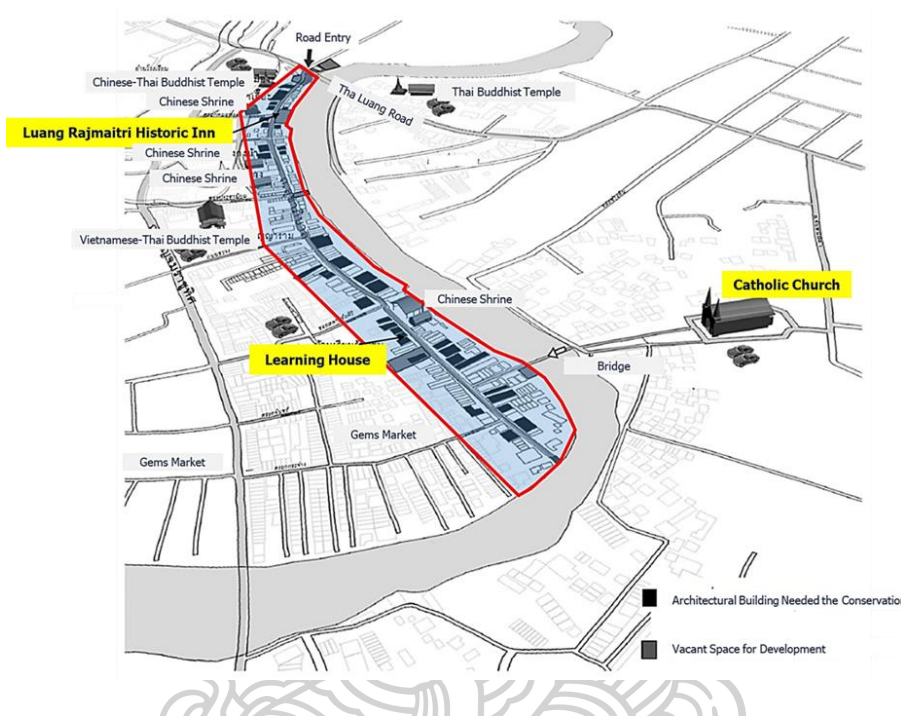
Figure 78 Map of Chanthaboon Waterfront Community
Source: Adapted from Kusuma Boonyakan and Chuvit Suchaxaya, 2016

Figure 79 Diorama Presented the Historical Event When King Rama V Visited
Tha Luang Area, Chanthaburi
Source: Researcher, December 2015

Afterwards, the road transportation, which was regarded as more convenient transportation, had replaced the river one, causing the waterfront decreased its importance as a place for trading business.   Followed by the fire accidents and the flood in 1990 and 1999 respectively including with the relocation of many younger residents to other places, the communities became silent and deteriorated.

Until 2009, the Chanthaburi Provincial Commerce Office planned to conserve the waterfront and communities by promoting the theme of "Culture comes before commerce".   Later, the formation of Chanthaboon Waterfront Conservation Committee, which was considered the social enterprise" introduced the reformation and conservation of the community activities, architectural buildings, and art and history of waterfront.

With the coordination among the Committee and some educational institutions such as Arsomsilpa Institute and Chanthaburi Technical College, 29 historic buildings in this area have been studied in detailed by the groups who started the Vernadoc project. Basically, there were 5 different styles of architectures in this old community such as 1) old Chinese style houses, 2) wooden houses, 3) colonial-styled houses, 4) modern buildings, and 5) high rise buildings. (Sawasakweres, 2007: 377)

After the studies and the activities for conservation of the historic architectural buildings, some buildings had been renovated and now used as a boutique hotel or the learning center for both the hosts and the visitors. For example, the house of Luang Rajmaitree (1876-1956), which was located in Tha Luang or North Talad, had been renovated and opened as a "Museum Inn" by the beginning of 2015. This house was originally made with a golden teak wood in Thai style. Recently, UNESCO had

endowed the Award of Merit --- UNESCO Asia-Pacific Heritage Award 2015 to the house of Luang Rajmaitri for cultural heritage conservation.

Luang Rajmaitri (1876-1956), formerly called Poom Punnasri, was born in the area of Talad Nua (North Market), Tha Luang, Chanthaburi. During his childhood, hwas parents sent him to study in Penang. After finishing the school, he followed his father to do business in Malaysia and Singapore. He was the first person to introduce "the rubber tree" to be planted in Chanthaburi province. With his industriousness and devotion, His Majesty the King Rama VI bestowed the high official rank to him as Luang Rajmaitri.

Figure 80 Photographs of Laung Rajmaitri and His House Before Renovation
Source: www.baanluangrajamaitri.com

Figure 81 Baan Laung Rajmitri and Photograph of Laung Rajmaitri Used as
a Branding
Source: Researcher, from 2015 - 2019

Figure 82 Baan Luang Rajmaitri, Before and After Renovation
Source: www.baanluangrajamaitri.com and Researcher, October 2019

Figure 83 Floor Plan of Baan Luang Rajmaitri
Source: Adapted Layout from Piyanee Sukmanee and Researcher, October 2019

The other example for conservation and adaptive reuse was Baan Anusornsombat, which was located oppositely to Lower Talad. This 2-stories building was a half wood – half concrete structure. At present, the owner of this house allowed the committee to rejuvenate the house and to use it as a community learning center since September 17, 2010.

In facts, this house was purposely used for interpretation by illustrating the historic events and stories of old town Chanthaboon communities including with the conservation and restoration process of the old town. The 2-stories buildings were originally constructed in European style and there was a garden courtyard at the back of the house.

Both the first and the second floors were used for displaying the study of Vernadoc and exhibiting the photographs of Chanthaboon communities. This learning house, which was regarded as a living museum, played an important role in cultural conservation because it allows local communities to learn about their ways of lives and tourists to understand and to feel "the sense of place" of Chanthaboon Riverfront communities.

Figure 84 Learning House, Chanthaboon Riverfront Community
Source: Researcher, from 2015 to 2019

Besides Baan Luang Rajmaitree (historic inn) and Baan Anusornsombat (learning house), there were other buildings in Tha Luang area which were preserved and used by both local people and outsider, revealing the historic value of Tha Luang area. As mentioned earlier in this section, the project of conservation and restoration of the old town Chanthaboon Waterfront Community was under the platform of "social enterprise" which was derived by the participation and collaboration of many internal and external parties.

This collaboration enabled the 'co-creation of value' which did not only rejuvenate the sense of place and preserve the value of tangible and intangible resource of the local community, but also increase the opportunity for local community to share their vivid stories among visitors and travelers at site or via offline channels such as magazines and online media.

Nevertheless, as reported in the data of internal tourism in Chanthaburi (Table 6), the figures of visitors who traveled to Chanthaburi had been increase dramatically during last 2-3 years probably due to the high promotion of both external and internal organizations. This caused some effects to the local people to somewhat degree. Basically, some changes benefited the local people for more opportunities to introduce the visitors with their authentic products and services while other alienated modifications had ruined their normal and peaceful lifestyles.

For instance, from the observation from 2015 to 2019, some buildings which usually closed or vacated had become attractive to the new owners or the investors. By talking with the local residences and walking through this community from time to time, it is clear that some houses were sold and transferred to the outsiders who

always needed the high return rapidly. Thereby, the houses were probably renovated to be the coffee shop, the pub, or even the accommodations of which their contemporary design might be incongruent with the rest of the buildings and their new functions would inevitably affect to the lifestyle of local people.

Figure 85 Reconstructing the Old House in Chanthaboon Waterfront
Community to be the Accommodation
Source: Researcher, April 2019

C) The Cathedral of the Immaculate Conception --- Wat Maephra Patwasonthi Niramon, the Catholics Church

From the historical data, the immigration of Vietnamese from Vietnam to Chanthaburi province, Thailand was occurred during the late of Ayutthaya period. These Vietnamese refugees, who believed in Roman Catholics, had refuged because of the religious conflicts in Vietnam and settled down in Chanthaburi since then. Most of them were the fisherman, swineherd, reed mat weaver, and gems trader or even gems cutter---lapidarian.

The Cathedral, located on the banks of the Chanthaburi River opposite to Chanthaboon Waterfront communities, had been built since 1905. This cathedral, which was regarded as the biggest and most beautiful cathedral in Thailand, was a Gothic-architectural church decorated with the pictures of the Saints by using stained-glass technique, which possesses the high, dwastinctive aesthetic values of the architectural style and its decoration.

This cathedral had been reconstructed from time to time. The latest re-establishment had been started by 2006 and it had taken around 3 years to be completed. However, from the historical evidence, it was stated that during the World War II, the church was asked to remove its top in order not to be in the target of Allied Bombers, contributing to the save of This church during the war. Nowadays, the top part of the church had been renovated as it was initially designed.

In Thailand, the Roman Catholics was divided to 2 Catholic Regions --- Bangkok region and Tha Rae-Nong Sae region. Both regions were included of 11

dioceses and Catholic Diocese of Chanthaburi, under Bangkok region, covered 7 provinces in the Eastern Region including with Nakorn Nayok provinces.

In Chanthaburi province, the people who believed in Chrwastianity were both the groups of Vietnamese-Thais, Chinese-Thais, or the mix among Vietnamese, Chinese, and Thais. By locating at the east side of Chanthaburi river, the Church and the community could connect with other neighborhood community such as Chanthaboon Waterfront Community by crossing the bridge.

These communities --- Chinese-Thais and Vietnamese-Thais were living together in peace and understanding. During some important festivals such as "Loy Kratong" and "Christmas Festival", both communities had arranged their own activities with the mutual acceptance and respect. This always made them live in peaceful and harmonized manner.

Similar to the houses in the Chanthaboon Waterfront Community, the buildings of the local residences who stayed around the church and believed in Christianity were also composed of groups of 2-stories wooden buildings or half-wooden and half-concrete buildings. The "Gingerbread decoration" did present both the skill of Chanthaburi craftsmanship and the uniqueness of the residential units in this area. With the fine, elegant, and delicate design, such gingerbread style of decoration enhanced both the aesthetic value of buildings and the functional value as the ventilation.

Figure 86 The Cathedral of the Immaculate Conception
Source: Researcher, from 2015 to 2018

Figure 87 Houses with the Gingerbread Decorative Style Located
Around the Church and the Houses' Owner (Doctor Sanong Kosakarn),
Who Passed Away in the Early of 2018
Source: Researcher, 2015

D) Chanthaburi Old Municipal Building (National Archives-Chanthaburi Branch)

Chanthaburi Old Municipal Building, which was now National Archives-Chanthaburi Branch), was located at Tambon Wat Mai, Amphoe Mueang Chanthaburi. It had been established since 1916 in the period of King Rama VI. The primary objective was for the office of Etsapibal Chanthaburi County which oversaw 3 provinces in the Eastern region of Thailand, namely, Chanthaburi, Rayong, and Trat provinces.

It was important to state that in the period of King Rama V, Siam had to defend herself from the colonization. One of the strategic approaches deployed by King Rama V was to adjust the policy from "Four Pillars System" or "Cha-tu-sa-dom" to Etsapibal County. Compatible with such policy, the Siamese government had to develop the infrastructure such as road and bridge, railway system, including with many government office buildings in order to prove that Siam was an independent country which had civilization compared with European countries.

Therefore, two municipal office buildings in Eastern region of Thailand had been established so far. One was established at Chachoengsao province which was regarded as the area in Prachinburi County and the other was founded at Chanthaburi County. However, the administrative management system of Etsapibal County was ended in 1933 and This building was served as Chanthaburi Old Municipal Building until 1978.

Then, the building was continuously used by several government sectors and it had finally become the National Archives-Chanthaburi branch since February 1, 2003.

Today, the National Archives-Chanthaburi branch, which was considered a non-profit organization, provided wide-ranged services to public such as researching the historic documents, serving as a learning center, and arranging the public or social activities to promote cultural related issues such as history, art, and community development.

The building was a 1-storey building with the uplifted basement on ground. The design was based on the European design which was famous during the period of King Rama V – King Rama VI. The style of the building in such period could be called the "Colonial Style". With the masonry structure, the building was constructed 73 meters in length and 27 meters in width. The shape of the building was designed in "E" shape. The façade was creatively designed to show 3 arches in the middle, which symmetrically divided the building to the left and the right wings.

There were also the "Gingerbread" decorations along the porch. The forms of the arches and the Gingerbread decorations helped reduce the massive structure of the building. It could be said that this building represented the properly blend between Western and Eastern styles of construction and decoration. The gable was constructed above the arches and there was a bass-relief bronze sculpture of garuda --- the symbol of the King and the date of construction, which were 100 years old in 2016.

The building of National Archives-Chanthaburi branch had been renovated since 2016 and currently, the process of renovation was completed. Basically, it was served as the place for collecting many historical documents such as books or photographs. It was opened for any users --- the local residences, students and

teachers, visitors, and people who wanted to search for any useful information about Chanthaburi province.

Moreover, the building and it surrounding were sometimes utilized as the space for any creative events such as the recent gastronomy festival "Chuen Chom Chim the Authentic Food of Chanthaburi Epwasode II" as mentioned earlier in This chapter. This implied that in the context of peripheral city, the creative space did not necessarily mean the managed, opened space as in the metropolitan but it did often mean the area or the building that normally, had its own specific function and could be adaptively and occasionally used for any specific, creative events.
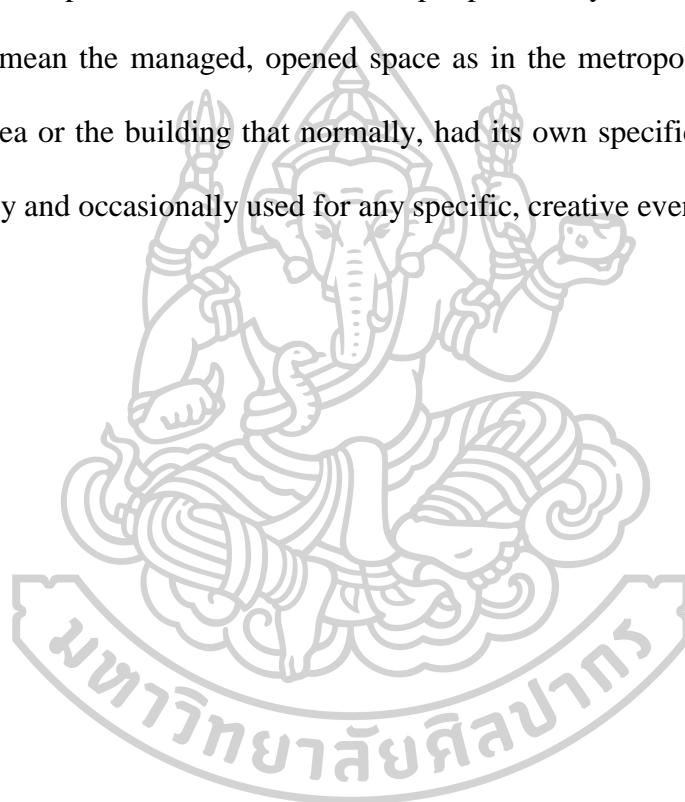
Figure 88 Groups of Photographs of National Archives – Chanthaburi Branch
A = Before Renovation (2015), B = During Renovation (2016), C = After Renovation (2018)

Source: Researcher, 2015 - 2019

E) King Taksin the Great Park (Thung Na Choei Public Park)

King Taksin the Great park (as known by the local people as Thung Na Choei public park), an islet featuring a vast of green area and surrounded by a lake, was located in the center of Amphoe Mueang Chanthaburi. This park, which was regarded as a well-designed public space, was around 210 Rai (or 84 Acres) in size. In the middle of the park, there was a statue of King Taksin the great sitting on the horseback including with his four chief soldiers standing around to protect King Taksin from the enemies. The striking characterwastics of King Taksin the Great statute was so lively and it looks like that this great King was riding into the battle. Almost every morning, afternoon, or evening, it was seen that the people who visited this park always paid homage to this monument of King Taksin the Great.

Nowadays, this public park was utilized mainly by the local people. The space of park was divided to be inside and outside (or footpath around the park). The inside area was purposively utilized by the local people to walk, to run, and to perform aerobic dance or work out while the outside area of the park was occasionally used. In facts, during the periodical events such as the Orchard Festival or Songkran Festival (or Water Festical), this outside space was arranged for displaying the flowers and several shops or kiosks were temporarily set up on the footpath (outside area or in-between space) to sell their merchandises to the local people and the visitors.

Usually, many local people from children to adults visited the park for their health benefit by exercise and for their social participation by exchanging any news or other information. The big water pond around the park also provided the safe place

for several types of fishes. Also, this park was surrounded by the other local government offices and the central hospital of Chanthaburi---Prapokklao Hospital.

Hence, it could be said that This public park as the public space including with their contexts such as a monument of King Taksin the Great located in this park, and other adjacent government offices had served the local residences and thus, representing not only the strong social value --- loyalty in the kingship and faith in sovereignty, but the spiritual value through the history and legend of King Taksin the Great as well.
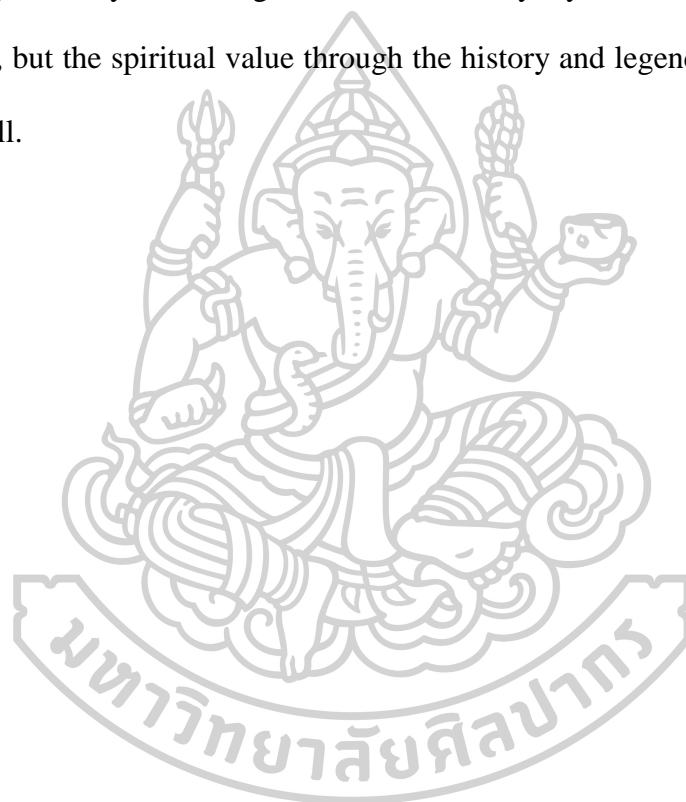
Figure 89 The Statue of King Taksin the Great and Thung Na Choei Public Park
Source: Researcher, 2018

In addition to the architectural heritage and historic places in the inner city of Chanthaburi province, there were any other important places scattered around Amphoe Mueang Chanthaburi that were related to the events in the historical period. For instance, the historic date could be traced back from the establishment of ancient city where Khmer civilization had a strong influence to the local people near the area of Khao Sa Bap, reflecting through pieces of sculptural and architectural remains to the period of Thonburi of King Taksin the Great and that of the following Siamese King in Rattanakosin period such as King Rama III, King Rama V, and King Rama VII respectively.
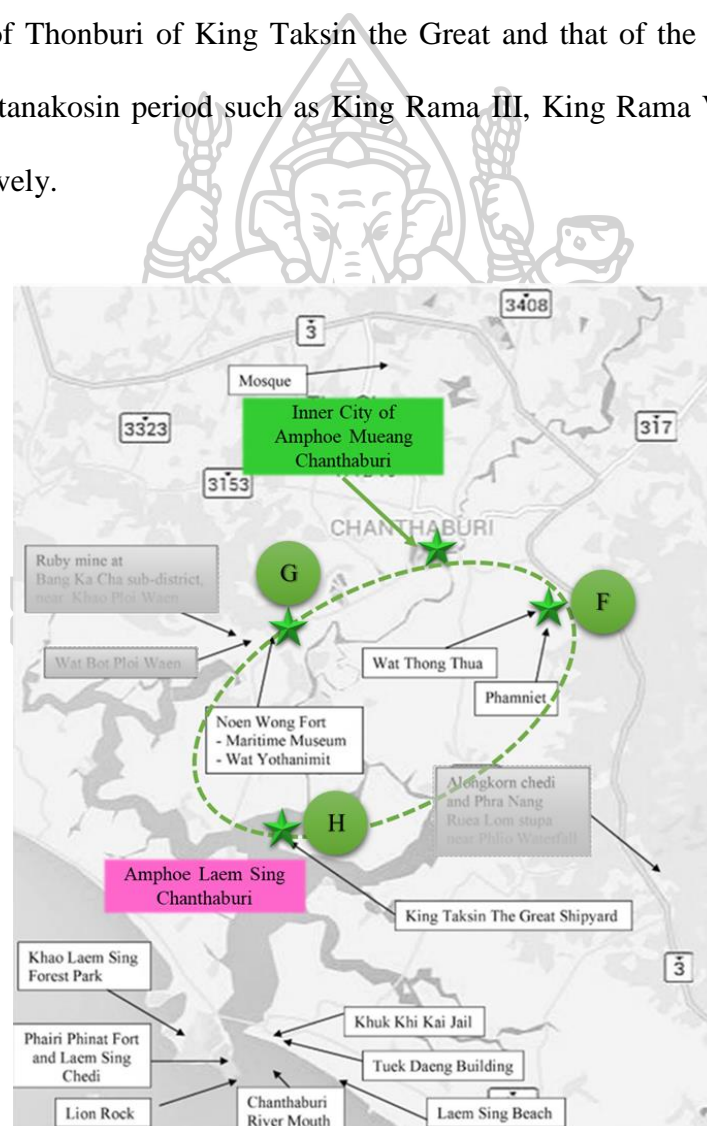
Figure 90 Map Exhibiting the Architectural Heritage near the Inner City of Chanthaburi
Source: Adapted from Chanthaburi City by Joachim Schliesinger, 2017

F) Mueang Paniad Archaeological Site and Wat Thong Tua

The territory of Chanthaburi as known today could be traced back to the pre-historical period or the early of historic era. The archaeologist from Fine Arts Department, Thailand used to survey several archaeological sites in Chanthaburi and found many artifacts dated around 2,000 years ago. From this evidence, it could be stated that the fertility of Chanthaburi attracted the group of people to settle down. However, the archaeologist could not make a conclusion whether these artifacts were belonged to which groups of people descended to the historical period or merely belonged to the groups who strayed or drifted from place to place.

Until the historical period around the 6th and 7th Century, the area of Sra Bap (or Sa-la-Bap) appeared the traces of settlement in the same period of Chenla (Zhenla) or Khmer Empire. The archaeological site at Paniad, which was built with the laterites, the inscriptions in Khmer language with the oldest fonts found in Thailand, and the parts of lintels in the style of Thalaborivat – Somborpraikuk convinced the archaeologist to believe that the old community in the area of Sra Bap in Chanthaburi would have relationship with the communities in Sra Kaeo and Prachinburi provinces including with the old communities around Khmer basin and Angkor.

Mueang Paniad archaeological site was presently characterized by the remains of laterite wall 16 meters x 20 meters x 3 meters (W x L x H).   From the historical data such as 3 inscriptions found in this area and the legend of Mueang Kavai, it was believed that Mueang Paniad archaeological site was the earliest settlement of ancient community in Chanthaburi, which could be dated back around 1,000 – 1,500 years ago. Mueang Paniad also represented that it was once the port area under the

civilization of Khmer Kingdom that was influenced by India. Moreover, it was considered the strategic location to connect the civilization to the inland areas.

Figure 91 Old Map of Mueang Paniad and the Lintel Founded in This Area
Source: www.silpa-mag.com/news/article_15336 and www.thaipost.net/main/detail/16430

Nowadays, in Mueang Paniad archaeological site, the remaining that could visualize was only the debrwas of twin Barays. As believed by many experts, there were still many artifacts buried underground but it was covered by the houses and the plantation of the local people. In order to make any further study, the Fine Arts department needed to negotiate with the local people to move or to relocate in order that the Fine Arts department could start the survey and the excavation to search for more evidences of the ancient town which was once named Paniad and its relationship with Kuan Kra Buri or Mueang Kavai.

Figure 92 Debris of Twin Barays at Paniad --- the Ancient City of Chanthaburi
Source: Researcher, October 2015 and May 2016

There was a legendary of Kuan Kra Buri or Mueang Kavai which was believed the name of ancient Chanthaburi city. The story of Queen Kavai, appeared as a legend of Chanthaburi, was told that the Queen Kavi was the second Queen of the King Promatad. After the King passed away, Queen Kavai was attempted to set up her son--- Prince Waitad to be the new King but this was not accepted by the first Queen's sons --- Prince Boripong and Prince Wong Suryamas. Therefore, the army forces of Prince Boripong and Prince Wong Suryamas had attacked those of Queen Kavai and Prince Waitad.

During the battle, Prince Waitad was killed and Queen Kavai who attempted to flee from the enemies had intentionally threw the gold and other precious ornaments scattering on the ground in order to divert the attentions of the enemies. This legend became the name of "Wat Thong Tua", which meant that the gold was scattered all around.

Nowadays, although the continuity of land use of local community had unavoidably affected the landscape of Mueang Paniad archaeological site as mentioned previously, there were many attempts of several sectors of Chanthaburi people to conserve the ancient heritage by establishing the local museum at Wat Thong Tua to preserve and display several historical artifacts found in this area including with the interpretation about the legend, the archaeological site, and the remains. In addition to such historical evidences, there were also some ceremonies or some traditional rituals to pay homage to their ancient heritage and ancestors including with other events such as local exhibitions to narrate the legends of Mueang Paniad in order to preserve the value and significance of Mueang Paniad as a cultural heritage.

Figure 93 Local Museum at Wat Thong Thua
Source: Researcher, May 2016
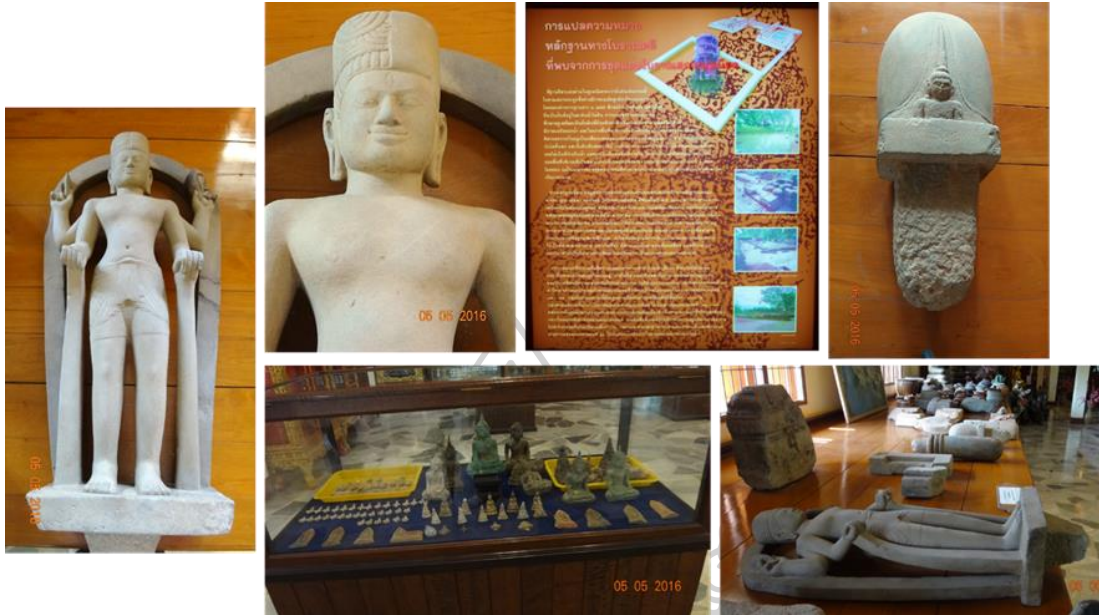
Figure 94 Sculpture of Harihara, Display, and Interpretation in the Local Museum
Source: Researcher, May 2016

Besides the lintels found in the area of Wat Thong Tua, which were the style of Thalaborivat – Somborpraikuk, there were 2 more pieces of lintel kept in other places around Amphoe Mueang Chanthaburi. The first lintel was at Wat Bot Bon nearby the Chanthaboon Waterfront Community. This lintel was exhibited outside the chapel of the temple. From the pattern carved on the laterite, it was the picture of God Indra, who were the God to take cwere of the East as per the beliefs of Brahman-Hinduwasm. It seemed that the God Indra was dancing on his elephant --- Erawan or Airavata, which stood on the image of Kirtimuka (Kala Face or Rahu) who had a Mala (bunch of flowers) coming out from both sides of its mouth.

The second and probably more important lintel was located at Wat Bon in Amphoe Tha Mai. By looking at this lintel and reading the visitors' book that had the reviews of both famous French and Thai Archaeological Scholars --- Professor Jean Bowasselier and Professor His Serene Highness Prince Subharadwas Dwaskul, it was understood that this lintel was made under the influence and was used in the architectural building of "Cham" rather than that of Khmer. However, as per the suggestion of the experts in the archaeological field of study today, it was not so easy to conclude that the area of Chanthaburi province was once governed or influenced by Cham. The reason was that the artifacts such as lintel would simply be relocated from the other places nearby.

The other sculptures proving that Chanthaburi was once influenced by Khmer civilization was the Lion sculptures which stood at the famous provincial school of Chanthaburi ---Benchamarachuthit Chanthaburi. As per the historical evidence, these Lion sculptures were relocated from the area of Wat Thong Tua in the period of Franco-Siamese crisis. The reason was that the French soldiers would like to use the laterite and the artifacts to fill the land and in order to do this, the Vietnamese was hired to move such items. Nevertheless, some artifacts such as these Lion sculptures were hidden and survived from buried underground.
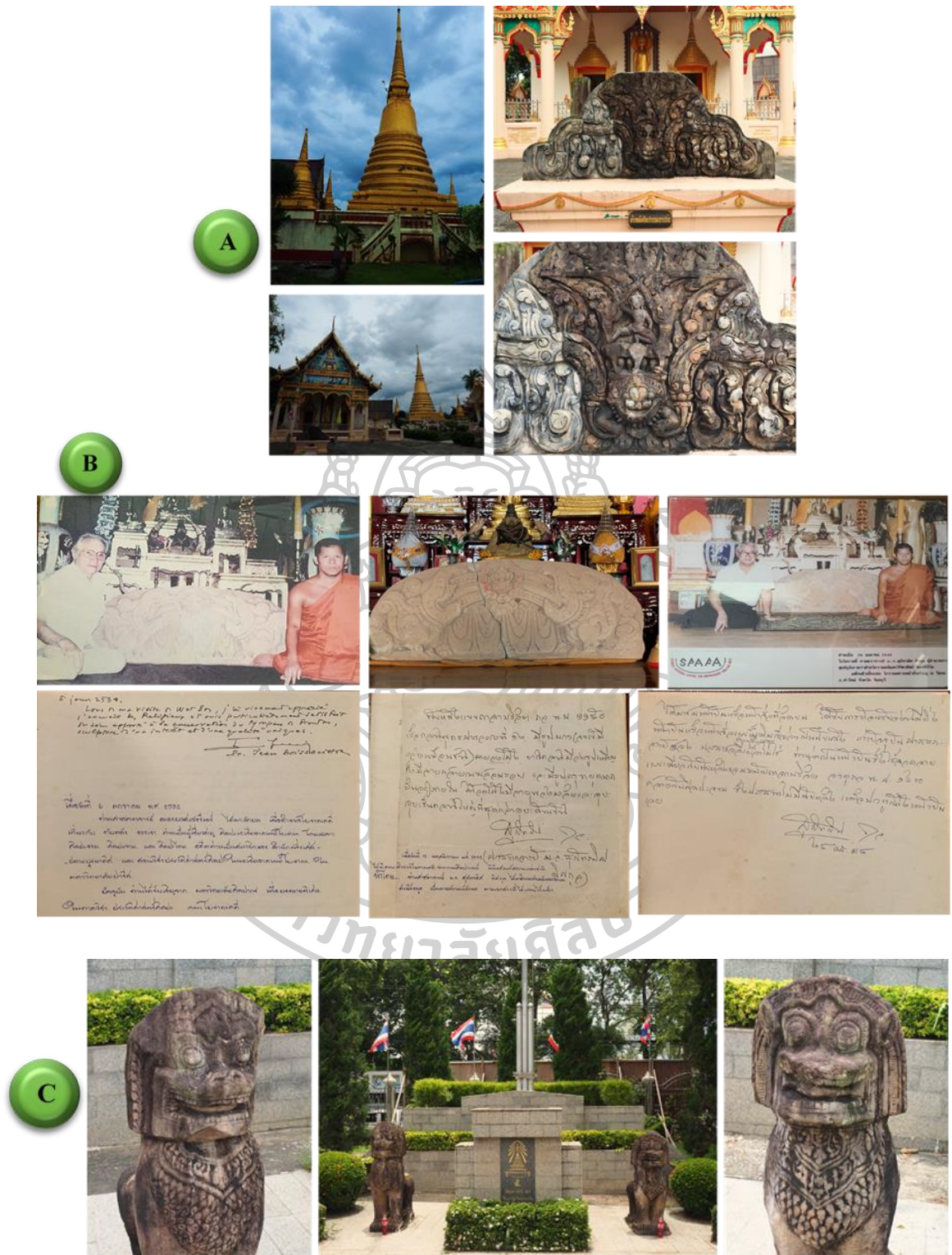
Figure 95 Groups of Important Artifacts Found in Chanthaburi Province
A = Lintel at Wat Bot Bon, B = Lintel and Visitors' Book, C = Lion Sculptures

Source: Researcher, May 2018 and April 2019

Figure 96 In the Context of Ancient City --- Mueang Paniad and Wat Thong Thua
Source: Researcher, October 2015 and May 2016

Similar to many ancient cities founded in Thailand, the areas of Mueang Paniad archaeological site and Wat Thong Thua were the overlapping territorial area which had been used by groups of people with different beliefs. In other word, the evidence such as the legend and the remains of ancient architecture including with the lintels and inscriptions convinced us that the Khmer civilization had covered this area of Chanthaburi in the ancient time.   Subsequently, after the sovereignty of Sukhothai, Ayutthaya, and Rattanakosin consecutively, the Buddhism and the related objects such as architectural buildings and sculptures had been established in this area instead. It was believed that several parts of the ancient buildings had been removed and reused as material for other construction purposes and thus, being difficult for our generation to think about the integrity of such valuable cultural resource.

G) Noen Wong Fort (or Khai Noen Wong) and National Maritime Museum Chanthaburi

Noen Wong Fort was located around 7 kilometers from King Taksin Shrine towards the Southwest direction. This fort or military camp was constructed in 1834 which was in the period of King Rama III. During this period, there was a conflict between Vietnam and Siam and King Rama III viewed that the location of residential community at "Baan Lum" (or Tha Luang --- Chanthaboon Riverfront community nowadays) was probably in danger if the enemies invaded.

Therefore, King Rama III gave the order to Baan Lum community to move to Noen Wong Fort, located in Bang Kacha which was considered the highland area in order to prepwere to defend Siamese from the Vietnamese army. Nevertheless, there was no military fighting between Vietnam and Siam and therefore, during the period of King Rama V, the community had relocated from Noen Wong Fort back to "Baan Lum" because the area of Noen Wong Fort was far from the water resource.

Although the fort with the cannons lining up on the wall, previously served as a strong barrier to protect the residents of Chanthaburi from the attacks, was nowadays no use as a shelter, the area was still conserved and used as a historic site for cultural tourism. Moreover, in the area of Noen Wong Fort, the National Maritime Museum Chanthaburi and the Underwater Archaeological Divwasion, Fine Arts Department were recently established and they were considered the first museum in Southeast Asia region to collect, to preserve, and to exhibit the underwater, archaeological evidences to the public. This museum had officially opened since 2001 and the exhibitions were divided to main 2 sections.

The first section exhibition was the history of naval commerce by demonstrating the actual-sized reproductive argosy, the replicas of royal barges and merchant vessels. Moreover, the potteries and other sub-marine archaeological objects were also displayed. The second part presents the history of Chanthaburi from the past to present. The story and the ways of life of the ethnic group in Chanthaburi such as "Chong" had also been displayed, including with the Tourism places--- both natural and cultural places and the famous, local foods and fruits of Chanthaburi.

Figure 97 Noen Wong Fort and The National Maritime Museum Chanthaburi
Source: Researcher, December 2015

As the belief of the settlement of the city of the community, it was necessary to have a place for specific function such as a sacred place or temple to hold the beliefs of the residences together. In Noen Wong Fort, there were located with 2 sacred buildings which had been continuously used so far, namely, Wat Yothanimit and the shrine of the old city. Both architectural buildings were established in the period of King Rama III.

From the historical data, the old chapel of Wat Yothanimit was influenced by the Chinese style. However, in 1968, the new chapel was constructed to replace the old one which was considered too weak and too easy to be torn down. In the back of the new chapel, there was also the round pagoda (or jedi) which had been built in the reign of King Rama VI. Beside the temple, there was also the shrine of the old city which was built in 1834 in the period of King Rama III.

Figure 98 Wat Yothanimit (Above) and the Old Shrine of the City (Below)
Source: Researcher, May 2018

From the story of the fort, the groups of architectural buildings and the adaptive reuse of some area in this fort such as the museum, Noen Wong fort and its contexts conveyed the valuable cultural resource for conservation and tourism. For example, the historical event of the settlement of the fort and the exhibitions displayed in the National Maritime Museum Chanthaburi delivered the historic value and the scientific or research value that made the visitors understand about the history and development of Chanthaburi. Also, the people and the community living in the amidst of historical area indicated the social and associate value between human and their cultural landscape from past to present time.

H) Wat Phlap Bang Kacha (temple)

Wat Phlap, located near the Noen Wong Fort, used to be the ancient community in the 18th century. From the historical record, this temple was a place where King Taksin temporarily used as a station to rest his arm forces before moving and seizing Chanthaburi in order to prepare his army to fight enemies for recovering the independence. Before occupying Chanthaburi, King Taksin gave the moral support to his soldiers by sprinkling sacred water and endowing the amulet --- "Phra Yod Thong". Some parts of "Phra Yod Thong" was kept inside the Jediya in Wat Phlap.

Moreover, in a Royal Coronation Ceremony of the Kings in Rattanakosin reign (after King Taksin of Krung Thonburi), Wat Phlap, considered 1 out of 18 places, was used as a sacred place where holy water was made and collected for This Royal Coronation Ceremony. In facts, the water was brought from 3 places in

Chanthaburi province, namely, 1) Naraya Cave, 2) Sra Kaew --- Wat Sra located in Amphoe Tha Mai, and 3) Wat Phlap accordingly.

Figure 99 Phra Yod Thong, Sacred Place of Holy Water, Stupa, and Jediya, Wat Phlap
Source: www.natt-rayong.99wat.com/product/63862 and okchanthaburi.com

Besides, there was a wooden image hall in the middle of the man-made pond, which was used as a place to keep the Buddhism scripture. The historian stated that the architectural style was in the early of Rattanakosin period. Moreover, there were also some architectural building related with the Buddhism or the tradition way of life of the local community such as stupa (Pra Prang), the pagoda (Jediya or Chedi) in the pond, the sculpture of Lord Buddha in the extreme ascetic posture, and the old place to burn the corpse called Sam Sang.

Figure 100 Wat Phlap, Bang Kacha
Source: Researcher, October 2015

Figure 101 Wooden Image Hall, Wat Phlap Bang Kacha
Source: https://okchanthaburi.com and Researcher, 2015

By the field survey during the last quarter of 2015, the area of Wat Phlap was entirely utilized for the religious purpose which meant that the ambience of Wat Phlap was quite calm and silence. Recently, the local community, however, had set up the weekend market by using the theme of the ancient community. "Toob Moh Market" was named by using the historic events when King Taksin the Great ordered his soldiers to finish the food and to destroy all the utensils before invading the city wall of old Chanthaburi.

With the creativity and the collaboration between local people of Bang Kacha area, it could be said that the market had revitalized the local community. The local

people and the local organization such as the TAT Chanthaburi Branch used to set the tourism events in order to lead the visitors to visit Wat Phlap and Toob Moh Market. Not only did the visitors learn about the history of their great king and of the event at this historic site, but they could touch and feel the sense of local market, tasted the local food and fruits, and paid the homage to the image or the statue of Lord Buddha, King Taksin, and the religious architecture such as Stupa and Jediya.

Normally, Toob Moh Market was the weekend market and opened on the day time basis. However, some activities were specially promoted visiting Toob Moh Market in the evening and night time. For example, the event of "Tanon Dek Doen" was set up during April 2019 when the heat temperature was really high during that month. Therefore, the organizations in Chanthaburi such as Children and Youth Council of Chanthaburi in the collaboration with the City of Chanthaburi arranged the evening event under the theme of Culture and Creativity. This kind of evening-night event was interesting and if it was arranged attractively and promoted extensively, would probably increase the chance of visitors to visit and to stay longer in Chanthaburi

Figure 102 Toob Moh Market (Day Time Event)
Source: Researcher, July 2018 and April 2019

Figure 103 Toob Moh Market (Night Time Event)
Source: Researcher, July 2018 and April 2019

Not far from Wat Phlap Bang Kacha, there were Bang Kacha community and gemstone mines --- Sapphires and Rubies Mines, in which the local people and their ways of lives were still related to the gemstone mining and cutting. Traced back around 40-50 years ago, the discovery of precious stones in Chanthaburi and Trad provinces became widespread, causing the precious stones rush phenomenon. This phenomenon was not only attracting the newcomers to do gemstone mining and trading business, but also causing the rapid depletion of gemstones in Chanthaburi.

Although the glory period of gemstones in Chanthaburi had been passed, some mines in Bang Kacha were still working, the Bang Kacha communities were still doing the gemstones cutting, and the tourists were still welcome to learn the way of life of people in Bang Kacha in order to understand the process of gemstone mining and cutting there.

Figure 104 Demonstration of Sapphire Finding in the Mines, Chanthaburi
Source: Researcher, December 2015

Figure 105 Local Community and Sapphires, Chanthaburi
Source: Researcher, December 2015

In addition to the retrospective atmosphere at Toop Moh Market in Bang Kacha sub-district and the gemstone mine in Amphoe Tha Mai, there was a new place set up creatively as a recreation place to preserve and to interpret the story of gemstones mine. "Bo Ploy Lek Petch Community Learning Center" was not only the showcase or opened-air shopping mall where tourists could take a rest and learning by seeing the gemstones founded, but an interesting field that visitors could directly

participate, learn, and experience how to find and to clean the sapphires in the mine in this learning center.

In order to propose the new experience to visitors, the owner and his crews had arranged the places for the visitors to climb down in the holes, to dig and to find the stones, and then to bring back to wash in the small water pond. By doing this, the visitors had the involvement from the stage of preparation from changing the uniform to keeping the deep breaths, understanding the process of digging and finding, and most important, experiencing and entertaining by themselves. After the process of digging, finding, and cleaning the gemstones founded in the mine, the visitors could clean themselves, took some refreshments, and visited the small shops displaying the precious gemstones founded in This mine. The customers could buy some pieces and brought these gemstones with their memorable experience back to home.

Therefore, it could be said what Bo Ploy Lek Petch does introduced the visitors was not only providing the information of the gemstones, but proposing the new learning approaching by the willingness and the involvement of the visitor themselves as well. Such creative activities were so unique that they could deliver the impression to the visitors and thus, contributing to the positive memorable experience of themselves and the possibility to share about these experiences among their families and friends. Either gemstones founded by the visitors or the pieces sold at the shop were the representatives of knowledge exchanging and the co-creation of value among tourists, visitors, and local community.
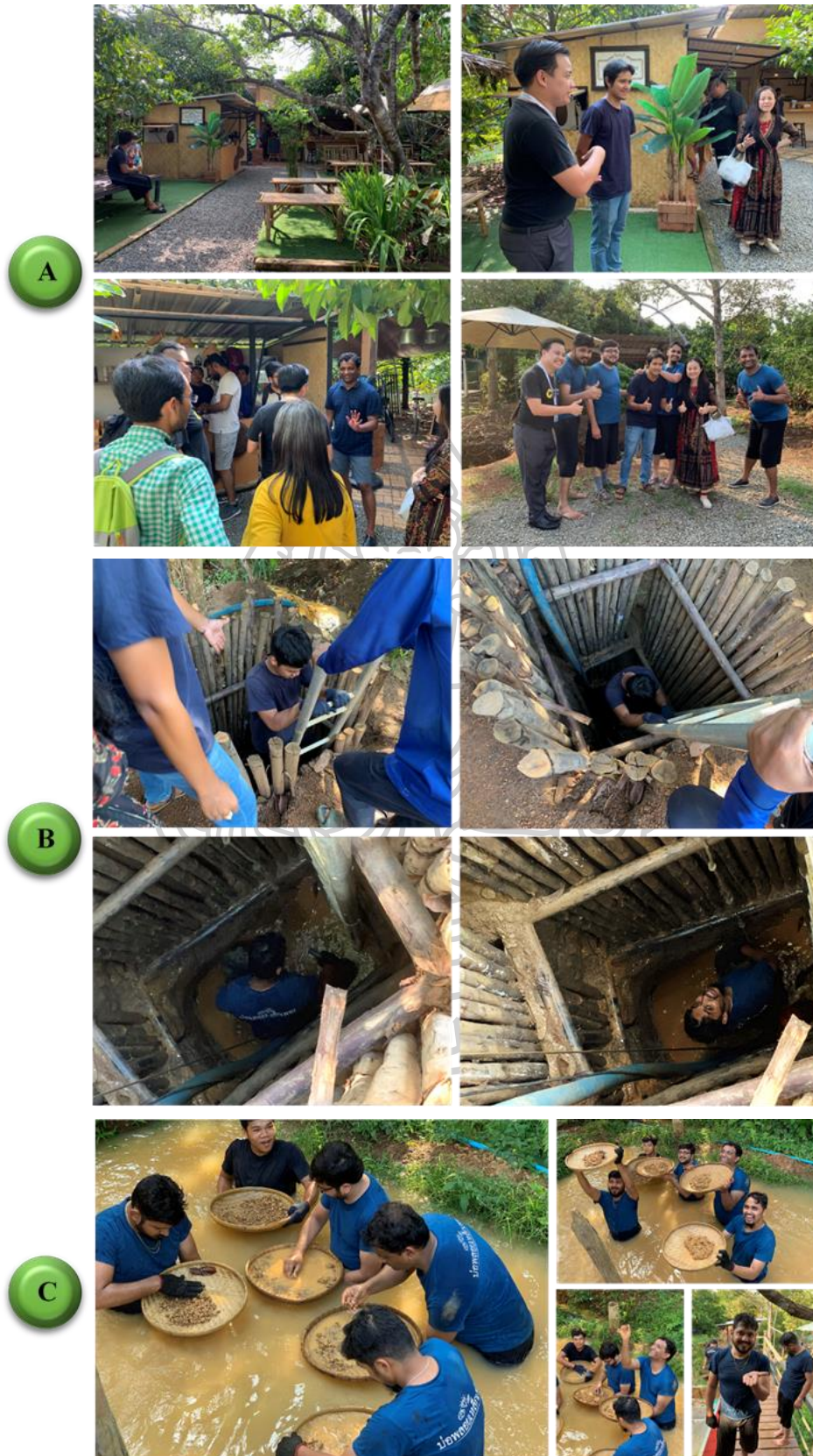
Figure 106 Creative Learning and Experience Activities
Source: Researcher, April 2019

I) King Taksin Dockyard

King Taksin Dockyard was located at the area called Samed Ngam of which the distance from Amphoe Mueang to This dockyard was around 11 kilometers. From the archaeological evidence and study, the ancient wreckage of rear-cut bark found in this area was assumed to be the small ships in Fu-Xian Style bark of China. During the period of King Taksin in Chanthaburi, these Chinese trading boats were modified from ordinary junks to become various warships in order to fight against the enemies.

Nowadays, this ancient shipyard was welcome to all visitors and adjacent to the shipyard, there was also King Taksin memorial of which the people in Samed Ngam area had built in order to pay homage to King Taksin. Moreover, there was also a place which was believed that it was the spot that King Taksin stood before taking the Royal Boat to fight for independence of Siam. Therefore, King Taksin Dockyard and the contexts represent the historical, research, social, and the spiritual value.
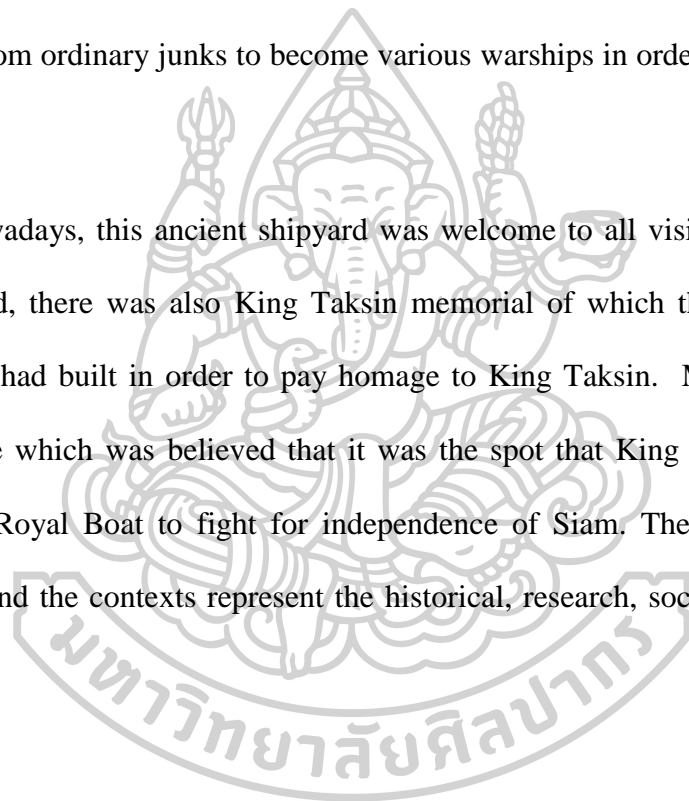
Figure 107 King Taksin Memorial at the Dockyard
Source: Researcher, April 2017

J) Suan Ban Kaew Palace (Wang Suan Ban Kaew Learning Park)

Suan Ban Kaew Palace was the former residence of the late Queen Rambhai Barni, royal consort of King Rama VII. Located around 6 kilometers from the old town Chanthaburi, Suan Ban Kaew Palace was now considered a part of Rambhai Barni Rajabhat University which covers the area of 725 Rai (or around 286.5 acres). Suan Ban Kaew Palace was recognized as a beautiful historic place surrounded by the natural atmosphere and the delightful campus.

Historically, after H.M. King Rama VII (King Prajadhipok) abdicated the royal throne in 1934, the King relocated to England and passed away there. Subsequently, H.M. Queen Rambhai Barni returned to Thailand in 1949 and desired to establish her own residence in Chanthaburi province. The reasons for selecting Chanthaburi as a place to stay was the peaceful environment of Chanthaburi and the reachable distance from Chanthaburi to Bangkok within a day.

Figure 108 H.M. King Rama VII (King Prajadhipok) and H.M. Queen Rambhai Barni
Source: The Royal Images and Royal Duties of H.M. Queen Rambhai Barni, 1985

At the beginning, the area and surrounding of Suan Ban Kaew Palace was covered by the forest and thereby, H.M. Queen Rambhai Barni decided to make a land clearing and established the temporary residence which was made by bamboo and other local material. H.M. Queen Rambhai Barni had stayed in This house since 1950. Later, H.M. Queen Rambhai Barni decided to build groups of houses which were composed of 3 houses, namely, "Thao Villa" (gray) --- the residence of the Queen, "Daeng Villa" (red) --- the house of followers, and "Keaow Villa" (green) --- the house of the royal secretary.

"Thao Villa" (gray-colored building) was a 2-stories building constructed by golden teak wood and concrete. This building was separated into 4 main sections such as the formal dining section for the guests of the late Queen and the living section on the ground floor. The middle of the house exhibits the built in kitchen and the stove which was regarded as modern in the previous time. The upper half floor

was the private section of the late Queen and was now still opened for the visitors to visit and to understand the ordinary life of H.M. Queen Rambhai Barni. This Thao Villa was now called H.M. Queen Rambhai Barni Museum.

Similar to Thao Villa, the "Daeng Villa" (red-colored building or Don Kae Villa) was now adaptive reused as the folk museum to display the history of Chanthaburi and the life of local people. In order to make the visitors perceive about Chanthaburi, the space of this building was managed into 9 rooms for displaying the stories of Chanthaburi. For example, the rooms were separately designed and displayed about the history of Chanthaburi, the geography of Chanthaburi, the way of life of the ethnic groups in Chanthaburi such as Chong, the Chanthaboon Reed Mat, the gemstones of Chanthaburi, the local wwasdom, the Thai traditional dances and plays, the local information, and the exhibition of the legendary of Chanthaburi.

Figure 109 "Thao Villa" (gray) --- H.M. Queen Rambhai Barni Museum,
Source: Researcher, May 2016

Figure 110 "Daeng Villa" (red) --- the folk museum
Source: Researcher, May 2016

Other than the exhibitions displayed in the folk museum, there were some activities or events to show about the ways of lives of both local people in Chanthaburi and the ethnic group in Chanthaburi. Basically, the outside space of Daeng Villa was periodically used as the space for creative activities such as the traditional dance of Chanthaburi local people who were always worked in the paddy field and the ordinary lives of Chong --- ethnic group in Chanthaburi. Thus, the space, which was used from time to time, was the creative space that did provide the knowledge or information to the visitors as well as entertain them.

Figure 111 "Daeng Villa" (red) --- the space for creative activities
Source: Researcher, May 2016

During 22 years in Chanthaburi, H.M. Queen Rambhai Barni worked for the benefits and well-being of local residences in Chanthaburi. Some of the projects of Queen Rambhai Barni were improving the agricultural products and the cattle raising, applying the new technology for local craftsmanship such as the reed mat of Chanthaburi which was renowned as Chanthaboon reed mat, and developing the local hospital for the local people.

Furthermore, with the clear vision of H.M. Queen Rambhai Barni especially in the education of the people, H.M. Queen Rambhai Barni generously donated her own residence and the area of Suan Ban Kaew Palace to Minwastry of Education of Thailand in 1972 for developing the Chanthaburi Teacher College for the beneficial of local people in Chanthaburi province and neighborhoods. During 1995, Chanthaburi Teacher College was changed to be "Rajabhat Institution" and finally, was upgraded to Rambhai Barni Rajabhat University.

Recently, the department of art & culture and community development of Rambhai Barni Rajabhat University had creatively managed the areas of Suan Ban Kaew to be the learning space and named it "Wang Suan Ban Kaew Learning Park". The goal of this learning park was to develop the learning of cultural heritage as well as to promote and to develop the local wisdom in order to reinforce the local communities in Chanthaburi. By doing this, the area was managed in 10 sub-learning parks such as H.M. Queen Rambhai Barni Museum and the folk museum as mentioned earlier including with the groups of sub-learning parks of "types of reeds", conserved forest, paddy fields, ethnic group --- "Chong", ASEAN studies, Thai herbs, flower orchards, and natural route of Wang Suan Ban Kaew.

Figure 112 H.M. Queen Rambhai Barni at Wang Suan Ban Kaew
Source: The Royal Images and Royal Duties of H.M. Queen Rambhai Barni, 1985

Figure 113 The Monument of H.M. Queen Rambhai Barni at
Wang Suan Ban Kaew
Source: Researcher, May 2016

With the benevolence of H.M. Queen Rambhai Barni, the late H.M. King Bhumibol Adulyadej (King Rama IX) had endowed his honored gift to the residence of Chanthaburi. In facts, in order to sustainably prevent and to alleviate the drought crisis and the severe flood, King Rama IX ordered to develop the project of "Bhakti Rambhai Canal" ---Flood Alleviation Project Chanthaburi. (Bhakti Rambhai means the loyalty of local residences of Chanthaburi to H.M. Queen Rambhai Barni.) The objective of canal development was both to reserve the water during the dry season and to drain the water from Chanthaburi to the gulf of Thailand during the monsoon season. Moreover, the water gate of This couldal could protect the inflow of sea water to the inland, which would destroy the crops and agricultural products.

Besides the direct, functional benefit of this canal development project, the landscape of Bhakti Rambhai Couldal was designed to facilitate the local residence of Chanthaburi. In facts, the local people and the visitors often utilize this place as the public area for doing activities such as jogging and biking during the morning and the

evening. Therefore, this new infrastructure and its space had also enhanced both the social and aesthetic values.
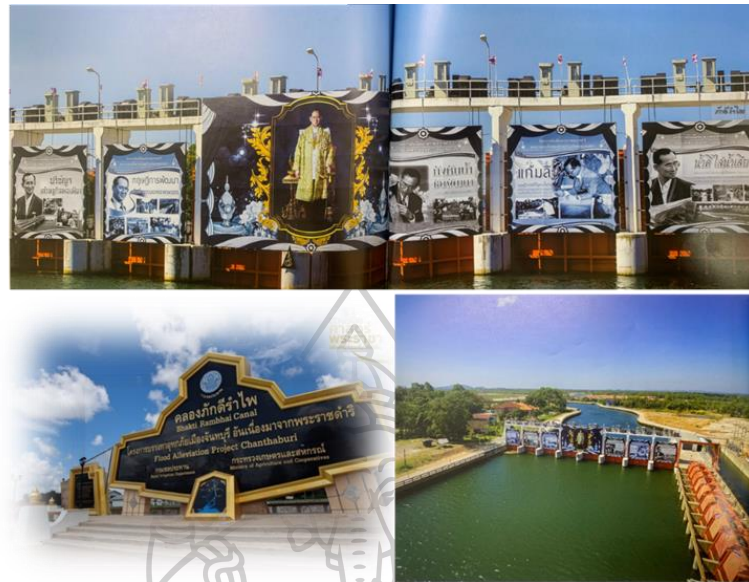
Figure 114 "Bhakti Rambhai Canal"
Source: A World Connect and www.btripnews.net/?p=11158

Related with the historic and the aesthetic value of Wang Suan Ban Kaew Learning Park in Chanthaburi province and the story of H.M. Queen Rambhai Barni, there was the building located in Bangkok and used as the Chanthaburi Association. From the historical records, this 2-storey wooden building was the royal endowment of King Rama VI to his servitudes. Then, the building was transferred to be the asset of Crown Property Bureau and had been rented by Chanthaburi Association later on. During 1964-1965, H.M. Queen Rambhai Barni accepted this Chanthaburi Association under the Royal Patronage of Her Majesty the Queen.

Nowadays, this 2-storey wooden had been used as the office of Chanthaburi Association. While the space of the ground floor had been used as the rest area and

the small office for operational staffs, almost the space of the second floor was utilized as the meeting room for the members of this association. In order to enter to such meeting room, the officers had to enter to the small room that was deployed as the place to pay respect to H.M. Queen Rambhai Barni before entering to the meeting room. Also, with the "gingerbread style" of decoration creatively used for ventilation in the previous day, it could be said that this building and its architectural style could connect and assimilate with the stories, the buildings, and the places of Chanthaburi suitably. Therefore, it was not too boastful to said that this building itself had already engaged not only with the social value, but also with the aesthetic value and the historical value

Figure 115 Chanthaburi Association under the patronage of
H.M. Queen Rambhai Barni
Source: Researcher, July 2019

Figure 116 Gingerbread Style of Decoration, Chanthaburi Association, Bangkok
Source: Researcher, July 2019

4.5.2 Architectural Heritage, Historic Place, and Community at Amphoe Laem Sing, Chanthaburi and Baan Nong Bua Community, Amphoe Mueang, Chanthaburi

Amphoe Laem Sing was located southwest from Amphoe Mueang Chanthaburi. With its bay along the seashore, it serves as a major source of livelihood for the local communities who settled near the sea and who set up their families in land. The wetlands along the seashores previously were abundant with the mangrove forests which were the sanctuary for the living animals in the peaceful nature.
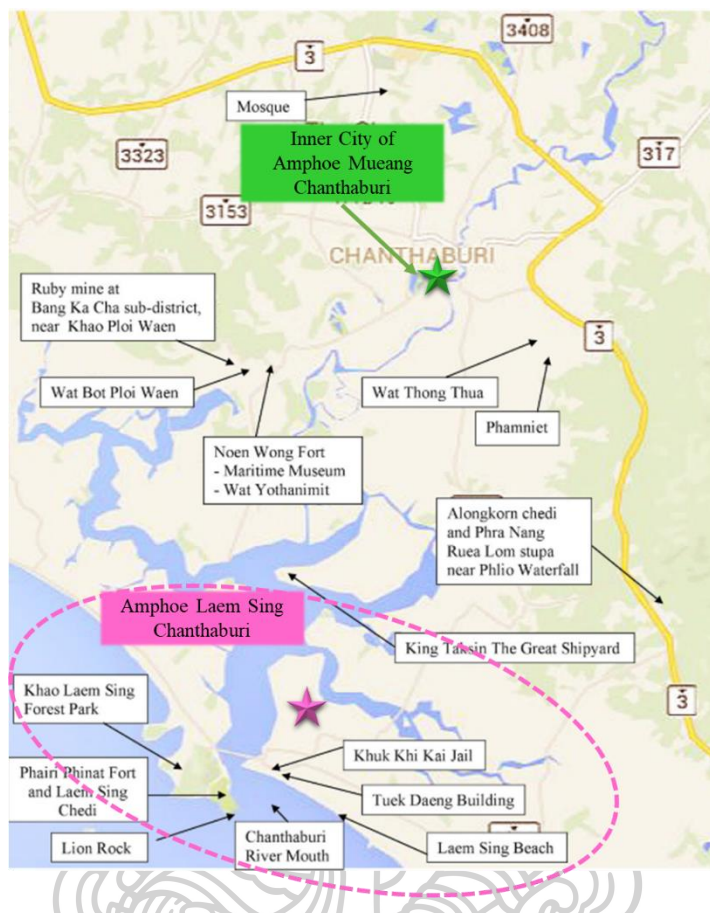
Figure 117 Map Exhibiting the Architectural Heritage in Amphoe Laem Sing
Source: Adapted from Chanthaburi City, Joachim Schliesinger, 2017

Henri Mouhot (Alexandre Henri Mouhot, 1826 – 1861), the French naturalist and explorer, made a great journey to Indochina (Siam, Cambodia, Laos, and Vietnam). He alerted the Western to interest on this region, especially the "Angkor". From the historical record, Mouhot started his journey from London, Singapore, and Siam (Thailand). He reached Thailand and met His Majesty King Rama IV (King Mongkut of Siam) in 1858. Afterwards, he decided to visit Ayuddhaya and Saraburi. For the second trip, he made a trip to Cambodia via the route of Chanthaburi.

During his journey, he made a lot of landscape/seascape illustrations which have become the important, historical documents so far. In Chanthaburi, he drew

some sketches presenting the land areas of inland Chanthaburi and of the coast of Chanthaburi --- especially the land mark of "Lion Rock" at Laem Sing estuary where the tide (Gulf of Thailand) met the stream (Chanthaburi river).

Figure 118 The Pictures of Lion Rock at Laem Sing and that of Henri Mouhot
Source: Voyage dans les royaumes de Siam, de Cambodge, de Laos et autres parties centrales de I'Indo-Chine, par feu Henri Mouhot, naturaliste francais 1858 -1861 and https://www.facebook.com/CHANTistaandStories/posts/387421394730485:0

Around 35 years after the journey of Henri Mouhot, the French troops seized Chanthaburi for 11 years during the Franco-Siamese Crisis starting from 1893. French troops constructed several buildings in Chanthaburi, particularly 2 buildings in Laem Sing area, namely, Red Building (Tuek Daeng) and Chicken Dung Cell (Khuk Khi Kai).

Red Building was built around 1893 and the place where Red Building located was primarily the fort built in the period of King Rama III. After the French invasion, the fort was destroyed and the bricks were used for constructing the Red Building. It

was primarily used as headquarter and soldier quarters during that period. Nowadays, the Red Building was used as the local museum.

Chicken Dung Cell was also built around 1893 and it had been believed by Thai people that this building was once a prwason where the Vietnamese soldier, by the order of French commander, imprison Thai, local people who were against French troops. The prisoners who were confined at this building were suffered by chicken droppings above the prisoners' head. However, this believe had been argued recently by several historians and academics. They did believe that this building was served as the fort for the soldiers to watch around the area.

Although both architectural buildings were the important representatives or the historical evidences of the relationship between France and Siam in the amidst of political conflict, there were a few of the attractive interpretations to provide an interesting information of visitors. Therefore, less visitors could perceive the values of these buildings as tangible, cultural resource and their stories as an intangible one. The following pictures taken during 2018 – 2019 displayed the exhibition inside the Red Building, the decay of the interior wall of this building and the small kiosk of local people who sold some snacks to visitors along the aisle outside the building. The poor management and conservation of such historical buildings lessened the values of these cultural resource and reduced the opportunity for customers to make the revisits.

Figure 119 Arjarn Srisak Wanlipodom Gave a Brief Information about the
History of Red Building
Source: Researcher, May 2019

Figure 120 Red Building (or Tuek Daeng)
Source: Researcher, August 2018

Figure 121 Chicken Dung Cell (or Khuk Khi Kai)
Source: Researcher, May 2019

As mentioned by Arjarn Srisak Wanlipodom, the significance of Laem Sing was presented as the seaport previously connecting with the inland area by the riverine route. In facts, the shipments and the merchandwase for the trading activities had been delivered from this area to many parts of Chanthaburi.

Currently, the Laem Sing beach was promoted as the place to be visited. Several activities were creatively generated to attract local people and visitors to visit and participate. For instance, the activity under the theme of "Eat Local, Meet Local" at Laem Sing beach during August 2018 was one of the recent, creative events that promote the local people to introduce their seafood or local products to the visitors so that the visitors could taste and experience the local. The panoramic view and pleasant environment of Laem Sing beach and the friendliness of the local people as well as the tasty food were the good ingredients for the tourisms.

Figure 122 Creative Event at Laem Sing Beach
Source: Researcher, August 2018

Figure 123 Maps of Laem Sing and Cultural Heritage around Laem Sing Estuary
Source: Adapt from www.google.co.th/maps

On another side of Laem Sing, there was located the historic monuments which was the Fort Phairi Phinat and Chediya Wasaraphab. The fort was built in the reign of King Rama III to prepare for the war with Vietnam. Some remains of the walls were left including with some cannons. Chediya Wasaraphab was built in the period of King Rama V (King Chulalongkorn of Siam) after the French army removed it arm forces from Siam in 1904.

Furthermore, on the top of the Laem Sing mountain, there was a lighthouse Laem Sing which had been established since 1906 and it was now under the supervision of the Royal Thai Navy. In the previous day, the Chediya was served as the historic monument and the landmark to inform the local people and the ship passengers that they would enter to an estuary of Laem Sing which was the boundary of Chanthaburi, Thailand. The lighthouse also served the similar function, especially during the nighttime.

Figure 124 Fort Phairi Phinat and Chediya Isaraphab
Source: Researcher, October 2016

Figure 125 A = Lighthouse Laem Sing, B = King Taksin Bridge, and C = the Lion Rock (Top View)
Source: Researcher, October 2016

From Laem Sing estuary where the tide met the stream, there were the settlements of two important local communities near Leam Sing estuary such as Bang Sa Kao community, Amphoe Lam Sing and the inner land but still connected with the river towards the estuary such as Nong Bua community, Amphoe Mueang. The plenty of the mangrove forests as the sanctuary for fishes, shrimps, crabs, and other sea animals as well as the important plant such as the reed were the key natural resource that allowed the local communities to feed themselves and to make livings for their families which had finally become their traditional ways of lives.

Figure 126 Lives at Laem Sing Estuary
Source: Researcher, October 2016

In those days. the fields were full with the crops such as rice, beans, corn, reed, and so on. There was an informal sentence describing the rich of crops in the fields that *"if born a soil, it had better not to be a soil of Bang Sa Kao and Nong Bua"*. The reason was that the field was so rich and fertile that there was no waste land and pollution, contributing to the capability to grow the crops all year round. Therefore, the soil seems exhausted and depleted. This creative sentence of the local people had reflected the abundance of natural resource of which the local communities had always benefited from the deployment of such natural resource for a long time ago.
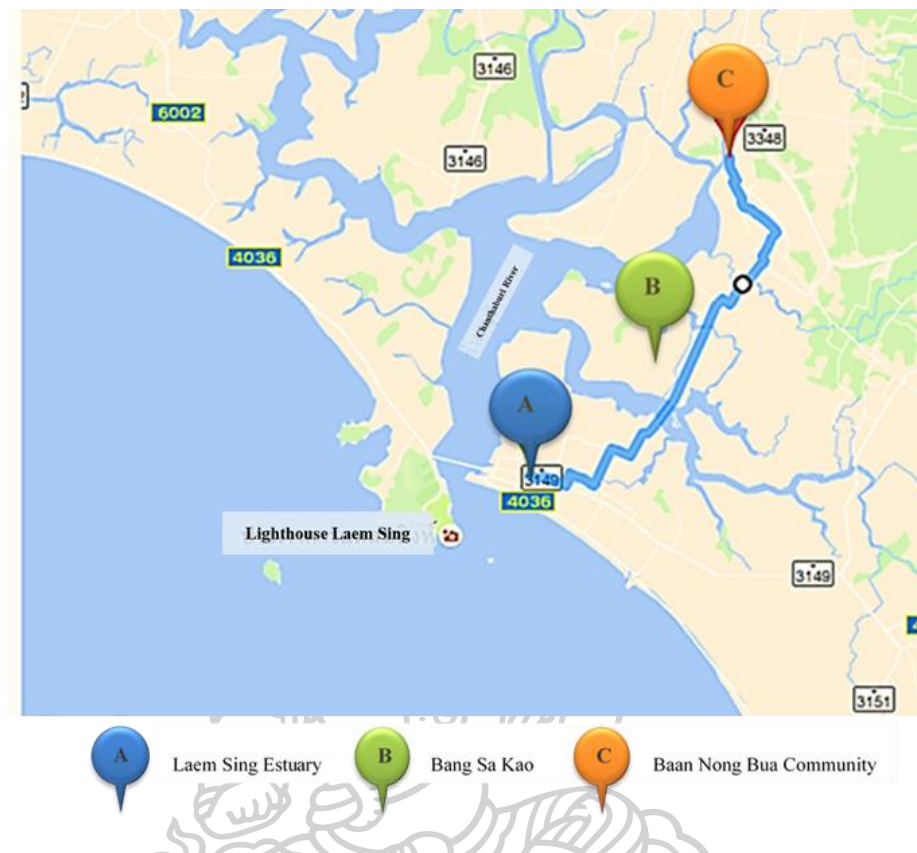
Figure 127 Map of Laem Sing Estuary and the Local Communities
Source: Adapt from www.google.co.th/maps

At Bang Sa Kao, the natural crops such as 'reed' and 'jute' were creatively used for making a weaving reed mat which had a specific, famous name as 'Chanthaboon Reed Mat' (Chanthaboon was Chanthaburi) and it became one of identities of Chanthaburi province. The distinctive characteristic of the natural reed grown in Bang Sa Kao area was the quality of its fiber such as strength and smoothness and thus enabling the local people to produce the high-quality mat.

The production of a reed mat was skilled-labor intensive and time consumption. In facts, the process of weaving the reed and the jute together requires 2 persons. One small size mat might take a day or more to complete. Nevertheless, the revenue from selling the reed mat was comparatively lower than any other careers. Many households that used to produce the reed mat had changed to do the shrimp farm and to work in the fruit orchards which generated more income instead.

Figure 128 Weaving 'Chanthaboon Reed Mat', Bang Sa Kao community
Source: Researcher, October 2016

Nowadays, there was a collaboration between the local community and some educational institution or creative organization to develop the new products and to introduce these creative items to the market. For example, the project coordinating between local community and Burapa University Chanthaburi Campus had creatively developed new ornaments which were the combination between jewelry and reed mat. Also, the creative organizer had initiated the creative project called "Por Laew Dee" and invited the local entrepreneur to collaboratively shared the ideas of product and market development. This co-creation of value activity among the local community, local entrepreneur, local university, and creative organization supported the new application of Chanthaboon Reed Mat and therefore, could enhance the values of such cultural and natural resources.

Figure 129 Co-creation of Value --- Collaboration Between Creative
Designers and Local Entrepreneurs of Chanthaburi Province
Source: Researcher, May 2018

Figure 130 Road Show of the New, Creative Application of Chanthaboon
Reed Mat as the Ornaments at Central World, Bangkok
Source: Researcher, April 2019

Similar to the ways of life of Bang Sa Kao community, those of Nong Bua community was unsophisticated. Basically, the career of local people related to the fishery and the exchange of their products in the local market. Nowadays, the local families that still did the fishery was less than 10, compared with the 40-50 families in the previous day. For the fishermen, they had to read the tide level and follow the plan in order to get the fish in the evening or the night and then, to sell the fishes and shrimps in the early morning market around Nong Bua market. The fisherman at Nong Bua said that now the large fishes and shrimps were rarely found in the river and thus causing them to give up. This would affect the new, younger generation to relocate and to make a new settlement in other provinces.

However, by the collaboration among the leading persons in Nong Bua community, the representatives of educational institution, and the tourism organization during the last 4-5 years ago, there were several co-creative activities to promote the locality of Nong Bua Community. For instance, the unique identity of Nong Bua community represented by the 'unique local dessert' and the weekend market in this community had revitalized the local community. Several campaigns had continuously attracted many tourists to visit Nong Bua community in the weekend to taste the local foods and sweets as well as to perceive the lives of local people.

At Nong Bua community, the local people were frequently discussed and shared about their needs and expectations. Thereby, not only do several local products and local people who originally produced the products in the community had been introduced to the visitors, but their and intangible cultural heritages such as some

unique wooden houses and their lifestyle had been conserved and presented to the visitors. Such co-creation of value activities had enabled the local community to preserve the local identity and the 'sense of place'. As long as the collaboration was continued and recognized, its valuable cultural resource could be conserved, exercised, and then transferred to the new, younger generation in a sustainable manner.

Figure 131 Nong Bua Market--- (A) Before Stage and (B) Start Stage
(C) After Stage of Collaboration
Source: Researcher, October 2016, April 2017, and March 2019

In addition to Bang Sa Kao and Nong Bua, there were still the important places that represented the well-preservation of natural resource. The first place was called "Baan Pla Thanakarn Poo" which was located in Amphoe Laem Sing and the other place was "Kung Kraben Bay Royal Development Centre" settled in Amphoe Tha Mai. Both sites, which were focused on the conservation of sea animals and environmental ecosystem, had recently become ones of the favorite tourism sites in Chanthaburi.

From Amphoe Laem Sing to Amphoe Tha Mai, the visitors could drive on "the scenic route" --- Chaloem Burapha Chonlathit road, passed Kung Kraben Bay Royal Development Centre and then, reached the most beautiful scenic spot at Noen Nang Phraya. The Chaloem Burapha Chonlathit Road was the coastal road linked to Sukhumvit Road and connected with 3 provinces in the eastern region. The first milestone of this road was started from Rayong province and laid down along the sea coast to Chanthaburi and Trat provinces. The total distance was approximately 80 – 100 kilometers.

The functions of Noen Nang Phraya as the one of the most beautiful scenic spots in Chanthaburi were not only the tourism site for the visitors to take some rest with the panoramic view of the seacoast, but also the public open-aired space for them to take several beautiful photos and to share their creative pictures with their friends via social media such as Facebook and Instagram. The highlight was the presence of contemporary activities of the young couples by 'locking the keys' together as shown in the movies under the K-Pop culture. From this situation, it was implied that Noen Nang Phraya was the new tourism spot that was deliberately and creatively set up by

using the scenic views and the romantic atmosphere to attract the visitors, especially the young generation tourists who always share their experiences and personal contents via online media.
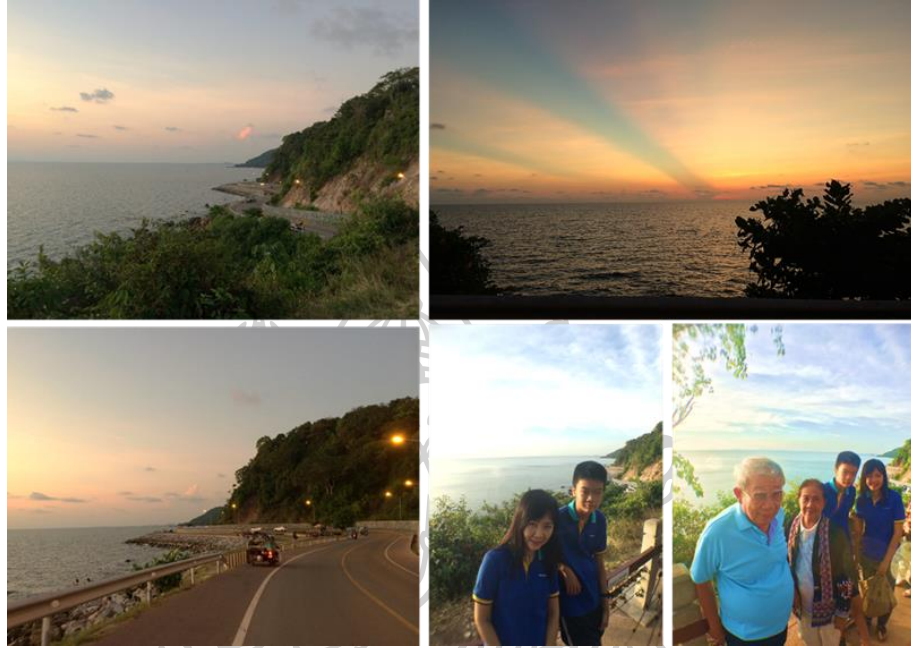
Figure 132 Sunset at Noen Nang Phraya and Chaloem Burapha Chonlathit Road
Source: Researcher, December 2015

Figure 133 Cultural and Natural Resource As Tourist Spots Connecting By
Chaloem Burapha Chonlathit Road
Source: Adapted from About Chan Magazine

Unlike the fascinating, scenic place as Noen Nang Phraya, the Kung Kraben Bay Royal Development Centre was settled down silently but modestly and sustainably in the area of Kung Kraben Bay of which its natural resource --- Mangrove forest and marine life were protected, studied, and promoted as a learning center of natural biodiversity. The central area of this Royal Development Center covers around 4,000 Rai (or 1,582 acres approximately) including with the neighboring areas which entirely covers 85,235 Rai (or around 33,699 acres) located in Tambon Khlong Khut and Tambon Ramphan of Amphoe Tha Mai and Tambon Sanam Chai and Tambon Krachae of Amphoe Na Yai Am.

During the last 40-50 years ago, the mangrove forest in this area was invaded in order to clear the estuary and to use the mangrove tree as a firewood. This worsened the balance of the nature and the bio-diversities and thus, affecting to the life cycles of many living creatures in this ecology. Moreover, in order to do the "shrimp farming", the fields which was used to cultivate the local crops such as rice and reed were discontinued and replaced to be the shrimp farms. The contaminated water of shrimp farming, although processed before emitting to the estuary and small river, affected the mangrove trees and the bio-diversities to some extent. From the observation of local people, one of the endanger species such as Dugong or Sea Cows that was once lived in this estuary had been reduced or relocated due to the unbalance of the ecological system.

Therefore, during 1981 the Kung Krabaen Bay Royal Development Study Centre, based on the wwashes of King Bhumibol Adulyadej (King Rama IX), had been set up to be a demonstration, study, and research center for agricultural

development and environmental conservation. The philosophy of King Rama IX to 'Understand, Approach, and Develop' and the concept of 'From Mountain to Ocean' enabled the collaborations from many government offices and private organizations including with the villagers to develop and to deploy the interdisciplinary knowledge in order to conserve natural resource. This revived the ecosystem of mangrove forest and biodiversity of marine animals and successfully brought about the ecological balance in the area of Kung Krabaen.

Nowadays, Kung Krabaen Bay Development Study Center had served the functions as the laboratory for conducting research and experiments, the learning center by transferring knowledgeable information to visitors, and the recreational place as a living museum. On the 1,793 meter-long bring in the amidst of mangrove forest, 10 small pavilions (or Sala) were set up as places for visitors to take some rests and for the center to give the interpretation about the origin of Kung Krabaen, the types and significances of mangrove forests and trees, some animals living in the mangrove forest, and so on. Moreover, the demonstration of breeding marine animals such as oyster and crab would create the opportunities for the visitors to directly perceive and to passionately experience the abundance of such natural resource by themselves.

Figure 134 Kung Kraben Bay Royal Development Centre
Source: Researcher, December 2015
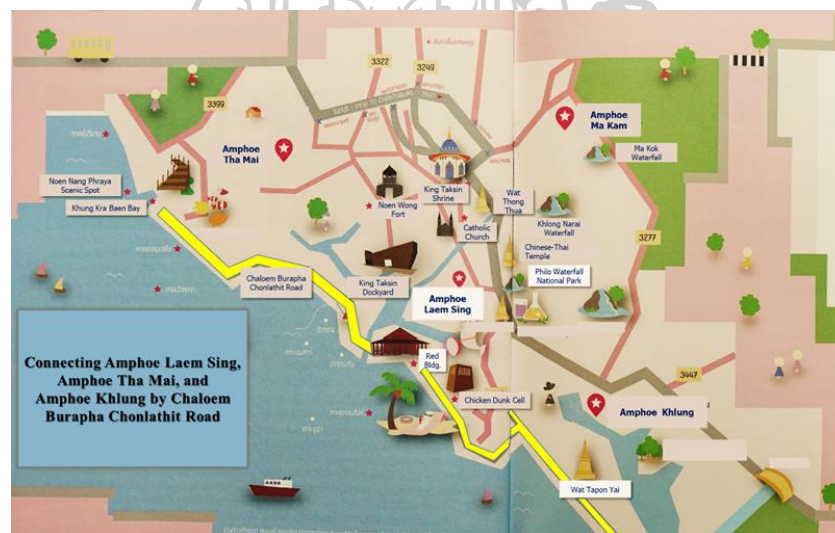
Figure 135 Map Showing the Location of Philo Waterfall National Park
Source: Adapted from About Chan Magazine

If "the scenic route" --- Chaloem Burapha Chonlathit road and Noen Nang Phraya was viewed as the romantic tourism spot, there was the other place in Amphoe Laem Sing that delineated the memorable, romantic story between King Chulalongkorn (King Rama V) and Queen Sunantha Kumarirat at Philo Waterfall.

From the historical records, King Chulalongkorn (King Rama V) had made visits to Chanthaburi for 13 times and the first time at the age of five, he followed his father --- King Rama IV to visit Chanthaburi in 1858. Sixteen year later, King Chulalongkorn and Queen Sunantha Kumarirat visited Chanthaburi in 1874 for the purpose of recreation. There was a literary work by King Chulalongkorn, which lyrically described about the beautiful and pleasant atmosphere of Philo Waterfall. Moreover, during 1876, King Chulalongkorn visited Chanthaburi at the 3rd time and ordered his vassals to construct the Jediya (or Stupa) as a memorial landmark and as an area to view the beautiful scenic of Philo Waterfall. The King endowed the name of This Jediya as "Alangkorn Jediya".

Nevertheless, in 1880 there was a tragic situation of Queen Sunantha Kumarirat. In facts, during the royal trip to the neighborhood province of Bangkok, the royal boat of Queen Sunantha Kumarirat was in the accident and caused the Queen and her offspring pass away. This heartbreaking situation conveyed the loss and the painful sorrow to King Chulalongkorn. In order to keep the promise with the Queen Sunantha Kumarirat who was fond of Philo Waterfall, King Chulalongkorn ordered his royal official to build the pyramid-shaped monument in order to contain the part of the Queen's cremains or bone ashes in this monument. Also, there were an inscription described about the love of King Chulalongkorn who lamented about the loss of his queen which were the memorable, everlasting love story of one of the great kings of Thailand.
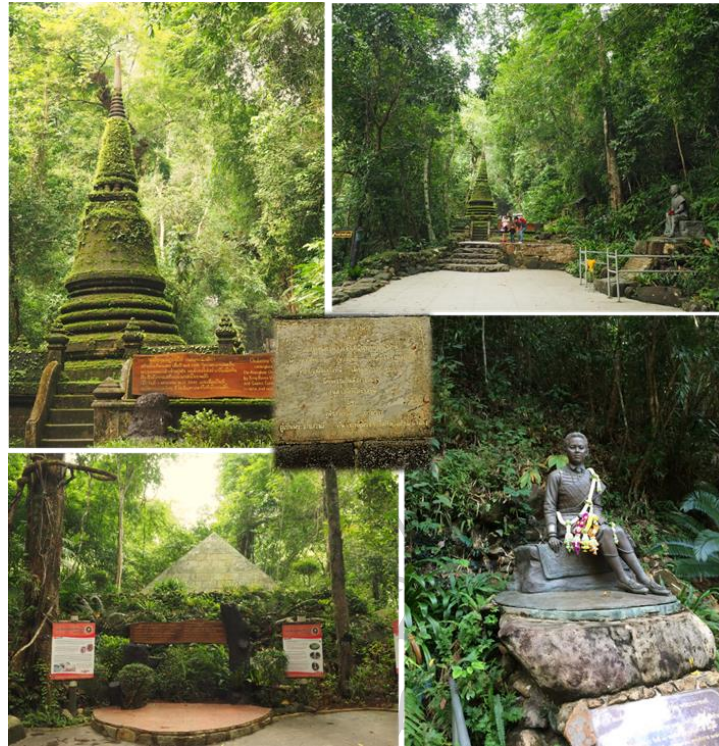
Figure 136 Alangkorn Jediya, Pyramid-Shaped Memorial, and Monument of
Queen Sunantha Kumarirat at Philo Waterfall National Park
Source: Researcher, December 2015 and August 2018

In the present day, Philo Waterfall was conserved and managed under the project of Namtok Philo National Park. The total areas of Namtok Philo National Park were around 84,062 Rai (or around 33,235 acres) and covered the forestry area of Philo waterfall – Sa Bap Mountain with the connected area of Amphoe Mueang, Amphoe Laem Sing, Amphoe Makham, and Amphoe Khlung of Chanthaburi province. The waterfall and natural environment of Namtok Philo National Park was so fresh and beautiful that it did attract many local and outside visitors to travel to this National Park in every season, especially in the hot and humid during the summer season of Thailand.

From a tourism perspective, it was undeniable that the management of Namtok Philo National Park had deployed the proper management approach to cope up with the carrying capacity of the place and the visitors' traffics. For instance, the quality management in this area was explicitly expressed by the cleanliness of the place, the numbers of facilities and amenities such as small golf carts to pick up the visitors and several small shops to provide the food and refreshment as well as the toilets and proper waste bins. Moreover, several interpretation signboards provided in This national park also gave the adequate information of tourist's routes and the historical stories in this Philo Waterfall.

Totally, Namtok Philo National Park, one of the famous natural resource and tourism sites in Chanthaburi, was functioned not only as a recreational site, but also as the valuable, historical place between King Rama V and Queen Sunantha Kumarirat. Aesthetically, the combination of the beauty of Philo Waterfall as a natural resource and the royal literary as well as the architectural constructions --- Jediya and pyramid-shape monument had represented the creativity of King Chulalongkorn and his memorable experience at Philo Waterfall and its contexts. Such tangible and intangible historical evidences could emotionally and authentically enhance the value of Namtok Philo National Park as a recognized natural and cultural resource.

Figure 137 Facility and Amenity Management at Namtok Philo National Park
Source: Researcher, December 2015

Figure 138 Tourists at Namtok Philo National Park
Source: Researcher, August 2018

Figure 139 Maps Showing the Route from Amphoe Laem Sing to
Wat Tapon Noi and Wat Tapon Yai at Amphoe Khlung
Source: Adapted from About Chan Magazine

There was the folk story of Amphoe Khlung which related with one grandparents who stayed at Amphoe Laem Sing and once made a travel to Amphoe Khlung by the carts. One the way to Amphoe Khlung, the carts had to pass the forestry area of Philo and the old couples were frightened by the roars of wild animals. With such a panic, the cart was forced to proceed forward so quick that it moved staggeringly (tapong or tapon in local language) on the rough road. The little staggering became the name of Baan Tapon Noi ('Noi' means little) and more staggering was that of Baan Tapon Yai ('Yai' means big or more). Then, the beam of the cart was vulnerably loosening at Baan Kanrood (or loosen beam) and the cart was finally broken at Baan Kwian Hak (or broken cart). At present, the road transportation from Amphoe Laem Sing to Amphoe Khlung make the trip much more

convenient. In facts, the distance between Amphoe Laem Sing and Amphoe Khlung was approximately 9 km. and could reach within 15 minutes by average.

At Baan Tapon Noi and Baan Tapon Yai, there were located the Buddhist temples in each local community. For example, Wat Tapon Noi located in Baan Tapon Noi and Wat Tapon Yai was founded in Baan Tapon Yai. Wat Tapon Noi, previously named Wat Indraram, was not recorded exactly when it was established but there was still an evidence describing about several renovations of the chapel (or Uposatha) such as in 1686.

The distinctive wooden gables of this chapel was crafted in the pattern of God Vishnu positioning on Garuda and God Indra standing on Erawan or Airavata in the front and the back sides of the chapel respectively. Inside the Chapel, the mural paintings, which had been created since the late Ayutthaya period, showed the high aesthetic value and historical value. The classical Thai pattern on the ceiling represented the traditional belief of the cosmos and the mural paintings of Chinese, Siamese, or even European people delineated the diversities in the area of Chanthaburi from the past.

Although there was a new Uposatha established nearby, this old chapel was still used as the place for making a worship or praying as well as the place for the tourists, the historians, or even the artists to visit to appreciate the mural paintings delineating the story of Mahosot Chataka and the pictures of various people. Therefore, both the story and the old architectural building were considered one of the significant cultural resource in this peripheral city.

Figure 140 The Wooden Gables of the Old Uposatha, Wat Tapon Noi, Chanthaburi
Source: Researcher, July 2018 and April 2019
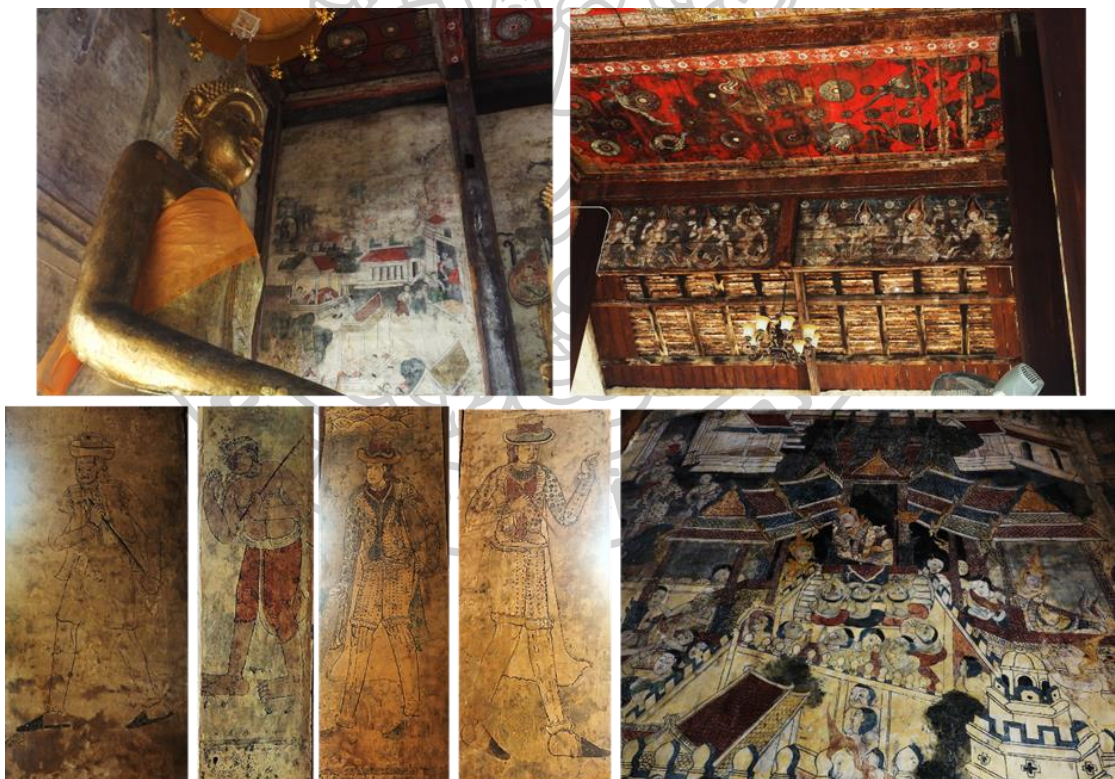
Figure 141 The Mural Paintings inside the Old Uposatha, Wat Tapon Noi, Chanthaburi
Source: Researcher, July 2018

The locations of Baan Tapon Noi and Baan Tapon Yai were closed and so do the relationships of these 2 local communities. Such relationship had been represented through the beliefs and rituals for more than 100 years ago. During the past time, the severe disease such as plague had killed many people and it seemed that no medicine could get rid of this infected illness. Hopelessly, the local residences prayed for the sacred spirits to save them from such epidemic.

To alleviate such disease, the belief in Buddhism and the Buddhist symbol was faithfully served and functioned as a spiritual protection from the evils or bad luck (such as the infection). In these local communities, the faith of Buddha's foot print cloth (or Pha-Phra-Baht) was regarded as the holy symbolic and the disease could not be existed as long as the Buddha's foot print cloth was kept in the communities. Therefore, villagers wanted to keep and to take care of such Buddha'foot print cloth in their communities.

This legend had become the traditional ceremony of the local communities in Baan Tapon Noi and Baan Tapon Yai. In facts, the game of Chak Ka Yer Kwian Phra Baht or Tug of War game of the cart enshrined with the Buddha's Foot Print had been created to decide where This Buddha's Foot Print might be kept for one year --- Baan Tapon Noi or Baan Tapon Yai. By playing the Tug and War game, the players of each community had to tug the cart loaded with the Buddha's foot print on the top into their border. Nowadays, this game will be played annually during the Songkran Festival.

Figure 142 Chak Ka Yer Kwian Phra Baht or Tug of War game at Wat Tapon Yai
Source: Researcher, July 2018

As described, it could be said that in the cases of Baan Tapon Yai and Baan Tapon Noi, both tangible and intangible cultural resource such as the architectural buildings related with Buddhism and the mural paintings, the stories or legends, and the beliefs in the good spirits had interpreted the historical, spiritual, and social values by their applications or functions to serve the local communities. In other word, the architectural heritage as well as rhis traditional way of life or the local wisdom has become the significant cultural resource of these local communities.

Moreover, with the collaboration among the local community (Baan), educational institution (school), and the religious organization (temple or Wat) had made a co-creation of value through the normal way of life and activity. Under the main concept of "the co-creation among Baan, School, and Wat", there were many activities related with the young generations, students, and villagers (as representatives of Baan), the teachers or principal (as representative of School), and

the monks (as representatives of Wat). The main objective of such collaboration was to enhance the co-creation of value under the requirements of understanding the needs of communities by the promotion of shared knowledge, experience, or even the earnings among the locals to make them self-sufficient and sustainable in the long run.

For instance, the coordination among Baan, School, and Wat had understandably created the lewasure hours after some classes. During such leisure time, young students were brought to the temple or some areas in the school and some monks or the older people of the village were invited to share the information about their traditional way of life, their belief, and so on. Such edutainment activities in the creative space (in the contexts of local, peripheral city) such as school, temple, or even the football field gave them the opportunities to learn and to value their way of life naturally.

Not only did the collaboration among Baan, School, and Wat consider the learning activity in their own communities, but such collaboration led to the co-creation of value between the locals themselves and the tourists as well. In facts, in order to exchange the goods among the local villages, the concept of traditional, local market was reproduced under the theme of 270 years old ancient market. The market was arranged by the local people who brought their natural products such as vegetables and fruits and their recipe menus to share among themselves as their normal ways of lives. Then, with the collaboration of other parties in Chanthaburi province such as cultural officials and Chanthaburi Association, this local market was supportively promoted in both offline and online channels in order to invite the

visitors to visit this area, to taste the local food, and to get to know the local people and to understand their ways of lives.

Figure 143 The Old Market at Baan Tapon Yai, Chanthaburi
Source: Researcher, July 2018

From the historical events, the romantic stories, and the royal project in Amphoe Laem Sing to Amphoe Khlung where the rich of the spiritual value through the religious faith, the architectural heritage, and the collaboration of local communities in Baan Tapon Noi and Bann Tapon Yai were also well preserved and creatively deployed, there was the other famous place Amphoe Khao Khitchakut which was the representative of the combination with the natural beauty and the spiritual beliefs --- Khao Khitchakut National Park and the Buddha's Footprint.

By location, Amphoe Khao Khitchakut was located on the north of Amphoe Mueang, Chanthaburi and the distance from Amphoe Mueang to Khao Khitchakut National Park was around 25 kilometers. By geographical data, Khao Khitchakut National Park which covered a forestland of around 58 kilometers in which many herbal plants and wildlife animals were found around This area.   At Khao Khitchakut National Park, there was located the Buddha's Footprint which was called

Pra-Buddha-Baht-Pluang. This Buddha's Footprint was 1 meters in width and 2 meters in length and this footprint was located at the 1,000 meters in height above the sea level.

The Buddha's Footprint at Khao Khitchakut was different from other Buddha's Footprint founded in Thailand. The Buddha's Footprint was a symbolic of Buddhism which means the arrival and existing of Buddhism in that area or country. From the historical evidence, the period of the old Buddha's Footprint in Thailand was in Dvaravati period which was flourished between the 6th and 11th Century. Many Buddha's Footprints were man-made footprint and required the strong faith and skill. For example, the double Buddha's Footprints in Amphoe Sri Mahosot, Prachin Buri Province was considered a man-made by carving deeply in the stone and was assumed to be the oldest Buddha's Footprints founded in the eastern region of Thailand.

Figure 144 Double Buddha's Footprint, Amphoe Sri Mahosot, Prachin Buri
Source: Sujit Wongthes, 2013

Unlike the Buddha's Footprints in Amphoe Sri Mahosot of Prachin Buri Province, the Buddha's Footprint at Amphoe Khao Khitchakut was natural-made and was discovered unintentionally by the local people many years ago. Moreover, there was a gigantic, standing rock which was locally called "Hin-Luk-Phra-Baht standing closed to the Buddha's Footprint. Thus, with the landscape of reserved forest and sacred area, this Buddha's Footprint and the contexts such as other sacred stones or caves nearby were considerably regarded as the significant place in Chanthaburi to be visited by many local people and visitors.

Annually, the area of the Buddha's Footprint at Khao Khitchakut was opened from the first day of the 3rd month to the end of the 4th month as per the lunar calendar, which was normally between February and March. During this period, there were a lot of visitors who mad pilgrimage to visit and to pray at the front of This Buddha's Footprint. Since the name of Khao Khitchakut at Chanthaburi province was the same as the mountain in the Buddhism legend, it was believed that in order to have good lucks and prosperities, we had to visit the places that had the symbolic of Lord Buddha or Buddhism existed once in our life. Therefore, Khao Khitchakut and its significances were considered the representatives of the combination between the spiritual and the social value.
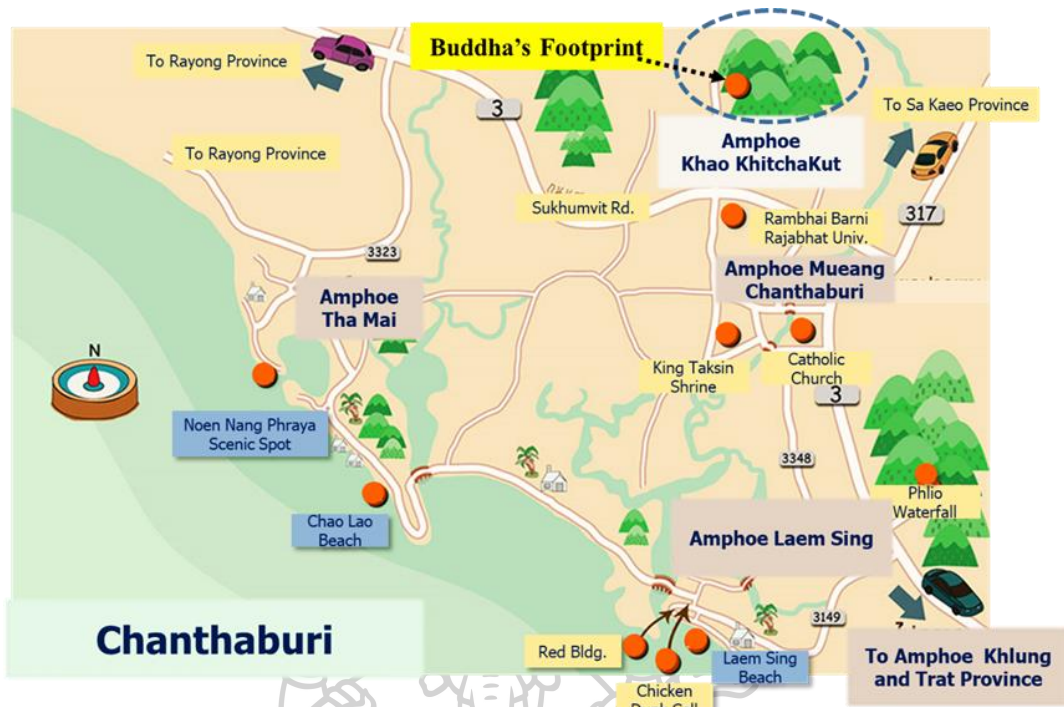
Figure 145 Map Showing the Location of Buddha's Footprint at
Amphoe Khao Khitchakut
Source: Adapted from www.chillpainai.com

Figure 146 During the Religious Ceremony of Buddha's Footprint
at Khao Khitchakut
Source: Researcher, March 2018

From the overall pictures as described earlier in this chapter, it could be summarized that Chanthaburi province was one of the significant peripheral cities in the eastern region of Thailand where the cultural and natural resources were abundant and various. The plenty and the variety of such resources had distinguished Chanthaburi from any other provinces in this region and become the attractiveness of Chanthaburi in the perspective of tourism.

Topographically, the diversities of landscapes of Chanthaburi province played a major part in the creation of natural resource. For example, the combination of landscapes from the mountains in the upper part of the province where several, beautiful waterfalls were originated to the flat area in the middle part and the seacoast in the lower part where the riverine and the marine estuary were beneficial to many lives in the ecosystem had created the good varieties of natural resource and were suitable for the settlement of local communities.

In additional to the abundance and the fertility of natural resource, the diversities of the local people such as Chinese, Vietnamese, Thai as well as the ethnic group such as 'Chong' living together in the peaceful atmosphere of Chanthaburi had enabled the forming of local identities which were reflected through their authentic tangible and intangible cultural resource. For instance, the unique style of 'Gingerbread Decoration' of many architectural buildings in Chanthaboon waterfront, the 'Chanthaboon reed mat' of which the raw material was originally harvested in this area, and the varieties of stories and traditional ceremonies related to historical events and the beliefs in Buddhism were holistically made Chanthaburi one of the most

charming places to be visited in order to appreciate and to perceive such valuable cultural resource.

Although the richness of natural and cultural resource of Chanthaburi was beneficial on one hand, this also caused the impeded factors on the other hand. With the solid efforts of local communities to preserve the valuable natural and cultural resource, it could be said that the few number of heavy industry was allowed to be set up in Chanthaburi. This may lead to the minuscule investment of private sector and the mega, infrastructure projects in Chanthaburi.

From the perspective of demographic, educational, and economic data of Chanthaburi province, the working forces who were 20-59 years old were counted around 60% of the population, contributing to the high household income and the economic growth of Chanthaburi. However, the proportion of senior citizen and working forces showed the trends that the population of senior people would gradually increase, resulting to the requirement of health and medical treatment.

Furthermore, although the Human Achievement Index (HAI) of Chanthaburi showed the high value in housing and living environment, transportation and communication, and occupation and employment respectively, the concerns should be focused on the dimension of health, family and community, and especially social participation and education. The reason was that the social participation and education would be the fundamental and critical factors for the success of the application of creative economy in the peripheral city.

In order to apply the principle of creative economy in the peripheral city such as Chanthaburi, the collaboration and the process of co-creation of value was necessary and this required some level of participation (or connection) and educational background to facilitate the process.   Seriously, unlike the case of Khon Kaen province where the strong collaboration was prominent, that of Chanthaburi should be considered from the perspective of locals and visitors by the exercise of creative expression, creative application, and creative technology which would be derived by the collaboration and the process of co-creation of value.
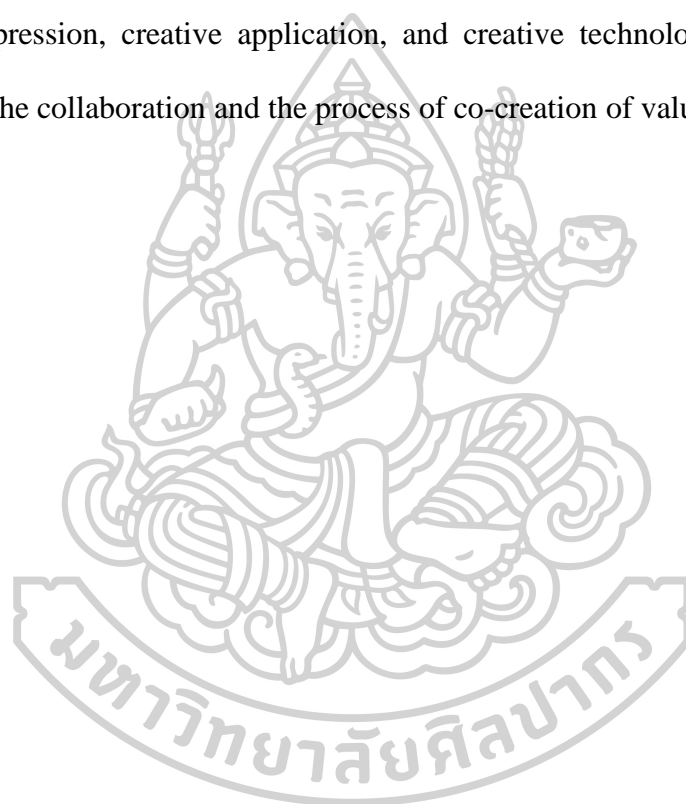
Chapter 5
Data Collection and Research Findings

The researcher had conducted the literature reviews which included the theories and researches under the concepts and the applications of creative economy, particularly those relates to the creative economy in the contexts of peripheral cities (or the secondary tourist destinations). It was important to note that the collaboration of the related stakeholders and the process of co-creation of value were the focal points of this research study because they, if well managed, could lead to the shared values and meaningful experiences of customers / tourists and the successful application of creative economy in such peripheral cities respectively.

As mentioned earlier, this research was conducted by the approach of mixed methodology, which meant both quantitative and qualitative researches. The research design deployed for this research work was an 'explanatory design' which meant that the research was initially conducted by quantitative methods and the research findings from questionnaires were reviewed. Subsequently, the issues from questionnaires and the interviewees were selected for conducting the in-depth interviews.

In fact, the questionnaires were exercised with the visitors and then, the in-depth interviews were applied to the specific respondents such as the representatives of the local communities and the authorized persons who were dealt with polices or activities, particularly the ones related to creative economy. Then, the data from this mixed methods was reviewed, analyzed, and interpreted
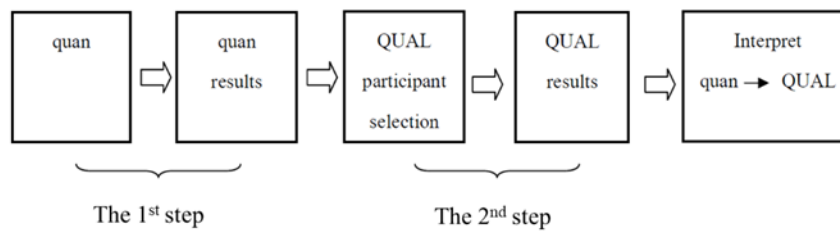
Figure 147 The Explanatory Design
Source: Rattana Buason

5.1 The First Phase: Quantitative Method

      For the quantitative method, a set of 50 drafts of questionnaire regarded as a pre-survey was distributed and gathered at the tourism places in Chanthaburi. The reliability score, which was derived by the calculation of Cronbach's Alpha Coefficient, revealed that there were 2 topics related to the creative expression and creative application need to be improved. In fact, the result presented the low reliability score in some questions ($< .70$) and therefore, such questionnaires required the revision.

      After the pre-survey, the second draft of the questionnaire had been generated and sent to 3 experts in the fields of architectural heritage management and tourism, hotel and tourism management, and cultural resource management to review first. Then, the content validity was calculated by the value of the Index of Item-Objective Congruence (IOC). The parts of experience of visitor and their opinion to the application of creative economy model were initially lower than 0.5. After adjusting the questions, the value scores were improved and closed to 1.0.

      Subsequently, the revised questionnaires had been distributed around 100 sets for pilot test and brought to recheck the reliability score. The second test of reliability

was satisfying because all questions presented the score of over >.70 which meant that the questions were quite related. Then, the 590 sets of questionnaires were distributed to the tourists at the tourism sites in Chanthaburi province. The tourism sites were included of historic places, communities, and natural places such as waterfall and beach including with the new tourism spots such as coffee shop in the salt farm and exotic resort or homestay.

As mentioned previously, the research was conducted at the tourism sties which were comprised of both cultural and natural places. The cultural, tourism sites were comprised of places in Amphoe Mueang Chanthaburi such as Chanthaboon waterfront community, the Cathedral of the Immaculate Conception (the Catholics Church), and Nong Bua community and new visiting places or new tourism spots in Amphoe Na Yai Am such as Nang Phya Hill Scenic Point and those in Amphoe Tha Mai such as coffee shop in salt farm. The natural sites were composed of Kung Krabaen Bay Nature Center --- Chao Lao Beach, Amphoe Tha Mai and Namtok Phlio National Park, Amphoe Laem Sing, Chanthaburi province.

The pre-survey and full survey were conducted periodically with visitors over three-month periods, namely, March, April, and May 2019. The surveys were arranged on Friday and weekends including with the long holidays in Thailand. The time frame selected in these 3 months because they were regarded as the high season of tourism and thereby, there were a good many of tourists who were willing to answer the questionnaires.

With the connection and advise of the instructor of Rambhai Barni Rajabhat University, Chanthaburi province, 4 junior university students were suggested to help

distribute the questionnaires at the tourism sites. Therefore, our team was composed of 5 persons and was separated to be 3 groups. For example, 4 assistants were divided equally to 2 groups and the researcher. Totally, 590 sets of questionnaires were collected and 400 sets out of them were reviewed, utilized, and analyzed.

The questionnaire was composed of 4 sets of questions. The first section collected the data about the awareness of tourism information and the objectives of the tourists to visit Chanthaburi province including with the tourists places they had already visited. The second part of questionnaire were developed to measure the tourist experience at the cultural and natural tourism places / sites in Chanthaburi. The third section focused mainly on the opinions of tourists for the application of 'Creative Economy' to enhance the value of both cultural and natural resources in Chanthaburi province. The final part, which was regarded as the general question, was the sociodemographic information of the respondents.

5.2 The Second Phase: Qualitative Method

The Qualitative Method was conducted as the second phase of the process of data collection. In facts, the questions for in-depth interviews were developed by the key issues gathered and found by the questionnaires. The targets of the interviews were the understandings of the important roles of collaboration activities and process of co-creation of value as pre-requisites to generate or to reinforce the Creative Economy under the conditions and the contexts of peripheral city or such secondary tourist destination as Chanthaburi.

The validity of the in-depth interview was based on the triangular method which meant that the interviews were conducted with the varieties of informants and

the participative observations were also utilized. To achieve the targets, several key informants were carefully selected and contacted in advance to ensure that they were either the connectors or the direct stakeholders who played major roles in the process of co-creation of value in the contexts of peripheral city. In other words, the interviewees were selected from the group of such 4 stakeholders as suggested by the model of Quadruple Helix --- local educational institutions, local communities (or entrepreneurs), local authorities (government or private organizations), and publics (visitors or social media).

In order to conduct the interviews, the key informants in Khon Kaen province and Chanthaburi province were made appointments respectively. The total interviewees were 20 persons which were divided to be 5 persons from Khon Kaen Province and the other 15 persons in Chanthaburi province. The periods of conducting interviews were arranged in two periods, namely, July-August 2019 (Khon Kaen) and October-November 2019 (Chanthaburi). The lists of key informants were grouped and presented in the following table.

Table 8 The Lists of Key Informants to Conduct the In-depth Interviews

Province		Organization/ Institution	Key Informants
Khon Kaen	1	Local government body	Mayor of Khon Kaen Municipality
	2	Local university	Professor of Management Science (Tourism Industry)
	3	Private organization	Co-founder of KKTT
	4	Local university	Professor of the faculty of Architecture
	5	Creative Economy Agency	Manager of Creative Economy Agency (CEA)
Chanthaburi	6	Local private organization	Chairman of Chamber of Commerce, Chanthaburi
	7	Local government body	Director of Thailand Authority of Tourism
	8	Local private organization	Chairman of Tourism Association, Chanthaburi
	9	Local government body	Laem Sing district administration
	10	Local school	Director of Ta-Pon-Yai school, Klung district
	11	Local entrepreneur	Manager of Baan Laung Rajamitree, Historic Inn
	12	Local community	Representative of learning center, Chanthaboon Riverfront
	13	Local government organization	Director of National Archives, Chanthaburi
	14	Local community	Former lecturer of Rambhai Barni Rajabhat Universtiy
	15	Local university	Associate Professor of Burapha Universtiy, Chanthaburi
	16	Local government body	Cultural Department, Chanthaburi
	17	Local university	Associate Professor of Rambhai Barni Rajabhat Universtiy
	18	Local entrepreneur	Young Entreprenuer of Chammber Commerce (YEC)
	19	Local guide	Community Base Tourism Travel Guide (CBT, Travel Guide)
	20	Local entrepreneur	Indy Stone Jewelry and Bo Ploy Lek Petch

Source: Researcher, July-November 2019

As the concept of 'Direct Content Analysis' to which the theories or relevant researches reviewed in Chapter 2 were referred was used for analyzing the qualitative data, a semi-structured interview was designed and applied to match with the area-based and profession-based conditions of the informants. Nevertheless, the key questions were related with the 3 factors of secondary tourist destinations as presented in the conceptual model exhibited in the Chapter 1. In facts, the factors of secondary tourist destinations were composed of

1. the factor of resources for tourisms such as the abundance and the variety of cultural and natural resource as well as the facilities and amenities in the tourist site.

2. the factor of transportation system, infrastructure, and communication technology to support the city development and to promote the tourist sites in the secondary tourist destination.

3. the other factor to drive the creative economy in such peripheral city such as the role or policy of local organization, local institutions and the collaborations among stakeholders to generate the co-creation of value which was delineated by the creative activities or events.

It was important to note that although two cities such as Khon Kaen and Chanthaburi were so different in terms of the factors mentioned above, the key issues particularly the ones that were regarded to the collaboration and co-creation of value in Khon Kaen could be applied and leveraged on the questions used during the interview sessions with the key informants in Chanthaburi province.

In facts, the connection between the top executive of these two cities was exhibited by the events organized by Chamber of Commerce Chanthaburi during May 2019. In the event called "Chanthaburi Rise Up", the Mayor of Khon Kaen Municipality was honorably invited to be a special guest speaker to demonstrate the success case of collaboration and co-creation of value in Khon Kaen province. Furthermore, the Mayor mentioned about the potential of Chanthaburi province to become the main tourist destination by utilizing their unique identities and variety of resources. The in-depth interviews with these key informants yielded the fruitful outputs and the exchange of ideas during such in-depth interviews brought about the clues for the application of creative economy in the peripheral city.

5.3 Research Findings
5.3.1 Summary of the Questionnaires

In this section, the findings are presented in 3 sub-categories. The first sub-category was the summary of the visitors' profiles, their awareness of media, and their reasons to visit Chanthaburi including with some cross-tabs analysis. The second sub-category was related with their experiences at the tourism sites of Chanthaburi and the last one was dealt with their opinions to the application of creative economy in Chanthaburi. Then, the relationship between the visitors' experiences at the tourism sites and their opinions on the application of creative economy was done by the correlation analysis. Finally, to describe the findings, the colorful pie charts, the bar charts, and the tables were used to enhance the visualization and understanding.

5.3.1.1 Visitors' Sociodemographic Profile and Their Visits to Chanthaburi Province

a) Descriptive Analysis of Sociodemographic Profile

The following illustrations as shown below provide a sociodemographic profile of the sample in terms of gender, age, career, and education of respondents. From the data collected through survey, a number of visitors was included of 212 females and 188 males. The sample was distributed evenly across all groups of ages and the dominants were the visitors who were around 21-30 years old and 31-40 years old, which represented nearly 70% of the total visitors
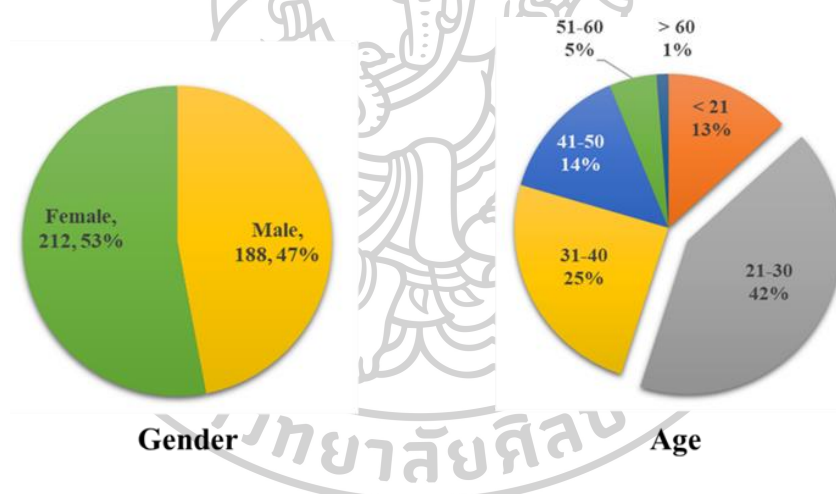
Figure 148 Gender and Age of the Sample, (n = 400)

This was relevant to the data of educational level and career provided by the data analysis. In facts, the highest dominant of educational level of visitors were undergraduate level (62.5%) followed by high school (15.8%). The majority of the visitors were those who worked as employees of the private company was 40.3% and those who still studied at school or university, which was counted 22.8%
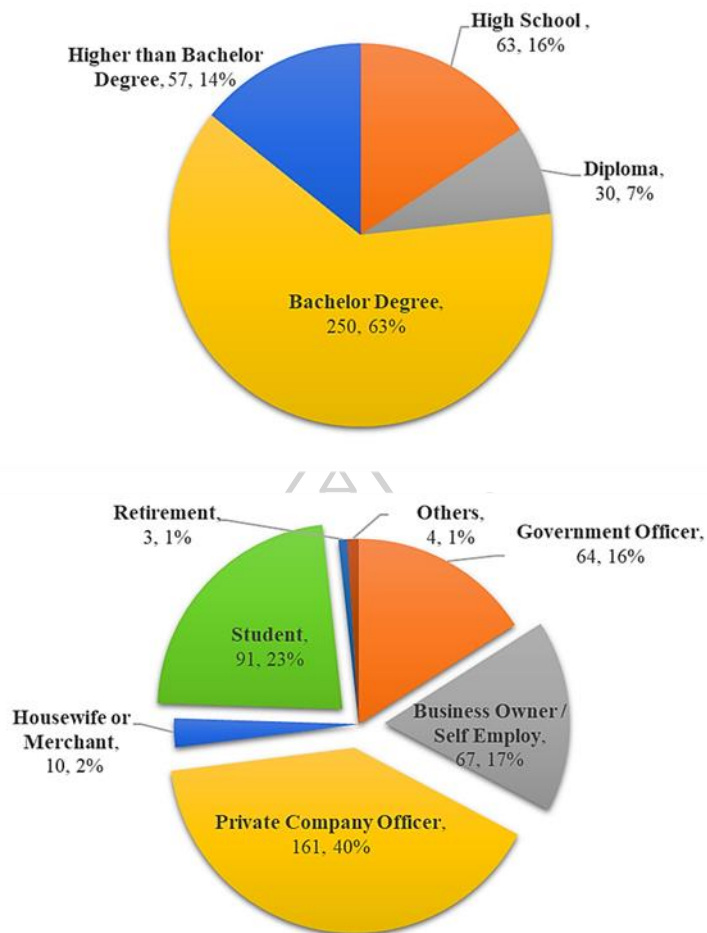
Figure 149 Education and Profession of the Sample, (n = 400)

In the part of awareness of tourism information and the objectives of the tourists to visit Chanthaburi province as shown in Figure 149 and 150, the visitor could select more than one choice in order to check whether offline or online media affected to the awareness of visitor. From the data collected, it could be concluded that the online media were more effective to the awareness of visitors than the offline one. In facts, from the total 400 sets of questionnaire, the online media such as Facebook, Blog, or Instagram represented its effectiveness on awareness of 333 visitors (83.3%) which was considerably far from other online media such as website of tour agents and local government of Chanthaburi province (110 visitors or 27.5%).

Online Channels

Online Channels	Frequency	Percent
Social Media (Facebook, Instagram, YouTube, Blog)	333	83.3
Websites (government websites, travel agents)	110	27.5
Public Sharing Online (pantip.com, LINE)	109	27.3
Others	4	1.0
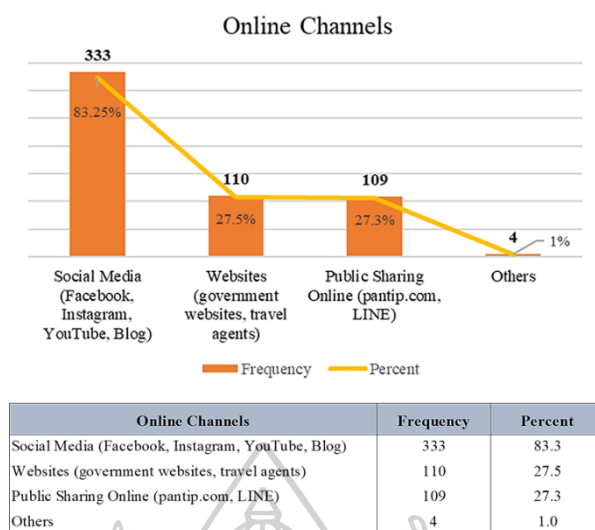
Figure 150 Awareness of Visitors through Online Channels

In contrast to the online channels, the offline media such as newspapers, television and radio broadcast and billboards displayed the minimal frequency of awareness of the visitors. In facts, the frequency of visitors who were aware of information of tourism in Chanthaburi province from offline media such as newspaper, television and radio broadcast, and billboards was 77, 70, and 66 (19.3%, 17.5%, and 16.5%) respectively.

Off-line Channels

Off-line Channels	Frequency	Percent
Newspaper / Magazine / Journal / Book	77	19.3
TV / Radio Broadcast	70	17.5
Banner / Poster of Chanthaburi to promote travelling	66	16.5
Others	28	7.0
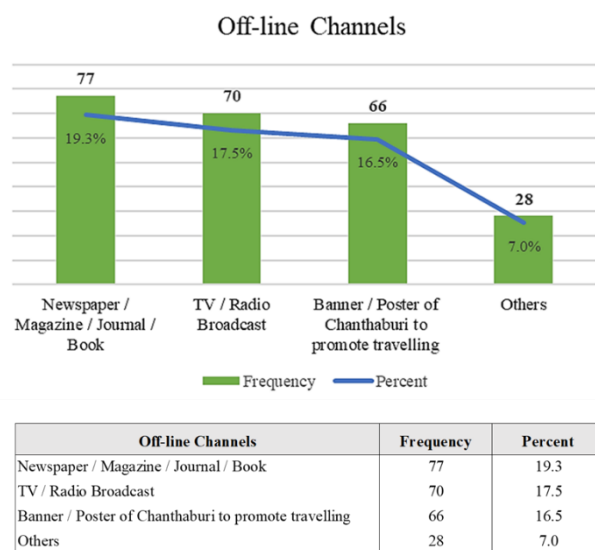
Figure 151 Awareness of Visitors through Off-line Channels

b) Crosstab Analysis (Visitors' Profile and the Awareness of Off and Online Media)

The data from Crosstab analysis as shown in the Table 9 and Table 10 exhibited that the related information between age and the channels tourists received the information about tourism in Chanthaburi --- off-line and the online channels. Basically, the tourists who were in the age between 21-30 and between 31-40 dominated the channels receiving the tourism information in both off-line and online channels.

Table 9 Crosstab Analysis between Age and Off-line Channels

Off-line Channels	Age						Total
	< 21	21-30	31-40	41-50	51-60	> 60	
Newspaper / Magazine / Journal / Book	10	22	24	12	8	1	77
	13.0%	28.6%	31.2%	15.6%	10.4%	1.3%	100.0%
TV / Radio Broadcast	13	19	18	13	4	3	70
	18.6%	27.1%	25.7%	18.6%	5.7%	4.3%	100.0%
Banner / Poster of Chanthaburi to promote travelling	14	29	9	10	2	2	66
	21.2%	43.9%	13.6%	15.2%	3.0%	3.0%	100.0%

Table 10 Crosstab Analysis between Age and Online Channels

Online Channels	Age						Total
	< 21	21-30	31-40	41-50	51-60	> 60	
Social Media (Facebook, Instagram, YouTube, Blog)	39	144	85	49	13	3	333
	11.7%	43.2%	25.5%	14.7%	3.9%	.9%	100.0%
Websites (government websites, travel agents)	17	32	30	19	10	2	110
	15.5%	29.1%	27.3%	17.3%	9.1%	1.8%	100.0%
Public Sharing Online (pantip.com, LINE)	14	41	30	20	2	2	109
	12.8%	37.6%	27.5%	18.3%	1.8%	1.8%	100.0%

From Table 10, it was clear that in the category of online channels, the social media played an important role in distributing the tourism information in Chanthaburi. The tourists who were at the age between 21-30 years old and between 31-40 years old were aware of such tourism information via social media (144 and 85 respectively). Moreover, the other media such as public sharing online was also effective although it was comparatively lower than the social media.

The next crosstab analysis was developed to find how the tourists in different career / profession obtained the tourism information in Chanthaburi via the different channel of media, namely, off-line and online channels. Under the category of off-line channel, the media such as newspaper, magazine, journal, and book were still effective to the employees of the private companies and the TV / Radio broadcast and Banner / Poster promoted travelling in Chanthaburi were applicable to the group of students

Table 11 Crosstab Analysis between Career / Profession and Off-line Channels

Off-line Channels	Career / Profession							Total
	Government Officer	Business Owner / Self Employ	Private Company Officer	Housewife or Merchant	Student	Retirement	Others	
Newspaper / Magazine / Journal / Book	18	15	25	5	13	1	-	77
	23.4%	19.5%	32.5%	6.5%	16.9%	1.3%	0.0%	100.0%
TV / Radio Broadcast	12	14	17	5	21	1	-	70
	17.1%	20.0%	24.3%	7.1%	30.0%	1.4%	0.0%	100.0%
Banner / Poster of Chanthaburi to promote travelling	10	12	14	4	25	1	-	66
	15.2%	18.2%	21.2%	6.1%	37.9%	1.5%	0.0%	100.0%

Table 12 Crosstab Analysis between Career / Profession and Online Channels

Online Channels	Career / Profession							Total
	Government Officer	Business Owner / Self Employ	Private Company Officer	Housewife or Merchant	Student	Retirement	Others	
Social Media (Facebook, Instagram, YouTube, Blog)	49	58	140	7	74	2	3	333
	14.7%	17.4%	42.0%	2.1%	22.2%	.6%	0.9%	100.0%
Websites (government websites, travel agents)	27	18	39	3	22	1	-	110
	24.5%	16.4%	35.5%	2.7%	20.0%	0.9%	0.0%	100.0%
Public Sharing Online (pantip.com, LINE)	16	21	44	2	24	1	1	109
	14.7%	19.3%	40.4%	1.8%	22.0%	0.9%	0.9%	100.0%

The data shown in Table 12 presented that under the set of online channels, the social media were quite popular among the users. In facts, the major groups who were aware of the tourism in Chanthaburi province via the social media such as Facebook, Instagram, YouTube, and Blog were the employees of the private companies (140) and students (74). The websites of local government / travel agents and the public sharing online (such as pantip.com and LINE) were also effective to the awareness of tourists by providing them the tourism information.

Although the websites and public sharing online showed the lower figures than the social media among different groups of career / profession, they were still applicable for such employees and students. Generally, the data shown in Table 5.7 presented that the two-way communication through popular social media such as Facebook was considered by the different groups of career / profession the effective channels to create awareness of tourism in Chanthaburi province.

c) Descriptive Analysis of Visitors and Their Visits to Chanthaburi

Figure 151 exhibited that the majority of visitors was from Bangkok (38.8%) and the provinces in the East of Thailand (33.0%) such as Chachoengsao, Chon Buri, Prachin Buri, Sa Kaeo, Rayong, Trat, and even Chanthaburi, followed by the tourists from the Northeast of Thailand (12.5%). The least potential of visitor was from the West and the South of Thailand (0.8% and 0.5%).
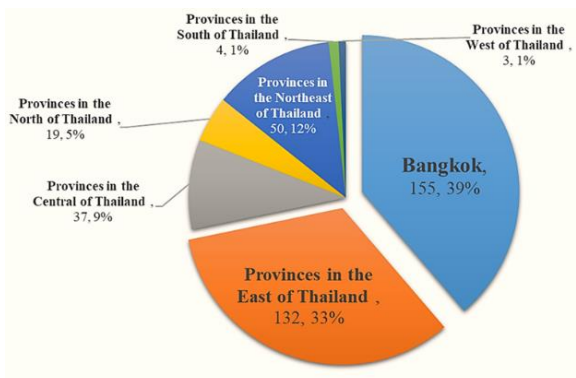
Figure 152 Travelling of Visitors from Different Provinces to Chanthaburi

The data exhibited that the tourists who visited Chanthaburi province were composed of more than 5 persons (38.8%) The second and third dominant parties who visited Chanthaburi were comprised of 4-5 persons (29.9%) and 2-3 persons (28.9%) respectively. The minimal number was the visitor who traveled alone (2.4%).

Most respondents were the tourists who visited Chanthaburi for the first time (29.4%) and visited once a year (27.0%). The data also exhibited a few of visitors who made a revisit to Chanthaburi province 2-3 times (22.3%) or more than 3 times a year (17.6%). The time these respondents spent for visiting Chanthaburi was varied from a-day trip or 4-6 hours (28.6%) to stay overnight in Chanthaburi (26.5%). The longer stays in Chanthaburi province were the visitors who spent around 3 days 2 nights (23.9%) while the shortest stay was the ones who spent only 1-3 hours (20.7%)
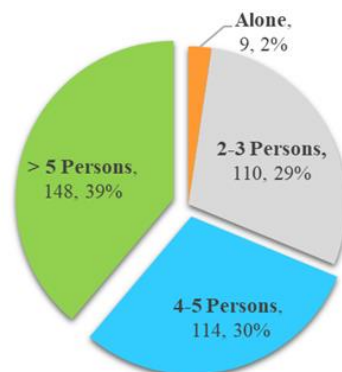
Figure 153 Number of Member Accompanied with the Visitor

Figure 154 Frequency of Visiting and Time Spent in Chanthaburi Province

When asked about the reasons for visiting Chanthaburi province which allowed the respondents to select more than one choice, most of such respondents gave the dominant answers for relaxing and resting (90.5%). Moreover, the data also presented that the other purposes of travelling to Chanthaburi were for buying souvenirs such as local sweets, fruits, and local products (26.3%), for dropping at the stopped-over places before visiting other areas (25.8%), and for broadening new experiences (25.8%). It was important to note that the few number of frequency was for recreation activities such as running, biking, and taking photos, for learning activities (13.3%), for studying or tracing the historic events / places (8.5%), and participating in religious ceremony (1.5%).
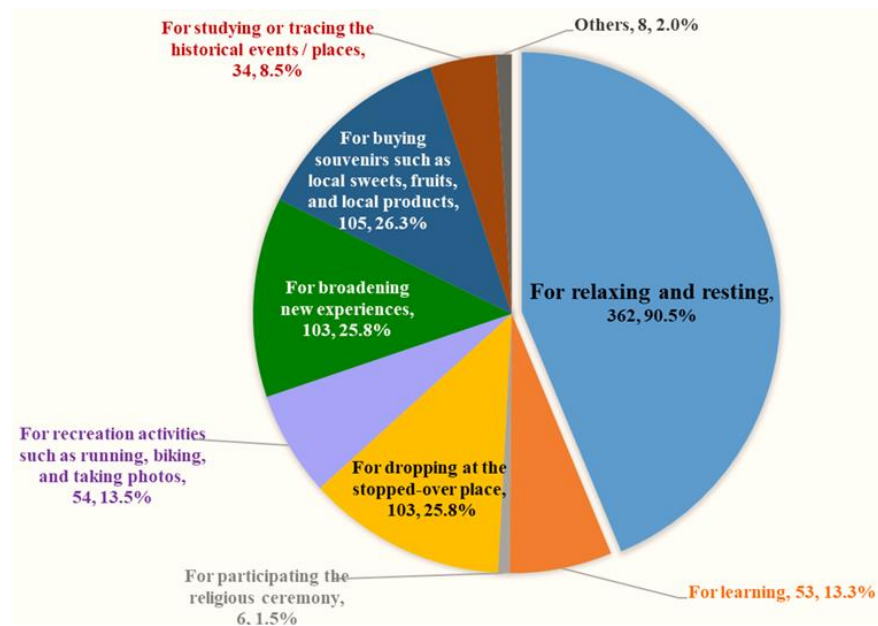
Figure 155 Reasons for Visiting Chanthaburi Province

d) Crosstab Analysis: Visitors' Profiles and Reasons to Visit Chanthaburi

Table 13 presented the data from crosstab analysis of the visitors and the top 4 reasons of visiting Chanthaburi province. As mentioned earlier that the main reason for visiting Chanthaburi was for relaxing and resting. From such table, the data of visitors who were around 21-30 years old and around 31-40 years old still dominated the reason of relaxing and resting (152 and 89 respectively).

Table 13 Crosstab Analysis between Visitors' Profiles and Reasons to Visit Chanthaburi

Reasons for Visiting Chanthaburi Province	Age						Total
	< 21	21-30	31-40	41-50	51-60	> 60	
For relaxing and resting	46	**152**	**89**	53	17	5	362
	12.7%	42.0%	24.6%	14.6%	4.7%	1.4%	100.0%
For buying souvenirs such as local sweets, fruits, and local products	11	**40**	**26**	20	7	1	105
	10.5%	38.1%	24.8%	19.0%	6.7%	1.0%	100.0%
For dropping at the stopped-over place	17	**43**	**28**	7	6	2	103
	16.5%	41.7%	27.2%	6.8%	5.8%	1.9%	100.0%
For broadening new experiences	19	**41**	**23**	14	5	1	103
	18.4%	39.8%	22.3%	13.6%	4.9%	1.0%	100.0%

As shown in Table 14, the other 3 crosstab analysis were created to find the number of visitors who visited Chanthaburi province for the reason of relaxing and resting with the other 3 reasons. In facts, the results of crosstab analysis presented that the main reason for visiting Chanthaburi was still for relaxing and resting while the sub-reason would simultaneously be for purchasing local sweets, fruits, and local products (98), broadening new experience (94), and dropping at some stopped-over place (87).
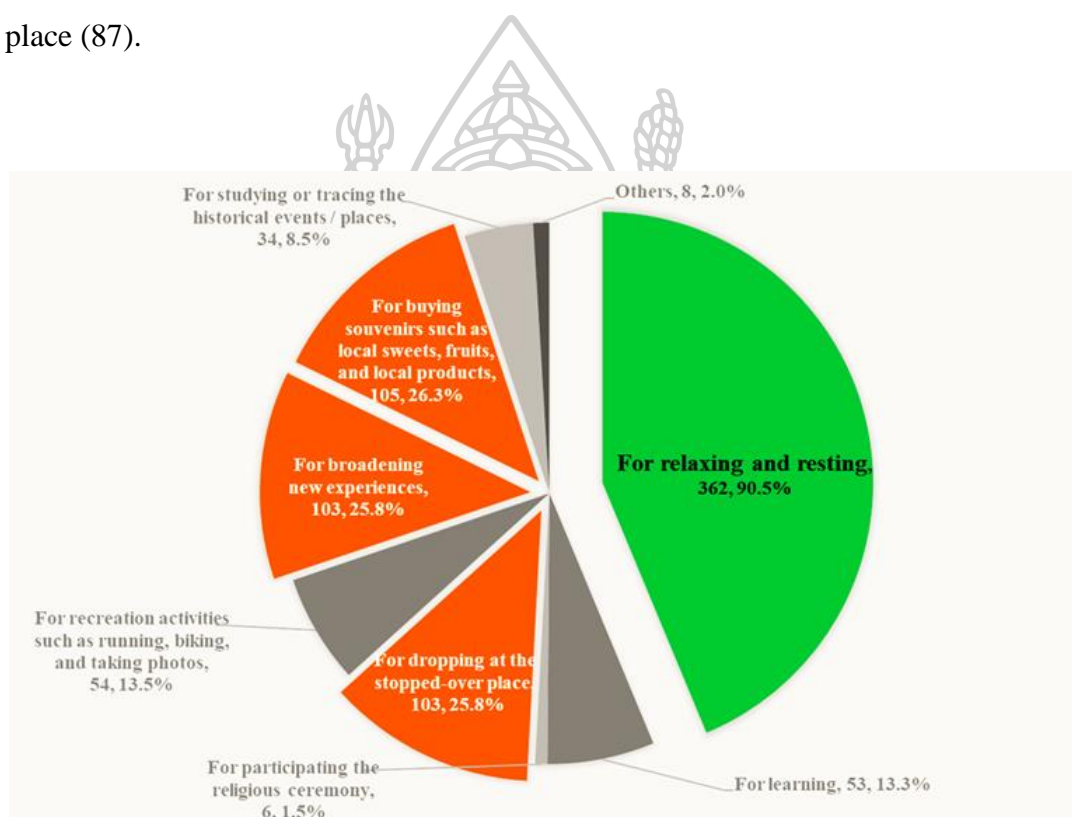
Figure 156 Top 4 Reasons for Visiting Chanthaburi *Province*

Table 14 Crosstab Analysis between Reasons and Sub-Reasons for Visiting Chanthaburi

Reasons for Visiting Chanthaburi Province			For relaxing and resting		Total
			No	Yes	
For buying souvenirs such as local sweets, fruits, and local products	No	Count	31	264	295
		% of Total	7.8%	66.0%	73.8%
	Yes	Count	7	98	105
		% of Total	1.8%	24.5%	26.3%
Total		Count	38	362	400
		% of Total	9.5%	90.5%	100.0%

Reasons for Visiting Chanthaburi Province			For relaxing and resting		Total
			No	Yes	
For broadening new experiences	No	Count	29	268	297
		% of Total	7.3%	67.0%	74.3%
	Yes	Count	9	94	103
		% of Total	2.3%	23.5%	25.8%
Total		Count	38	362	400
		% of Total	9.5%	90.5%	100.0%

Reasons for Visiting Chanthaburi Province			For relaxing and resting		Total
			No	Yes	
For dropping at the stopped-over place	No	Count	22	275	297
		% of Total	5.5%	68.8%	74.3%
	Yes	Count	16	87	103
		% of Total	4.0%	21.8%	25.8%
Total		Count	38	362	400
		% of Total	9.5%	90.5%	100.0%

Finally, the table 15 portrayed that from the top 10 ranks of the visited sites, the places where customers have visited in Chanthaburi were almost equally between cultural and natural places. In facts, the highlight of cultural places in Chanthaburi province was the Cathedral of the Immaculate Conception (the Catholics Church) and Chanthaboon waterfront community while that of natural sites was at Chao Lao Beach, Namtokphlio National Park, Khung Wiman, and Khung Krabaen Bay respectively.

Moreover, new travel spot such as Nang Phya Hill Scenic Point, which had been promoted continuously for 2-3 years ago, was popular among tourists too. Besides these places, there were some places these respondents had already visited but the data showed a few number of frequency, for example, several historic places or sites, fruit gardens, several local communities in Amphoe Mueang Chanthaburi and the adjacent areas.

Table 15 Frequency of Places in Chanthaburi to be Visited by the Visitors

Places the Visitors Have Visited in Chanthaburi	Frequency	Percent
The Cathedral of the Immaculate Conception (the Catholics Church)	200	11.5
Chao Lao Beach	194	11.2
Namtokphlio National Park	192	11.1
Chanthaboon Waterfront Community	186	10.7
Nang Phya Hill Scenic Point	144	8.3
Khung Wiman Beach	128	7.4
Khung Krabaen Bay	90	5.2
Fruit Orchards	84	4.8
Chanthaburi City Pillar and King Taksin Military Camp	78	4.5
Nong Bua Community	71	4.1
Red Building (Tuek Daeng), Chicken Dung Cell at Laem Sing	66	3.8
Khitchakut Mountain	51	2.9
King Taksin Dockyard	36	2.1
Oasis Sea World	32	1.8
Ko Proet	32	1.8
Chediya, Ban Hua Laem	26	1.5
New Check-in Points	24	1.4
Khlung Market (Local Community)	18	1.0
Noen Wong Fort (or Khai Noen Wong) and National Maritime Museum	17	1.0
Wat Plab Bang Kacha Temple)	15	0.9
Fort Phairi Phinat and Chediya Israraphab	12	0.7
Others	12	0.7
Bang Sa Kao (Local Community)	8	0.5
Samet Ngam (Local Community)	7	0.4
Wat Tapon Noi (Temple)	5	0.3
Chanthaburi Old Municipal Building (National Archives-Chanthaburi Branch	3	0.2
Wat Tapon Yai (Temple)	1	0.1

5.3.1.2 Visitors' Experiences at the Tourist Destinations of Chanthaburi

In the 2nd part of the questionnaire, the questions were related with the experiences of visitors who made visits to tourism places in Chanthaburi province.

The questions were categorized to be 4 groups, namely, experience to cultural and natural resource, experience to facilities and services provided at sites, experience to value obtained by travelling, and experience to activities available.

From the table 16, it was clear that the visitors quite agreed with their experiences while travelling in Chanthaburi. Among 4 of such experience, the highest average was the Experience to Value obtained by travelling in Chanthaburi (4.05), Experience to Cultural and Natural Resources (3.95), followed by the Experience to Activities available (3.86) and the Experience to Facilities and Services provided at sites (3.80) respectively.

Table 16 Visitors' Experiences at the Tourist Destinations of Chanthaburi

Experience of Visitor	Mean	S.D
1) Experience to culural and natural resources	**3.95**	**0.64**
1.1 Resources are well preserved	4.10	0.72
1.2 Resources are utilized	4.00	0.66
1.3 Resources are supportively promoted to be known	4.05	0.76
1.4 The information of resources is provided correctly and clearly	3.91	0.83
1.5 Technology is utilized to enhance the experience	3.71	0.87
2) Experience to facilities and services provided at sites	**3.80**	**0.63**
2.1 Availability of information center or learning center	3.81	0.88
2.2 Availability of food and drink shops	4.10	0.74
2.3 Availability of toilets	3.84	0.87
2.4 Availabiltiy of parking spaces	3.78	0.91
2.5 Availability of souvenir shops	3.93	0.80
2.6 Availability of internet	3.29	0.95
2.7 Availability of supports for children and handicaps	3.46	0.92
2.8 Easy and comfortable accessibility	3.84	0.83
2.9 Variety of products, cleanness, and good value for money	4.03	0.72
2.10 Friendly Service	3.98	0.75
3) Experience to value obtained by travelling	**4.05**	**0.67**
3.1 Historic value	3.96	0.81
3.2 Social value (local life)	4.06	0.76
3.3 Local products and service	4.07	0.74
3.4 Emotion and aesthetic value	4.13	0.76
3.5 Educational value (local knowledge)	4.05	0.74
4) Experience to activities available	**3.86**	**0.68**
4.1 Have variety of activities	3.85	0.80
4.2 Have activities represented identities of local communities	3.93	0.79
4.3 Have activities all year round	3.77	0.81
4.4 Have activities related with local traditions	3.86	0.81
4.5 Have ceremony created in specific periods of time	3.90	0.76

In the question set of '**Experience to Value obtained by travelling in Chanthaburi**', the average of emotion and aesthetic values was the highest (4.13) following by the local products and service --- economic value (4.07), the local life --- social value (4.06), and the local knowledge --- educational value (4.05). The lowest average was the historic value (3.96).

The '**Experience to Cultural and Natural Resources**' was averaged at 3.95 and the highest score was that the resources were well preserved (4.10). The least average score under this Experience to Cultural and Natural Resources was the technology utilized to enhance the experience (3.71). This lowest average score would probably relevant to the lowest score of the '**Experience to Facilities and Services Provided at Sites**'. From the questionnaire, the lowest average score in the set of Experience to Facilities and Services Provided at Sites was the availability of internet (3.29).

The last set of questions about visitors' experiences was the '**Experience to Activities Available**'. The average score of the set of Experience to Activities in Chanthaburi was around 3.86 and the highest score in this group is the Experience to Activities represented identities of local communities (3.93). Then, it was followed by the visitors' experiences to ceremony created in specific periods of time (3.90), to activities related with local traditions (3.86), to variety of activities (3.85) and to activities all year round (3.77) respectively.

5.3.1.3 Visitors' Opinions Relating to the Application of Creative Economy

The last section of questionnaire was developed to ask the visitors about their opinions relating to the application of creative economy to enhance the value of

cultural and natural resources in Chanthaburi province. These set of questions was based on creative economy business model innovation as mentioned in Chapter 2. This model was composed of 3 parts, namely **Creative Expression** (CE), **Creative Application** (CA), and **Creative Technology** (CT) in order to explain about 'value consumption', which was considered the significant factor in creative economy.

Table 17 Visitors' Opinions to the Application of Creative Economy to Enhance the Value of Cultural and Natural Resources in Chanthaburi Province

Your Opinions Relating to the Application of Creative Economy to Enhance the Value of Cultural and Natural Resources in Chanthaburi Province	Mean	S.D
1) Creative Expression	**4.17**	**0.52**
1.1 At the tourist sites of Chanthaburi province, there are the learning centers, museums, information centers, or the artworks and performances for the purposes of learning the local identities.	4.21	0.60
1.2 By having direct experiences of visiting tourist places in Chanthaburi province, you share such experiences to families, friends, and publics through any media	4.24	0.58
1.3 After visiting sites and gaining experiences, you have exchanged your experiences and made knowledge sharing with the local communities in Chanthaburi province.	4.06	0.65
2) Creative Application	**4.05**	**0.59**
2.1 There are 3-5 movies, movie soundtracks, video clips, or any other creative media to portray the tourist sites in Chanthaburi province.	3.87	0.75
2.2 There are at least 2 creative activities, fairs, or festival events arranged in Chanthaburi province in each year.	4.13	0.69
2.3 There are at least 5 creative products and services, particularly belonged to Chanthaburi province.	4.15	0.70
2.4 There are at least 5 local entrepreneurs in Chanthaburi province, who produce creative products and services.	4.12	0.67
3) Creative Technology	**4.27**	**0.60**
3.1 There are utilizatiion of Facebook Live, IG Live, Video Review onYouTube or any applications to share tourists' experiences in Chanthaburi province.	4.30	0.66
3.2 The utilization of new technology helps enhance the image of tourism of Chantaburi and thus, contributing to the development of new tourism spots.	4.27	0.67
3.3 By using such technology, the tourist's experiences are exchanged among tourists, local communities, and local entrepreneurs in Chanthaburi province to made co-creation of value or jointly developed new products and services.	4.25	0.66

From table 17 which related to the creative economy model, the data presented that the tourists' opinions had exhibited the value consumption on **Creative Technology** (4.27), **Creative Expression** (4.17), and **Creative Application** (4.05) respectively. It was implied by these value score that the application of creative

economy (through creative expression, creative application, and creative technology) could enhance the value of cultural and natural resources in Chanthaburi.

For instance, the tourists' opinions of the utilization of **Creative Technology** such as Facebook Live, Instagram Live, Video Review on YouTube to share experiences (4.30) could enhance image of tourism in Chanthaburi and thus, contributing to the development of new tourism spots (4.27). Moreover, the technology enabled the 'co-creation of value' by supporting the collaboration of the tourists, local communities, and local entrepreneurs (4.25).

What's more? With the **Creative Expression** available at sites, the visitors had direct experiences on the visitation of the tourism places in Chanthaburi and shared such memorable experiences with families, friends, and publics through any media (4.24). By visiting these tourism places, the visitors also experienced the identities of local communities via the learning center or museum including with appreciating the artworks and performances (4.21). Subsequently, they shared and exchanged their experiences and knowledge with local communities in Chanthaburi province (4.06).

For the **Creative Application**, the visitors agreed that there were at least 5 creative products and services of Chanthaburi province (4.15), following by at least of 2 creative activities, fairs, or festival events annually (4.13) and at least of 5 local, creative entrepreneurs who produced the creative products and services (4.13). However, the visitors moderately agreed that there were 3-5 movies, movie soundtracks, video clips or any creative media to portray the tourism places in Chanthaburi province (3.87).

5.3.1.4 Correlation Analysis

The correlation analysis was developed under the hypothesis that the application of creative economy model --- **Creative Expression** (CE), **Creative Application** (CA), and **Creative Technology** (CT) which was benefited by the collaboration could enhance the experience of visitors and the value to visiting Chanthaburi province. On the other hand, the co-creation of value obtained by such collaboration would enhance the creative expression, creative application, and creative technology too.

H_0 = There was no relationship between the application of creative economy model and the experience of visitor ($P > 0.05$).

H_1 = There was relationship between the application of creative economy model and the experience of visitor ($P < 0.05$).

From the Table 18, it could be seen that the **'Creative Expression'** (CE) had the positive relationship with the experience to **value obtained by travelling** (.490). This meant that the more creative expression activities provided or exchanged at the tourism sites in Chanthaburi, the more experience perceived and gained by the visitors. Nevertheless, the data showed that under the relationship between creative expression and visitors' experience, the experience to facilities and services provided at sites presented the lowest figures (.406).

Table 18 Correlation Analysis: Creative Expression and Experience of Visitors

Experience of Visitors	1) Creative Expression		
	R	P	interpretation
1) Experience to cultural and natural resources	.418**	.000	Moderate positive
2) Experience to facilities and services provided at sites	.406**	.000	Moderate positive
3) Experience to value obtained by travelling	.490**	.000	Moderate positive
4) Experience to activities available	.452**	.000	Moderate positive

Table 19 Correlation Analysis: CE1-CE3 and Experience of Visitors

Experience of Visitors	CE1 There are the learning centers, museums, information centers, or the artworks and performances for the purposes of learning the local identities.			CE2 By having direct experiences of visiting tourist places in Chanthaburi province, you share such experiences to families, friends, and publics through any media			CE3 After visiting sites and gaining experiences and made knowledge sharing with the local communities in Chanthaburi province.		
	R	P	interpretation	R	P	interpretation	R	P	interpretation
1) Experience to cultural and natural resources	.355**	.000	Weak positive	.372**	.000	Weak positive	.341**	.000	Weak positive
2) Experience to facilities and services provided at sites	.341**	.000	Weak positive	.336**	.000	Weak positive	.358**	.000	Weak positive
3) Experience to value obtained by travelling	.435**	.000	Moderate positive	.392**	.000	Weak positive	.421**	.000	Moderate positive
4) Experience to activities available	.416**	.000	Moderate positive	.308**	.000	Weak positive	.423**	.000	Moderate positive

The data in Table 19 presented the significant information that the availability of learning centers, museums, information centers, or the artworks & performances for the purposes of learning the local identities (CE1) had the positive relationship with the experience to **value obtained by travelling to Chanthaburi province** (.435). Moreover, this data implied that the more availability of CE1, the more experience to activities available and vice versa. The relationship between CE1 and experience to facilities and services provided at sites showed the weak relationship between them (.341).

The process of value consumption was represented by sharing the experiences to families, friends and public via any media (CE2) and by exchanging experience and sharing knowledge with local communities (CE3). In facts, the positive score of CE2

and experience to value obtained by travelling (3.92) showed that the more the visitors experienced to such value, the more they shared these experiences to their families, friends, and public through any media. However, the lower score between CE2 and experience to activities available could be explained that their relationship was fairly weak (.308).

The exchange of experience and the share of knowledge between tourists and local communities in Chanthaburi (CE3) portrayed the positive relationship with the experience to activities available (.423) and the experience to value obtained by travelling (.421). This would mean that the more activities available and value obtained by travelling experienced by the visitors, the more exchanging of experience and sharing of knowledge between visitors and local communities (or co-creation of value) would be achieved.

Table 20 displayed the relationship of **Creative Application** (CA) and the tourists' experience. In facts, the Creative Application (CA) had a relationship with **Experience to Value obtained by travelling** (.437), Experience to Activities available (.430), and Experience to Cultural and Natural Resources (.364) respectively. Similar to the relationship of Creative Expression (CE) and Experience of Visitors, that of Creative Application (CA) and such experience showed the lowest score of relationship between CA and Experience to Facilities and Services provided at sites (.338).

Table 20 Correlation Analysis: Creative Application and Experience of Visitors

Experience of Visitors	2) Creative Application		
	R	P	interpretation
1) Experience to culural and natural resources	.364**	.000	Weak positive
2) Experience to facilities and services provided at sites	**.338****	.000	Weak positive
3) Experience to value obtained by travelling	**.437****	.000	Moderate positive
4) Experience to activities available	.430**	.000	Moderate positive

Table 21 Correlation Analysis: CA1-CA4 and Experience of Visitors

Experience of Visitors	CA1 There are 3-5 movies, movie soundtracks, video clips, or any other creative media to portray the tourist sites in Chanthaburi province.			CA2 There are at least 2 creative activities, fairs, or festival events arranged in Chanthaburi province in each year.			CA3 There are at least 5 creative products and services, particularly belonged to Chanthaburi province.			CA4 There are at least 5 local entrepreneurs in Chanthaburi province, who produce creative products and services.		
	R	P	interpretation	R	P	interpretation	R	P	interpretation	R	P	interpretation
1) Experience to culural and natural resources	.349**	.000	Weak positive	.261**	.000	Weak positive	.288**	.000	Weak positive	.268**	.000	Weak positive
2) Experience to facilities and services provided at sites	.308**	.000	Weak positive	.245**	.000	Weak positive	.280**	.000	Weak positive	.307**	.000	Weak positive
3) Experience to value obtained by travelling	**.370****	.000	Weak positive	**.362****	.000	Weak positive	.349**	.000	Weak positive	.342**	.000	Weak positive
4) Experience to activities available	.365**	.000	Weak positive	.337**	.000	Weak positive	**.362****	.000	Weak positive	**.374****	.000	Weak positive

From Table 21 displayed above, it could be stated that the relationship of **Creative Application** (CA) and Experience of Visitor could be divided to be 2 groups. The first was that the availability of 3-5 movies, movie soundtracks, video clips, or any other creative media to portray tourist sites in Chanthaburi province (CA1) and that of 2 creative activities, fairs, or festival events arranged in Chanthaburi province in each year (CA2) had the positive relationship with Experience to Value obtained by travelling, which was shown by the positive score of .370 and .362 respectively.

The second group was that the availability of at least 5 local entrepreneurs in Chanthaburi province, who produced creative products and services (CA4) and that of

5 creative products and services belonged to Chanthaburi province (CA3) had the high relationship with Experience to Activities available. This was presented by the positive score of .374 and .362 accordingly. From the Table 21, it was important to note that the increase of availability of creative media (CA1), availability of creative activities, fairs, events (CA2), availability of creative products & services (CA3), and that of local entrepreneurs who produced creative products & services (CA4) would beneficially contribute to the increment of Experience to Value and Experience to Activities of visitors.

In contrary to the moderate relationship of CA and Experience to Value and Experience to Activities of visitors, the weak relationship between Creative Application (CA1-CA3) and Experience to Facilities and Services provided at sites was shown by the score of .308, .280, and .245 respectively. Surprisingly, the availability of at least 5 local entrepreneurs (CA4) had a weak relationship with Experience to Cultural and Natural Resources (.268) in spite of the fact that the Cultural and Natural Resources were considered the source of creativity and the inspiration of creative producers who produced creative products and services.

Table 22 portrayed the relationship between Creative Technology (CT) and the Experience of Visitors. Similar to Creative Expression (CE) and Creative Application (CA), the **Creative Technology** (CT) presented moderately positive relationship with **Experience to Value obtained by travelling** (.372) and weak positive relationship with Experience to Facilities and Services (.265). Moreover, the relationship between Creative Technology (CT) and Experience to Cultural and Natural Resources was relatively weak, which was presented by the score of .297.

Table 22 Correlation Analysis: Creative Technology and Experience of Visitors

Experience of Visitors	3) Creative Technology		
	R	P	interpretation
1) Experience to culural and natural resources	.297**	.000	Weak positive
2) Experience to facilities and services provided at sites	.265**	.000	Weak positive
3) Experience to value obtained by travelling	.372**	.000	Weak positive
4) Experience to activities available	.348**	.000	Weak positive

Table 23 Correlation Analysis: CT1- CT3 and Experience of Visitors

Experience of Visitors	CT1 There are utilizatiion of Facebook Live, IG Live, Video Review on YouTube or any applications to share tourists' experiences in Chanthaburi province.			CT2 The utilization of new technology helps enhance the image of tourism of Chantaburi and thus, contributing to the development of new tourism spots.			CT3 By using such technology, the tourist's experiences are exchanged among tourists, local communities, and local entrepreneurs in Chanthaburi province to made co-creation of value or jointly developed new products and services.		
	R	P	interpretation	R	P	interpretation	R	P	interpretation
1) Experience to culural and natural resources	.246**	.000	Weak positive	.281**	.000	Weak positive	.276**	.000	Weak positive
2) Experience to facilities and services provided at sites	.230**	.000	Weak positive	.259**	.000	Weak positive	.228**	.000	Weak positive
3) Experience to value obtained by travelling	.312**	.000	Weak positive	.342**	.000	Weak positive	.353**	.000	Weak positive
4) Experience to activities available	.277**	.000	Weak positive	.352**	.000	Weak positive	.313**	.000	Weak positive

By reviewing the information in Table 23, it could be stated that there was a positive relationship between the utilization of social media to share tourists' experiences (CT1), the enhancement of image of tourism of Chanthaburi by the utilization of such new technology (CT2), and the co-creation of value by the exchange of experience and knowledge sharing among tourists, local communities, and local entrepreneurs (CT3) and **the Experience to value obtained by travelling and the Experience to Activities**. In contrast, all CT1 –CT3 presented lower scores of relationships with Experience to Facilities and Services provided at sites and Experience to Cultural and Natural Resources.

Understandingly, the increase of exchanging of experience and sharing of knowledge, which was considered the process of co-creation of value could not only contribute to the valued experiences of the tourists, but could also benefit to all related stakeholder such as tourists, local communities, and local entrepreneurs whose creative products were derived from such process of co-creation.

In the next, following paragraphs, the results of second phase of the data collection, namely, the in-depth interview was narrated. In facts, the questions for in-depth interviews were related to the collaboration of related stakeholders regarded as a significant process of co-creation of value, and the application of Creative Expression (CE), Creative Application (CA), and Creative Technology (CT). The targets of the interviews were the understandings of the conditions and the contexts of peripheral city and of the important roles of process of co-creation of value as a pre-requisite to create or to reinforce the Creative Economy in peripheral city or in such secondary tourist destination as Chanthaburi province.

5.4 Summary of In-depth Interviews
5.4.1 Factors of Resources for Tourisms

Defined by the Tourism Authority of Thailand (TAT) as mentioned in Chapter 4, the resources for tourism in Thailand are composed of natural resource, cultural resource, and art & culture festival and activity for tourism which was included of both traditional ceremonies and newly creative activities. With these components, it was undeniable that Chanthaburi province was one of the potential, peripheral cities of Thailand of which such natural and cultural capitals were creatively utilized and

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therefore, generating not only the increase of incomes, but also that of quality of life in other dimensions.

One of the distinctive characters of natural and cultural resources for tourism of Chanthaburi province **was the abundance and the variety of such resources**. Stated by the representatives of local educational institutions, tourism organizations, and government bodies, the natural resource for tourism in Chanthaburi was ranged from the different landscapes. The ranges of mountains in the upper part of the province were the original places of many waterfalls. The lower part of the province which was composed of the riverine route, the estuary, and the seacoast was the sanctuary for both many floras and faunas such as mangrove forests and the endangered species --- sea cows.

Such dissimilarities of the natural topographies brought about not only the varieties of nature resource, but the multiplicities of cultural resource as well. In fact, while the upper areas were the habitats of ethnic group --- Chong and the sacred place such as the Buddha's Footprint, the lower parts where the riverine routes were connected with the estuary and the inland areas were the settlements of the many communities from the ancient to the present time.

Not only were the remains of the ancient civilization and the underwater archaeological artifacts found in the different areas of Chanthaburi, other significant cultural resource such as the architectural buildings and the traditional ceremonies were originally derived by the mixtures of different races of local communities such as Chinese, Vietnamese, and Thais. Such tangible and intangible cultural heritages, which were plenty of historical value, aesthetic value, scientific value as well as the

social and the spiritual values, were considerable and regarded as the major capitals and fundamental factors for creative economy.

Nevertheless, there were some critical issues that would deteriorate the values of such resource. Mr. Panatas Boonyasit, the local guide, had an opinion that although the natural and the cultural resource of Chanthaburi were various, the fundamental or background of this peripheral city was not based on tourism. This was agreed by Mr. Ukrit Wongthongsalee, the local entrepreneur, whose business and interest were related with the facilities and amenities in Chanthaburi for many years. Originally born and raised in Chanthaburi, he proudly said that the cultural resource of Chanthaburi was rich. However, several ancient sites and cultural places were not yet managed to be the tourist destinations and thus, resulting in the comment that they were good enough but not 'great'.

Agreed by Ms. Sumontharikan Maryarangsri --- the Director of National Archives, Chanthaburi, the other main reason that depreciated the value of such resource was the lack of the cultural resource management. The improper management approach would be probably caused by the deficiency of in-depth knowledge of local history. The authorization of the local administrative office at Amphoe Laem Sing--- Mr. Chiraprative Thongprem also commented that the historical evidence was not been narrated and leveraged suitably. Moreover, the cultural sites were not renovated and promoted continuously. Overall, such shortage of proper cultural resource management for the historic sites and their contexts in the aspects of interpretative story derived by the in-depth information, the involvement of related stakeholders --- management and community, and the public communication

were one of the big challenges of secondary tourist destination as Chanthaburi province.

In order to deal with such challenges, there were some recommendations from these key informants. For example, instead of chasing the growth of major cities such as Chon Buri and Rayong which were regarded as 'working areas', the theme of Chanthaburi province should be considered and promoted as **'living room of the east'** where the 'leisure' and 'happiness' would be a key component.

To achieve this target, the Director of TAT, Chanthaburi and the Chairman of Tourism Association, Chanthaburi suggested that there would be the linkage of the story between the adjacent cities such as between Rayong - Chanthaburi and Chanthaburi - Trat (or EEC Plus). Moreover, there would be collaborative activity from the planning stage to assimilate the plans together, and hence, creating the value --- 'co-creation of value'. However, to develop or to increase such 'value' of the secondary tourist destination, the target should not be based mainly on the new development. Ms. Pornpen Kijpibool --- the principal of Tapon Yai school said that the increase of value should be focused more on the safeguarding of 'spirits of community' rather than based merely on the initiating of new developments.

During the in-depth interview, Ms. Vanicha Wattanapong, the Chairman of Tourism Association, Chanthaburi implied that to generate the ambience of co-creation of value, there would be 2 factors should be focused. In facts, there should be the empowerment of local communities and the number of educated or consciousness-minded tourist. **The local community empowerment** would reinforce the local community to be self-sufficient regardless of the trend of tourism. As the

local people were able to depend on themselves and so did their local communities, this would bring their kids or young generations back to their hometowns to be a part of communities to which they were once belonged. The new, creative ideas of young generations would somehow beneficially affect the local products and services.

The second factor enhancing the value of natural and cultural resource in this peripheral city was the consciousness of the tourists. What **the educated tourists** brought to the tourism sites and the local communities were not merely the income generated by their spending, but they were also aware of the value of such natural and cultural resource and able to share their information and exchange their experience with the local communities, local entrepreneurs, and particularly their friends & families through the current, online social media. The development of 'new content' and process of public relation (PR) in the offline and the online media were also regarded by some key informants as the channel to enhance the value of natural and cultural resource of Chanthaburi.

5.4.2 Factors of Transportation Systems, Infrastructure, Technology, and the Concept of 'Smart City'

With the abundance and the various assortments of the natural and the cultural resource, Chanthaburi province was considered a high potential city that was attractive to the tourism industries and other development projects. Under the concepts of 'Smart City' as mentioned in Chapter 3, the connection of transportation system, the development of new infrastructure such as road and double-track railroad system, the online communication technology potentially played a major role in the application of creative economy by facilitating the process of co-creation of value and

therefore, enhancing the value of the natural and the cultural resource in the peripheral city.

The in-depth interviews and discussions with several key informants such as the Chairman of Commerce and the Chairman of Tourism Association of Chanthaburi province during October 2019 showed that while the plenty of natural and the cultural resource in Chanthaburi was one side of the coin, a few developments of new infrastructure and of transportation system as well as a small number of investments on facilities and amenities were the other side of the same one.

To understand this situation, Mr. Chaipong Niyomkit, the Chairman of Chamber of Commerce, Chanthaburi clarified that the advantage of being the secondary tourist destinations had made many resource of Chanthaburi pure and abundant. The investments of heavy industries that were concentrated in Rayong province barely got the approval and the acceptance of both the local offices and local communities in Chanthaburi. The effects of such policy or public opinion, however, led to the absence of new infrastructure development, the lack of mega investments in this city, and finally, the insufficiency of the new facilities and amenities to support the tourism industry.

Similar to the perspectives of the leader of Chamber of Commerce, Chanthaburi, the opinions of other key informants portrayed the small number of investment and of development in the basic infrastructure in the city. For instance, Assistant Professor Dr. Chutapa Kunsook the lecturer at the Faculty of Science and Technology, Rambhai Barni Rajabhat University mentioned that there was no connection of the transportation in Chanthaburi and other cities. Also, both quantity

and quality of public transportation in Chanthaburi was rather unsatisfying. The current public transportation was only the bus and the locally-modified truck, which was called 'Mazda' no matter what the brand it was.

Mr. Panatas Boonyasit --- the local tourist guide whose work was related with the community-based tourism in Chanthaburi province and Mr. Ukrit Wongthongsalee --- the local entrepreneurs, also highlighted the interesting issues that even though there was the supply of the public transportation in Chanthaburi, its quality was far from the standardization. The reason was that there was no the proper management, for instance, the standard of the charges to which the passengers had to pay to the drivers, particularly the ones of the locally-modified truck.

In addition to the situation of quantity and quality of public transportation in Chanthaburi province, several improvements at the tourist sites were truly required. For example, the accessible roads to the tourism sites as well as the electricity and the lighting systems at the sites needed to be improved, commented by Ms. Vanicha Wattanapong, the Chairman of Tourism Association, Chanthaburi. Moreover, the long-termed plan of the development of the connection routes and transportation between Chanthaburi and the adjacent cities such as Rayong and Trat provinces should be reviewed in advance.

To prepare the city for such new opportunity, Ms. Vanicha suggested that the planning of transportation, infrastructure, and communication technology (IT) should be considered in terms of the integration of the system rather than the separated function. In other words, not only should the planning of city development be initiated by the collaboration of the related stakeholders, but such system planning of

each function had to be assimilated with each other as well. Her perspective was more or less closed to the application of 'Smart City' even though she had foreseen that the current situations of Chanthaburi were quite far from the application of 'Smart City'. This simultaneously became both challenge and opportunity of such peripheral city as Chanthaburi.
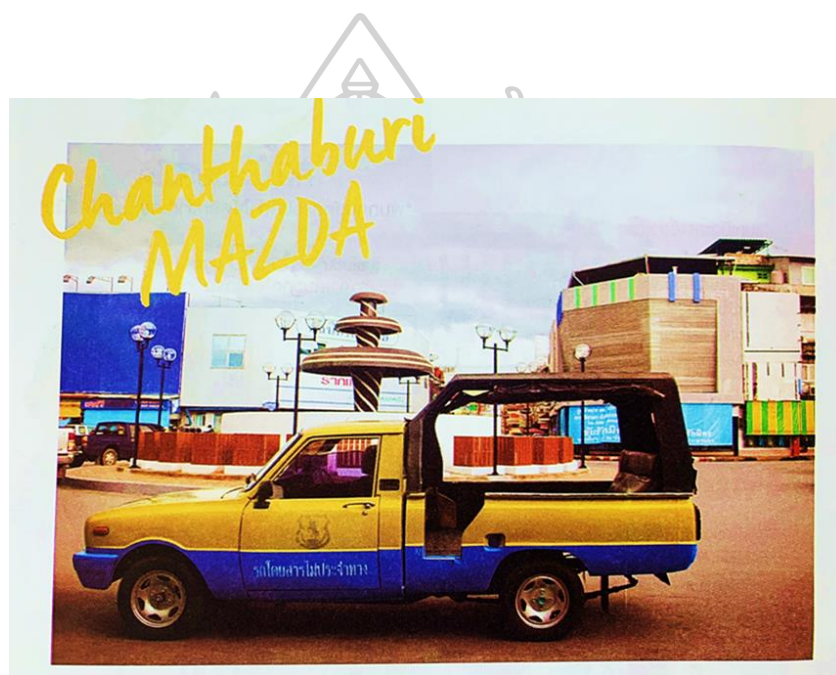
Figure 157 Chanthaburi Mazda --- the Public Transportation in Chanthaburi
Source: About Chan Magazine, 2015

5.4.3 Other Factors Driving the Creative Economy in the Peripheral City

--- Collaboration of Local Communities and Other Related Stakeholders

As mentioned earlier in this Chapter, there were three components that drove the creative economy in peripheral city. The first two factors were included of the natural and cultural resource which were considered **the capitals** for creative economy and the factors of infrastructure, public transportation, and communication technology which should be regarded as **the opportunity of the city**. The last, significant factor was related with the people or 'human factor' and the policy that either support or impede such collaboration.

The successful collaboration among related stakeholders as mentioned by the model of 'Quadruple Helix' led to the process of co-creation of value which was regarded as the fundamental of creative economy in the peripheral city. As clarified in Chapter 2, in the peripheral areas where the natural and the cultural resource are flourished, there would be the opportunities for local communities and other related stakeholders to share and to exchange their idea, knowledge, or experience through the collaboration activities. As a result, the process of co-creation of value would be generated and then, the value enhancement of such resource in the context of peripheral area was potentially expected.

In Chanthaburi, the successful collaboration, which led to the process of co-creation of value, was depended upon several conditions and factors such as the holistic integration, the assimilation of planning and implementation, the network development, the empowerment of local communities, the tourism development, the knowledge sharing, the framework of local policy, and the balance of interest between

the benefits (financial, reputation, image, and so on) and the needs of local communities as well as their rights as individuals. Among these factors or conditions, several key informants agreed that the empowerment of local communities were the important factor that helped create the value from 'inside out'.

By discussing with the key interviewees who directly related with the development of tourism at local communities such as the Director of TAT, Chanthaburi branch, the Provincial Cultural Center Chanthaburi, the Chairman of Chamber of Commerce, and the Chairman of Tourism Association, Chanthaburi, they entirely agreed that the empowerment of local communities was the significant factor to support the collaboration. As a result, they could decide the policy and provide proper tools to support, to coach, and to promote the tourism at local communities.

From the perspective of the Chairman of Tourism Association, Chanthaburi, the tourism was just the additional condition to support the local communities. In this sense, the local communities had to depend upon themselves and their daily lives would not be affected by the fluctuated trend of tourism. However, not every local community in Chanthaburi was able to stand alone without the income from the tourism. Therefore, in such case, it was necessary for the related stakeholder such as local government offices, local private organizations, or even local educational institutions to provide the sufficient knowledge and the suitable approach to support that local community.

Nevertheless, in Chanthaburi, one the critical issues of collaboration was related with the integration among the parties and the authorizations. From the perspectives of the local stakeholders who engaged with the fields of cultural resource

management such as the Director of National Archive Chanthaburi and the former lecturer of Rambhai Barni Rajabhat University, the top-down policy and the direction from the highly authorized executive of Chanthaburi province was **seriously important**. Without the clear, top-down policy, the plans and the supports from several units or stakeholders seems to be lack of consistency and same direction. Thereby, such plans and supports were unable to integrate holistically in order to progressively drive the development or the big change to the city.

Moreover, from the perspective of bottom-up, since each single unit would act on its own plan with less or without any integration with any other parties, the development of linkage of the network among the stakeholders or network organization seemed to be unachievable. Stated by the young executive and young entrepreneur who were considered the new generation of Chanthaburi, the seriousness, sincerity, and continuity of related stakeholders were considered the key factors to create such integration to drive the development of Chanthaburi.

Other than the issue of deficiency of integration, the other issue was about the conflict between the interest of the organization and that of local communities. For the local people of which their communities were strong and showed the potential to be promoted as tourism places, the supports from the perspective of top-down direction were proposed. Therefore, some activities or events arranged and promoted by the organization outside the communities were frequently viewed as the benefit and the interest of such outside organizations rather the real support which was based on the understanding of the local communities and their requirements.

Furthermore, if such irrelevant supports were continued, they would cause the negative impacts to the unity of local community. In other words, while some groups of communities perceived on the value of their communities which was based on the beliefs of basic and slow-life activity, the other groups whose their interest involved with mass tourism would concern more on the financial benefits generated by the new events which were probably unconnected with the landscape, the story, or the identity of the local communities as a whole.

The local entrepreneurs who focused mainly on the financial values would produce and supply the products and services which were not based on the core values of the local communities. It could be stated that if such situations were continued, the shared ideas, experience, and understandings of the stakeholders in the community under the collaboration activity were reduced and the process of co-creation of value among the related stakeholder seemed to be unachievable.

From the data collected by the in-depth interviewed with the key informants, it could be summarized that although three factors were significant to the process of co-creation of value, the availability and absence of such components could affect the possibility of the successful application of creative economy in the peripheral city.

In case of Chanthaburi province, the abundance and the variety of natural and cultural resource are outstanding and always considered the capitals and the source of creativity. The future infrastructure development and connection from the adjacent city such as Rayong province which had been announced recently as well as the new mixed-use project development of Central Pattana (CPN) would bring the new opportunity to Chanthaburi province.

However, the big challenge of Chanthaburi was about the collaboration among the relevant stakeholders, which absolutely impacts on the integration of planning and systems as well as the network development. To enable the process of co-creation of value, the shared value from the participants in both top-down and bottom-up positions was a mandatory factor. Additionally, the other components such as the leading role of local educational institutions, the trust-based cooperation among stakeholders, and the understanding of core values and needs of local communities were considered the supportive elements to initiate the process of co-creation of value, which finally contributed to the creative economy in Chanthaburi.
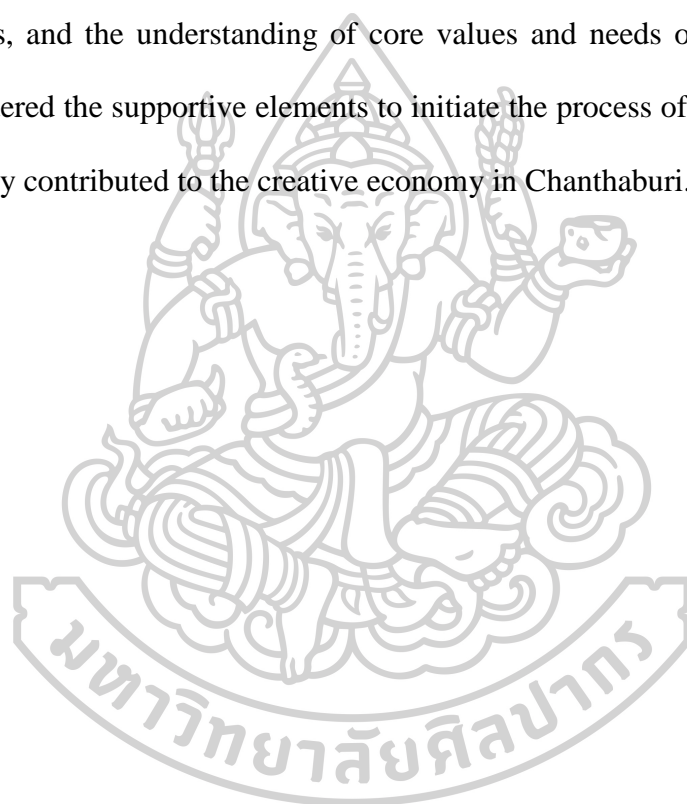
Chapter 6
Discussion and Implications

Since this research was conducted by using the mix-method approach, the process of data and integration and of analysis was quite important. Therefore, during the data synchronization process between the quantitative and the qualitative data including with the direct experience from participative observation, the reviews of the conceptual framework as exhibited in Chapter 1 was so crucial. The benefit of reviewing such framework combined with the research findings enabled researcher to generate the 'conceptual mapping' which was shown in Illustration 6.1. This map provided an overall picture of data integration and direction of this chapter.

Also, as mentioned in Chapter 5 that the approach to analyze the qualitative information was the 'Direct Content Analysis' where the theories or relevant concepts described in Chapter 2 were referred and mentioned. However, in order to focus on the discussions of the findings, the theoretical data would be stated in a concise manner or as long as needed.

Moreover, the direct participation of researcher in the creative activities in Sawankhalok District of Sukhothai Province and the special interviews with the Mayor of Khon Kaen Municipality of Khon Kaen Province and other relevant stakeholders of Khon Kaen Smart City as presented in Chapter 3 would be revisited. The learning from such participative observation and special interview was regarded as a lesson learned which fulfilled the gap in the case of collaboration of Chanthaburi province.
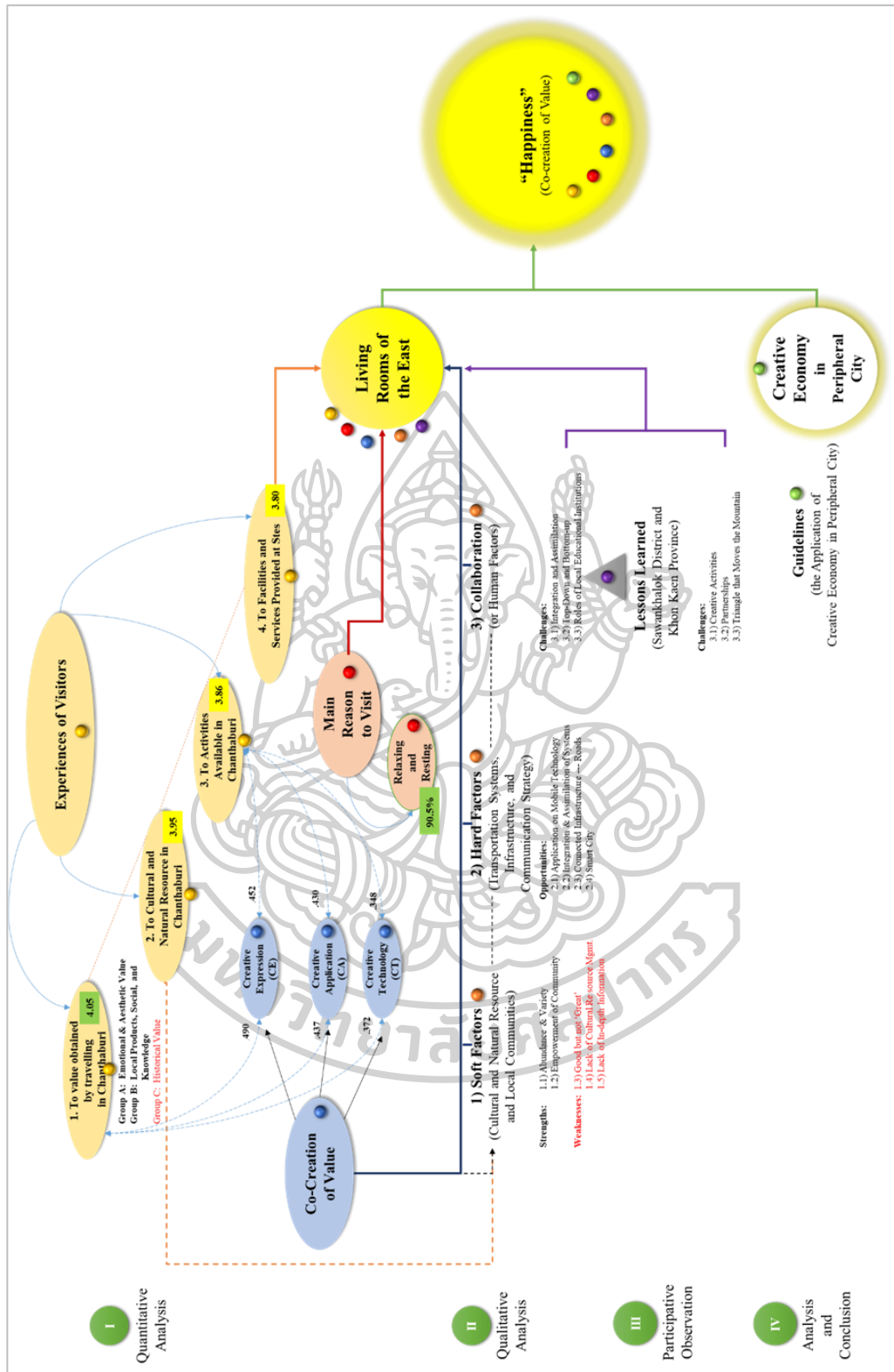
Figure 158 Conceptual Mapping for Data Integration and Analysis
Source: Researcher

As shown in Chapter 4, the cultural and natural resource of Chanthaburi province were outstanding in terms of the abundance and the variety. Several cultural sites such as the ancient town and its remains, the old architectural buildings, and the local communities or even the intangible cultural heritage such as the traditional ceremonies had possessed the authentic and the historical value. Furthermore, the combination of cultural and natural resource in some tourism spots made Chanthaburi the one of the charming peripheral cities of Thailand.

6.1 Soft Factors --- Cultural Resource / Natural Resource / Local Stakeholders

From the research findings, it was true to state that the cultural and the natural resource in Chanthaburi are '**abundant and various**'. Moreover, these resource in the tourism places in Chanthaburi province were still pure and attractive. The attractiveness of such tourism places had made many visitors travel to Chanthaburi. This includes the visitors who made a first-time visit and those who had already visited to Chanthaburi for many times.

From the visitors' points of views, the main goal to visit Chanthaburi was '**to relax and to take a rest**' including with the need of purchasing some local products such as fruits and sweets as well as broadening new experiences. The local communities and the new tourism spots were introduced and promoted through several public media --- both offline and online media. The majority of the visitors had received and consumed such content via online communication media or mobile technology.

However, there wa a key issue regarding to the '**Cultural Resource Management**'. As shown by the quantitative data, the tourism sites where most visitors make any visits were relatively the well-known places in Chanthaburi. In

other words, merely the popular places were recognized and visited by the majority of visitors. This included not only the cultural places for tourism such as the favorite sites and well-established local communities, but the natural sites such as the famous waterfall and beach and the other new tourism spots which were recently promoted as well.

This phenomenon was ordinary and easily founded in many tourism sites where the trend of mass tourism was overwhelmed. Nevertheless, in order to focus on enhancing the value of the cultural and natural resource of Chanthaburi, there were some related issues needed to be concerned and highlighted. Such issues were comprised of;

6.1.1 Issue of in-depth information

The findings collected by the quantitative approach indicated that although the visitors' experience to 'value' obtained by travelling in Chanthaburi exhibits the highest rank, such experience to 'historic value' was the lowest score. In facts, most visitors were experienced with the emotional and aesthetic value as well as the social value (local life), the local products and services, local knowledge, and historic value respectively.

Similarly, the data gathered by the qualitative method also revealed the relevant issue. In facts, the in-depth information about the history, the historical events, and the historical areas or contexts was still not told or delivered creatively to the visitors and other local stakeholders. The root cause of the problem might relate with the lack of cultural resource management, for instance, the interpretation management.

Basically, the interpretation management did not mean just the availability of the ordinary information provided at the sites. In the light of co-creation of value, the interpretation management should include the knowledge, skill, and experience of narrator and manager, the media or technology used, and the background of the visitors. With the application of online and offline technology, it would augment the interesting of the content, facilitated the understanding of the visitors, and supported the learning and sharing experience.

What's more? Since Chanthaburi province was considered one of the historic cities of Thailand, most historical sites, the old architectural buildings, the historical events, and the traditional ceremonies were plenty of authentic value. Therefore, their contents which were delivered or exchanged between the tourists, local communities, and other stakeholders were so important that such contents had to be based on the credible evidence. Such reliable evidence should be comprised of archaeological or historical evidences, the folklores or the legends, and the educational information which was verified and supported by research work, academic scholar, and local community.

Finally, the culture resource management also included the engagement of other related stakeholders, for example, the educational institutions and the local organizations such as Chanthaburi Provincial Cultural Center, TAT Chanthaburi branch, the National Archives, Chanthaburi, and the Tourism Association of Chanthaburi. These institutions and organizations should be accountable and responsible for the source of information or the contents communicated and shared on both offline and online channels. The 'single source of truth', information, content, or knowledge had to be managed properly by the integration of planning and system.

6.1.2 Issue of integration and assimilation of the related stakeholders

Also, the statistical data derived by quantitative approach revealed that the visitors were able and willing to share value obtained by travelling. Nevertheless, with the less activities and the limit of facilities and services provide at site, their 'Experience to Activities' and 'Experience to Facilities and Services Provided at Sites' were comparatively low.

A few number of interesting activities and facilities & services provided at sites also impacted on the process of co-creation of value between the tourists and other stakeholders such as local communities. In facts, the process of co-creation of value required the exchange and the sharing of knowledge, experience, and opinion between mutual parties --- tourists & local communities.

Without or less collaboration of the local stakeholders such as local tourism authority, educational institutions. local communities, and local administrative offices, the action plan and system would not be integrated and assimilated continuously. This problem did not only cause the reduction of value of cultural and natural resource of Chanthaburi as a whole, but also negatively affect the process of co-creation of value, and thus leading to the low quality of tourism experience, high volume of less visited areas, a few number of supportive facilities & amenity, and finally the low quantity and quality of tourists who made visits to Chanthaburi.

6.1.3 Issue of 'Brand Awareness' or 'Identity' of Chanthaburi

Based on the concepts of creative economy in the peripheral city, the cultural and the natural resource were regarded as the source of inspiration for the creativity. With the disadvantage of remoted area, the good conditions of both cultural and

natural resource was still available and pure. Absolutely, with the high aesthetic value of cultural and natural resource in such peripheral city, the local creative designer or creative entrepreneurs were regarded these resource as 'capital' or 'core values' and would utilized them as their inspiration and imagination to creatively develop their products and services.

Nevertheless, in the case of Chanthaburi province, the weakness relationship between the Creative Application (CA) --- local creative entrepreneurs and the visitors' experience to cultural and natural resource in Chanthaburi province implied that several local entrepreneurs did not regard their resource as inspiration to creatively develop their products and services.

The key problem was that the local entrepreneurs in Chanthaburi province were not based much on the 'core values' of their cultural heritage and natural resource. Without the realization and the application of local wisdom, story, legendary, knowledge, or even locally adapted material by the local entrepreneurs, it could be said that the tourism places in Chanthaburi and the products & services created by local entrepreneurs tended to be no differentiation from any tourism places and the products or services of the other provinces. This would reduce the attractiveness, the competitiveness, and the value of Chanthaburi as one of the charming tourism destinations in peripheral region in the long run because of the loss of its local identity and uniqueness.

6.2 Hard Factors --- Transportation System / Infrastructure / Communication Strategy

Even though Chanthaburi province was regarded as one of the fascinating cities where a plenty of high-quality natural and cultural resources were scattered

around the city, the accessibility of tourists such as the public transportation system, the new infrastructure such as the road expansion, and the communication technology had to be concerned seriously by many stakeholders such as the local authorities, local communities, and the tourists.

As shown by the numeric data collected by the quantitative approach, most tourists who visited Chanthaburi province came from Bangkok and the adjacent cities in the eastern region rather than the ones who travelled from other parts of Thailand such as the northeast, the north, and the south regions. With the distance from Bangkok around 250 kilometers, most visitors drove their own cars as transportation vehicles from Bangkok to Chanthaburi. Also, the number of accompany was composed of at least 2-3 persons.

Also, the information assembled from the participation in the events called 'Rise Up Chanthaboon' which was arranged by the Chamber of Commerce, Chanthaburi and from the discussion with some key informants, there were some pain points which should be regarded as the 'as-is' situation of hard factors in Chanthaburi as follows.

1. In Chanthaburi, there were no mega projects or huge investment of both government and private sectors. As mentioned by the Chairman of the Chamber of Commerce of Chanthaburi, the GDP of the province was only 2.5% which is less than the growth of Thailand (GDP around 3.8%). The annual budget that was allocated to Chanthaburi province was ranked under the group of the last 10 of the nation.

2. Noticeably, the economy of Chanthaburi was based on the projects driven by the central government of Thailand. The revenue from tourism industry was ranked number 10 and considered the lowest one.

With regards to the issues raised during the event of 'Rise up Chanthaboon', Mr. Chaipong Niyomkit, the Chairman of Chamber of Commerce had also provided the additional information during the in-depth interviews. In fact, the lack of mega projects and huge investment from both government and private sectors, the development of Chanthaburi was considerably slow and there is no sufficient facilities and amenities to facilitate the tourists.

This also relevant with the information of the other related stakeholders. For instance, Ms. Vanicha Wattanapong --- the Chairman of Tourism Association, Chanthaburi and Mr. Ukrit Wongthongsalee --- the owner of Chanthorn Phochana (the famous local restaurant) and the creative designer who agreed that the weakness of Chanthaburi was the public transportation and the infrastructure. Based on the data from discussions with these key persons, the public transportation was inferior in terms of the standard quality and the sufficient quantity. The infrastructure such as the road and the lighting system especially the ones at the tourism sites needed to be improved.

Referring to the perspectives of the stakeholders as mentioned above, the key issues that were relevant to the hard factors such as public transportation, infrastructure, and communication technology were summarized in the following paragraphs. Nevertheless, in the contexts of peripheral city, the slow development of these hard factors had brought some advantages to the value of cultural and natural resource of Chanthaburi. Therefore, although it seemed paradoxically, such slow-

moving development would be regarded as the 'opportunity' of Chanthaburi rather than the impediment.

6.2.1 Issue of the improvement of the hard factors and the visitors' experiences

The information from the quantitative approach indicated that one of the reasons affecting the visitors' experience to 'Cultural and Natural Resource' in Chanthaburi and their experience to 'Facilities and Services Provided at Sites' was related with the communication technology allowing the enhancement of their experience.

Additionally, the information from correlation analysis also ensured the need of such technology to enhance the collaboration of the tourists, local communities, and local entrepreneurs. Moreover, the development and the utilization of such communication technology could support the visitor's experience to 'Value Obtained by Travelling in Chanthaburi' and to 'Activities Available' by enhancing the image of tourism of Chanthaburi and thereby, contributing to the development of new tourism sites.

Under the concept of creative economy in the peripheral cities or the remoted area, the increase of exchanging of experience and sharing of knowledge during the travelling and participating activities, which was considered the process of co-creation of value, not only contributed to the valued experiences of the tourists, but also benefited to all related stakeholder such as tourists, local communities, and local entrepreneurs whose creative products were derived from such process of co-creation. The quality and distinctive characteristics of such creative products and services,

which were creatively generated, represented the values embedded in not only such products and services, but the 'place' itself as well.

As mentioned in Chapter 2 that with the experience of co-value creation under the concept of creative economy in peripheral areas or remoted area, the 'place' could increasingly supersede the 'space' or 'distance' because the place wa entwined with the culture and tradition of local people. The challenge was that whereas the development of hard factors such as the road expansion and the mass-transit & public transportation would be developed gradually as per the long-termed plan of the central government, the awareness of 'the place' in Chanthaburi could be recognized and promoted by the sharing of the impressive and meaningful experiences via the online content, which finally led to the 'place branding' of Chanthaburi province.

6.2.2 Issue of infrastructure development and the integration & assimilation

During the discussion with the key persons whose works related with the tourism in Chanthaburi such as the Chairman of Tourism Association and the Director of Thailand Authority Tourism, Chanthaburi Branch, the as-is situation and the pain points were noted. In this analysis section, such pain points and the opportunities were listed in the format of sub-bullets points as displayed in the following paragraphs.

- In order to synchronize the development plan, it had better to view the overall picture as a system rather than the infrastructure. This meant that before the arrival of mega investment of central government in the high-speed train from Bangkok to EEC city such as Chon Buri and Rayong during the next 3-5 years, Chanthaburi province should prepare the system that could connect

Chanthaburi with these cities as well as Chanthaburi and other adjacent cities or countries such as Trat province and Cambodia. The systems of public transportation, communication technology, and IT should be assimilated and planned for the integration with the systems of such connecting routes.
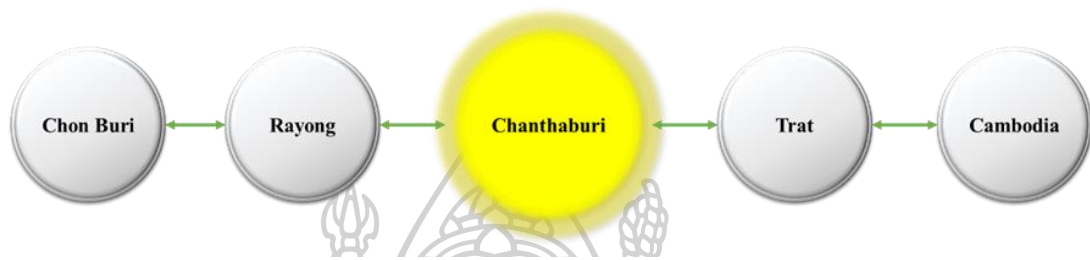
Figure 159 The Integration Map between Chanthaburi and the Neighborhoods
Source: Researcher

- The policy and framework including with any regulations, which were regarded as the top-down policy, were out-of-date. This top-down direction from the central or local government administrative bodies became the major reason for the stakeholders not being able to assimilate their planning and working system. In other words, such obsolete regulation did not facilitate the collaboration between the government and private sectors to response to the dynamic conditions with speed and flexibility. Moreover, without the shared visions and the assimilation of the planning and working system, the integration among the related organizations did not move forwards in the same direction, and thus deteriorating the value derived by the process of co-creation.

6.2.3 Issue of infrastructure development and the support

As per the discussions with Mr. Chaipong Niyomkit --- the Chairman of Chamber of Commerce and Mr. Worawut Dansompong --- Chanthaburi Provincial Cultural Center regarding to the topics of supports of both central and local administrative bodies, it was clear that one of the key supports to the development of Chanthaburi was the financial support from the high authority offices.

Without such monetary support, there would be less driving force to the change or any new developments of infrastructure in the city. The limited budget did affect not only the development of infrastructure of Chanthaburi, but also the other work related with the cultural resource management which somehow required the sufficient budget to collect the primary data from the field works, to manage such information and its content, and to develop knowledge archive as a source of cultural information.

Besides the financial support, some organizations which were regarded as the subsidiaries or regional branches also required the other supports from the center units. For example, as stated by Ms. Saowanee Khonkla, the Director of Thailand Tourism Authority, Chanthaburi branch, the planning and policy related with the communication strategy and IT were launched by the headquarter located in Bangkok. In facts, the 'content' strategy especially via an online social media such as Facebook, Twitter, and Blogs was directed by the master plan drafted by the strategic units of the head office.

Such planning and policy launched by the center unit had delivered both positive and negative impacts. By implementing such plan, the direction of implementation was quite clear and the support from the headquarter enabled the branches to focus on the operative duties. For instance, the policy to outsource the

bloggers or the influencers to wrote the 'contents' and share such contents online via the social media was utilized. This ensured that with such support on the communication strategy and IT system, the theme of the tourism destination was consistent and absolutely congruent with the strategies drafted by the central office.

However, such supportive policy sometimes did not allow both the quick response to the dynamic situation and the flexibility of decision initiated by the local authority. For instance, if one of the objectives was to promote or to support the event for the specific local community regardless of the need of the local communities or the understanding of the local context, this would be harmful to their relationship and their network development with locals. In contrast, other local communities which really needed promotions and other supports from this tourism branch would be ignored because of the lack of supportive plans and promotion activities from the head office.

Moreover, as mentioned earlier that the distinctive character of Chanthaburi was the abundance and the variety of both cultural and natural resource which was derived by the different landscapes of this city. The combination of the landscapes including with the mix of different races of people generated the distinguished tangible and intangible cultural resource, which finally became the unique identity of Chanthaburi.

Stated by the statistical data exhibited in Chapter 4, the economy of Chanthaburi was based mainly on the agricultural sector (fruits and non-fruits) and non-agricultural part (gemstone & jewelry industries and border trading). For decades, the plenty of such natural resource supported the new, local business developments and the nouveau riche. The awareness of tourism development, especially cultural tourism seemed to be out of interest of local people in Chanthaburi. Therefore, this

required the need of customization of the cultural policy to adaptively match with the diversification of both cultural & natural resource and local residences of Chanthaburi.

6.3 Collaboration (or Human Factors)

As mentioned in Chapter 2, the collaboration among stakeholders in the peripheral city was focused on the model of Quadruple Helix. In fact, in the remote, rural, and less favored regions, the collaboration among 4 stakeholders, namely, government or administrative bodies, educational institutions, industries or local entrepreneurs, and the social or community groups played the major roles in local development. Also, in order to strengthen the regional development, it was worth to work together to create the shared visions concerning their own future and the whole region. Thus, the 'network development' was necessary.

Referring to the previous section, the abundance and the variety of natural resource had initiated the arrival of new, affluent businessmen and the growth of their businesses. Such prosperity somehow helped reduce the social inequality of people in Chanthaburi. The data of Human Achievement Index (HAI) as displayed in Chapter 4 also revealed that the income index of Chanthaburi province during 2015 – 2019 was higher than that of the overall income index of Thailand. This brought the issue of collaboration which was elaborated in the next, following paragraphs.

6.3.1 Issue of Collaboration

As one of the major components in Quadruple Helix model, the industries (or the businesses) and the local entrepreneurs were important factor to the development of the creative economy in the peripheral city. In case of Chanthaburi, since the local

people were benefited from the plenty of natural resource including with the enriched soil and aqua resource including with less and non-severed natural disaster, their perspectives on the livelihood and earnings were quite unsophisticated.

Such capital of living became a solid part of DNA of local residence in Chanthaburi. The advantageous point was about the simplicity of their life and earning. Nevertheless, since the people in Chanthaburi was fundamentally based on their productivities of the natural resource (agricultural and non-agricultural sectors), most of their time and efforts were devoted to such activities as production and trading activities. This implied that the network relationship was more or less enclosed with the specific groups that had the similar backgrounds and interests.

The beneficial activities and sufficient earnings enforced the attitude of self-reliance rather than that of dependence on each other. As mentioned by the Assistant Professor Dr. Suparee Taowongsa, the lecturer and the researcher of Faculty of Gems, Burapha University Chanthaburi Campus, one of the major problems founded in the collaborative activities among the lecturers, researchers, and local entrepreneurs to develop the new, creative ornament products was the time devoted to the projects. Moreover, the network development among the other stakeholders which was regarded the across-functioned activity had not been commenced.

The failure of such collaboration impeded not only the process of co-creation of value, but the phases of product development and product launching as well. Furthermore, the lack of knowledge sharing, idea exchange, and the integration of the network caused no synchronization of knowledge such as product design, marketing approach, sales channels, and so on. Thereby, the new creative products could not be developed and introduced to the market successfully. Not only did the absence of

collaboration reduce the value of co-creation, but it also diminished the application of creative economy and thus, causing the local people missed the opportunity to gain the surplus from their creativity inspired by the cultural and natural resource originated in their locality.

The collaborative activity operated by the local university in Chanthaburi implied the significant role of educational institution as one of the components of Quadruple Helix model. As stated in Chapter 2, the Higher Educational Institutions or HEIs played the major role in the development of creative economy in the peripheral region. The collaboration between the higher education institutions (HEIs) and the creative and cultural industries (CCIs) had enabled the innovation, the economic growth, the competitiveness, and the social and culture development at the regional level.

However, there were also barriers that obstruct the collaboration between HEIs and CCIs. For example, the lack of time devoted in the collaboration activities, the communication between HEIs where the analytic knowledge was significant and CCIs which were based mainly on the synthetic and symbolic knowledge, and the difference of the interests between these parties caused the locked-in situation.

The case study of collaboration between HEIs and CCIs were similar to that of collaborative activity between local university in Chanthaburi and the local entrepreneurs. Therefore, some suggestions to reduce the locked-in situation and to enhance the collaboration in the HEI and CCIs would probably be applied to the case of collaboration between local university and entrepreneurs.

Finally, by having the conservation with Assistant Professor Dr. Chutapa Kunsook, the lecturer and researcher of Rambhai Barni Rajabhat University, it was

important to note that recently the entire 38 universities under the academic network of Rajabhat University which were located in all regions of Thailand had to participate in developing the project to support the community-based tourism based on the creativity and the local identity.

One of the strategic plans of the academic network of Rajabhat University was to involve with the local development. In order to achieve the target, each university under this network has to appoint 2 lecturers to be the node of network connection in their university and local communities. As a node of the network, they could utilize their connections by connecting the experts from many fields such as historians, marketers, tour guides, and other related stakeholders which were not only the people and organizations in the locals, but the other experts and institutions from outside their city as well. These collaboration activities led by the local university emphasized the critical role of local educational institutions as the hub of knowledge generator, information center, and academic service provider in the peripheral region.

Besides the functions of knowledge support, the other important role of the local universities under the network of Rajabhat University was related with the process of co-creation of value. The reason was that the target of this collaborative project was majorly focused on development (70%). The rest was aimed at the research work (30%). By doing this, such local universities had to act as the connector or a node of connection that creatde the linkages between the local entrepreneurs and the tourists.

For example, one of the local entrepreneurs of jewelry industry in Bang Kacha had developed the contents and page on the social media such as Facebook to promote the place and the products. The tourists who were interested in the stories of this local

community and the gemstones frequently followed the updated information posted on such social media. By posting information on the social media, not only were the story and the background of the products, services, and local communities shared with the followers or the tourists, but the tangible products such as the new gemstones or any ornaments and the intangible ones such as the impressive and memorable experiences of the visitors were introduced and exchanged among the followers or fan pages via this online social media as well. This was a good example of co-creation of value which was considered the application of creative economy in the peripheral city.

The third component in the Quadruple Helix model was the local authorities or local administrative bodies. As one of the core components in such model, the major roles of such local government were more or less related with leading, regulating, monitoring, and supporting the collaboration activities, which were contributed to the process of co-creation of value.

In this senses, the local administrative bodies should act as the transformational leaderships who facilitated the creation of development or innovation. This meant that besides the top-down leading policy and regulation, the local authorities could provide the supportive policies or any help enabling the development of the locals, for example, the budget (or financial supports) and new public services or areas (or creative spaces in the contexts of locality).

Moreover, the local authorities had intimately connected with local communities and thereby, they somehow understood the issues, the problems, and the needs for supports of such local communities. As per the philosophy of His Majesty King Bhumibol Adulyadej (King Rama IX), to create the development in the contexts of peripheral areas, the local governments had **'to understand, to access, and to**

develop' respectively. In this sense, the local administrative bodies had to reinforce the mutual trust and to empower the local communities by generating the supportive atmosphere and trust-based manner.

In case of Chanthaburi province, the critical issues of collaboration were not only limited by the absence of participation and network of local entrepreneurs and the academic works of local educational institutions that did not meet and match with the need and the contexts of local communities, but also included of the issue of the policy and support of local administrative bodies. In facts, some top-down policies and regulations which were considered out-of-date and irrelevant with the situations were unable to promote the collaborations between such local authorities and related stakeholder such as the local communities or even the other institutions in the local.

Moreover, some policies and the roles of local administrative offices, which were regarded as the top-down policies from the central government, were not based on the situation and the needs of locals. One related issues raised during the discussion with key informant of Chanthaburi was that the local authorities had spent most of their effort, time, and budget on solving problem rather than on creating any continuous development. This brought about the issue that such solutions were irrelevant to the requirement of locality but in facts, largely based on the need and the interest of the local administrative bodies themselves, for instance, the piece of work and the image of such local governments.

The fourth element in the Quadruple Helix model and the collaboration was the public or local community. As mentioned earlier in Chapter 2, the 'Quadruple Helix' model of knowledge creation and application had extended the collaboration of

3 institutions --- local industries (or businesses), local institutions, and local administrative offices by adding the fourth helix ---'public' into the model.

The academic scholars considered the fourth helix the element that associated with media, creative industries, culture, values, and lifestyles. With such definition, this component was potentially associated with 1) culture and values on one side and 2) how 'public reality' was developed and communicated by the media on the other side. In other words, this was about the 'media-based and cultural-based public'. Moreover, the special characteristic of the public enhancing the value of the collaboration and process of co-creation of value was the character of 'democracy of knowledge', which benefits all components including with community or social and community groups who played an important role in local development.

In case of Chanthaburi, there were some local communities that had promoted their cultural heritage (old architectural buildings and traditional ways of lives as well as sense of place) through the processes of conservation, interpretation, and the adaptive reuse of such architectural building, for example, Chanthaboon Waterfront Community. By interviewing the representatives of this community, namely, Ms. Prapapan Chatmalai --- the senior teacher and curator of learning center in the community and Ms. Pattama Prangpan --- the manager of Baan Luang Rajamaitri Historic Inn, there were some important issues relevant with the collaboration and process of co-creation of value by both media-based and cultural-based public.

The development project of Chanthaboon Waterfront Community had been initiated since 2008 by the collaboration of Provincial Commercial Office of Chanthaburi (local authority), Arsom Silp Institute of the Arts (educational institution), and local community. The committee had been set up and the shared

visions among stakeholders were included of the conservations of architectural buildings and of traditional ways of lives in this community and most important, the concept of "Culture Leads Commercial", of which the cultural value of this community was prior to the financial value from tourism.

To exercise the concept of "Culture Leads Commercial", there were many collaborative activities starting from the selection of name (or brand name) of community and their logo, the choose of area or space to arrange for the exhibitions, the vernacular drawing of different types of old buildings, and the search for the building that could be renovated and adaptively reused as the learning center. Moreover, one of the objectives of this committee was to empower the local communities especially the senior people of which their ascendants had made settlement in this area. Finally, after such tangible cultural and intangible heritages were preserved, the tourism activities in this area were promoted and then, this community became one of the favorite places to be visited by many visitors.

In the case of Baan Laung Rajamaitri Historic Inn, the old house of Laung Rajmaitri had been renovated and adaptively reused as a unique hotel. The remains of the old buildings and some artifacts found during renovation process had been documented, exhibited, and interpreted in order to preserve the historical and aesthetic values of this building as well as to portray its scientific and social values.

Subsequently, the community had been promoted through the online public media such as the website of Pantip.com since 2014. Then, during the 2016-2019, this historic inn had been introduced to the visitors and local communities via the online social media such as Facebook and Instagram. Not only was the story of Baan Laung Rajamaitri Historic Inn shared, but the visitors also wrote their own content in

the 'Blog' to exchange their memorable experiences during their stays in this historic inn. Overall, it could be said that with the application of public media such as online social media, the local community and the related stakeholders such as the tourists or the public could share and exchange their stories, photographs, and other experiences. Therefore, these stakeholders were regarded as both the consumers and the producers or even the 'prosumer' as mentioned in the literature review.

Additionally, during such sharing and exchanging, the process of co-creation of values was initiated. For instance, the fruit juice such as 'Kumquat' which was usually served in this historic inn was so favored that there were the purchase orders by the visitors and thus, generating the financial returns to the locals. Moreover, the sharing and exchanging of their stories and experiences with others enhanced their awareness of the new tourism spots which many of them had never visited before. The creative content (words and photos) on such online social media could work as an effective marketing tools to indirectly promote the new places and new experiences, and thus contributing to the opportunities to make any revisits to Chanthaburi. Thereby, the local communities, the visitors, and the publics would be benefited from such collaboration activities and co-creation of value.

6.4 Lesson Learned (from the case of Sawankhalok District, Sukhothai province and that of Khon Kaen Smart City)

By actively participating in the collaborative activities in the creative workshop of Sawankhalok district, Sukhothai province and the meeting with some key stakeholders related with the city development and creative economy of Khon Kaen province, there were 4 key points that should be discussed and acknowledge as the lesson learned from these case studies. While the first two points were about the

physical location and resources which were considered the uncontrollable factors, the latter points were the management concepts and collaborations that could be regarded as the key factors that affected to the success or failure of the process of co-creation of value and the application of creative economy in the peripheral city.

1) **Area-Based or Location-Wise**: It was undeniable that the physical area or location of the city was considered an important factor for the decision and the direction of the city development. In case of Sawankhalok district of Sukhothai province, the city development had not been continuously improved so far because of the limitation of city expansion. In that case, the government had decided to relocate the center of the city to the new area which was now becoming the Sukhothai province.

In contrast to the case of Sawankhalok district, the physical location made Khon Kaen advantageous and competitive compared with other cities in the northeast region of Thailand. With the position in the middle of northeast region, Khon Kaen province gained the advantage by being a hub of connections with either the other provinces in this region or the other regions of Thailand. The connections of land route and air route attracted the investments of new infrastructure, residential and commercial area development, and communication technology improvement. Such mega project developments demanded both well-educated workforces and less-educated labor forces. Therefore, many new jobs were created and the employments of new vacant positions supported the continuous growth of local economy.

In case of Chanthaburi, although its location was not in the center of the eastern region, it could be said that the position of Chanthaburi province was comparatively a strategic location. The reason was that by the land routes,

Chanthaburi could connect with Chon Buri and Rayong on one side and link with Trat province and Cambodia on the other side.

This implied the opportunity of Chanthaburi to gain the competitiveness by promoting the investment of new amenities development such as resorts and hotels. With such new amenities development, there would be a chance of the city to attract more visitors or at least the spending from the excursionists from nearby cities or neighborhood country such as Cambodia.

Moreover, there would be a creation of new cultural tourism routes between cities and cities or cities and countries of which their story, historical background, and race are linked. For example, the cultural route of Khmer civilization in Thailand would be developed in order to promote the connection of tourism between Chanthaburi and other sites in the Thailand such as the upcountry in the northeast region and in other neighborhood countries such as Cambodia and Vietnam.

2) **Natural and Cultural Resource**: From the field surveys in Sawankhalok district of Sukhothai province since 2017 and around Amphoe Mueang of Khon Kaen province during 2014 and 2019, it was important to note that these cities had significant historical backgrounds and historic places which became their cultural resource for tourism. Besides, the local communities in these cities where the traditional way of life had continued were regarded as the valuable, intangible cultural heritage that also attracted the tourism industry.

Nevertheless, when compared with other neighborhood areas such as Sukhothai-Sri Satchanalai Historical Park which were listed as the world heritage (in case of Sawankhalok district) and the other development in the city such as the

infrastructure and public transportation (in case of Khon Kaen province), the natural and cultural resource in those cities seemed to be comparatively undistinguished.

For Chanthaburi, both natural resource and cultural resource were abundant and scatter widespread through many areas in this province. They were regarded as the fundamental capital of the city and these resources had benefited the local communities from generations to generations. Nevertheless, without the proper management of such cultural heritage and natural resource, it could be said that the plenty of resource in terms of quantities would not be suitably and sustainably utilized and therefore, such cultural and natural resource might not be regarded as one of the destination competitiveness in the long-termed basis.

3) **Management Concept and Philosophy**: As mentioned previously, the location-wise or the physical location and the cultural & natural resource in the cities were regarded as the fundament character or asset that would be uncontrollable but manageable in somewhat degree. However, the other key factors related with the issue of city development and creative economy in the local context were depended upon the 'Management Concept and Philosophy'.

For the case of Khon Kaen Smart City, the idea of co-founder of Khon Kaen Think Tank should be noted here. In facts, the concept of 'Smart City' was aimed at creating the livable city and supporting the sustainable growth. In order to develop the Smart City project, the studies of urban planning, the development of public transportation or mass transit including with the traffic management were considered the pre-requisites for the city development.

Having discussions with the young executives who were considered the key persons of Khon Kaen Smart City and city development, it was worthy to learn that not the planning and implementation of Smart City alone that improved the city development but in facts, the management concept and philosophy including with the visions and encouragement of top executives which focused on the pro-active strategy and self-reliance did reinforce the network and the collaboration and thus, contributing to the quantum leap of the city development.

For instance, the philosophy of 'Triangle that Moves the Mountain', originated by Dr. Prawase Wasi --- the Former Chairman of World Health Organization (WHO / SEARO ACHR), was actually the concept of collaboration from 3 different parts such as 1) creation of relevant knowledge, 2) social movement or social learning, and 3) political involvement to cope up with the big and difficult problems or tasks.

In case of Khon Kaen, the stakeholders in Khon Kaen province was composed of the public sector (businesses and people), the local educational institution such as Khon Kaen University, and the local authorities or local administrative offices. To initiate such big changes as city development, the executives team of Khon Kaen city had decided to start the project by raising funds and opinions from the key members in their networks such as the business network and Chinese-Thai Association in Khon Kaen instead of requesting and waiting for the budget or any other supports from the central government. Simultaneously, some connections with the central governments had been deployed for speed up the project approval and the establishment of local company which was a shared investment between representatives of government bodies and those of private organization had been established to operate such project.

4) **Collaboration, Network, and Creative (Public) Space**: By participating the creative workshop in Sawankhalok district and discussions with top executive of Khon Kaen city, there were some key factors to reinforce the collaboration and network development in such local provinces. From the previous sections, the management philosophy and concept such as 'Triangle that Moves the Mountain' which was regarded as the backbone of the collaboration was already presented. In this section, the key players who had a major role to create, to connect, or to support the collaboration and the network development for creative economy are noticed and mentioned as follows.

Firstly, regarding to the creative economy in such peripheral regions, the educational institutions and their role as the knowledge center and the service of academic researches as well as the incubator for the new business developments or start-ups were essential. Also, the supportive roles of the local professors --- the representatives of local universities, as the conveners (or creative governances) who utilized their connections by linking the related stakeholders altogether was considered the other key success factors of collaboration and network development to successfully continue the process of co-creation of value in the local areas.

Secondly, the other informal educational institution or creative organization established in Khon Kaen city such as Creative Economy Agency (CEA) also played a critical role in the collaboration and co-creation of value of local stakeholders. For example, the development project of Sri Chan area was one of the creative projects that several stakeholders had engaged in the collaborative activities. The main purposes of Sri Chan project were not only to preserve the value of architectural buildings and the old community in Khon Kaen city, but also to create the space that

could be the place for public and creative designer to share their cultural piece of works such as street art, music, and so on. If this creative project of Sri Chan area was successful, the platform would be developed and subsequently utilized in the other cities in this region.

In the case of Sawankhalok district where the supports were quite limited, the network development as a partnership of the project and the public 'creative space' was considered the success factor of the application of creative economy in this area. Unlike the leading role of the top executives and top-down policy of Khon Kaen city in the model of 'Triangle that Moves the Mountain, the collaboration of Sawankhalok district was much likely based on the partnership between the local representatives and the other outside stakeholders such as the experts from many fields. The strong linkages between the node of connections were the distinctiveness for collaboration of Sawankhalok district.

The 'creative space' or 'public space' was also important to the application of creative economy in the peripheral city. This creative space, if used wisely, could provide the functions of the 'place' for the local communities and other stakeholders such as educational institutions, local authorities, or even the local entrepreneurs as well as the outside stakeholder to share and to exchange their story, knowledge, and experience. While in some areas, the process of co-creation of value meant the share and exchange of idea & experience online, the creative space of Sawankhalok was considered a real place to attach or to involve the related stakeholders altogether to have a full participation and co-creation of values.

Ultimately, what learned and experienced from both involvements in the creative activities in Sawankhalok district, Sukhothai province and in-depth

conversations with top executive of Khon Kaen City was the continuity of such collaborative activities and process of co-creation of value. To achieve this, there were 2 challenges needed to be concerned by the relevant stakeholders. First, in order to strengthen the node of connections, the role of 'convener' or 'creative governance' who possessed the knowledge and understand situation was absolutely important. As mentioned in Chapter 2, to increase the cooperation, the 'bridge' of communication was required. Second, to sustain such collaborative activities, the engagement of new generations as "successors" was required.

6.5 Guidelines for the Application of Creative Economy in Chanthaburi

> *"Coming together is a beginning;*
> *Keeping together is progress;*
> *Working together is success."*
> *Henry Ford, An American Industrialist (1863 – 1947)*

From the analysis sections described previously in this chapter, the as-is situations and issues relating with the application of creative economy in Chanthaburi had been clarified. Also, the case studies and the lessons learned had exemplified the understandings of the potential, limitation, and challenge for the collaboration and the process of co-creation of value in the different physical and cultural contexts.

Regarding to the application of creative economy which could enhance the value of cultural and natural resource in Chanthaburi province, the following guidelines or principles have been proposed as follows.

6.5.1 Collaboration and Network Development

Quoted by Henry Ford, a famous American Industrialist, the success of work was derived by the 'working together' or in the meaning of this research --- 'collaboration'. Since collaboration and the network development was essential for

the process of co-creation of value, it was worthy to understand the model of Quadruple Helix and to apply it for matching with the context of Chanthaburi.

One of the distinctive characteristics of the natural resource, the cultural heritage, and the human capital of Chanthaburi province was the abundant and the variety of these factors. These implied both the positive side and the negative one. On the beneficiary side, the plenty and variety of such factors scattered through the city made Chanthaburi interesting and nurture her residence with the DNA of 'self-reliance' and 'self-esteem' rather than engaging with the others' businesses. In contrast, such plenty and disperse characteristics of such resources could harmfully affect to the development of collaborations and network that required the gathering of stakeholder altogether.

In order to solve this problem and simultaneously maintain the true characters of those factors of Chanthaburi province, it was not necessary for Chanthaburi and the local communities to make such a fast-paced development or a big change. However, to preserve the value of Chanthaburi city as the place for relaxing and resting or the "Living room of the East", the happiness should be the ultimate goal of the collaboration and process of co-creation of value.

The following illustration had depicted the collaboration of related stakeholders of Chanthaburi in a possible way. In facts, each dot was represented the unit or sub-group in each group of Quadruple Helix Model. The member of this sub-group could link with other member in the same area. The guideline was to propose the development of the "bridge" as a connection to link the members of each group together. It was important to note that the main role of the bridge was to connect the

groups of different interests to start the collaboration by sharing and exchanging information and integrating and assimilating their working plan or systems together.

Additionally, there should be the units (or agency, broker, convener, creative governance) to be a center of the network to engage with all stakeholders in each group of Quadruple Helix. In the context of locality, the local educational institutions that had more or less worked with the local communities and local entrepreneurs by supporting the relevant research and knowledge should be regarded and played a role as the 'convener' or 'creative governance.
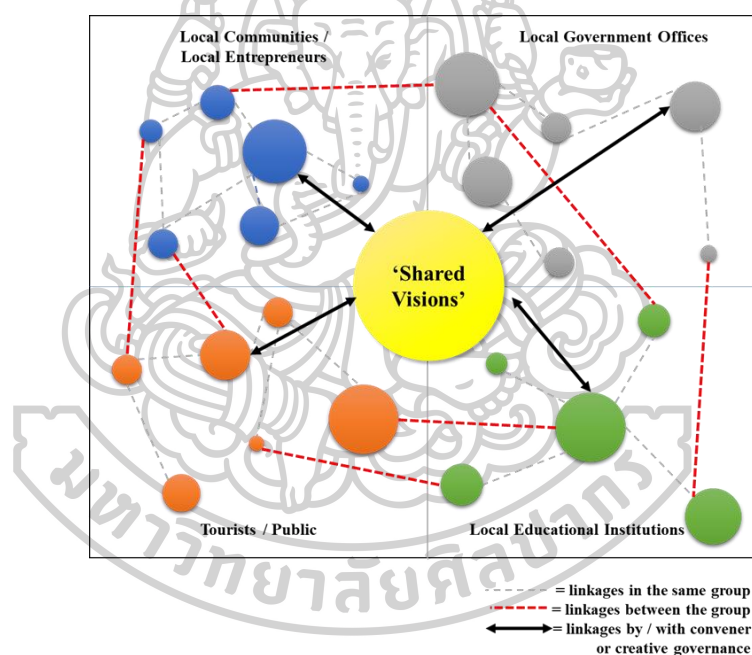
Figure 160 The Collaboration among Each Group with the Role of Convener
Source: Researcher

6.5.2 Identity and Branding of Chanthaburi

As stated frequently and explicitly in this research, the distinctiveness and the attractiveness of Chanthaburi was depended upon the natural resource, the cultural assets, and the local communities. In other words, Chanthaburi province possessed

almost all natural and cultural resource compared with other peripheral cities. Nonetheless, for many tourists or even the local people, the overall resource in Chanthaburi could be relatively insinuated that it is absolutely "Good but not Great".

One of the reasons was that most of the tourism sites especially the ones that related to the cultural heritage were lack of proper cultural resource management. In order to enhance the value of the cultural and the natural resource in Chanthaburi, the process of co-creation of value should be done by the engagement of such stakeholders as tourists, publics, and local communities. During the process of co-creation of value, the visitors' experiences could be enhanced by the utilization of creative expression, creative application, and creative technology to share and to exchange ideas, experiences, and knowledge of the stakeholders. Without the process of co-creation of value, the new content based on the inspiration of resource in Chanthaburi and the shared knowledge, especially the flow of knowledge in place were unlikely to achieved.

The other reason was about the lack of differentiation of the resource, product, and service. From the questions raised to the visitors, the main reason to visit Chanthaburi was to relax or to take some rests with a chance to taste and to purchase some local products or an opportunity to broaden new experiences. In this situation, a few number of visitors were aware of the uniqueness and identity of Chanthaburi. Although Chanthaburi was continuously promoted under the concept of 'Fruitpital' (or the city of fruits) and 'Gems City', it seemd that both fruits and gems were just the merchandise or the commodity.

The proposed guideline to enhance the value of this resource was the application of the cultural-based story that was tied-in the product and service of local

communities in Chanthaburi. In order to achieve this, the exchange of idea and the well-developed content during the process of co-creation of value would enhance the awareness and the identity of local products and services of Chanthaburi. This also benefited to the local communities by return. This was because the local communities had to modify their roles as 'producer' of product or service to be 'consumer' of the content shared by the visitors. Such content or shared information was regarded as a useful feedback for the locals since the value-added products, services, and even new experience could be creatively developed, and hence, contributing to the increase of awareness of differentiated brand of the local products and services as well as the identity of local community.

The following illustration was inspired by the discussion with Mr. Warawut Dansompong --- Chanthaburi Provincial Cultural Center, who shared the idea of creative products and services by the data collection (as a knowledge) and the data utilization (as a 'Content') to support not only the middle layer such as the local products and services, but also the basis layer which was the strength of Chanthaburi province ---- the plenty and the variety of cultural and natural resource.
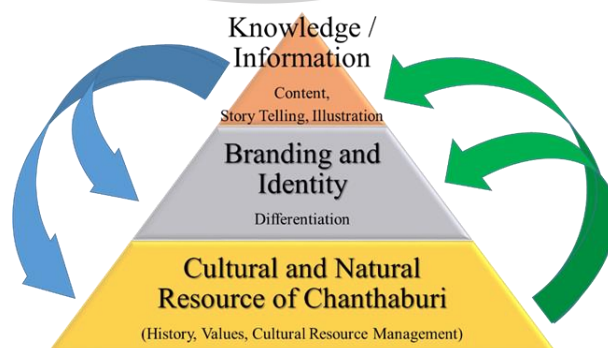
Figure 161 The Pyramid of Shared Value
Source: Researcher (Inspired by the Discussion with Chanthaburi Provincial Cultural Center)

### 6.5.3 Challenge: The Successors and Their Involvement

As mentioned in the section of lesson learned, the key challenge to sustain the collaboration activities in the contexts of peripheral city was depended on the availability and potential of the new generation of Chanthaburi who become the successors of the city development. In order to prepare for the "Continuity" and "Change", some organizations in Chanthaburi province had already recruited the new colleagues who were either full-timed employees or just the volunteers.

By working together with the senior colleague, the visions, knowledge & skill, problems & solution, plans and actions would be finally transferred to the new members. Such learning by doing activities or on the job training could benefit not only to each node of collaboration, but also to the entire network development in the framework of Quadruple Helix model.

As stated in the article 'Place, Historical Ecology and Cultural Landscape: New Directions for Cultural Resource Management', the author --- Lumdomir R. Lozny suggested two ideas describing the "continuity" and "change" within the ecosystem. The first idea --- "Resilience" was defined as 'a measure of change'. With the character of resilience, the basic elements or relationships were maintained during the continuity of ecosystem. The second concept --- "Stability" was regarded as 'a measure of speed'. The stability was a beneficial character that made system returned to the equilibrium after absorbing disturbances.

To sustain the collaboration and the process of co-creation of value, the ecosystems of the peripheral region such as Chanthaburi had to build or to reinforce these characteristics. In other words, in the dynamic environment where a lot of things changed unexpectedly and unforeseeably, the core value of Chanthaburi such

as the plenty of cultural and natural resource, the empowerment of local communities, and the concept of happiness had to be maintained. Also, in order to prepare for such expected change, the shared knowledge & information including with the exchange of experience would enable local communities and other related stakeholders in Chanthaburi to gain advantage or at least to reduce the negative impact with the flexible and adaptable approach as well as more understanding attitude.
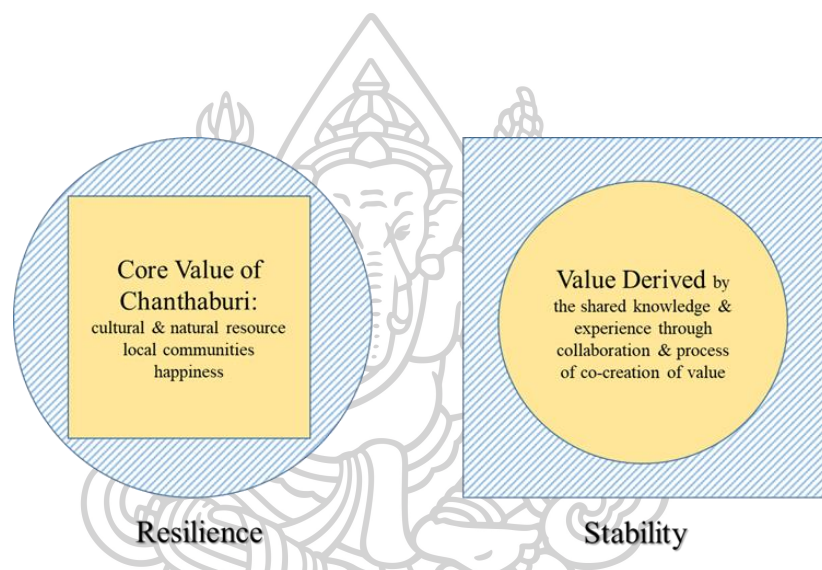
Figure 162 Core Value and Co-Creation of Value of Chanthaburi
Source: Researcher

Chapter 7
Conclusion and Recommendations

The 'conceptual mapping' exhibited in the Illustration 6.1, which showed the integration of data collected and analyzed by utilizing the mix-method technique, revealed the significant information that in the contexts of peripheral city such as Chanthaburi, the process of co-creation of value had a strong, positive relationship with the visitors' experience and vice versa. Additionally, the collaboration and network development among the related stakeholders as recommended by the model of Quadruple Helix also supportively enabled the application of creative economy in Chanthaburi.

The shared knowledge & experience and the development of creative contents derived by the collaboration and the process of co-creation of value could 1) enhance the value of cultural and natural resource in Chanthaburi, 2) support the brand building, awareness, and identity of products and services as well as the local communities of Chanthaburi, and 3) be transferred to the young generations of Chanthaburi as successors to continuously implement and sustain both core values and values derived by collaborations of relevant stakeholders of Chanthaburi.

In the case of uncertainty, the core values of Chanthaburi related with the cultural and natural resource and the empowerment the local communities of which their values were enhanced by the collaboration and the process of co-creation of value could support Chanthaburi to maintain the fundamental element --- 'happiness' as an implication of a 'Living room of the East'. Simultaneously, whenever the local communities and other stakeholders such as the local educational institutions, local administrative bodies, and publics had collaboratively created the shared knowledge,

information, and experience in such creative ecosystem, the output of such activities could work as the preventive measures of Chanthaburi to response flexibly and adaptably and thereby, getting back on the right foot in the short time.

Recommendations

During the past several years, although the primary and secondary data had been continuously gathered and some changes that related with the collaborations and process of co-creation of value had been noted by the researcher, it was true to state that there were several significant issues still not mentioned in this research and hence, requesting for the need of further study. The following points were some concerns recommended for the next research studies.

1. There were any other natural tourism sites or cultural-related places in Chanthaburi which were not still included in this research paper, especially the ones that if ignored by the local communities and related stakeholders in Chanthaburi, such rare resources, their stories, and their values would be endangered. Hence, the further study could not only discover this hidden resource of Chanthaburi such as the puzzle ring and the earthen jar pottery, but also preserve the value of such tangible and intangible cultural heritages.

2. By directly meeting and talking with local people, it was important to note that several local evidences related with the stories of the places and local communities had not yet been recorded by the academics or local related stakeholders. For instance, the stones which were laid down in the bottom of the river to prevent the invasion of the enemies and their legendary as well as the story of the cannons and the local people who rescued them would be forgotten eventually.

3. In order to achieve the objectives of the recommendations above, the need of collaborative activities among local communities and relevant stakeholders were necessary. Such collaboration could enhance the value of this cultural and natural resource in the long run. It was important to note that in order to achieve the target, the need of supportive documents and the right connection of local guru was regarded as the indispensable factors. The local historians and the rare information such as the old records and photographs kept at the National Archives Chanthaburi were the significant source of information that enabled the process of conservation of such cultural heritage of Chanthaburi.
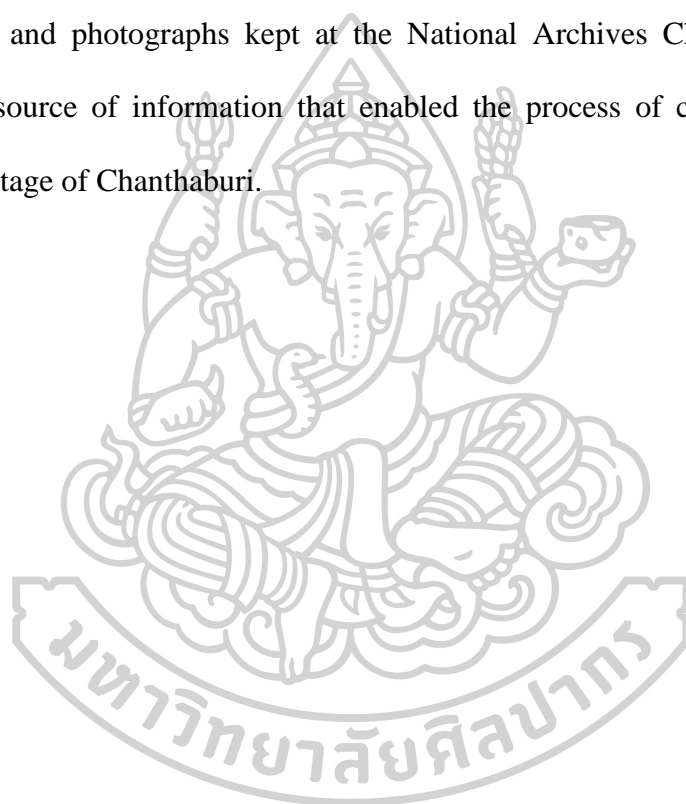
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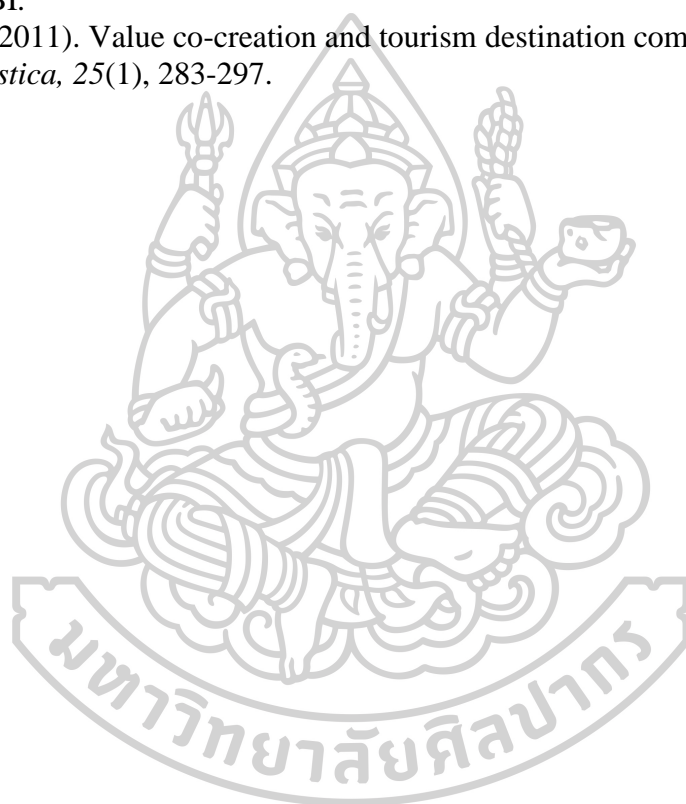
APPENDICES

Appendix A
Questionnaire

No. ....

Questionnaire

Date: .... Time: ....

> This research is a part of thesis project being conducted by Mr. Sahasanj Sujjakulvanich, the Ph.D. student of the Faculty of Architecture, Silpakorn University under the topic of "Guidelines for the Creative Economy: Enhancing the Value of Cultural and Natural Resources in Peripheral City, Chanthaburi Province of Thailand".
>
> The purpose is to understand the value and significance of cultural and natural resources which are the tourist destinations of Chanthaburi province. It also attempts to understand the tourists' experience and the demand of local communities relating to the creativity and creative experience. The survey is anonymous and the answers are for this research only. Thank you very much for your time to complete this questionnaire.

Part A: Your visitation to the tourist destinations in Chanthaburi province

1. How do you hear the activities of tourist destinations in Chanthaburi province?
   (You can select more than one answer.)

Off-line Media	Online
☐ Newspaper / magazine / journal	☐ Social Media (Facebook, Instagram, YouTube, Blog)
☐ TV / Radio Broadcast	☐ Websites (government, travel agency, or local)
☐ Banner / poster	☐ Public Sharing Online (pantip.com, LINE)
☐ Other (Please specify)	☐ Other (Please specify)
....	....
....	....

2. What are your reasons to make visit to tourist destinations in Chanthaburi province?
   (You can select more than one answer.)

   ☐ For relaxing and resting   ☐ For learning
   ☐ For participating the religious ceremony   ☐ For dropping at the stopped-over place
   ☐ For recreation activities such as running, biking, and taking photos
   ☐ For broadening new experiences
   ☐ For studying or tracing the historical events / places
   ☐ For buying souvenirs such as local sweets, fruits, and local products
   ☐ Others

3. What are the cities or towns you start from before visiting Chanthaburi?

   ☐ Bangkok   ☐ Other provinces in the eastern region of Thailand

   ☐ Provinces in other regions of Thailand (Please specify) ....

No. ....

In case that you are the residences of Chanthaburi provice or the students in local institutions of Chanthaburi, please ignore the question number 4 – number 8. Please answer the questions in Part B instead.

4. What are your transportation / vehicle to visit Chanthaburi province?

☐ Owned car   ☐ Public Van   ☐ Public Bus   ☐ Rented Car

☐ Others (Please specify) ....

5. How many people are accompanying with you to visit tourist sites in Chanthaburi province (including you)?

☐ Alone   ☐ 2-3 persons   ☐ 4-5 persons   ☐ more than 5 persons

☐ Others (Please specify) ....

6. How long will you spend your trip and stay in Chanthaburi province?

☐ 1-3 hours   ☐ 4-6 hours   ☐ 2 days 1 night   ☐ 3 days 2 nights

☐ Others (Please specify) ....

7. How often do you visit to Chanthaburi province?

☐ First time   ☐ 2-3 times per year   ☐ once a year   ☐ 2-3 years once

☐ Others (Please specify) ....

8. For this trip, please specify the tourism places in Chanthaburi you have visited. (You can select more than one answer.)

☐ Chanthaburi City Pillar Shrine and King Taksin Military Camp
☐ King Taksin Dockyard   ☐ Chanthaboon Waterfront Community
☐ Catholics Church   ☐ National Archives Chanthaburi
☐ Wat Plab Bang Kacha   ☐ Nong Bua Community
☐ Chao Lao Beach   ☐ Khung Wiman Beach   ☐ Namtokphlio National Park
☐ Khitchakut Mountain   ☐ Nang Phya Hill Scenic Point   ☐ Ko Proet
☐ Oasis Sea World   ☐ Wat Tapon Noi   ☐ Wat Tapon Yai
☐ Fruit Orchards   ☐ Fort Phairi Phinat and Chediya Isaraphab
☐ Khung Krabaen Bay   ☐ Chediya, Ban Hua Laem   ☐ Bang Sa Kao Community
☐ Baan Samet Ngam Community ☐ Noen Wong Fort and National Maritime Museum
☐ Red Building (Tuek Daeng), Chicken Dung Cell at Laem Sing ☐ Khitchakut Mountain
☐ Khlung Market   ☐ New check-in spots   ☐ Others

No. ....

Part B: Your experience in the cultural and natural tourist destination in Chanthaburi

Please mark ✓ in the column matching with your experience

Topic	Detail	Strongly Agree	Agree	Fair	Disagree	Strongly Disagree
1) Experience to cultural and natural resources	1.1 Resources are well preserved					
	1.2 Resources are utilized					
	1.3 Resources are supportively promoted to be known					
	1.4 The information of resources is provided correctly and clearly					
	1.5 Technology is utilized to enhance the experience					
2) Experience to facilities and services provided at sites	2.1 Availability of information center or learning center					
	2.2 Availability of food and drink shops					
	2.3 Availability of toilets					
	2.4 Availability of parking spaces					
	2.5 Availability of souvenir shops					
	2.6 Availability of internet					
	2.7 Availability of supports for children and handicaps					
	2.8 Easy and comfortable accessibility					
	2.9 Variety of products, cleanness, and good value for money					
	2.10 Friendly service					
3) Experience to value obtained by travelling	3.1 Historic value					
	3.2 Social value (local life)					
	3.3 Local products and service					
	3.4 Emotion and aesthetic value					
	3.5 Educational value (local knowledge)					
4) Experience to activities available	4.1 Have variety of activities					
	4.2 Have activities represented local identities					
	4.3 Have activities all year round					
	4.4 Have activities related with local traditions					
	4.5 Have ceremony created in specific of time					

Questionnaire (page 3/5)

No. ....

Part C: Your opinions about the application of 'Creative Economy' to enhance the value of cultural and natural resources in Chanthaburi

Please mark ✓ in the column matching with your opinion

Topic	Detail	Strongly Agree	Agree	Fair	Disagree	Strongly Disagree
1) Creative Expression	1.1 At the tourist sites of Chanthaburi province, there are the learning centers, museums, information centers, or the artworks and performances for the purposes of learning the local identities.					
	1.2 By having direct experiences of visiting tourist places in Chanthaburi province, you share such experiences to families, friends, and publics through any media					
	1.3 After visiting sites and gaining experiences, you have exchanged your experiences and made knowledge sharing with the local communities in Chanthaburi province.					
2) Creative Application	2.1 There are 3-5 movies, movie soundtracks, video clips, or any other creative media to portray the tourist sites in Chanthaburi province.					
	2.2 There are at least 2 creative activities, fairs, or festival events arranged in Chanthaburi province in each year.					
	2.3 There are at least 5 creative products and services, particularly belonged to Chanthaburi province.					
	2.4 There are at least 5 local entrepreneurs in Chanthaburi province, who produce creative products and services.					
3) Creative Technology	3.1 There are utilizatiion of Facebook Live, IG Live, Video Review onYouTube or any applications to share tourists' experiences in Chanthaburi province.					
	3.2 The utilization of new technology helps enhance the image of tourism of Chantaburi and thus, contributing to the development of new tourism spots.					
	3.3 By using such technology, the tourist's experiences are exchanged among tourists, local communities, and local entrepreneurs in Chanthaburi province to made co-creation of value or jointly developed new products and services.					

No. ....

Part D: Your data

1. Gender   ☐ Male   ☐ Female

2. Age

       ☐ below 20   ☐ 21-30   ☐ 31-40

       ☐ 41-50   ☐ 51-60   ☐ more than 60

3. Profession

       ☐ Government Officer   ☐ Business Owner / Self Employ

       ☐ Private Company   ☐ Housewife

       ☐ Student   ☐ Retirement

       ☐ Others (Please specify) ....

4. Educational Background

       ☐ High School   ☐ Diploma

       ☐ Bachelor Degree   ☐ Higher than Bachelor Degree

       ☐ Others (Please specify) ....

*** Thank you very much for your time to complete this questionnaire ***
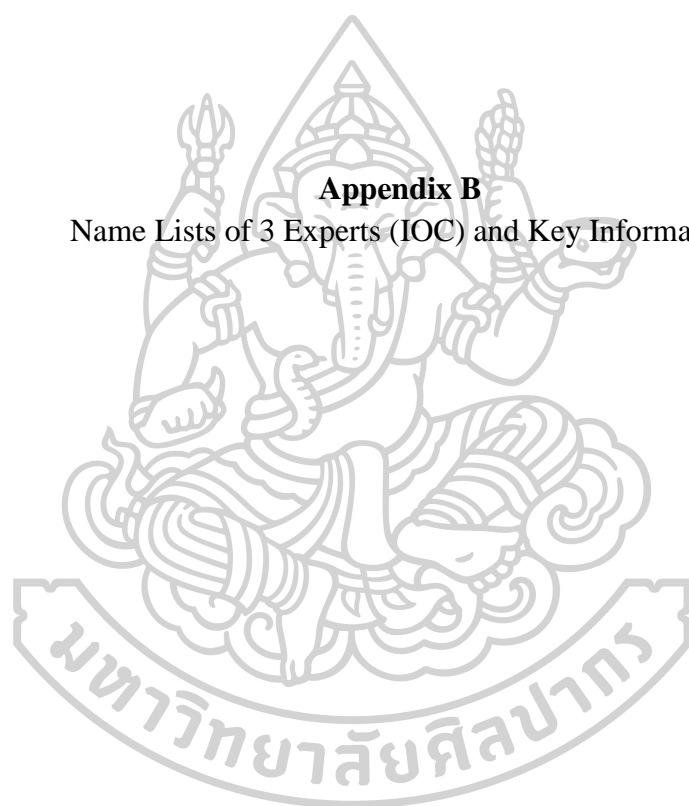
Appendix B
Name Lists of 3 Experts (IOC) and Key Informants

Table A Name Lists of 3 Experts (IOC)

Number	Name	Filed of Expertise
1	Asst. prof. Sutsan Sutthipisan, Ph.D.	Architectural Heritage Management and Tourism
2	Kriengkrai Watanasawad, Ph.D.	Cultural Resource Management
3	Supatcharajit Jitpraphai, Ph.D.	Hospitiality Industry and Tourism Management

Table B Name Lists of Key Informants

Province	No.	Name	Key Informants	Interview Date
Khon Kaen	1	Mr. Teerasak Teekayuphan	Mayor of Khon Kaen Municipality	30/07/2019
	2	Mr. Pongphan Sathatip	Professor of Management Science (Tourism Industry)	30/07/2019
	3	Mr.Kungwan Laovirojjanakul	Co-founder of KKTT	30/07/2019
	4	Associate Professor Dr. Rawee Hanpachern	Professor of the faculty of Architecture	01/08/2019
	5	Ms. Jintana Choopromwong	Manager of Creative Economy Agency (CEA), Khon Kaen	01/08/2019
Chanthaburi	6	Mr. Chaipong Niyomkij	Chairman of Chamber of Commerce, Chanthaburi	21/10/2019
	7	Ms. Saowanee Khonkla	Director of Thailand Authority of Tourism	22/10/2019
	8	Ms. Vanicha Wattanapong	Chairman of Tourism Association, Chanthaburi	22/10/2019
	9	Mr. Chirapratip Thongprem	Laem Sing district administration	22/10/2019
	10	Ms. Pornpen Kijpibool	Principal of Ta-Pon-Yai school, Klung district	23/10/2019
	11	Ms. Pattama Prangpan	Manager of Baan Laung Rajamitree, Historic Inn	23/10/2019
	12	Ms. Prapapan Chatmalai	Representative of learning center, Chanthaboon Riverfront	23/10/2019
	13	Ms. Sumontharikan Maryarangsri	Director of National Archives, Chanthaburi	24/10/2019
	14	Mr. Kamanit Direksil	Former lecturer of Rambhai Barni Rajabhat Universtiy	24/10/2019
	15	Assistant Professor Dr. Suparee Taowongsa	Associate Professor of Burapha Universtiy, Chanthaburi	24/10/2019
	16	Mr. Warawut Dansompong	Cultural Department, Chanthaburi	08/11/2019
	17	Assistant Prof. Dr. Chutapa Khunsook	Associate Professor of Rambhai Barni Rajabhat Universtiy	08/11/2019
	18	Mr. Ukrit Wongthongsalee	Young Entreprenuer of Chammber Commerce (YEC)	08/11/2019
	19	Mr. Panatas Boonyasit	Community Base Tourism Travel Guide (CBT, Travel Guide)	09/11/2019
	20	Mr. Sarawut Puengtrakool	Indy Stone Jewelry and BoaPloy LekPhet	09/11/2019