



GUIDELINES FOR CONSERVATION AND CREATIVE TOURISM
DEVELOPMENT: UTHAI THANI PROVINCE, THAILAND



A Thesis Submitted in Partial Fulfillment of the Requirements
for Doctor of Philosophy ARCHITECTURAL HERITAGE MANAGEMENT AND
TOURISM (INTERNATIONAL PROGRAM)

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Title GUIDELINES FOR CONSERVATION AND CREATIVE
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The objectives of this research were: 1) to study the value of the cultural and natural tourism resources of Uthai Thani Province; 2) to study the potential of tourist attractions in Uthai Thani Province to support the promotion of creative tourism; 3) to study creative tourism activities that are suitable for the tourism resources of Uthai Thani province; and 4) to study applying the concept of Creative Tourism to enhance the value of cultural and natural tourism resources of Uthai Thani province and tourism development towards sustainability. This research employed the qualitative approach, utilizing documentary research, site surveys, participation observations, and in-depth interviews with 40 key informants consisting of the government sector, private sector, community sector, and tourists. SWOT analysis and content analysis based on the concept of creative tourism theories were employed to analyze the data.

The result found that the variety of natural and cultural resources, the enchanting lifestyle and people of Uthai Thani Province, and the safety of travel are the strengths of the province's tourism potential. The lack of effective promotion strategies and management plans for developing tourism in Uthai Thani, as well as a lack of tourism professionals and expertise in tourism marketing among locals or some local businesses, are weaknesses in the province's tourism potential. There are four communities in Uthai Thani Province that have the potential to develop creative tourism activities. The four communities are: 1) Ban Rong Nam Kaeng Community, Mueang District; 2) Ban Pa Thung Ancient Style Woven Cloth Center, Ban Rai District; 3) Ban Sanum, Ban Rai District; and 4) Ban Tha Pho, Nongkhayang District. Cultural capital and local wisdom that has the potential to be developed into creative tourism activities include 1) local food (geographical indication products and ethnic food); 2) handicrafts (woven fabrics); and 3) folk songs (performances of local traditional festivals). The three types of local wisdom exist in the four communities of Uthai Thani Province.

Making local food, making handicrafts, and learning folk songs are all examples of learning by doing activities that can be developed into guidelines for the development of enhancing local wisdom as creative tourism activities for tourists. Local cooking activities should be conducted in homestays and creative tourism activities specifically targeted at groups of active tourists. Collaboration between accommodation and community to offer cooking activities for tourists in a timely manner that they can participate in. The community can manage activities for tourists through coordination from the accommodation. An ideal craft activity for tourists is making small and simple handicrafts. Entrepreneurs also need activity design and investment in activity creation. The community must study activities suitable for tourists and design learning points to do activities in the form of various learning bases. Creative tourism activities related to handicrafts require good planning and organization. Developing creative tourism activities related to learning folk songs, communities must develop folk songs to be contemporary in order to attract more tourists. The community must develop activities

that attract the new generation to attention in learning folk songs or activities that are valuable for learning along with preserving folk songs.



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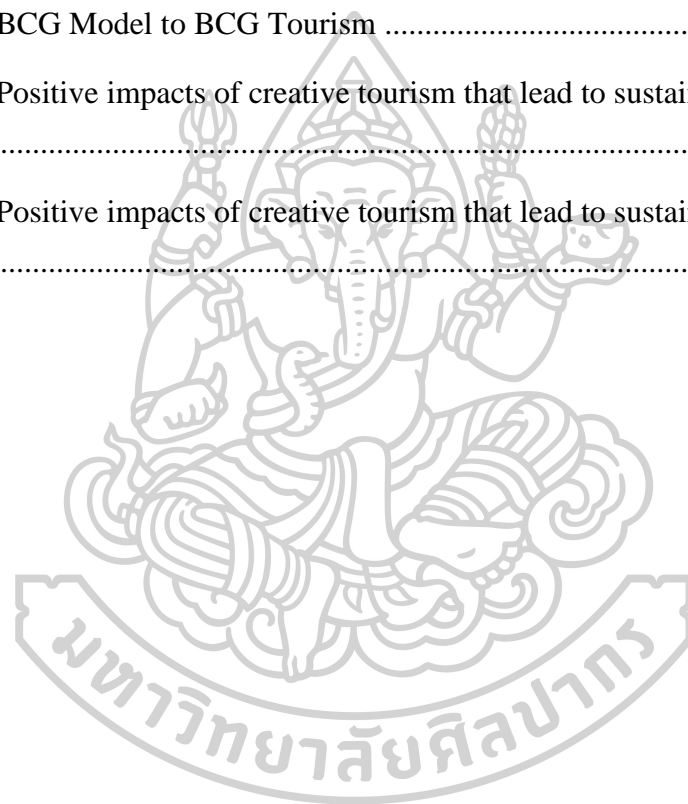
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Chapter 1

Introduction

1.1 Statements and Significance of the Problems

Thailand has long been regarded as a popular vacation spot. Thailand is currently attempting to reorganize the country's tourism industry to accommodate the dynamic of more sophisticated tourists. Nowadays, tourists are more concerned about the quality of their tourism experience and expect to have a real sense of it. As a result, new tourism products in the country have been developed using the concept of creative tourism as a potential strategy. By encouraging tourists to participate in local cultural attractions such as arts, local cuisine, natural and heritage sites, and a variety of creative activities, Designated Areas for Sustainable Tourism Administration (DASTA) have promoted creative tourism as a new form of niche tourism and given cultural and community tourism more attention. Tourists can make their own experiences and learn about the real-world life of the places they visit. (DASTA, 2018)

The Lower North includes the 6,730 square kilometers of Uthai Thani Province. The geology for the most part incorporates woods and high mountains. The forest lands of Uthai Thani are rich in natural biodiversity; Consequently, Huai Kha Khaeng, a wildlife sanctuary, has been designated a World Heritage Site. These forest lands ought to be preserved for the pride of all Thais. Mueang Boran Bueng Khok Chang in the Dvaravati period, Mueang Boran Ban Tai, Mueang Boran Ban Khu Mueang, and Mueang Boran Ka Rung are just a few examples of ancient cities that have been found in some parts of the province that have been found to have been inhabited by prehistoric humans. Thao Mahaphrom, according to legend, established a city at Ban Uthai Kao (Nong Chang district) during the Sukhothai Period and brought Thais to settle among the Karen and Mon villages. The area was dubbed "Mueang U-Thai" after the Thai group or location. The stream's course was later altered by a drought, and the people fled the city. A Karen named "Phataboet" came to Mueang U-Thai during the Ayutthaya Period to fix the city by digging a lake near it. He was the first ruler of the Old Mueang U-Thai. From that point onward, the name of the city was changed to Mueang Uthai, as per the Karen pronunciation, and it was an outside station town, safeguarding the city from the Burmese armed force which would go after Ayutthaya. The area that is now home to the city of Uthai Thani was the site of an increase in immigration along the Sakae Krang Riverside during the early Rattanakosin Period.

There are a lot of interesting natural, historical, and archaeological attractions in the province of Uthai Thani that tourists can visit to learn a lot of things. There are additionally shops selling hand-tailored gifts and different sorts of food, for example, Bamboo shoots, fish and rice crisps, protected organic products; weaving, as well as basketry. (Tourism Authority of Thailand, 2020)

As a key strategy, Uthai Thani Province prioritizes the promotion and growth of tourism. The following are some of the province's most notable tourism capabilities:

1. Outstanding tourism and environment related to natural resources. Traditions, archeology, history, and agriculture Huai Kha Khaeng Wildlife Sanctuary, a significant UNESCO world natural heritage site, Hup Pa Tat, a primeval forest (Unseen Thailand), Phu Wai Cave, and Samo Thong Hot Springs are all well-known tourist attractions. (1) The lifestyle of the Sakae Krang River Basin Community, the last and most complete

River Raft Community in Thailand, with the tradition of morning and evening markets along the Sakae Krang River/Walking Street at Rong Ya Road Community, the Chinese community of Sakae Krang River Basin's "Long Legendary Short Road" every Saturday evening, is one tourist attraction, cultural learning center, and way of life. The Sakae Krang River Raft Community in Uthai Thani Province is different from other raft communities in Thailand because of its distinctive characteristics. Even though the social structure is constantly shifting, a community that has existed for so long still maintains a fishing lifestyle. The community is situated along the Sakae Krang River, which is approximately 50 meters wide and has water flowing throughout the year. On either side of this river is a long row of approximately one hundred raft houses. The distance between the north and south is approximately 3 kilometers. The last raft community in Thailand is the Sakae Krang River Raft Community. Unique to the Uthai Thani Province is this location. The Director of the Community Organizations Development Institute (CODI) of Thailand stated that there are a variety of cultures and traditions that all stakeholders must contribute to maintaining. (2) Tak Bat Thewo at Wat Sangkas Ratanakiri during the Buddhist Lent Celebration. (3) A well-known Lao Khrang and Lao Wiang fabric-weaving region in the Ban Rai District that was given the title of "Hand-woven queen" by UNESCO. (4) Eco-cycling routes: In order for tourists to have an enjoyable biking experience, they can select from a number of secure bike paths.

2. River fish is a well-known dish. Bread, custard, compote, handicrafts, and OTOP products like hand-woven antique cloth, folding knives, pocket knives, belt buckles, and so on are among the desserts and other products that are thought to have originated in this region of Thailand.

3. The private, public, and administrative sectors, in addition to the government, collaborate. Uthai Thani Province's strong local government is bringing in more tourists, which means more jobs and more money for the locals. In addition, they promote kind people with a wide range of local knowledge who can add value and direct their cities to be clean, orderly, and safe.

4. The creation of community-level tourist attractions, such as sub-district tourist attractions, contributes to the community's income from tourism. Uthai Thani Province is an innovative alternative to ecotourism and cultural tourism that is currently driving the development and promotion of the Uthai Thani way of tourism. The number of visitors to the province has increased recently. (Uthai Thani Provincial Office, 2020)

A concept for the development of tourism that strikes a balance between communities, cultures, and the needs of tourists is called creative tourism. It gives tourists the chance to develop their creative potential by participating in educational activities and learning from actual experiences that are tailored to the characteristics of the targeted tourism area. In addition to the production of creativity, a process of community participation is required for creative tourism. This means that the community must agree on the tourism activities, participate in them, and reap the benefits. The owners of the tourism industry and tourists will be the direct beneficiaries of Creative Tourism activities. They will have to accept this new travel trend by participating in actual experiences at tourist attractions, practicing, and learning alongside members of the community. (Richards, G. and Raymond, C., 2000).

Nowadays, tourists are starting to turn their attention to creative tourism in order to understand the context of rural society, community life, and traditional ways of life.

Because it is a form of tourism that most tourists are attentive to and is a pattern that is unique in the context of the hometown art and culture with a long history, the pattern has been adjusted according to the era to be in line with the community context. This becomes a unique cultural element that cannot be created or fabricated by itself. Therefore, the Creative Tourism model is a form that allows tourists to play a creative role within the community. It also strengthens the community in a sustainable way by engaging in passionate experiences and activities using the learning process which can be expected to have a psychological value that will make a lasting impression on the minds of tourists. It also fosters a feeling of conservation of environmental resources. It is also a tourism approach that does not destroy the precious cultural heritage, which is the core of community-owned Creative Tourism, without creating a burden on the lifestyle of the people in the community. (Richards, G. et al., 2019).

In addition, Creative Tourism not only appears to be a good option in responding to new kinds of demand but, from human-oriented to human-based tourism, it also facilitates aspects of inclusion. It is important to think about tourism in a way that offers visitors the opportunity to develop their creative potential through active participation in local culture and learning experiences. Reviewing local memories and practices can add value to the global experience by immersing tourists in the destination and local traditions and culture. (Costa, J. et al., 2020)

Uthai Thani Province is known as a tourist destination with a variety of areas for tourism. There is an outstanding natural learning center at the UNESCO world heritage site. There are learning resources such as local wisdom and many important archaeological sites. They create values through cultural heritage and lifestyles that tourists can participate in and gain new experiences gained from travel. By creating stories, activities, or products from local wisdom combined with tourists' imaginations it evolves into a new kind of tourism activity. It produces creative economic results that attempt to generate value from both economic and tourism dimensions.

This research aims to develop an appropriate creative tourism activity model and promote creative tourism in Uthai Thani Province. This is a guideline for tourism development that will help create more diversity and added value for Uthai Thani tourism. If there is a survey and assessment of tourist attractions that have the potential to develop into creative tourist attractions. It will create a variety of tourism activities to support future expansion. It will also generate income for the local community as well as strengthen culture, way of life, and knowledge of community wisdom to lead to the development of a creative tourism model that is a sustainable tourism product of Uthai Thani Province.

1.2 Research Questions

1.2.1 What is the value of the cultural and natural tourism resources of Uthai Thani Province?

1.2.2 What is the potential of tourist destinations in Uthai Thani Province and the development of creative tourist destinations?

1.2.3 What forms and activities of creative tourism in Uthai Thani Province are appropriate for the community and tourists?

1.2.4 How can Creative Tourism lead to sustainable tourism development in Uthai Thani Province?

1.3 Research Objectives

1.3.1 To study the value of the cultural and natural tourism resources of Uthai Thani Province.

1.3.2 To study the potential of tourist attractions in Uthai Thani Province to support the promotion of creative tourism.

1.3.3 To study creative tourism activities that are suitable for the tourism resources of Uthai Thani province.

1.3.4 To study applying the concept of Creative Tourism to enhance the value of cultural and natural tourism resources of Uthai Thani province and tourism development towards sustainability.

1.4 Scope of the Study

1.4.1 Scope of Area

This study concentrates on the area of cultural and natural tourist attractions in Uthai Thani Province.

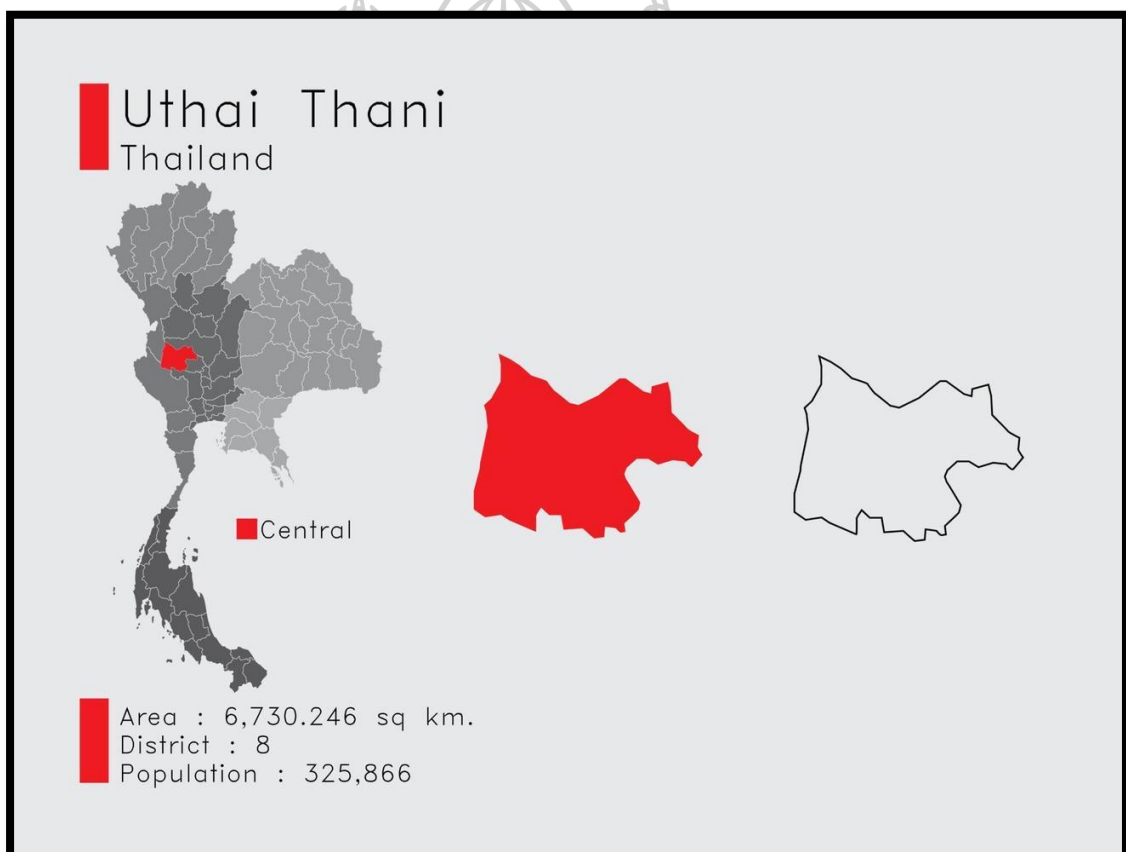


Figure 1 Map for Uthai Thani Province

Source: <https://www.vecteezy.com/vector-art/17079179-uthai-thani-position-in-thailand-a-set-of-infographic>, 2023

1.4.2 Scope of Study Content

This research will focus on the value of the cultural and natural tourism resources of Uthai Thani Province, especially at the major tourist destinations, for example, some communities such as the Sakae Krang River Raft Community, the last remaining raft community in Thailand. This is a unique part of Uthai Thani Province. There are

various traditions and cultures where the architectural buildings and environment have been preserved for tourism and can be developed for creative activities.

In addition, the research will focus on assessing the potential of tourist destinations for Creative Tourism development, enhancing the value of cultural and natural resources for Creative Tourism in Uthai Thani Province. Study of the context of local communities on their readiness to develop towards creative tourism development and creative tourist attractions that are appropriate and consistent with the context of Uthai Thani Province.

1.5 Expected Outcomes

- Uthai Thani Province has benefited from conservation with Creative Tourism and sustainable tourism development
- Uthai Thani Province has a proposal for applying the concept of Creative Tourism to enhance the value of cultural and natural tourism resources and development toward sustainability
- Uthai Thani Province has an Initiated Community Management Model for Creative Tourism
- A creative tourism model that will increase opportunities for tourism development to generate income for Uthai Thani Province.
- The agency responsible for tourism management and tourism policy setting in Uthai Thani Province can create opportunities for tourism development based on the potential of tourism resources and the context of society, community, and economic conditions of Uthai Thani Province that will lead to the development of sustainable tourism in the future.

1.6 Research Hypothesis

The value of tourism resources, local wisdom, and intangible cultural heritage affects the guidelines for developing creative tourism activities in Uthai Thani Province.

1.7 Definition of Terms

Creative tourism means a form of tourism that uses the potential of tourist attractions as a base and uses creativity as a guide. It is a form of tourism that allows visitors to participate in learning experiences and activities with local people, combined with the concept Imagination of tourists who create travel experiences for tourists through “doing, participating and sharing knowledge with local people.

Creative Tourism Potential means the basic characteristics of resources within a tourist attraction that make each site suitable for creative tourism activities and development to support creative tourism activities in different styles and levels.

Creative tourism development means the process of making local tourism successful and effective in accordance with the development objectives specified, enabling tourists to experience quality creative tourism according to the features or potential of the area including interacting with people in the area on the basis of creative thinking.

Creative tourism activities mean tourism activities that provide opportunities for tourists to participate in activities with people in the community through a learning process, study, and practice. Creative tourism activities should be interesting, meaningful, or outstanding activities, cultural, environmental, or natural that tourists are interested in or want to participate in. Cultural host communities also need to

recognize the potential for conducting or organizing such activities to lead to inter- or cross-cultural exchanges of knowledge.

Creative Economy is the concept of driving the economy based on the use of knowledge, education, creativity, and intellectual property in accordance with culture, knowledge, wisdom, technology, and innovation.

Sustainable Tourism is tourism that takes full account of its current and future economic, social, and environmental impacts, addressing the needs of visitors, the industry, the environment, and host communities.

1.8 Research Methodology and Conceptual Framework

This research is conducted in three main parts to answer the question of how to establish Creative Tourism in Uthai Thani Province: 1) analyzing the potential of Uthai Thani Province's cultural and natural tourist destinations and the value of cultural and natural tourism resources; 2) implementing the concept of Creative Tourism to increase the value of cultural and natural tourism resources; and 3) suggesting Creative Tourism activities and Creative Tourism Sustainable Development for Uthai Thani Province (Figure 2).

The factors of secondary tourist destinations, co-value creation, and the enhancement of value, experience, and preservation of creative destinations' cultural and natural resources comprise the conceptual model for Creative Tourism.

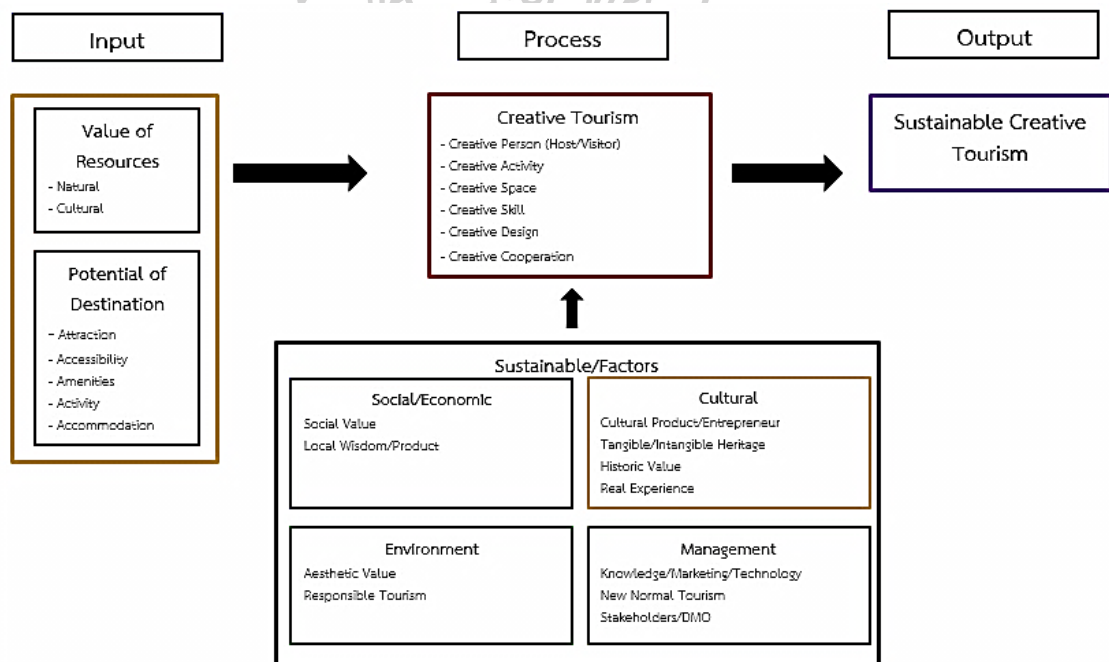


Figure 2 Conceptual Framework

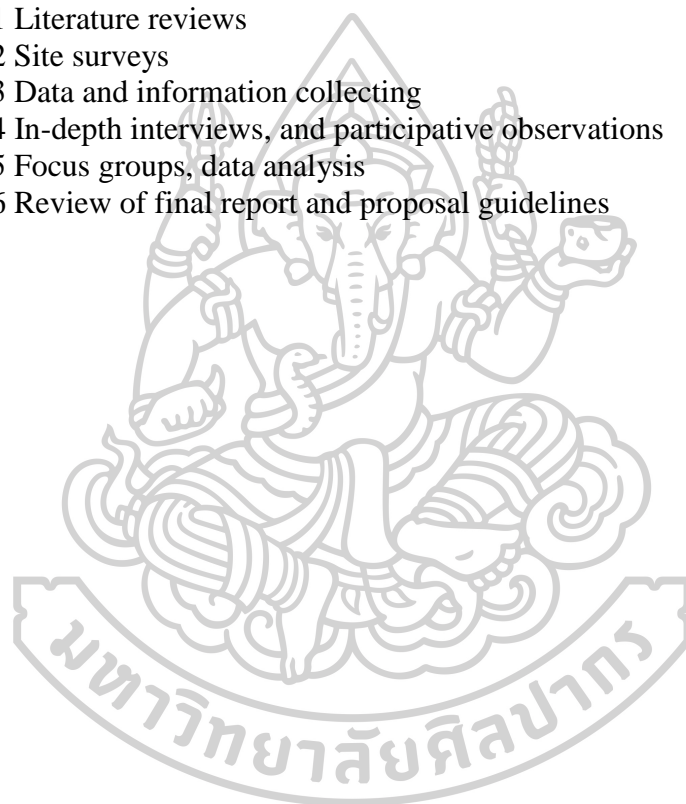
Source: the author adapted from (Upadhya, A., & Vij, M., 2017; Bakas et al., 2020; Carvalho et al., 2019; Chuenpraphanusorn et al., 2018; Vorasiha, E., 2019; Ali et al., 2016; Scherf, K., 2021; Korez-Vide, 2013; Blapp, M., & Mitas, O., 2018; Galvagno, M., & Giaccone, S. C., 2019; Damayanti, M., & Latifah, L., 2017; Sarantou et al., 2021; Pimenta et al., 2021; Richards, G., 2016, 2019, 2020, 2021; Richards & Wilson, 2006; Richards, G., Wisansing, J. & Paschinger, E., 2019; Sangchumnong, 2019; Tan et al., 2013; Wattanacharoensil, 2016; Wisudthiluck, S., & Sangnit, N., 2014).

Qualitative research methods are the research methodology. The researcher used the site survey research to collect data from local government agencies, local communities, tourists, and stakeholders through in-depth interviews, onsite observation, and focus groups to achieve the goals and objectives. In addition, the researcher presents data from primary and secondary sources like archives, documents, journals, articles, pictures, maps, textbooks, theses, reports, and statistics. After that, a qualitative approach can be used to categorize, examine, and evaluate all of the data that was gathered.

1.9 Process of the Research Study

The process of this research is initiated as follows.

- 1.9.1 Literature reviews
- 1.9.2 Site surveys
- 1.9.3 Data and information collecting
- 1.9.4 In-depth interviews, and participative observations
- 1.9.5 Focus groups, data analysis
- 1.9.6 Review of final report and proposal guidelines



Chapter 2

Literature Review

In this chapter, the literature reviews consist of five parts. The first part presents the Cultural Significance. The second part is about Creative Tourism. Next, the third part is the continuation of Creative Tourism within the context of the Creative City, Creative Economy, and Creative Industry. Finally, the review of the literature is Sustainable Tourism Development.

2.1 Cultural Significance

Cultural significance is an essential tool, which helps in estimating the value of a site as well as allowing a better understanding of the site's past to enrich the present, and will be of value to future generations (Australia ICOMOS, 2013).

Conservation issues have been acknowledged for a long time through the many charters such as Athens and Venice Charters. However, there were difficulties in adopting these Charters, which were created in 1964 with Asian countries, because these Charters were more focused on the European context. Then, the Nara Document on Authenticity (ICOMOS, 1994) has been recognized. It aims to embrace both the tangible and intangible significance and to assure that cultural diversity is respected by the authenticity concepts. The scope of cultural significance has been expanded from tangible to intangible customs, beliefs, and values. Regarding Asia, the Hoi An Protocols established the best conservation practice in Asia and provided professional guidelines for assuring and preserving the authenticity of heritage sites in the context of the culture of Asia (UNESCO Bangkok, 2009). The agreement referred to the need to recognize and determine authenticity in the cultural context of Asia as a way to protect diverse cultures. Hence, in Asia, the integrity of heritage sites and continuing their authenticity are fundamental concerns (Taylor, 2004).

Authenticity is defined as the characteristics that most truthfully reflect and embody the cultural heritage value of the place (ICOMOS, 1994) or the ability of the place to be represented accurately/truthfully (China ICOMOS, 2004). The China principles provided a set of guidelines for conservation and management in China, which meet the needs of Asian culture. Authenticity means truth or factual accuracy. It has been used to connect the Asian approach to the renewal of physical fabric. The replacement of the fabric is acceptable since the significance of the place still continues the spiritual meaning and symbolic value related to everyday use. Furthermore, an Asian perspective, which also focuses on the spirit of the place as much as the meaning and symbolism, together with intangible value, authenticity, and integrity, plays important roles in determining heritage value, significance, and protection.

In parallel, Australia ICOMOS, the Burra Charter: A Charter for Places of Cultural Significance (1999) also pointed out that the tangibles can be seen as physical objects, for instance, buildings, structures, plantings, open spaces, and land use patterns. Intangibles refer to the traditions, beliefs, and ideologies which created the patterns and components and which give them meaning. Taylor (2013) argued that both tangibles and intangibles should be considered together since the identity of a place is the sense where tangibles and intangibles coalesce.

Furthermore, to evaluate the site value and cultural significance, Australia ICOMOS (2013) also mentioned in the Burra Charter, that cultural significance was classified as aesthetic, historic, scientific, social, or spiritual values.

- Aesthetic value refers to the sensory and perceptual experience of a place from tourists via both tangible and intangible aspects; for instance, form, scale, color, texture, material, and also smell and sound associations.

- Historic value refers to all aspects of history; for instance, the history of aesthetics, science, art and architecture, spirituality, and society. Some associations or events might be significant in that places retain the importance of history regardless of treatment.

- Scientific value refers to the importance of information, rarity, quality, or representativeness and the opportunity to contribute further significant information.

- Social value refers to the qualities that a place has, in particular, in terms of the social or cultural meaning of local markers or symbols, community identity, from long use and association for a specific community or cultural group.

- Spiritual value, which was separated from the social value in 2013 as a result of the Burra charter in 1999, refers to the spiritual identity or belief system, repository of knowledge, traditional art or lore, the importance of maintaining spiritual health and wellbeing, recalling or awakening an understanding, the expression of cultural practices or human-made structures or by inspiring creative work.

Assessment of the significance of a place, site or, monument should be carried out as a necessary preliminary to any conservation action. Significance assessment is the process of studying and understanding the meanings and values of places, objects, and collections. It involves three main steps; firstly, analyzing the object or resource; secondly, understanding its history and context; thirdly, identifying its value for the communities which created and care for it.

Hall and McArthur (1993) identified four interrelated areas of significance in heritage: economic, social, political, and scientific significance.

Economic significance: heritage is preserved because of the value it offers in terms of expenditures of visitors to sites. Tourism is big business, illustrated by private sector sponsorship as a means to generate income for sites, but sponsorship can also be used to target an audience that is socially responsible and has green tendencies. The economic significance of heritage may also be demonstrated in the development of user-paid approaches to the entry of many heritage sites as heritage is increasingly facing the issue of having to pay its own way.

Social significance: this refers to the personal and collective identity that people and society have with their heritage. A social conscience will often be the driving impetus to consider preservation in the first instance. Heritage can also help determine a sense of place, creating situations where people can use heritage to gain attachment to an area, and maintain a sense of place that remains virtually unchanged.

Political significance: the meaning and symbolism of heritage may serve political ends. Hall and McArthur note, heritage by definition is political, in terms of reinforcing what is conserved, how heritage is told and placing the wishes of private owners of heritage into conflict with the government or public interests.

Scientific significance: many national parks and protected areas may contain gene pools and ecosystems that will be useful to medicine. They also provide habitats for rare and endangered species. As benchmarks can be more easily established to

measure the change in protected areas, as opposed to settled environments, useful research can be undertaken on ecological processes often within a non-threatening context. There is also an educative component to heritage – providing visitors with information about the living history, culture, and people of the areas, lessons which are important in the relationship established between settlers and indigenous people of the areas.

The cultural significance of heritage sites has been defined by the Burra Charter as the “aesthetic, historic, scientific, social or spiritual value for past, present or future generations” which is “embodied in the place itself, its setting, use, associations, meanings, records, related places, and related objects. “The goal of conservation is to preserve this significance by ensuring that all interventions and actions meet the test of authenticity in all respects. Understanding the relative degree of significance of heritage resources is essential if we are to rationally determine which elements must be preserved under any circumstance, which should be preserved under some circumstances, and which, under exceptional circumstances, will be sacrificed. The degree of significance can be assessed on the basis of the representativeness, rarity, condition, completeness, and integrity and interpretive potential of a resource.

Assessment of the significance of a place, site, or monument should be carried out as a necessary preliminary to any conservation action. Significance assessment is the process of studying and understanding the meanings and values of places, objects, and collections. It involves three main steps; firstly, analyzing the object or resource; secondly, understanding its history and context and thirdly, identifying its value for the communities which created and/or care for it. The key to the process is the concept of authenticity which has become the universal concern of the conservation profession since the adoption of the 1972 UNESCO World Heritage Convention, which defines authenticity as the primary and essential condition of the heritage. The 1994 Nara Document on Authenticity reaffirms this by stating that authenticity “appears as the essential qualifying factor concerning values.”

UNESCO Bangkok (2009) stated in Hoi An Protocols for Conservation Practice in Asia that authenticity is usually evaluated in terms of a matrix of dimensions of authenticity: location and setting; form; materials and design; use and function; and “immaterial” or essential qualities. Together these form of the composite authenticity from which significance derives. The retention of authenticity is the aim of good conservation practice (See Figure 3).

Dimensions of Authenticity				
	Location and Setting	Form and Design	Use and Function	Immaterial Qualities
Aspects	■ Place	■ Spatial layout	■ Use(s)	■ Artistic expression
	■ Setting	■ Design	■ User(s)	■ Values
	■ “Sense of Place”	■ Materials	■ Associations	■ Spirit
	■ Environmental niches	■ Crafts	■ Changes in use over time	■ Emotional impact
	■ Landforms and vistas	■ Building techniques	■ Spatial distribution of usage	■ Religious context
	■ Environs	■ Engineering	■ Impacts of use	■ Historical associations
	■ Living elements	■ Stratigraphy	■ Use as a response to environment	■ Sounds, smells and tastes
	■ Degree of dependence on locale	■ Linkages with other properties or sites	■ Use as a response to historical context	■ Creative process

Figure 3 Dimensions of Authenticity

Source: UNESCO, 2009

“Cultural Commodity” is one of the major reasons leading to the inauthentic conditions. The concept of a cultural commodity refers to turning cultural identities into products or assets for selling and attracting visitors to cultural destinations. It has been debated in many tourism academic literature in terms of providing the community with positive or negative impacts. Cultural commodification can damage the local cultural identities and lead to “endangered culture” (Taylor, 2001).

Diana and Agung (2017) argued that given the possibility of creative destruction as a result of any form of commodification, any form of tourism activity in heritage sites, including creative tourism, must be seriously considered. It is undeniably beneficial when commodification assists local people in preserving their sites and culture for future generations, but it can be risky to the village's sustainability if not managed properly. As a result, managers must treat carefully when developing creative tourism. Tourists will become insensitive and disrespectful if they do not understand the culture and local heritage, possibly leading to conflict, prejudice, or cultural degradation of traditional culture.

2.2 Creative Tourism

This section reviews definitions of Creative Tourism, including its core principles, concepts, and usages as employed in key literature.

2.2.1 Definitions of Creative Tourism

Crispin Raymond and Greg Richards first used the term "Creative Tourism" in 2000, defining it as "a type of tourism that offers visitors the opportunities to develop their creative potential through active participation in courses and learning experiences that are characteristic of the holiday destination where they are undertaken." (Richards and Raymond, 2000: 18)

According to Raymond, he was inspired to come up with the concept of Creative Tourism after attending a lecture on cultural tourism issues in Europe. Cultural tourism frequently provides tourists with information about less interesting historical events and landmarks. By hearing stories about the memorable experiences of the younger generation of tourists traveling in Southeast Asia, including Thailand, Indonesia, and Australia, he stated that interaction with tourists through Cultural Tourism should be more "creative." For a number of weeks, they took Thai massage classes in Chiang Mai. Prior to proceeding to venture out to Bali, Indonesia, and taking part in the act of making vegan food then, at that point, progressed forward with a short learning venture as a Jillaroo overseer on a homestead in Australia.

According to Richards and Raymond, there may be a new definition of tourism that includes people who are interested in learning about the art and culture of the region they have visited. In addition to assisting tourists in understanding through their own experiences, this experience will enable them to apply newly acquired knowledge to their personal or professional lives upon return. Lastly, Richards and Raymond both came to the conclusion that the term "Creative Tourism" was an appropriate way to describe this kind of tourism.

According to the definition provided by the United Nations Educational, Scientific, and Cultural Organization (UNESCO), "creative tourism" is travel that aims to provide an engaging and authentic experience, as well as a connection with the people who live in the location and contribute to the creation of this living culture. It also includes participative learning in the arts, heritage, or special character of the location. The definition of tourism was discussed at the Creative Cities Network

conference in October 2006 to plan the 2008 Santa Fe International Conference on Creative Tourism. Participation and the sharing of experiences were emphasized in the meeting's format. The meeting planning committee came up with a new definition of creative tourism, which is a type of tourism that focuses on having an engaging and real experience with participatory learning about a place's arts, heritage, or unique character. (Wurzburger, 2009) Ankomah and Larson (2000) also identify four characteristics in the definition of creative tourism:

1. The creation must blend with the cultural traditional product and possess the potential to add value.
2. Innovation or the development of new products and competitive advantage must be quickly adopted for creation.
3. Instead of being merely an experienceable cultural product, creation can be dynamic. The main obstacles to the growth of Creative Tourism are perpetual creations like the ever-evolving arts and crafts.
4. Economic prosperity is just one aspect of creation; value is another. Thusly, the innovative approach should rapidly make new qualities in the current day to produce Imaginative in the travel industry.

As a result, the term "creative tourism" can also be used to refer to "value tourism," "learning tourism," or "tourism to produce unique travel experiences for tourists."

DASTA (2015) indicated that Creative Tourism has been continuously discussed in society today. At the policy level, the government refers to a Creative Economy that wishes to generate value from something that has economic value in the tourism dimension. DASTA is an organization in Thailand that focuses on Creative Tourism in special areas and focuses on creating cultural heritage and lifestyle values in which tourists can participate and create new experiences gained from travel.

1) Creative Tourism is a form of tourism that allows tourists or visitors to develop or utilize their own creative potential or abilities. by making a determined and committed involvement in methods and learning experiences which is something that is done on a regular basis by the people of that tourist attraction in which tourists volunteered to do or get involved.

2) Creative Tourism is the creation of activities or products based on local wisdom combined with tourists' imaginations to create new activities.

3) Creative Tourism tourists are not just viewers or observers of places but are active in interaction or participation in activities with local people.

4) Creative tourism is the duty of tourists to adapt to their surroundings and use their knowledge to develop more expertise.

Hence, creative tourism is a process between the host and the tourists that encourages a learning experience. Participation in experiments and creative actions and relationships through tourism activities that retain the identity, authenticity, and spirit of the place. Creative Tourism brings benefits to tourist attractions such as employment and career opportunities, adding value to tourism products, conservation of arts and culture, and development of sustainable tourist attractions.

was previously provided in the initial form of tourism, and they have an outline of the experience they want to see and learn. The upcoming generation of tourists will choose specific travel routes and manually set the dates and times. They make their travel plans according to their preferences using a modern network of friends. They also plan activities that will help them reach their full potential and have a prior knowledge of the routes and people in the tourist area. The consumer becomes a producer of the product and experience he consumes as a result of this process.

In conclusion, economic and social changes that respond to changes in the way of life of a new group of people have significantly altered Creative Tourism, a type of tourism, from cultural tourism. A type of tourism known as creative tourism places an emphasis on the guest's interaction with the host. In tourism regions where the style and nature of the tour will provide opportunities for tourists and hosts to share, learn, and develop their creative potential together, there is a strong push for participation through learning experiences. Creative Tourism provides a novel solution that is tailored to the preferences of today's tourists, who not only want to look at society and culture in a different way from themselves but also want to do something to learn more about the cultural heritage of the area they're visiting. They also grow their potential by engaging in tourism-related activities to find fresh inspiration.

2.2.3 Concepts of Creative Tourism

One of the founders who came up with the idea of Creative Tourism, Greg Richard (2009), pointed out that a new type of tourism called "Creative Tourism," even though it is part of cultural tourism as a whole, has shifted its focus from tangible cultural resources to intangible cultural resources.

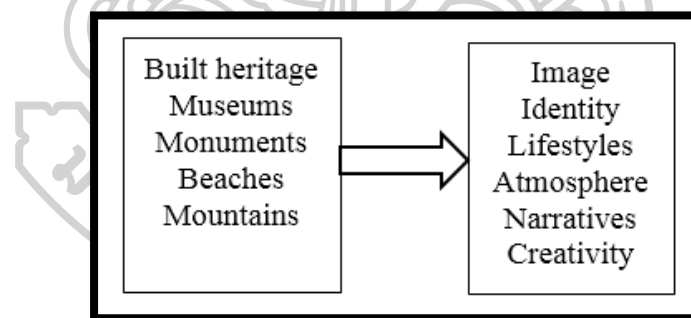


Figure 5 The shift from tangible to intangible tourism resources.

Source: Richards, G. (2009)

Creative Tourism, which encompasses identity, lifestyle, atmosphere, narratives, creativity, and media, now attracts tourists who previously were interested in visiting tangible cultural heritage buildings like historical museums and monuments, relaxing on sandy beaches or climbing mountains. In addition, the original areas of interest that tourists have valued, such as the opulent culture of castles, palaces, art galleries, and museums, have shifted their focus more toward everyday cultures, such as the local cuisine, way of life, markets, and houses. Instead of just being spectators, visitors can interact with and take part in the actual lives of historical figures thanks to community life. Additionally, because tourists want more activities in the places they visit for longer periods of time, Creative Tourism has emerged. Creative Tourism, according to the current tourism trend, encourages active comprehension of a location's unique cultural features.

Creative Tourism is different from Crafts Tourism, Heritage Tourism, or Cultural Tourism where tourists are just distant spectators taking pictures and buying souvenirs. But Creative tourism is an experience in which tourists are actively involved in cultural activities. Participation and learning with the aim of learning new things through hands-on experience will contribute to building one's own knowledge and creative potential. At the same time, it is a co-creation of products and services that meet their own needs (Prosumer) as part of the self-actualized process, self-expression, and unique identity.

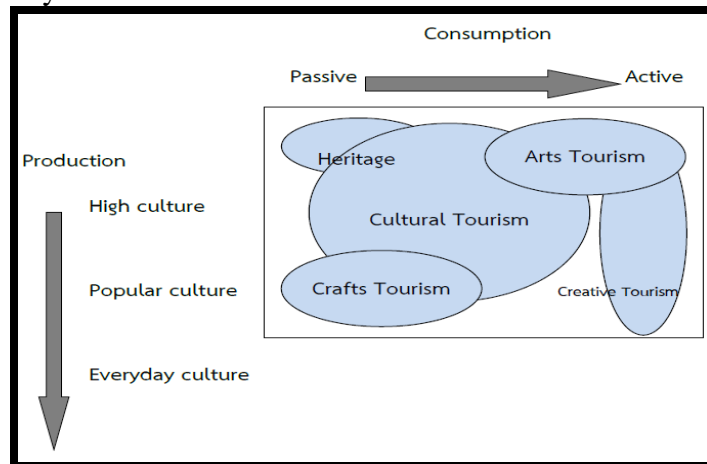


Figure 6 The transition from cultural tourism to Creative Tourism.

Source: Richards, G. (2009)



Figure 7 Transforming Cultural Tourism to Creative Tourism.

Source: Creating Creative Tourism Toolkit, DASTA (2019)

The Organization for Economic Co-operation and Development (OECD) also pointed out that creative tourism, which was regarded as "soft infrastructure" knowledge-based creative activities linking producers, consumers, and places through the benefits of technology, talent, and skill, resulting in value-added products and services, creative contents, and meaningful experiences, had replaced heritage-based cultural tourism, which relied on "hard infrastructure" such as cultural sites and museums. The traditional, tangible cultural heritage was actually regarded and utilized as a source of inspiration, and this new trend did not diminish the significance or value of cultural heritage. (OECD, 2014)

According to the OECD, creative tourism stood out because it was founded on intangible assets and knowledge that were exchanged through consumer collaboration and co-creation of value. Consumers were eager to create their own creative experiences and make a contribution through tourism as they acquired more knowledge and experience with cultural goods. Producers, consumers, and places (or destinations) all became more involved in co-creation as a result of this shift, generating and sharing knowledge, expertise, and creative experience.

Ohridska-Olson & Ivanov (2010) compared the differences between the business models of Cultural Tourism and Creative Tourism. This demonstrates how creativity has helped cultural tourism break out of its stalemate and adapt to new economic development strategies that take into account the balance between the economy, society, culture, and environment.

Table 1 Cultural Tourism and Creative Tourism - A comparison of economic models
Source: Ohridska-Olson & Ivanov, 2010

Characteristics of Cultural tourism business model	Characteristics of Creative Tourism business model
Tourism Resources: based on existing and pre-qualified cultural heritage, such as iconic buildings, famous cultural events, monuments, national monuments or a UNESCO-certified World Heritage Site.	Tourism Resources: based on the local creative capital that is constantly evolving. The artistic or creative process is a diverse tourism resource, such as basket weaving in Egypt, Samba dancing in Cuba, learning to make guitars in Bulgaria or the metalwork in New York
Target market: Large groups of people with a general cultural interest.	Target market: Small groups or individuals with specific interests.
Benefits for cultural heritage: Large tourist groups adversely affect the location of the cultural heritage.	Benefits for Cultural Heritage: Participation does not lead to destruction, responsible visitors, and cultural heritage reconstruction.
Sustainability: Limited because in many cases the resources for cultural tourism cannot be reconstructed.	Sustainability: Great because Creative Tourism is based on endless creative processes.

2.2.4 Creative Tourism Experience Model

Richards (2011) suggested arranging the lowest to the highest level of local participation as a form of Creative Tourism. Tourism will simply be a place for tourists to visit (Background), such as for window shopping or city sightseeing, if the activity does not have local participation. However, creative tourism will be an activity of

learning things, such as participating in a workshop or short course, or experiencing local culture and living conditions, if more locals participate.

Creative Tourism experiences come in all shapes and sizes. It can be used as a form of activity in workshops, for instance, in learning activities like molding chinaware or weaving.

It is possible to arrange for tourists to participate in wine, local liquor, or dessert tastings, as well as to impart knowledge and take action (experiences/open ateliers), in addition to tasting and making wine, including local wine.

Seeing, instead of a static visit, is organized as a course visit, like a nursery/rustic course and schedules.

The activity can be altered to include gallery walking or shopping at department stores (shop windows and galleries).

There are two basic modes of creative tourism implementation:

1. Using creativity as a tourist activity.
2. Using creativity as background for tourism.

Creative Tourism activities that involve tourists in the respective tourism areas are already using it in their initial form. Be that as it may, these days, the presentation of imagination as a foundation for the travel industry or the production of air in different vacation destinations has gotten increasingly more well-known to make vacation spots seriously enchanting. For instance, the UNESCO-designated "creative city of crafts and folk arts" of Santa Fe organizes events. Learning-related activities in Santa Fe include courses in local cuisine, making indigenous amulets at the museum of indigenous art, and training in clay pot molding (Pueblo's art). Creative tourists can participate in a wide range of experiences, including tastings, learning new skills in the tourist area, and purchasing creative goods locally.

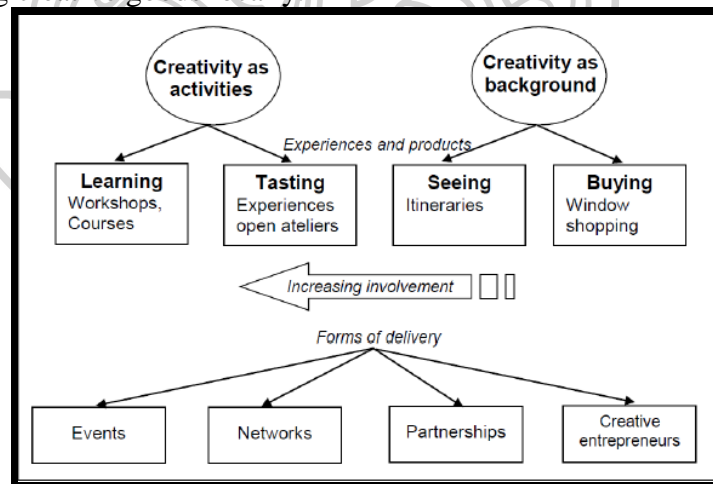


Figure 8 Model of Creative Tourism

Source: Richards, G. (2011)

The idea of creative tourism has been around for a while in a lot of countries. Different places have their own definitions of creative tourism, but there are some things that are common to all of them, like active participation, real experiences, the development of creative potential, and skills (Richards, 2011). Traditional crafts and handicrafts, gastronomy, perfume making, porcelain painting, dancing, pottery making, and tea making are all examples of creative tourism's creativity base (Richards & Wilson, 2006; Faizan and others, 2013).

Tan et al. (2013) investigated and constructed a model of creative experience. The study of experience was derived from three categories of needs on the basis of their work "A Model of "Creative Experience" in Creative Tourism: 1) basic need, 2) social need, and 3) intellectual need, which includes the need for novelty, excitement, and challenge. This indicated that, in terms of creative tourism and creative experience, tourists needed to go through the experience in order to become creative.

They concentrated on 4 different Imaginative Life Businesses (CLI) in Taiwan, in particular, a recreation ranch, a story house, a stoneware-making exhibition hall with a studio, and a wooden furniture gallery with a studio. All of these locations were once used by their businesses, but they were now creatively transformed into tourist attractions. The results showed that the model of creative experience was built by the process of learning and interacting with things like the environment, people, products and services, and experience, as well as the "inner reflections" factors that interact with the inner self like consciousness/awareness, need, and creativity.

They primarily focused on tourists as co-creators of experiences (demand side) rather than tourism suppliers like service providers, industry practitioners, and tourism boards (supply side) in order to comprehend the creative experience in creative tourism. The reason for this was that they want to know what made creative experiences possible in creative tourism.

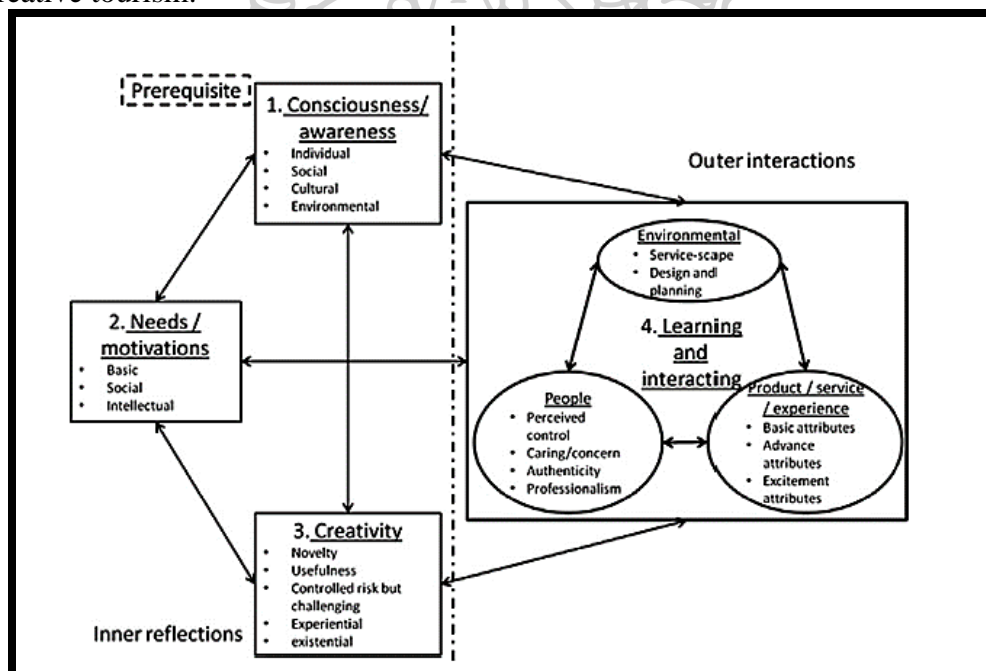


Figure 9 A Model of Creative Experience

Source: Tan et al. (2013)

They thought that the creative experience that was created by the creative tourism industry was important because it related to personal growth and the creation of an identity. In addition to supporting the interaction and co-creation of the entire experience, creative tourism that relied on the active participation of tourists increased the opportunity for active learning about their surroundings and the application of this knowledge to develop one's own skills.

In addition to the development of the inner self through creative learning and creative experiences, the significance of external factors, such as environments and

locations, was thought to be another important dimension that contributed to the formation of creative experience. In point of fact, both experience and creativity were influenced by a tourist destination's sense of place, which consisted of a combination of tangible and intangible characteristics like the locals' physical and spatial characteristics and historical data and legends. Because both the outer and inner dimensions were sources of creativity, businesses ought to encourage a greater number of content-rich, challenging, exciting, and safe activities.

The study demonstrated that the subtheme of inner reflection, consciousness/awareness, played a significant role in distinguishing creative tourism from other types of tourism. Additionally, tourists who had consciousness/awareness tended to participate in creative experiences rather than general activities. In addition to the inner self, the relationship between tourists and locals was studied. It was found that creative tourists had a more stable relationship with locals, which led to them co-creating creative experiences together.

They still mentioned that creative tourists needed to have self, social, cultural, or environmental-related consciousness/awareness in order to develop creative experiences successfully. Creative tourism's uniqueness and differentiation would benefit from these components. In addition, they stated that, despite the fact that this research on a model of creative experience was carried out on specific experiences and locations, it could be utilized in other locations where the creative experience was required.

2.2.5 The characteristics of Creative Tourism

The model employed in Thailand is a community-based approach because the central thrust of the program is built by the community for the community to achieve sustainability and embrace local creativity. The features of Creative Tourism make it ideally suited for the development of sustainable community-based tourism. As DASTA has emphasized, Creative Tourism shares many characteristics with sustainable tourism. The characteristics of Creative Tourism according to DASTA are: (Richards, 2016; Richards et al., 2019, P.19)

- (1) Visitors and hosts, each engaging the other
- (2) Cross-cultural engagement/cultural experience
- (3) Spirit of place/deep meaning/understanding of specific cultural features of the place
- (4) Hands-on experience
- (5) Exchange of information/transformation and transformative experiences
- (6) More participants than observers
- (7) Tourists get the opportunities to develop their creative potential and participate in the decision-making process (co-creating tourism experience)
- (8) Authenticity in both process and genuine product experience
- (9) Memorable/I hear or see and I remember, I do and I understand the concept
- (10) Tailor-made approach

The ultimate goals of developing Creative Tourism are, therefore, to contribute to sustainable tourism development and increase community well-being. To achieve this ambitious goal, creativity is needed to stimulate an exchange of ideas and insights to not only discover local culture but to expand the potential of that culture. Creative Tourism must therefore be designed to facilitate exchanges between participants, in order to increase their collective knowledge, skills, and understanding.

In addition, the research article Basics of Creative Tourism written by Itsaree Tiyapiphat (2017) showed that properties or characteristics of Creative Tourism consisted of 10 indicators as follows: 1) It was developed from cultural tourism, 2) Tourist resources were outstanding in culture, 3) It was the culture that existed in daily life or was newly built, 4) It had learning exchange between tourists and people in the community in terms of art, cultural heritage or the specific features of the area's attractions causing a bond between tourists and the local community, 5) The tourism attractions had activities with an emphasis on conservation of the environment and local culture, 6) It had activities for tourists to operate and use their own creative ideas, 7) It had activities that allowed tourists to have direct experiences participating with the community, rather than as a spectator, 8) The community managed the tourism, including receiving income 9) The community took part in arranging activities, 10) The community participated in the design of arranging activities for tourists' experiences.

DASTA Thailand addresses the elements of Creative Tourism and drives the concept of Creative Tourism. Based on the integration of 4 important elements as follows:

Table 2 the elements of Creative Tourism and drivers of the concepts of Creative Tourism.

Source: DASTA, 2019

Elements	Description
Cultural Capital	Cultural capital is the essential foundation of Creative Tourism. Cultural capital describes an economic dimension that deals with economic value creation from various cultures in a time of transition from a manufacturing-oriented era to a service-oriented era that can be linked to cultural maturity.
Creativity	Creative Tourism is the integration of creativity into the business for added value and extension of different travel products that stand out from the competition and are difficult to copy. Using creative tactics to deliver "Creative experiences" for tourists, or perhaps the creation of a creative ecology.
Technology	The element of Creative Tourism in technology refers to the use of technology to stimulate the senses in different areas. To create a particular aesthetic experience, especially using technology to create new media for tourism. The concept is in accordance with the modern marketing concept known as "sensory marketing".
Sensory Marketing	Sensory Marketing focuses on creating experiences for tourists through the five senses: eyes (seeing), ears (listening), nose (smelling), mouth (tasting), and body (touching). An example is the use of movies as a medium that presents the image of tourist attractions and stimulates the desire to travel to experience the atmosphere seen in the movie

Creative Tourism possesses six main characteristics (Richard, 2009; Paimanee and Nisachol, 2012), in the following order:

1. It is a form of tourism that improves tourists' skills. This can occur as a result of tourists participating in tourism activities, such as the Maori indigenous weaving tourism activities in New Zealand, which will help tourists improve their weaving skills, or the culinary tourism activities in Barcelona, Spain, which is famous for its culinary tourism, where tourists can learn how to cook by participating in culinary activities, etc.

2. It is a form of tourism whose primary products are the skills and cultural experiences gained from participating in tourism activities. Examples of products include learning experiences like indigenous music and local culture at Mexican music

festivals or experience and skills gained from participating in Canadian forest art, such as painting and sculpting.

3. It is a type of tourism in which intangible tourism resources are sold instead of tangible tourism resources. It is shifting from the sale of tangible goods to the sale of goods that are referred to as "experiences." For instance, instead of selling a Laguiole knife, which is a traditional French craft, it is now sold to teach knife making from professionals in the area, etc.

4. A type of travel industry changes from undeniable level social items to everyday social items with the goal that vacationers can all the more effectively find out about the regions and fabricate a comprehension of the nearby culture. A culture that tourists must experience is high culture. These include monuments, museums, and art galleries. The daily culture is a true local culture that is present in everyday life in the countryside, such as local markets and food restaurants, etc.

5. It is a type of tourism that lets tourists participate in activities with the local community. Creative Tourism in New Zealand, for instance, offers a variety of activities, including carving, learning Maori weaving, language, building, woodworking, and cooking, so tourists can get a true sense of the local culture. Each tourism activity will have local villagers offering guidance on how to proceed with that activity, and tourists can select the kind of activities in which they wish to participate.

6. In order to establish a distinct identity for tourist attractions, it is a type of tourism that must be distinguished in terms of tourism resources. Because tourists want new experiences that are different, like learning how to grow rice in Thailand's farming schools, which are a new experience. By organizing a teaching activity on rice harvesting to be used as a cooking ingredient or processing rice to prepare it for savory and sweet food, these distinctive features can be developed into Creative Tourism.



Figure 10 Characteristics of creative tourism

Source: Tourism Economic review, Ministry of Tourism and Sports, Thailand (2020)

Learning to make batik, for instance, is an example of an experience economy, and the creative tourism activity in Indonesia possesses characteristics of creative tourism. The goal of this kind of economy is to get a market that wants a one-of-a-kind

experience that is different from the repeated production of cultural goods. The memorable experience serves as the justification for this kind of economic activity.

In addition, scholars in the field of creative tourism place an emphasis on co-creation as a crucial aspect of this kind of experience. In terms of generating value from visitor experiences, the relationship between suppliers and customers or visitors has shifted from being distinct to being equal. The majority of visitors create their own experiences. The one-of-a-kind and memorable experience of the visitors adds value to batik. Visitors may gain a deeper appreciation for batik as a multifaceted cloth-making process as well as a traditional pattern. (Maya and Latifah, 2017)



Figure 11 Pillars of Creative Tourism

Source: Creative Tourism: The CREATOR Recipe Book (2020)

The tourist experience of Creative Tourism combines immersion in local culture with learning and creativity. In Indonesia, learning batik, particularly for young people like students, can help preserve batik as Indonesia's cultural identity. Active participation, creative self-expression, learning, and community involvement are important components. This kind of travel industry requires a compelling trade of encounters, information, and abilities among members, and sightseers take part in occasions that additionally include networks. From the perspective of tourists, there is a shift from simply looking around to becoming a part of the local culture. The shift, according to the point of view of an occupant, is from being a detached onlooker of everyday travel industry clamor to being an accomplished supplier and a vital piece in a growing experience.

By actively participating in creative activities that are unique to their destination, tourists meet local communities, learn about local culture, and express their creativity. Important aspects include interaction, learning, doing, and self-expression. A Creative Tourism activity creates emotional connections, promotes interaction with locals, and suggests a creative learning path.

Destinations can utilize cultural, social, and human capital as driving forces through creative tourism, which is influenced by local endogenous resources (places and people) and designed and implemented by local residents. Artistic and creative activities that involve participants in the planning process are made possible by this kind of tourism, which has a strong connection to its territory and allows for immersion in local culture. And memorable experiences that provide a sense of place can occur

when destinations give tourists and communities the impression that they are in a special place doing special things (Duxbury, 2020, as cited in Cabeça, S., 2020).

2.2.6 Guidelines for Creative Tourism Development

Planners of tourism must take into account a variety of concepts and criteria that are included in creative tourism development. The first thing to know is that the type of creative tourism must provide tourists with opportunities to use their creativity and potential. It gives them the opportunity to participate in community activities at tourist attractions where visitors are willing or able to do so. Second, the creation of tourism activities through the imagination and creativity of tourists is referred to as "creative tourism." These activities are based on the local knowledge, culture, way of life, and natural conditions of that tourist attraction. In addition to visiting the attraction itself, tourists engage in activities with the community in which it is located. Last but not least, the growth of Creative Tourism must promote knowledge and information, as well as attitudes that encourage tourists to respect the area and adapt to it. (DASTA, 2019; Richards, 2011)

The concept of Creative Tourism is a framework for the development of tourism that encompasses nearly all tourism resources. Instead, there must be a method or activity that encourages tourists and the community to interact and learn together. Currently, the idea of Creative Tourism has been used to change how tourism is perceived in a variety of tourism management settings. Creative tourism is put into practice in the right way for tourism in various tourist destinations. Dynamic learning will increment the travel industry components with regard to empowering vacationers, understanding the worth of the area, and adding to bringing issues to light regarding the preservation of vacation destinations for tourists.

In addition, creative tourism broadens the concept of tourism as a whole, resulting in a shift away from traditional heritage-based cultural tourism models and toward contemporary creative, innovative, and intangible content tourism models. Collaboration with a wider range of actors is another aspect of creative tourism that results in dispersed value networks rather than narrow value chains. Creative tourism experiences involve engaging with creative lifestyles and combining a variety of creative content, both in the destination and remotely, or even virtually, through the use of new technology. (OECD, 2014)

According to Manuela and Ondrej (2018), community-based tourism and creative tourism complement one another. Both involve the preservation of natural and cultural heritage, meaningful interactions between hosts and tourists, and the resources of the destination. Community-based tourism may benefit from creative tourism in the following ways: (1) Intangible heritage may be used to compensate for a lack of financial resources; (2) Increasing interest in culture could reverse the loss of cultural identity; Guests learned more about the culture and started asking important questions, and locals said that tourism helped them learn more about the culture; (3) Repositioning locals from servant to teacher could rebalance power relations between hosts and guests. Learning was associated with participation and interaction, and the host was viewed as a friend rather than a guide, which led to a more equitable power relationship. Additionally, self-confidence and pride among locals are positively impacted by creative tourism, as is the cohesiveness of the community.

In addition, Chuenpraphanusorn et al. (2018) stated that the creative tourism development model should include the following components: 1) Input (academic

knowledge, such as recreational activities, the concept of creative tourism, and knowledge of local culture); 2) Process (community-based management, which is the cooperative network management of the government, private sector, and people); and 3) Output (creative activities in accordance with the integrated tourism concept (a) creative tourism; b) authenticity; and c) local culture)

Elements for the development of Creative Tourism

In developing Creative Tourism to achieve its basic concept, planners and developers should be aware of the elements involved in the formulation of appropriate objectives and practices in the development of Creative Tourism. There are two important aspects of Creative Tourism development:

1. Creative tourists

Creative tourists are the most active people, as they are the recipients of the travel experience. Definition analysis and related literature reviews that characterize the creative tourist are summarized as follows (Salman & Uygur, 2010).

- Willingness to step away from the traditional way of cultural tourism
- Find new alternatives
- Look for real experiences on vacations that build relationships. Participation, learning, and change from within
- Wants to participate in creative activities to develop their skills
- Expect experiences that allow for close interaction with the local community
- Use the travel experiences as part of building your identity

The features of creative tourists are focused on gaining experience as they are ready to embrace the novelty of travel and living amid the advancement of information and communication technology. Nowadays, creative tourists have a fairly basic knowledge of foreign cultures and subcultures of local communities.

In addition, the dimensions of experience and learning affect the experiences of creative tourists. Faizan et al. (2016) proposed five dimensions of creative experiences (escape and recognition, peace of mind, unique involvement, interactivity, and learning) For instance, (Xu and Chan 2010, as cited in Faizan et al., 2016) proposed four dimensions of creative experiences (i.e. recognition and escape, peace of mind and relaxation, involvement, and hedonics) and Hung et al. (2014), as cited in Faizan et al., 2016) proposed three dimensions of creative experiences (i.e. sense of achievement, unique learning, and interaction with instructors).

Tan et al. (2013) constructed a model of creative experience from the consumer perspective based on an analysis of the various building blocks of the experiences found at creative tourism sites. They proposed that 'inner reflections' and 'outer interactions' together construct the tourists' creative experience. The former refers to tourists' interactions with the environment, people, and product/service/experience, while the latter refers to consciousness/awareness, needs, and creativity, and these dimensions interact within the inner selves of tourists throughout the focal experience. Only those who encounter the creative experience may be called creative tourists.

Furthermore, J.Thongsamak et al. (2019) conducted research on the Sustainable Management of Creative Tourism in Nakhon Si Thammarat Province, Thailand. They argued that tourists were satisfied with their travel and wanted to participate in local activities, but lacked knowledge and understanding of creative tourism. This was also consistent with the results of the sample self-assessment, which revealed that their creative tourists' characteristics were considered to be at a moderate level. There were

gaps between the activities' hosts and the tourists with respect to need, support, and readiness to participate. Thirachaya and Patipat (2020) suggested that tourists expect a warm and friendly welcome from the local community, a clean and pleasant sightseeing location, a safe route to the destination, a variety of creative activities, food service made with local ingredients and produce, and the credibility of the information source.

Tourists who are creative are able to expand their creative potential and get closer to the residents. They prefer less crowded destinations with authentic culture and local knowledge. They want to immerse themselves in the local culture, live like locals, and learn about the places they visit. They want to feel the atmosphere of the place, and they want authentic experiences that make them feel like they are a part of the destination. They want to feel like locals and virtually accompany their friends to destinations by sharing their experiences on mobile devices and social media. They want to tell their friends and family about each experience because they believe it does not happen otherwise. They want to upload pictures right away, or they expect someone else to do so and tag them as this is even more credible (Alžbeta, 2017).

2. Dimensions and factors supporting the development of Creative Tourism

Dachum (2013) has developed a Creative Tourism taxonomy that can be used to guide the development of Creative Tourism in terms of improving tourism experiences. It is divided into three major dimensions and six supporting factors, which are as follows:

Dimension 1: Space

Space is the fundamental factor that produces a Creative Tourism destination. It consists of cities and communities with outstanding potential and tourist attractions, including identity reflecting the perceived change of tourists.

- City and community factors cover urban morphology, physical and spatial architectural features, and urban and rural livelihoods. It is developed in conjunction with other factors that are integrally involved, be it history, sociology, psychology, etc.

- Identity and uniqueness are groups of information that reflect reality and the transformations of physical space and space in the virtual world. Identity is something that reflects the self that demonstrates dynamic diversity and semantic dynamics. Uniqueness is a unifying style and a fundamental aspect in creating an original selling point and image of that attraction. The identity factor and uniqueness are indicators of the quality and differentiation of destinations and attractions.

Richards, G. (2020) suggested that the elements of the placemaking model, in which the fundamental elements of resources, meaning, and creativity are combined through programming to improve place quality. In Thailand, creative tourism can be developed with relatively limited resources, developing meaning through storytelling and sensory enrichment. An important step in the creative process is thus to review the available resources and consider how they can be linked to the needs of residents and the desires of tourists. As the creative place-making movement suggests, artists and other cultural intermediaries can play an important role in this process.

Amitabh and Mohit (2017) pointed out that to achieve a creative experience for tourists, The DMO's role must be expanded and redesigned in order to provide a creative experience for tourists. This may be possible in the creative place at three levels of tourist experience co-creation, which are as follows: 1. Collaborate with agencies in charge of making the creative place aesthetically pleasing and full of amenities for a creative-tourist experience; 2. Collaborate with industry to generate ideas for exciting

creative activities; 3. Encourage and facilitate the industry, both at the craft and art levels, in the co-creation of souvenirs as a long-term memory takeaway.

Dimension 2: Interaction

The heart of Creative Tourism is the interaction between tourists and destinations. Living culture factors that support the creation of authentic experiences for tourists are included in the interaction dimension. Interactions between hosts and guests that foster creative potential and new skills are regarded as meaningful by both tourists and locals (Manuela and Ondrej, 2018).

- Living culture in the context of Creative Tourism refers to cultures that have inherited the original and reconstructed culture that can be blended with contemporary culture, national culture, popular culture, and local culture all in harmony.

- Authentic experience is the experience of tourists that can be divided into two levels: individual level (intra-personal experience) and interpersonal level (interpersonal experience). Gaining hands-on experience allows humans to break free from life management frameworks and can create spaces for new experiences based on their own interests.

Faizan et al. (2016) pointed out that tourists have the opportunity to learn something new while also engaging with local culture to provide a unique experience. Allowing tourists to develop their own narratives and draw on their own potential for imagination is one key to developing creative experiences, rather than providing them with ready-made storylines. As a result, it is becoming increasingly important to provide tourists with the raw materials they need to create their own stories.

Chuenpraphanusorn et.al (2018) suggested that the management of creative tourism in the form of an Authenticity Trend should have the components as follows 1. Cultural, social, and community tourist attractions that have their own origins and have been passed down through generations; 2. Have its own principles, beliefs, processes, and people, as well as a distinct society and prominent features that can attract visitors; 3. The main goal is to promote, provide knowledge about, preserve, and raise awareness about the value of tourist attractions such as archaeological sites, traditions, culture, and food, etc.; 4. Must be supported by related communities, individuals, or groups from the public, government, and private sectors.

Although creative tourism solves the problem of visitor authenticity, it also causes a serious inauthenticity problem for the host community. Creative tourism, through commodification, threatens the existence of indigenous people by involving visitors; host communities may try to meet the demand of their visitors, even if it means changing their products. Furthermore, it is not impossible that indigenous people will be willing to establish different cultures or be innovative with their tourism products in order to meet the needs of creative tourists and maximize revenue. Of course, there is nothing wrong with being innovative and creative, but in the case of cultural heritage, being innovative may imply a loss of the original culture (Diana and Agung, 2017).

Dimension 3: Agents

Agents refer to the coalition in the development of Creative Tourism. It consists of creative people in residence factors and participatory learning process factors.

- Creative people in residence refers to people in the community or locality where wisdom is passed on, who have the skills and the ability to adapt or apply to the current context. In addition, Melanie et al. (2021) indicated that Creative tourism involving creative people can create new tourism opportunities that not only provide

deeply relevant experiences for tourists but also provide sustainable livelihoods for local creative people. When creative tourism services are designed with art and craft-making activities and produced in collaboration with local creative people, and craft and design communities, such services can have commercial benefits, support local activities, and sustain local livelihoods.

- Participatory learning process is an exchange of learning between the host community and creative tourists or a cross-cultural exchange of learning.

Considering the elements in the development of Creative Tourism can provide a better understanding of the origins of the creative experiences' tourists enjoy during their travels. The creative experiences of tourists arise from outer interaction and inner reflection, where interactions with the surrounding environment (people, environment, and service processes) contribute to the learning process of tourism. Awareness or consciousness is also an important starting point for a tourist's creative experience. Communities, as creative tourism managers, should not be neglected to create awareness through modern communication strategies, especially communication through modern media that can motivate and reach target groups with similar interests. (Tan, et al. 2013)

To truly develop creative tourism, there must be a mechanism to drive action at the local people and community level. It requires integration and cooperation with stakeholders to distribute economic benefits thoroughly to the community first. After that, a coalition of community networks is created to restore and maintain the local social and cultural capital in a sustainable manner.

Developing Creative Tourism for sustainability and real results, both in policy and practice. It is important to identify and understand the key aspects of each dimension before moving on to more detailed policy frameworks and guidelines.

Richard (2009) offered further proposals for future Creative Tourism developments. There are some basic principles that should be taken into account:

- Know who you are and where is it? This means that Creative Tourism operators must try to define themselves and be different from others. This does not mean but takes into account, only the cultural capital or tangible assets that one's place has. However, intangible resources such as atmosphere, skills, creativity, and ambiance should also be taken into account.

- Use local capacity. Creative Tourism is based on the creation of a unique space. Importing ideas and skills from other places often impedes creation. Although borrowing some management knowledge elsewhere may be possible.

- Building on what you have may not be necessary to construct something new for greater comfort. The trick is that it can be converted from an existing building to a new one, perhaps if the old shed or building was converted instead of the building.

- Develop quality, not gimmicks, even though being creative is based on naturalness, gimmicks, and surprises. But more important than using a gimmick or following a new trend is the issue of quality, authenticity, innovation, and interpretation of old traditions.

- Use creative resources as a catalyst. Creative Tourism uses a process that encourages new change. Using local handicrafts as a base for Creative Tourism experiences will lead to innovation in souvenir production. These questions will help to implement each Creative Tourism goal, reflecting on their own cultural heritage and exploring new and interesting ways. This will help strengthen their potential to attract

more creative tourists and at the same time, it will develop the potential of creativity in their own area.

In addition, Richards (2019) pointed out that small cities or rural areas should not attempt to replicate creative tourism management models from larger cities, but should find their own development model that is appropriate for their existing resources, capacity building, and bottom-up creativity. For example, Ekgnarong Vorasiha (2019) conducted research on upgrading the creative tourism route in Western Thailand through local food promotion. The research represented an authentic experience in Petchaburi province, which was the tourism route Tracking the Jaggery (Palmyra Palm tree). It began with the Palmyra Palm planting source and included instructions on how to plant, climb, and harvest the plant, as well as an explanation of its composition and various uses. Tourists will participate in pre-planned activities related to the Palmyra Palm, such as learning how to collect nectar. Local wisdom is also applied to activities such as boiling and dropping nectar, producing fresh palm nectar juice and palm powder, making a toddy palm cake, using palm leaves for basketry and using jaggery for Thai desserts such as Khanom Mor Gaeng, Khanom Khao Too, Aa-Lua, and so on.

Furthermore, Manuela and Ondrej (2018) argued that Creative tourism should be viewed as an intercultural enrichment rather than an economic remedy. Financial benefits can be a motivator for creative tourism, but they should not be the primary ones. Community-based creative tourism requires a genuine, mutual interest in cultural exchange. For the sake of the tourists, extensive incorporation of everyday life into the tourism product is required.

Skills are required for the development of creative tourism. These include the following specifics.

- Operational marketing, which identifies and executes the actions required to organize the offer and present it to the demand. This entails becoming completely marketing-oriented toward meeting the needs of tourists.

- Local public administration operators with expertise and direct experience in hospitality, signage, supply control, consumer protection, and tourist police services.

- Cultural heritage manager, the person in charge of utilizing and allowing the exploitation of the territory's cultural heritage as a resource and appealing aspect for tourist flows.

- Travel guide, carrier, or tour leader, is responsible for accompanying individual groups on visits to tourist attractions, whereas a tourist companion accompanies groups of tourists organized by travel agencies or tour operators, ensuring a successful trip (Salvatore et al., 2017)

The recommendations can be applied to the implementation of creative tourism activities at creative tourism sites.

Community based Approach: Prerequisites for sustainable tourism development

Because Creative Tourism is a part of tourism by the community, there must be discussion, plan, and a common goal of creation. The approach to developing with the community is to find out what the community values and will willingly participate actively in the Creative Tourism development process. Creative Tourism will bring sustainable benefits to the community in various dimensions. That covers economic, environmental, social, cultural, and sustainable benefits that the community will receive and may be involved in the presentation of cultural identity. Conservation of the

environment and the wisdom of local artists is passed on to the new generation of youth. It should be the next important goal of building pride in community involvement. (Richards et al., 2019, P.21-26)

The basic criteria that are required are:

1. Community-Based Management

It is an activity that is run by local people or allows local people to take part in the management or local people to be involved in any part of the supply chain, etc.

2. Community Benefitting through Tourism

It is an activity that creates benefits for the community. This may be a benefit in any way, whether directly or indirectly, such as economic, social, cultural, or environmental aspects of the community or local people benefiting from any part of the supply chain.

3. Health and Safety Requirement

Martial arts, folk sports, traditional weaponry arts, or heat-based cooking. More caution should be exercised, especially in the case of children participating.

4. Advocate Preventing Animal Abuse

Bringing elephants to use in shows or bringing monkeys to collect coconuts, even if it is an activity that is consistent with the traditional occupation, is forcing animals to do what humans want. It may not be supported as Creative Tourism.

These four principles are the basis for initiating sustainable development before generating Creative Tourism activities where local natural resources and cultures can become valuable assets that attract tourists. This is the driving force for the restoration of lost culture and traditions. However, accelerated development may open up opportunities for outsiders to exploit undue benefits. The community needs to learn how to properly manage its future.

In addition, ten criteria are also included in determining the readiness to undertake Creative Tourism within the community. (Richards et al., 2019, P.28-29)

Creative Tourism Criteria: The 3S Principles of Community-based Design

In order for Creative Tourism to be in its correct form, the Creativity and Tourism Design process is required, called the 3S Principles.

1. Stories

There are stories from local cultural capital that have been researched, curated, designed, and presented in a compelling way.

2. Senses

Activities can be touched through all five senses (Sensory Analysis): Seeing, Smelling, Hearing, Touching, and Tasting.

3. Sophistication

Activities can be customized, unique, and different. Activities enable them to stimulate creativity and new products as well as continual improvement and development of activities. Activities have style and tact to communicate and present, knowing the rhythm and the right way to bring attention to the presentation.

The design process in these three major categories can be separated into ten items as in figure 12.

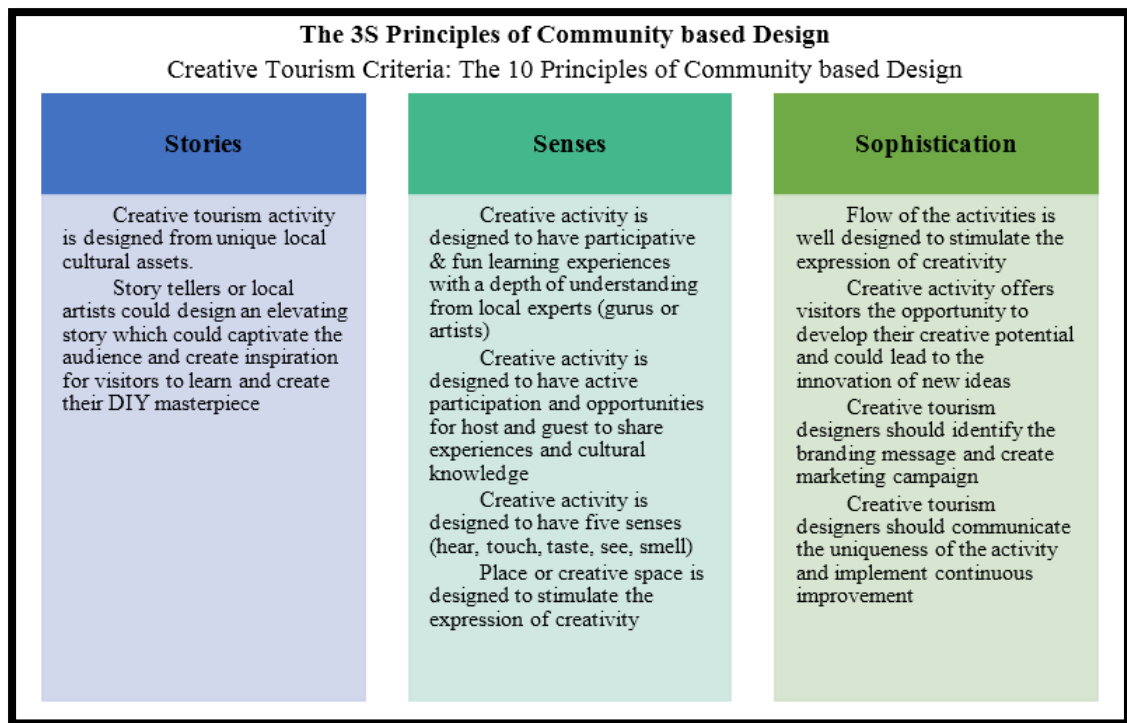


Figure 12 The 3S Principles of Community based Design

Source: Creating Creative Tourism Toolkit, Richards (2019)

Furthermore, this was consistent with the classification of creative activities of the Tourism Authority of Thailand which emphasized the uniqueness of Thailand by classifying creative tourism into 4 categories according to the Thai identity as follows. 1) Cultural Heritage groups consisted of traditional cultural expressions, such as traditions, festivals, and local crafts, and cultural sites, such as archaeological sites and museums. 2) Lifestyles group consisted of the lifestyle of urban society, such as urban city planning or Thai-style houses, and the lifestyle of rural society, such as farming, weaving, and vegetable growing. 3) Art group consisted of visual arts, such as painting, sculpture, and antiques, and performing arts, such as music, dancing, or local folk plays. Finally, 4) Functional creation group consisted of design, such as the design of local identities in the form of souvenirs or products, the New Media, such as various program systems, and the creative tourism services, such as Thai food, Thai herbs, Thai traditional massage, Thai boxing. (Tourism Authority of Thailand, 2013).

Factors affecting the success of Creative Tourism management

There are 11 key factors affecting the success of Creative Tourism management when the factors that affect the success of Creative Tourism management are analyzed in the dimensions of the Thai tourism industry (Richard, 2009; Paimanee and Nisachol, 2012) as follows.

1) Context refers to available local cultural tourism resources, as Thailand has a wide variety of cultural tourism resources at the national and regional levels.

2) Local participation means providing opportunities for local organizations and people to take part in the management of Creative Tourism in the community.

Vide (2012) stated that there are many positive aspects of creative tourism for all actors in a community. The process of creative tourism can increase local participatory actions to a high level. It is a good opportunity to apply this tourism

method in the early stages because it can lead to achieving the goals of creative tourism management in developing countries.

3) Good relationships with stakeholders in the community such as owners, accommodations, businesses, restaurants, and related government agencies including the Tourism Authority of Thailand, the Fine Arts Department, and Local Government Organizations.

4) Long-term planning includes pre-planning for tourism management and tourist destination management planning so that creative tourism can be operated continuously.

5) Having a clear objective is to define objectives to facilitate tourism development. The community must clearly state the objective of the attraction's Creative Tourism management to be presented.

6) Having a unique style of tourism creates strength in the community. Thailand has many cultural attractions, although, in the same region, there are differences in each area, which can be arranged in a Creative Tourism style for tourists to learn and gain experience.

7) Providing opportunities for communities to formulate Creative Tourism as appropriate for the local tourism resources.

8) Good communication and internet marketing, all of which help tourism entrepreneurs to promote their marketing programs. Tourists can access tourist attractions more conveniently and quickly.

According to Wisudthiluck, S., and Sangnit, N. (2014), the development of communication that effectively uses information technology is critical to the sustainable development of Creative Tourism. Information technology can be used to create a platform for sharing news, knowledge, and understanding about Creative Tourism in a convenient and quick manner that is also consistent with current information consumption behavior.

A platform facilitates communication between hosts of activities and tourists, which can be used to explain the meaning and significance of various cultural activities. As a result, information technology is an important tool that should be developed quickly for use in knowledge and understanding sharing, as well as communication between tourists, hosts, and various relevant agencies.

Successful destinations create conditions for visitors to connect, communicate, and share their experiences. As part of the attention economy, they draw visitors' attention to their original creative offer via social media, online, and offline media channels. Sharing and connecting about the experience with friends, family, and other people creates a new destination product - a memorable experience based on technology. Destinations should provide memorable experiences to encourage repeat visits. These experiences are three stages of the experience, i.e., pre-experience, experience, and post-experience, and should be theme-consistent and engage the visitors' five senses (Alžbeta, 2017).

Furthermore, Petra (2017) pointed out that wrongly set marketing communication can result in the failures of a specific enterprise. However, there is a wide range of tools available that can be used to correctly set the communication mix without incurring any additional costs. It is critical to follow marketing trends in this case, as well as who our customer is and which communication tools are used (either offline or online communication tools).

During the situation of the COVID-19 pandemic, Yong Liu et al. (2020) suggested that Emerging markets necessitate new marketing techniques and strategies, particularly in the post-COVID-19 era of uncertainty. The findings may be useful to destination managers in developing an effective destination image strategy to achieve sustainable positive impacts and aligning the destination's image with the desired image and potential audience reach. DMOs can use a variety of online marketing tools to keep potential visitors interested in creative tourism destinations. Posting promotional videos and teasers on social media channels, launching contests for social media users with prizes, and offering online virtual tours in creative tourism destinations are examples of such initiatives. DMOs may also consider offline marketing tools, such as organizing familiarization trips for bloggers and influencers who will write about their own experiences in various creative tourism destinations in the post-COVID-19 era.

9) There is an adequate source of funds for the management of tourism. Currently, many organizations support budgets for Creative Tourism operations, such as the Tourism Authority of Thailand (TAT), DASTA.

10) Having a leader who has vision and skills to develop people, because Creative Tourism is primarily a community operation. Community leaders need to have tourism competence to help them shape the direction of Creative Tourism management.

Walanchalee & Malinvisa (2016) argued that the decision and guidance of community leaders are critical to the success and development of creative tourism. As a result, the success of creative tourism in the community is heavily dependent on how community leaders value the importance of this type of tourism, as well as their initiatives and actions in response to such growth of creative tourism.

11) Politics is very important as it plays a vital role in supporting the management of Creative Tourism in Thailand and building trust among tourists.

In conclusion, creative tourism is a different kind of tourism in terms that tourists will learn more about the way of life of people in the community. By participating in various activities with the people in the community who visit to gain knowledge through direct experience.

Creative tourism will give tourists a better understanding of the community because the creative tourism model will allow tourists to exchange and learn deeply with the host community about ways of life, society, culture, and traditions. Various arts and crafts are distinctive characteristics of the area. It has been practiced in various activities as if it were a member of the society or the area visited. It also increases the value of tourism and encourages local conservation awareness. Community rehabilitation and development and their own cultural heritage

Creative tourism is the utilization of valuable local tourism resources such as folk performing arts, handicrafts, gastronomy, and various traditional events and festivals. Therefore, it can be said that creative tourism can create opportunities for the destination can create innovations or products related to the new locality.

2.3 Creative Economy and Creative Industries

Creative Economy

Determining the scope of the creative industries under each country agency or organization. Most of them will identify the types of products and services. Currently, there are six main departments for creating guidelines for product and service classification, classified by type of goods and services. Classification is done by

production activities and production chains by defining the scope of the creative industries of the main departments as follows.

Symbolic Texts Model

The Symbolic Texts Model is another classification guideline for creative industries by David Hesmondhalgh, a British professor of media and communication in the book *The Cultural Industries 2002*. Hesmondhalgh developed the Symbolic Texts Model for the purpose of principles to create texts that are based on Cultural Industries and communicate those messages to the public through the Production of Social Meaning, in which the text of this meaning includes songs, literature and narratives, and performances. Such models are used in the mainstream cultural industries because it was intended to produce messages for industrial production and those messages are distributed to the public. Industries defined as creative industries must have the definition that the creative industry has to be placed at any stage of the process through which the culture of society reaches the masses. From producing messages, communicating, and distributing messages to sending them to the public through media such as movies, publications, electronics, broadcasting, video and computer games and advertising and marketing, etc.

The definition and guidelines of the aforementioned creative industries can be summarized into three main groups and 12 sub-groups as follows:

- Core cultural industries have seven sub-groups: Advertising, Film, Internet, Music, Publishing, Television, Radio, Video, and computer games
- Peripheral cultural industries have one sub-group: Creative arts
- Borderline cultural industries have four sub-groups: Consumer electronics, Fashion, Software, and Sports

Concentric Circle Model

Concentric Circle Model is a creative industry classification model developed by David Throsby. Australian economist Throsby defines the essence of the creative economy in cultural values. Throsby's industrial classification model provides that the importance of products and services of cultural value is high. He thinks that product and service values are created in two forms: economic value and cultural value. Value consideration, both values, will help to more clearly distinguish creative industries from general industries, due to various products and services. There will be different levels of cultural value divided into four levels:

- Core creative arts consist of 4 product groups: Literature, Music, Performing arts, and Visual arts
- Other core cultural industries consist of three product groups: Film, Museum, Gallery and Library, Photography
- Wider cultural industries consists of five product groups: Heritage services, Publishing and print media, Sound recording, Television and Radio, Video and computer games
- Related industries consist of four product groups: Advertising, Architecture, Design, and Fashion

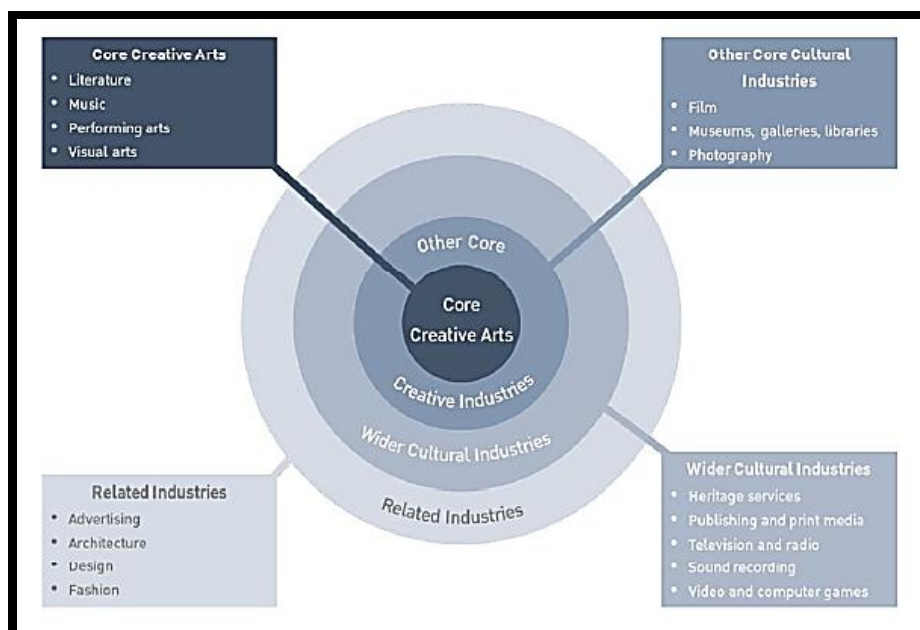


Figure 13 Concentric Circle Model

Source: The concentric circles model of the cultural industries, 2008

UNCTAD's Creative Economy Classification Guidelines

Report on The Challenge of Assessing the Creative Economy: towards Informed Policy-making Prepared in 2008, UNCTAD has classified the creative industries into four main groups Heritage or Cultural Heritage, Arts, Media, and Functional Creation, which these four main groups are further classified into 9 subgroups as in the figure

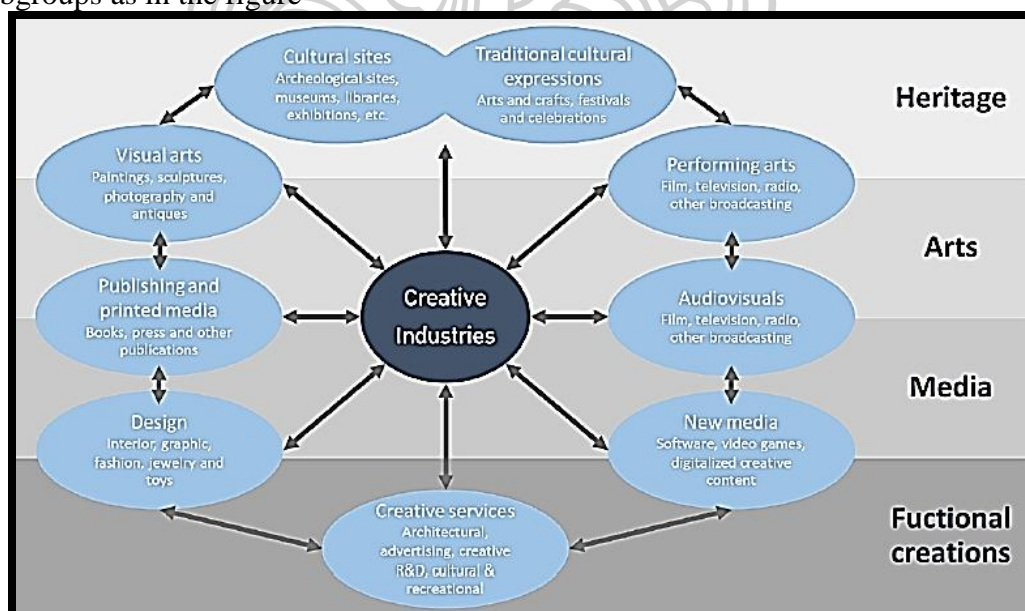


Figure 14 UNCTAD's Creative Industries Classification

Source: UNCTAD Creative Economy Report, 2008

Heritage or Cultural Heritage is considered to be the origin of various arts and cultures, therefore used by UNCTAD as a starting point for grouping. Creative industries by cultural heritage can be divided into two sub-groups:

- Traditional cultural expressions: Arts and Crafts, Festivals and celebrations

- Cultural sites: Archeological sites, Museums, Libraries, Exhibitions

Arts is a creative industry that is rooted in the arts and culture of countries in which the works of these groups are often inspired by cultural heritage. Its unique value and symbolic meaning can be divided into 2 sub-groups:

- Visual arts: Paintings, Sculptures, Photography, Antiques
- Performing arts: Live Music, Theatre, Dance, Opera, Circus, Puppetry

Media is an industry group that aims to communicate certain messages to society rather than creating artistic value, which can be divided into two sub-groups:

- Publishing and printed media: Books, Press, Publication
- Audiovisuals: Film, Television, Radio, and Other broadcasting

Functional Creation is a service model based on the job type rather than the product which can be divided into three sub-groups:

- Design: Interior, Graphic, Fashion, Jewelry, Toys
- New media: Software, Video games, digitalized creative content
- Creative services: Architectural, Advertising, Cultural and Recreational, Creative Research and Development, Digital, and other related creative services

UNESCO Framework for Cultural Statistics Domains

UNESCO Framework for Cultural Statistics (FCS) as a result of cultural education and creative industries in many countries. The results of the study show that economic activities take place in all parts of the culture. Therefore, UNESCO has revised its classification framework to focus on culture as the main determinant, and the classification of creative industries is divided into two main groups: cultural domains and related domains, each of which is subdivided into sub-groups of goods and services.

Cultural Domains are divided into six categories:

1. Cultural and Natural Heritage consists of Museums, Archeological and Historical Places, Cultural Landscapes, Natural Heritages
2. Performance and Celebration consist of Performing Arts, Music and Festivals, Fairs, and Feasts
3. Visual Arts and Crafts consists of Fine Arts, Photography, Crafts
4. Books and Press consists of Books, Newspapers and Magazines, Other printed matter, Libraries, Book Fairs
5. Audio-visual and Interactive Media consists of Film and Video, TV and Radio, Internet Podcasting, Video games
6. Design and Creative Services consist of Fashion Design, Graphic Design, Interior Design, Landscape Design, Architectural Services, Advertising Services

Related Domains are divided into two categories:

1. Tourism consists of Charter travel and tourist services, Accommodation, and Hospitality
2. Sports and Recreation consist of Sports, Physical Fitness and Well Being, Amusement and Theme parks, Camping

The structure of this UNESCO group of cultural and creative industries can be summarized in the following diagram.

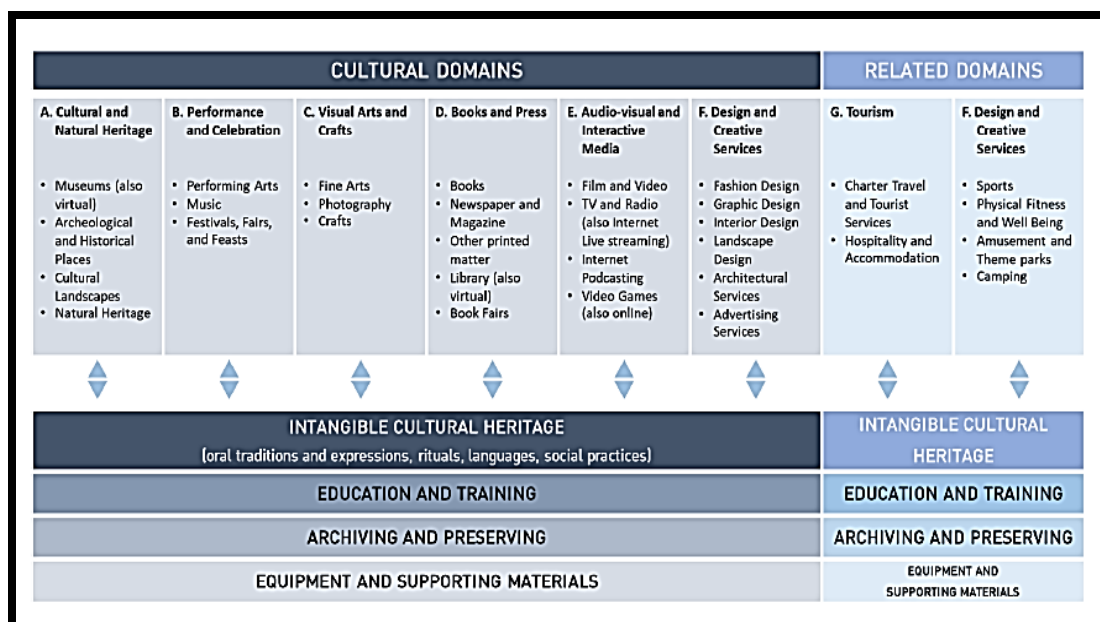


Figure 15 UNESCO Framework for Cultural Statistics Domains
 Source: Framework for Cultural Statistics, p.24, UNESCO (2009)

WIPO Copyright Model

Industry classification by WIPO is mainly divided into the degree of copyright dependence which is categorized into three main groups: Core Copyright Industries, Interdependent Copyright Industries, and Partial Copyright Industries, each of which is described below.

Core copyright industries consist of nine sub-groups 1) Press and Literature 2) Music, Theatrical Productions, and Operas 3) Motion Picture and Video 4) Radio and Television 5) Photography 6) Software and Databases 7) Visual and Graphic Arts 8) Advertising Services 9) Copyright Collective Management Societies

Interdependent Copyright Industries consist of electrical appliances, computers, musical instruments, photography, and film equipment, other photographic equipment, documentation, blank recording material, and paper

Partial Copyright Industries consist of costume patterns of fabrics and accessory crafts, jewelry and coins, crafts, furniture, household products and wall decorations, toys and games, architecture, engineering, and surveying interior design and museums.

The UK DCMS model

The UK DCMS model is a model for countries implementing the concept of creative economic development to drive the country's economy with management setting the scope for data storage and classification of the Creative Economy clearly. Today, the Creative Economy is very important to the UK economy in terms of economic value and the country's employment.

The UK DCMS defined the meaning of the creative industry as follows: Industry rooted in creativity, skills, and talent; the industry has the potential to generate wealth and create jobs through the creation and exploitation of intellectual property. The definition of the creative industry by the Department of Digital, Culture, Media and Sport (DCMS) was introduced and also adopted by other countries such as Singapore and Hong Kong SAR.

There are 13 creative industries defined by DCMS: 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.

All of the above-mentioned creative industry theoretical concepts can be summarized in a table as follows:

Table 3 the different models of creative industries

Source: Creative Economy Agency (Public Organization), Thailand (2020)

Product and Service	Agencies and organizations					
	DCMS (UK)	Symbolic Texts	Concentric Circles	UNESCO	UNCTAD	WIPO
1. Advertising	✓	✓	✓	✓	✓	✓
2. Architecture	✓		✓	✓	✓	✓
3. Art and Antiques	✓				✓	
4. Design	✓		✓	✓	✓	✓
5. Fashion, jewelry and accessories	✓	✓	✓	✓	✓	✓
6. Film & video	✓	✓	✓	✓	✓	✓
7. Broadcasting	✓	✓	✓	✓	✓	
8. Music	✓	✓	✓	✓		✓
9. Visual arts and Photography	✓	✓	✓	✓	✓	✓
10. Crafts	✓		✓	✓	✓	✓
11. Performing arts	✓		✓	✓	✓	✓
12. Software and Computer Service	✓	✓			✓	✓
13. Video and Computer Games		✓	✓	✓	✓	✓
14. Publishing	✓	✓	✓	✓	✓	✓
15. Literature			✓	✓	✓	
16. Museums, Gallery and Library			✓	✓	✓	✓
17. Sports		✓		✓		
18. Equipment and tools						✓
19. Travel and other services				✓	✓	

Tourism is also important for the creative industries because it has the potential to develop such as expanding the audience for creative products, improving the image of countries and regions, and supporting professional networks and knowledge

development. The creative industries are defined in relation to tourism as: “knowledge-based creative activities that link producers, consumers and places by utilizing technology, talent or skill to generate meaningful intangible cultural products, creative content, and experiences”.

The creative industries can stimulate tourism growth by providing creative content for tourism experiences, supporting innovative approaches to tourism development and marketing, and influencing the image of destinations. In addition, creative industries can stimulate develop and diversify tourism products and experiences, revitalize existing tourism products, and use creative technology to develop and enhance the tourism experience. (OECD, 2014).

In conclusion, creative industries refer to industries that produce goods and services using local resources and have the main goal in terms of value. Creative industries in Thailand's sub-development are diverse and have potential in four areas: cultural and natural heritage, arts, media, and creative and design.

The development of a creative economy in Thailand will be an economic development based on intellectual property linked to cultural foundations, social knowledge accumulation, technology, and innovation in the production of new goods and services for create added economic value.

Adding economic value requires the use of existing resources, mainly cultural capital. It is considered an important capital and is the heart of the development of the tourism industry. In other words, the creative economy means adding value to various products, including goods and services, by utilizing new ideas born of human imagination and talent so that goods and services can be sold at higher prices.

2.4 Sustainable Tourism Development

This section reviews definitions of sustainable tourism development, including the Global Sustainable Tourism Council Criteria. The concepts of sustainable tourism development in this section serve as a foundation for the analysis of the research site.

UNWTO (2019) defined sustainable tourism development meets the needs of present tourists and host regions while protecting and enhancing opportunities for the future. It is envisaged as leading to the management of all resources in such a way that economic, social, and aesthetic needs can be fulfilled while maintaining cultural integrity, essential ecological processes, biological diversity, and life support systems.

Sustainable tourism strikes a balance between the economic, environmental, and social benefits of tourism development and the costs of such development on tourism destinations. Moreover, sustainability strategies aim to improve the quality of life of the community, while simultaneously conserving the environment and other local assets for future generations. Tourism can have a number of positive effects on local communities. It can also have a number of adverse consequences for local residents. Therefore, sustaining and supporting the development of a tourism industry in a destination is ultimately conditional upon how local residents perceive the impacts of tourism development on their community (Rasoolimanesh & Jaafar, 2016).

Sustainable tourism development guidelines and management practices are applicable to all forms of tourism in all types of destinations, including mass tourism and the various niche tourism segments. Sustainability principles refer to the environmental, economic, and socio-cultural aspects of tourism development, and a suitable balance must be established between these three dimensions to guarantee its long-term sustainability.

Thus, sustainable tourism should:

1) Make optimal use of environmental resources that constitute a key element in tourism development, maintaining essential ecological processes and helping to conserve natural heritage and biodiversity.

2) Respect the socio-cultural authenticity of host communities, conserve their built and living cultural heritage and traditional values, and contribute to intercultural understanding and tolerance.

3) Ensure viable, long-term economic operations, providing socio-economic benefits to all stakeholders that are fairly distributed, including stable employment and income-earning opportunities and social services to host communities, and contributing to poverty alleviation.

Sustainable tourism development requires the informed participation of all relevant stakeholders, as well as strong political leadership to ensure wide participation and consensus building. Achieving sustainable tourism is a continuous process and it requires constant monitoring of impacts, and introducing the necessary preventive and/or corrective measures whenever necessary. Sustainable tourism should also maintain a high level of tourist satisfaction and ensure a meaningful experience for the tourists, raising their awareness about sustainability issues and promoting sustainable tourism practices amongst them.

Moreover, the model that should be analyzed in detail is Steps to Sustainable Tourism (Steps), which was created by the Australian Government Department of the Environment and Heritage (2004). The framework, named for the ten 'steps,' has each of the ten steps summarized below.

Step 1: What do we want to do?

This step identifies the aims and the context of the research being conducted. Both short and long-term goals are considered, along with the timeframe of the plan. The context of the destination is written in a brief overview statement.

Step 2: Who is, could be, or needs to be involved?

This step focuses on the people who will participate in the project. Ideally, the participants should include all stakeholders, i.e., all those who are significantly affected by tourism at the destination. At this point, it would be appropriate to list the names or titles of people who could be stakeholders. There are no specific criteria for determining who the stakeholders are, but generally knowledgeable local people should be consulted, including tourist officers, local leaders, and local officials.

Ensuring the genuine participation of stakeholders can be difficult and time-consuming. There are many techniques to identify, consult, and gain the participation of stakeholders, such as interviews, focus groups, open days, conferences, and workshops.

Involvement

Convincing people to get involved can be difficult. Steps identify some of the many ways to convince stakeholders to participate in the planning process. One way to gain participation is to ask local leaders such as the village headman to arrange a meeting with local people impacted by tourism.

Step 3: What is known?

This step focuses on seeking information about the destination. This information can include current and potential markets for tourism, cultural heritage

assets that are both tangible and intangible, and their values and themes related to festivals.

Step 4: What makes this region, place, or product special?

This step identifies what makes the selected destination special, including how well its social values are recognized and currently communicated to others (tourists as well as local people). Importantly, this step helps to answer whether future potential in tourism and interpretations for the destination exist to use these special values. This step focuses on the three areas of natural and cultural heritage values, tourist, environment and heritage perspectives.

Step 5: What are the issues?

The primary issues affecting tourism and the sustainability of tourism at a destination – including challenges, goals, and assets – need to be identified. This can be done by meeting with local stakeholders and conducting workshops and other exercises with them to identify issues that may cause conflicts. These steps should not be rushed; it is important to give everyone enough time to consider the issues.

Step 6: Analyzing the issues

After key issues have been identified in Step 5, the next step is to analyze them in greater depth. By doing so, issues can be prioritized and desired outcomes can be considered.

Step 7: Principles or objectives to guide action

After the key issues of the destination have been analyzed, it is time to develop a clear written statement that can be used to guide future actions. Formalizing priorities and objectives in writing helps to ensure that all stakeholders understand and are satisfied with the principles that will guide policy choices.

Step 8: What are your ideas and options?

This step helps with developing policy and actionable options for the locals. This can be done through working with local stakeholders and decision-makers, such as local authorities, community leaders, and village headmen.

Step 9: How to do it?

With a finalized set of policy options determined, an action plan can now be developed. The options will be presented in the form of a visual presentation (for example, PowerPoint slides) to all stakeholders. The names of people who need to be responsible for the action plan must be listed. Key actions/steps, timing, and relevant resources will also be presented. Importantly, the plan must include a detailed scheme for monitoring and evaluation.

Step 10: Statement of directions

Finally, a brief statement summarizing the outcomes of the proposals of the plan should be written. Overall, the model of Steps to Sustainable Tourism can be an effective tool for the application of sustainable development in certain destinations. It is highly flexible, which is important for managing Sustainable Tourism Development plans for diverse tourism sites and situations.

In order to achieve the sustainable development, the locals have to actively involved in tourism activities, especially for areas that rely heavily on tourism as a major source of employment as this is their opportunity to earn income (Tao and Wall, 2009) and improve their living standards (Lordkipanidze et al., 2005). In addition, Akama and Keiti (2007), proposed several tourism development strategies which aims to achieve sustainable community development. Among them are:

- i. Increase local employment and self-employment.
- ii. Development opportunities in the informal sector.
- iii. The development of partnerships among public and private sector, NGOs and local communities.
- iv. Improving the social and cultural impact.
- v. Improve access to infrastructure and services provided for the convenience of tourists.
- vi. Increase the participation of local communities in decision-making.
- vii. Building capacity to promote public participation.

To achieve the aspiration of sustainable tourism development, it must be managed wisely and require a strong commitment from the government (Miller, 2001) non-governmental organizations and the local community itself to boost social development and generate economic opportunities that are more interesting, in addition to improving the transportation infrastructure in the tourist area to improve the living conditions of local communities (Blancas et al., 2011).

Cabeça et al. (2019) suggested that creative tourism can contribute to the 2030 Agenda for Sustainable Development, promoting sustained, inclusive, and sustainable economic growth, reducing inequality within the country, making sustainable places, ensuring sustainable consumption and production patterns, and promoting a sustainable use of terrestrial ecosystems, amongst other gains.

In addition, Sustainable community-based creative tourism management must be balanced in three areas: economy, society, culture and environment.

Jeeranan et al. (2019) conducted research on the Sustainable Management of Creative Tourism in Nakhon Si Thammarat Province, Thailand. According to the findings, conducting sustainable creative tourism necessitates a balance of three dimensions: economic sustainability, social-cultural sustainability, and environmental sustainability. Similar to Vide (2012) presented three indicators of sustainable community tourism which are the optimizing of environmental resources, the conserving of socio-cultural authenticity, and the providing of socio-economic benefits to all actors. For creative tourism, the important management tools for achievement along with sustainability should emphasize the offering of authentic self-development and co-creation experiences to tourists and the awareness of negative impacts on the local economy, society and environment.

Therefore, there are concepts related to the notion of sustainable tourism development (STD) are discussed with regard to its goal of minimizing development impacts on tourism resources and local communities while still achieving economic benefits. It is useful to conceptualize sustainable tourism as circles of sustainability. The three points on the circles of sustainability represent the environmental, social, and economic values present in a destination.

2.4.1 The GSTC (Global Sustainable Tourism Council) Criteria

Implementing international tourism standards. It is one tool that helps in the assessment, management and can serve as a guideline for the sustainable development of the community.

In the 2030 Agenda for Sustainable Development SDG target 8.9, aims to “by 2030, devise and implement policies to promote sustainable tourism that creates jobs and promotes local culture and products”. The importance of sustainable tourism is also highlighted in SDG target 12.b. which aims to “develop and implement tools to monitor

sustainable development impacts for sustainable tourism that creates jobs and promotes local culture and products”.

The GSTC Criteria serve as the global baseline standards for sustainability in travel and tourism. The Criteria are used for education and awareness-raising, policy-making for businesses and government agencies and other organization types, measurement and evaluation, and as a basis for certification. They are arranged into four pillars: sustainable management, socioeconomic impacts, cultural impacts, and environmental impacts (including consumption of resources, reducing pollution, and conserving biodiversity and landscapes)

Global Sustainable Tourism Criteria for Destination, GSTC-D

The goal of the Global Sustainable Tourism Criteria for Destination is to increase collective comprehension of sustainable tourism destinations. This is the essential rule that the organization liable for overseeing vacation destinations towards maintainability can be followed to meet the meaning of economical the travel industry. Attractions for tourists need to be managed in a way that incorporates all four dimensions: 1) sustainable management; 2) enhance benefits and lessen adverse socioeconomic effects on local communities; 3) enhance benefits and lessen adverse cultural effects on communities and tourists; and 4) enhance benefits and lessen adverse environmental effects. These guidelines are intended to be applicable to tourist attractions of all sizes and types.

Table 4 The structure of The GSTC for Destinations

Source: Global Sustainable Tourism Council (GSTC), 2019

SECTION A: Sustainable management A(a) Management structure and framework A(b) Stakeholder engagement A(c) Managing pressure and change	SECTION C: Cultural sustainability C(a) Protecting cultural heritage C(b) Visiting cultural sites
SECTION B: Socio-economic sustainability B(a) Delivering local economic benefits B(b) Social wellbeing and impacts	SECTION D: Environmental sustainability D(a) Conservation of natural heritage D(b) Resource management D(c) Management of waste and emissions

2.4.2 Agenda 2030 and Creative Tourism



Figure 16 Tourism for SDGs a platform developed by UNWTO
Source: <https://tourism4sdgs.org>, 2022

The global development plan for sustainability known as the Sustainable Development Goals (SDGs) aims to eliminate poverty while simultaneously protecting the environment and improving the quality of life for every living thing and person everywhere in the world. The United Nations is leading the charge in inviting 193 of its member nations to collaborate on this with a 15-year plan for each nation to plan and keep track of in order to achieve the 17 goals for a sustainable world by 2030.

How is tourism connected to the SDGs?

1. Tourism generates revenue by creating local employment. Economically the travel industry and its effect at the local area level are connected to public objectives on neediness decrease. It also goes along with empowering underrepresented groups, particularly women and youth, and encouraging small businesses and entrepreneurship.

2. By promoting products and providing goods to hotels, tourism can encourage sustainable agriculture. Including offering tourist's local goods. Agritourism, on the other hand, has the potential to enhance the tourism experience while also adding value.

3. Tourism-derived income tax can be reinvested in maternal health care and health care services. While visitor fees are collected in protected areas, they may also contribute to health services by reducing child mortality and preventing disease.

4. Tourism has the potential to advance equality in education for all students. The success of tourism depends on skilled staff. When it comes to vocational training, the tourism industry makes use of educational tools to give young people, women, and people with special needs the chance to work in a variety of positions either directly or indirectly.

5. Through the recruitment and direct income of small and medium-sized businesses in tourism and hospitality-related businesses, tourism can empower women and develop their roles. Women will be able to fully participate in society and assume leadership roles in all aspects thanks to tourism.

6. Tourism Investment Requirements to Provide Utilities It can be crucial in ensuring that everyone has access to sanitation and clean water. Controlling pollution and making good use of technology, despite the efficient use of water in tourism. Protecting valuable resources depends on it.

7. Because the tourism industry uses a lot of energy. As a result, it has the potential to accelerate the switch to renewable or renewable energy and raise the global energy share. Tourism can reduce greenhouse gas emissions, mitigate climate change, and provide everyone with access to energy sources by encouraging investment in clean energy sources.

8. As a service industry, tourism ranks among the top four global export earners. Support the creation of more than one in ten new jobs worldwide, especially for young people and women, in the tourism industry. Policies that encourage greater diversity across the tourism value chain have the potential to have a greater positive social and economic impact.

9. Good infrastructure from both the public and private sectors is necessary for tourism development. The tourism industry has a significant impact on public policy regarding infrastructure enhancement and sustainability. To attract tourists and foreign investors, be creative and efficient with your use of resources while moving toward low-carbon growth.

10. The travel industry can be a powerful apparatus for consolidating the neighborhood populace and key partners in local area advancement and lessening disparity. By enabling locals to thrive in their native settings, tourism fosters economic integration and diversification as well as urban renewal and rural development.

11. Infrastructure and access to cities can be improved by tourism. Advancing metropolitan reestablishment while protecting social and regular legacy and resources connected with the travel industry remembering speculations for the green framework (more proficient vehicle and diminished air contamination) prompting a more astute and greener city for inhabitants and sightseers too.

12. In order to stoke the transition toward sustainability, the tourism industry must adopt strategies that encourage sustainable consumption and production. The tool looks at how energy, water, waste, biodiversity, and job creation that improves economic, social, and environmental outcomes are impacted by sustainable development in the tourism industry.

13. Tourism is a sector that is affected by climate change and contributes to it. By reducing carbon emissions in the transportation and lodging industries, where tourism will benefit from the "continuous growth," stakeholders in the tourism industry ought to play a crucial role in the management of climate change low-carbon and assist in addressing today's pressing issues.

14. Healthy marine ecosystems are essential to coastal and marine tourism. To aid in the preservation and protection of fragile marine ecosystems, tourism development must be incorporated into integrated coastal management and promotes the maritime economy by acting as a driving force blue economy), which contributes to the long-term conservation of marine resources.

15. A tourist destination's rich biodiversity and natural heritage are frequently the primary draws. Tourism that is managed sustainably in vulnerable areas is crucial to the preservation and protection of biodiversity. It can also be used to create jobs and provide the community with ongoing income.

16. Tourism brings people from many different cultural backgrounds together. The tourism industry is able to comprehend diverse religions, beliefs, and cultural differences which lays the groundwork for a more tranquil society. This is valuable and adds to the support of neighborhood networks in building harmony in a post-struggle society.

17. At the international, national, regional, and local levels, tourism has the capacity to cultivate partnerships between the public and private sectors as well as engagement with multiple stakeholders. Public policy and innovative financing are essential to completing the 2030 Action Plan and working together to achieve Sustainable Development Goals and other common objectives.

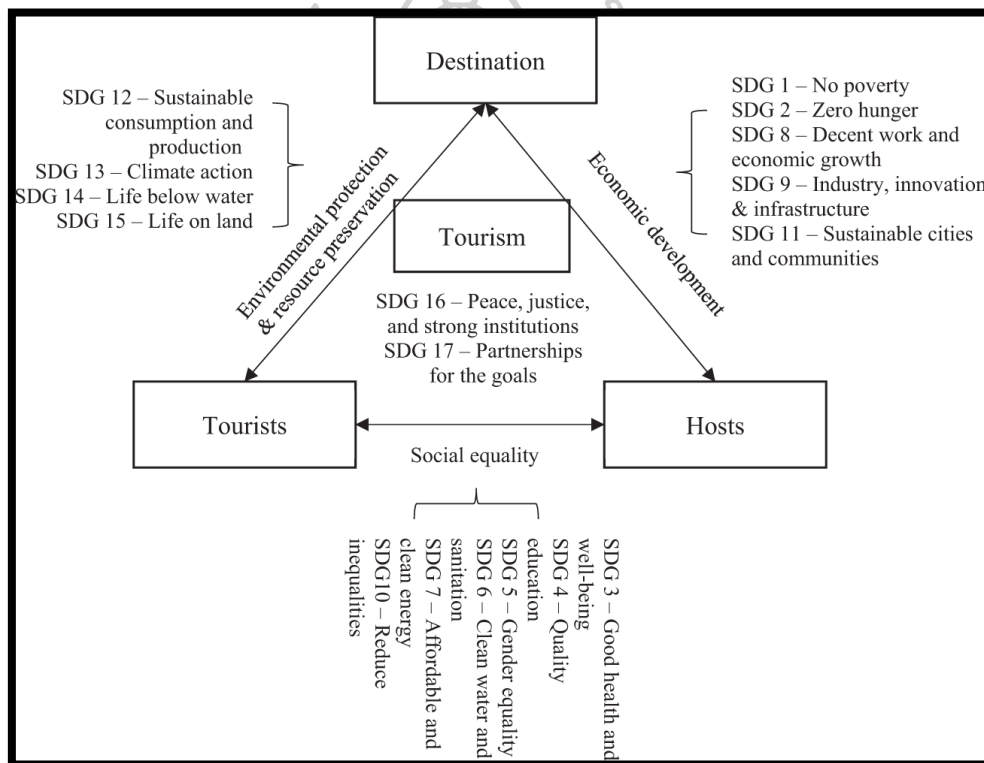


Figure 17 Tourism 2030: SDG interconnections with tourism
 Source: Buhalis et al., 2023, p.294

Chapter 3 Case Study

3.1 Creative Tourism and Creative Economy in Thailand

3.1.1 Creative Tourism Development Process in Thailand

One of Thailand's three Designated Areas for Sustainable Tourism Administration (DASTA) policies serves as the foundation for creative tourism. Sustainable tourism, such as community-based, low-carbon, and creative tourism, may result from these policies. Sustainable tourism has been aided by DASTA. Particularly in light of the tenet that the awareness of cultural heritage, such as folk arts, crafts, traditional ways of life, etc., is the primary factor in determining the sustainability of tourism rather than the number of tourists or income, which will be revered, as well as gaining knowledge from high-quality visitors. Understanding, valuing, and preserving them will bring tourists to the destination, which will in turn bring in more money and more tourists. Creative Tourism is the name of the principle and idea behind it. In 2011, DASTA and the Faculty of Sociology and Anthropology at Thammasart University formed a partnership to identify and develop tourism activities with potential and prepare their owners for visitors. There are a lot of professors and experts who are willing to collaborate with the owners of the activities and receive financial support from DASTA due to the fact that the Faculty of Sociology and Anthropology has already offered classes on tourism, society and culture, and social research.

Creative tourism is the answer for tourists who want more than just to "see" other societies and cultures; they also want to get hands-on experience and a deep understanding of the culture of the host country. These tourists want more than just photos and souvenirs from shops when they return home. They also want new ideas. Tourists must be prepared to learn about the place's spirit, information exchange, and authentic experience from proprietors of activities who are also willing to share.

In addition, the DASTA Director gave the definition of Creative Tourism as tourism related to history, art, culture, and community ways of life and the identity of the place (Figure 19). Tourists learn to create direct experiences with the owners of the culture and have the opportunity to live together with the owner of the place and to add value to the history, art, culture, way of the community, and identity of the place. It is not a community-based activity, but an activity that emphasizes the value of the community, with the beginning of the development of a Creative Tourism model with the goal of finding forms, creating knowledge, and building a tourism-oriented network generated by using Creative Tourism as a tool to give communities the opportunity to exercise ownership of the area. Owners of the culture and identities of the community direct and create self-tourism activities. This will bring more fair benefits while creating understanding for tourists and the community to jointly organize responsible tourism for the community.

DASTA is a public organization in Thailand with the roles and responsibilities over sustainable tourism operation, (Figure 18) through coordination for integrated administration of areas with valuable tourism resources, with more flexibility and promptness in operation than that of government agencies and state enterprises, as an important driving force in the administration of the country's tourism industry both in short and long terms. There are currently nine designated areas consisting of Bang

Kachao, South Isan Civilization, Active Beach and Pattaya City, Cultural World Heritage, Mekong River Folkways, Lanna Civilization and Nan, Central Chao Phraya River and U-Thong, Royal Coast, and Andaman and Southern Islands.

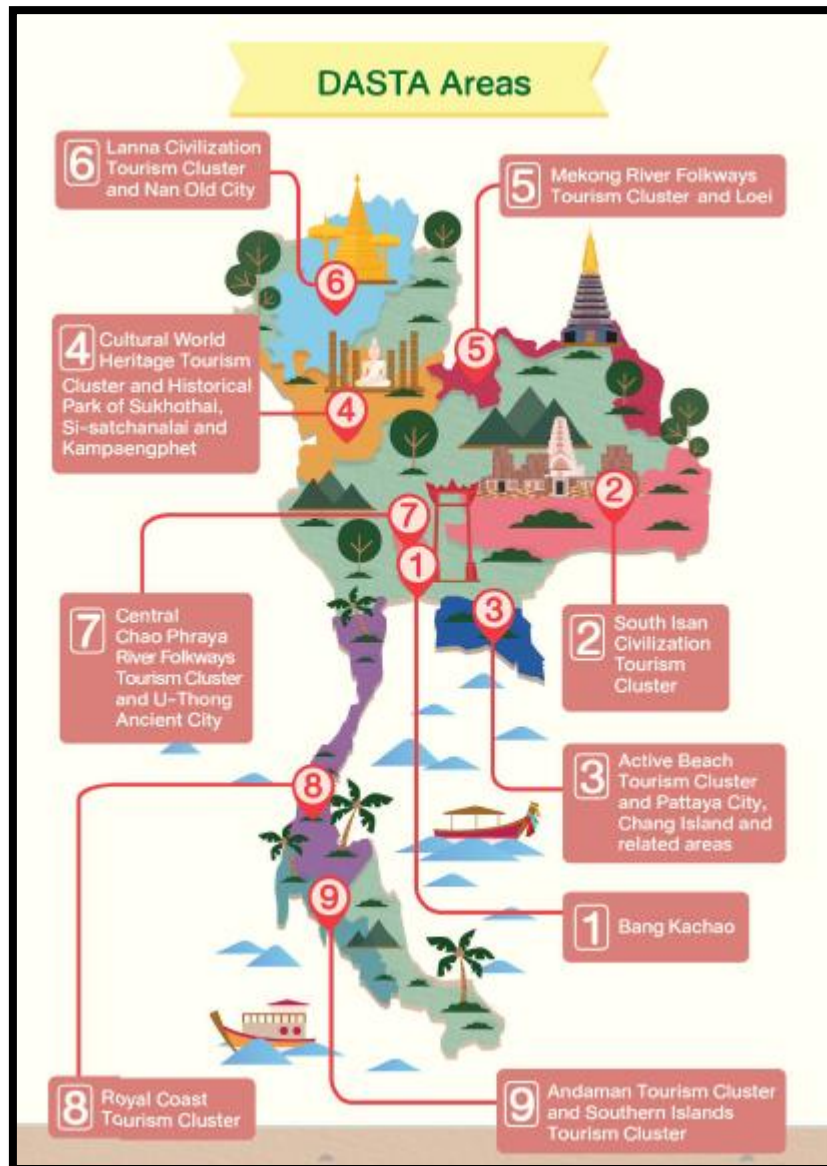


Figure 18 Designated Areas for Sustainable Tourism Administration of Thailand
 Source: <http://www.dasta.or.th/th/aboutus/about-plans/about-vision>, 2023



Figure 19 Context of sustainable tourism development and management of DASTA Thailand

Source: <http://www.dasta.or.th/th/aboutus/about-plans/about-vision>, 2023

3.1.2 Creative Tourism Activities in Thailand

1) Khom Ma Tao

Ban Khom Kha, Phu Pieng District, Nan Province

The name "Ma Tao" comes from a watermelon that has the shape of a lantern and is round like a watermelon. The bulk of the content can be found in Nan Province. Frames made of bamboo from Khao Lam or bamboo from the village's forest can be obtained. The Na Noi district is home to Saa paper. Strong and long-lasting, these will hang in trees.

The Lanna people, who live in the north of Thailand, believe that a lantern brings the family prosperity and happiness. Also, it is believed that the person born in the next life will be wise, like a flame burning in the dark. The antiquated northern lamp is of high quality. It could be considered a handicraft. Because it must be made with detail, including a variety of northern decorations, it is also considered art.

In Buddhism, the pattern is created with word paper or gold paper. It is known as Lai Vajra, which means wisdom. The shape of the lamp is octagonal. The eight Makkah have Buddhist meanings. There are a variety of lantern tails in Nan Province. The intention is to teach tourists as if they were their own children and to warmly welcome them. Visitors can learn how to make authentic handicrafts or how to decorate lanterns, allowing them to create an impression at Baan Khom Kha and Mother Tiranan.



Figure 20 Making lanterns at Ban Khom Kha, Nan Province

Source: <https://tis.dasta.or.th/stisdasta/creative-tourism/12>, 2020

2) Tung Kha King, a symbol of faith and the beauty of local art

Wat Phra Kerd, Mueang Nan District, Nan Province

Tung is a native language popularly referred to by villagers in the Northern Region or Lanna. Tung means flags made of cloth, paper, metal, yarn, or wood carvings. It is a symbol that shows the firm faith in Buddhism and reflects the arts and culture of the Lanna people, traditions, beliefs, as well as handicrafts in making beautiful Tung. Lanna people prepare tung to offer them as Buddha offerings which are usually done in conjunction with the ceremony of religious establishments or public benefits used for the fateful pursuit of exterminating bad luck. Tung Kha King (pronounced Tung-ka-King) is dedicated to exorcising bad luck from the devotee.

Tourists who wish to make Tung will have their hands on the eyebrows, eyes, nose, and mouth, which is a work that requires determination. It's exquisite as a work of art from a human-length tung (flag). It turns out to be beautiful and in harmony with the faith behind it. Nan people are taught from childhood that they must enter the temple. When they are at the temple, they will feel happy. The monks will have the elderly volunteer to be teachers who convey the learning activities of making Tung Kha

King to tourists and those who are interested to inherit and learn the culture of faith and the beauty of Lanna art.



Figure 21 Making Tung at Wat Phra Kerd, Nan Province

Source: <https://tis.dasta.or.th/stisdasta/creative-tourism/13>, 2020

3) Basketry of happiness

Ban Tam, Bo Suak Sub-district, Mueang Nan District, Nan Province

The attitude of reverence for the Tam villagers' nature has not changed. Basketry is one of the wisdoms that comes from the community's bounty.

Ban Tam is a small village in Nan Province that still lives a farming lifestyle, despite the presence of modern energy-saving tools. However, there is still a belief in respecting the villagers' natural characteristics. Basketry is one of the wisdoms that comes from the community's bounty. Because the landscape is close to the bamboo forest, this bamboo can be used for agriculture and blend in seamlessly with the villagers' lives. It is the gathering of elderly people from nearby homes to preserve their way of life. The wisdom of the past is passed down from one generation to the next.

From the bamboo lines, they will be pounded in both normal tones and colored in a couple of brilliant strands. Through stories and the atmosphere of the villagers, elderly villagers teach tourists how to learn and perform weaving by assisting one another with sticks and hands. Tourists can make their own wickerwork, and they create memorable experiences. The way of thinking and reverence for nature is at the heart of this interesting applied basketry: farming based on the Lanna people's beliefs about "Ta Laew," a good luck symbol. If you want to know why the Lanna people think Ta Laew is good, this is a good way to learn.



Figure 22 Basketry making

Source: <https://tis.dasta.or.th/stisdasta/creative-tourism/14>, 2020

4) Kaeng Sa Nud

Khum Chao Mekwadi, Nai Wiang Subdistrict, Mueang District, Nan Province, a well-kept cooking secret from Khum Chao Mekwadi (Kaeng Sa Nad).

At Khum Chao Mek Wadi, you can learn how to make "Kaeng sa nad," an ancient and rare local dish. There is only one remaining spot at "Khum Chao Mekwadee Na Nan," and the general public is unaware of this. Chutima Na Nan, the fourth generation descendant of the 64th Nan Lord—the last one—is the successor to this ancient menu. This menu has been eaten in the past. According to the past of Khum Chao Luang, vegetables were sent for each edible food to cook. Curries with odd names like "curry sa-nad" or "boiling the remaining household vegetables from cooking in other dishes using local ingredients to season" typically use local vegetables.

Tourists learn about how food is made, touch, and taste food that is hard to find, like Kaeng sa Nad, a recipe that was only available in the palace in the past. It is served with Khantok, the Nan people's one-of-a-kind identity, which is very special because there is only one left.



Figure 23 Kaeng sa nad making

Source: <https://tis.dasta.or.th/stisdasta/creative-tourism/15>, 2020

5) Draw patterns of porcelain inscribed on the fabric

Ban Prida Phirom, Mueang Kao Subdistrict, Mueang District, Sukhothai Province

Porcelain has long been a distinctive and memorable symbol of Sukhothai. It would have diminished over time if there had been no successors. According to Khun Tararat Pridapirom, her goal is to make Sukhothai's one-of-a-kind Sangkhalok pattern available to anyone who is interested in learning more about the area's spirit and its status as a world heritage city. In the same way that the patterns of plants, vines, leaves, and flowers that appear in the murals of the ancient temples in the old city of Sukhothai can be understood, the fish pattern on the plate, which resembles a living fish, is an art with a swaying delicacy.

Eventually, porcelain was used to draw on fabrics, t-shirts, hats, umbrellas, and other items so tourists could take them home to use on a daily basis or keep them as a souvenir.



Figure 24 Drawing patterns of Sangkhalok, Sukhothai Province (1)

Source: <https://tis.dasta.or.th/stisdasta/creative-tourism/16>, 2020



Figure 25 Drawing patterns of Sangkhalok, Sukhothai Province (2)

Source: <https://tis.dasta.or.th/stisdasta/creative-tourism/16>, 2020

6) Sukhothai clay votive tablet, House of Phra Pom Laksamanasilp
Laksamanasilp House, Mueang Kao Subdistrict, Mueang District, Sukhothai Province

Discover the background of Buddha printing, the process of preparing clay, and the burning of clay in order to produce sturdy pottery tablets. Praying activities not only give you a chance to learn about the area's cultural heritage, but they also give you valuable experience by helping Buddhism pass on.

The glowing mineral rocks from the Sukhothai Mountains have long fascinated tourists. The trial tablet's name must be engraved so that foreign tourists can take the tablet, which may be an antique, back to Thailand. Foreigners cannot take the votive tablet, which may be an ancient object, back to their country. It is possible to confirm that the name has received a new endorsement. Tourists will acquire a variety of Sukhothai Buddhist art forms through this activity. They will also learn about the history of Buddha printings, how to prepare clay, and how to burn it to make strong votive tablets out of clay.

By participating in the succession of Buddhism in accordance with the ancient Thai motto that was commonly used to make clay votive tablets as a Buddhist offering, the activities of making clay votive tablets not only provide an entry point into the process of learning about the cultural heritage of the area that was visited, but they also provide valuable experience.



Figure 26 Making Clay votive tablet activities

Source: <https://tis.dasta.or.th/stisdasta/creative-tourism/20>, 2020



Figure 27 Votive tablet at House of Phra Pom Laksamanasilp, Sukhothai Province

Source: <https://tis.dasta.or.th/stisdasta/creative-tourism/20>, 2020

7) Phi Ta Khon Mask

Wat Phosri, Ban Na Vieng Yai, Dan Sai District, Loei Province.

Phi Ta Khon is a mask made of natural materials that are sourced locally, like coconut cloves and a bamboo steamed sticky rice steamer. Phi Ta Khon Mask has a lot in common with the Dan Sai people's way of life and beliefs in Loei Province.

The Phi Ta Khon mask has been handed down from one generation to the next, and those who are interested can read about it and participate in activities to learn more. You can try drawing a Phi Ta Khon mask from your imagination. Dress in a way that reflects the characteristics of the Boon Luang-style Phi Ta Khon. Taking photographs of the impression of the featured spots of the local area as an update that once came to encounter the old culture of the Dan Sai individuals.



Figure 28 Making Phi Ta Khon Mask Wat Phosri, Loei Province

Source: <https://tis.dasta.or.th/stisdasta/creative-tourism/24>, 2020

8) A white squirrel tells a story

Koh Si Chang District, Chonburi Province



Figure 29 A white squirrel

Source: Be Local Artist for a Day, DASTA (2020)

The natural beauty of the sea and mountains make Si Chang Island, Chonburi Province, stand out from other regions and gives it a distinct identity that sets it apart from others. White squirrels can also be found in Si Chang Island. According to the records of British ambassador John Crawford, who had surveyed Si Chang Island and found numerous white squirrels on the island, where only one white squirrel was found, it is assumed that they arrived in the early Rattanakosin period.

When they aren't working in their primary jobs, the villagers on the island of Si Chang work as general contractors, fishermen, or traders. As a result, some people decided to form a group to make batik cloth and add value by hand-sewing keychains made of batik fabric with sea creatures and white squirrels to distinguish themselves from others and create activities that link the program tour.

Tourists can also participate in hand-sewn batik activities or visit tourist sites, joining the activity to feed white squirrels all over the island. These activities draw on the charm of the white squirrel, the beauty of nature, and the history of the Si Chang Island. It gives tourists a lot of fun new experiences. Tourists witness the straightforward way of life of Si Chang residents. The activity of preserving the art of making batik cloth and taking in the shady atmosphere, sea, and stunning beaches of Si Chang with stunning views are both included in admission to historical sites.



Figure 30 hand-sewn batik activities

Source: <https://tis.dasta.or.th/stisdasta/creative-tourism/26>, 2020

9) Sound in the Wind

Ban Na Muensri Community, Na Yong District, Trang Province

Because Luk Lom is beginning to disappear from society, the Na Muensri community is committed to preserving inherited antique toys like Luk Laem. Ms.

Prasert Kong-turn was in charge of adding stories to this ancient toy and making it even more interesting by using folk tales to tell the story of the wind ball's history, which is an old fairy tale that has been told over and over again. During the harvest season, there is currently a wind play festival in the south, particularly in the Na Muen Si Subdistrict of Trang Province. In addition, there is a wind ball competition to inherit the story and play the wind ball in order to preserve it for future generations.

For this trip, learning about the belief in the wind ball's history and story, including how to make a wind ball and creative work to take home, as well as experiencing the rural ways of life, exotic experiences, and ancient wisdom.



Figure 31 making a wind ball

Source: <https://tis.dasta.or.th/stisdasta/creative-tourism/28>, 2020

3.1.3 Situation and Context of Creative Tourism and Creative Economy Development in Thailand

Reviewing Thailand's Master Plans and Policies was the topic of research conducted by Walanchalee and Markus (2016): Consequences for Creative Tourism In addition to contributing to a policy study on creative tourism and the creative economy in the tourism sector, the findings shed light on Thai perceptions of creative tourism. Through the TAT's branding campaign to promote creative tourism to the destination, Thailand contributed to a national movement for creative tourism. The promotion of Thai cultural capital, collaboration with other creative sectors to promote Thai culture, and support for human resources and tourism entrepreneurs are just a few examples of the plans' support for the broad concept of creative tourism.

The agenda focuses on supporting the creative economy in the tourism sector rather than developing creative tourism as a separate concept because the concept is unclear, particularly in the Ministry of Tourism and Sport. DASTA and the National Strategic Plan for Tourism also emphasize the significance of Thailand's creative tourism development. However, there is currently a clear responsibility for the development of creative tourism in Thailand. Five years of research led to the findings of the study. The following is information that differs from the preceding research study regarding current agencies involved in the growth of creative tourism and Thailand's creative economy.

3.1.4 Master Plan under the National Strategy and Creative Tourism in Thailand

The National Strategy for Tourism's Master Plan. The development of the entire tourism system must center on maintaining a world-class tourism destination. Focusing on high-quality visitors creates a variety of tourism to meet the needs of tourists and develop potential tourism while preserving Thailand's strong tradition, culture, and identity and valuing the environment. In the first phase, a target for 20 years of tourism development is set. The goal is to continuously generate income from tourism and to

prioritize sustainable tourism development in order to achieve the ultimate objective of using tourism as a tool to reduce inequality in Thai society.

The Creative and Cultural Tourism Sub-plan is one of six sub-plans that make up the sub-plan of the Master Plan that is part of the National Strategy for Tourism in Thailand (Figure 32). The specifics include creating value for tourism products and services by focusing on knowledge and innovation in conjunction with strengths in natural resource diversity, culture, and way of life to meet tourist demand and enable tourists to select new experiences.

Guidelines for the development of creative tourism are as follows:

1) Create value and added value to products and services on the basis of cultural capital and local wisdom that is unique to local areas such as historical sites, World Heritage cities, ancient sites, old cities, commercial districts, river basins, community products, Thai food, and traditional Thai medicine. To bring value through knowledge, innovation, technology, and design to create a product including the development of new activities and services for tourists such as agricultural tourism, community-based tourism, ecotourism, Buddhist tourism, Muslim tourism, etc.

2) Developing environmental factors that are conducive to fostering creativity for further development of tourism products and services such as research, development and design, investment promotion, networking of tourism enterprises, communication and transport, database system development, marketing promotion, and creating stories to tell tourists, etc.

3) Build the capacity of entrepreneurs and personnel in the tourism industry. To have business skills and knowledge throughout the tourism supply chain both in design, research, and development, including technology innovation, business management, and marketing to create differentiation and uniqueness of products and services in accordance with the needs of the tourist market.

4) Promote registration and protection of the use of intellectual property and wisdom. To support the development of Creative Tourism and urban tourism center of the region, including historical sites, Thai Culture Cultural Heritage Community activities and products, Thai food, and Thai traditional medicine.

5) Promote tourism marketing by presenting the identity of Thailand and each locality to be understood on the world stage through creative and innovative media through various mediums, including promoting the communication of unique stories of each region and province through brand development and creative communication through popular marketing channels in the target audience.

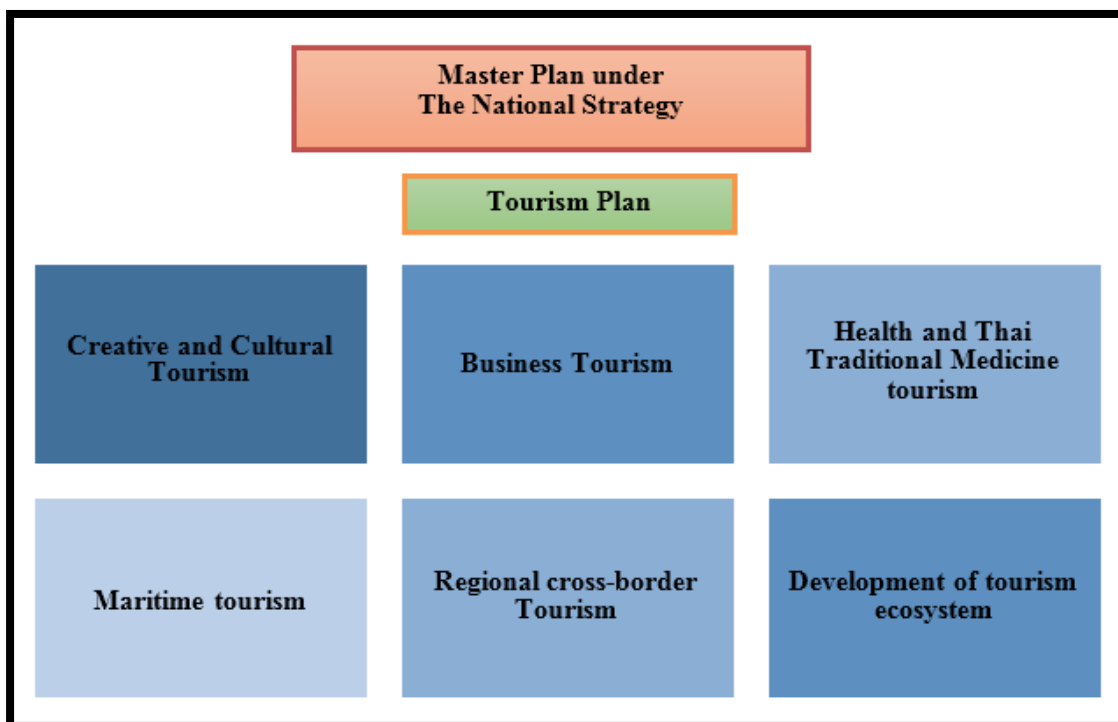


Figure 32 Tourism Plan under the National Strategy and Creative Tourism

Source: the researcher adapted from <http://nscr.nesdc.go.th/> (2021)

Creative Economy and National Economic and Social Development Plan

1) Creative Economy and the old National Economic and Social Development Plan

The government's creative industry development policy has begun to emerge since 2002, with the establishment of independent organizations that develop knowledge and carry out activities related to the creative economy, such as the Office of Knowledge Management and Development, Creative and Design Center, National Science Museum Office of Tourism Development and the National Software Industry Promotion Office. This serves as the foundation for the long-term development of each group of creative industries. From the 8th National Economic and Social Development Plan to the 11th edition, there has been an action to push the value of products and services on the basis of knowledge and innovation in order to continuously increase the value of the production of goods and services. The 11th National Economic and Social Development Plan (2012-2016) contains the Creative Economy as one of the alternatives to driving the Thai economic strategy by defining a strategy for economic restructuring towards quality and sustainable growth from production restructuring to the use of knowledge, wisdom, science, technology, innovation, and creativity. In 2016, the Creative Economy development was raised again by the National Reform Steering Assembly, which established a new economic reform-driven sub-committee with Creative and Cultural Economy, which is one of the target groups of the next economic reform plan.

2) Creative Economy and the 12th National Economic and Social Development Plan (2017-2021) and current government policies

At present, the Creative Economy is considered one of the main economic development paths of the country which is consistent with the main development policies and directions of the country in each of the strategic plans and development policies. The 12th National Economic and Social Development Plan focuses on the development of the strengths of the current industry to upgrade to the high-tech industries, including innovative technology and creativity by encouraging entrepreneurs to add value to their products and services through research and development. Innovation creativity and the foundation of Thai culture and wisdom, as well as supporting entrepreneurs to raise the level of production of products with quality and standards that are recognized internationally, enable Thailand to enter the market of more high-value-added products.

Creative Economy and National Strategy

National Development Strategy under the 12th National Development Plan, Strategy 3 is economic strategy. Strengthening and developing the competitiveness of the manufacturing and service sectors, which the creative industries are considered to be one of the target industries, have important development pathways such as raising the potential of the industry that is a key revenue base of the country through innovative research and development. Creativity and fundamental Thai culture and wisdom promote the creation and development of markets for quality products.

Thailand Model 4.0 is a policy to develop a new engine of growth that aims to create sustainable wealth for the country and escape the middle-income trap by changing the comparative advantage of Thailand and transforming cultural diversity and creativity into a competitive advantage in five new industries: 1) Food, Agriculture & Bio-Tech 2) Health, Wellness & Bio-Med 3) Smart Devices, Robotics & Mechatronics 4) Digital, IoT, Artificial Intelligence & Embedded Technology and 5) Creative, Culture & High-Value Services.

The 20-Year National Strategy (2018-2037) is a strategy that focuses on building competitiveness for developing countries to become developed countries (Figure 3-16). The master plans under the national strategy related to the promotion of the creative economy are Master Plan No.5 (Tourism Issue) and Sub-plan no.1 (Creative and Cultural Tourism). There are development guidelines consisting of the following

- 1) Creating value and added value to products and services based on unique cultural capital and local wisdom.
- 2) Develop environmental factors that are conducive to promoting creativity in order to further develop tourism products and services.
- 3) Enhance the capacity of entrepreneurs and personnel in the tourism industry. To acquire business skills and knowledge throughout the tourism supply chain in terms of design, research and development, technology innovation, business management, and marketing.
- 4) Promote registration and protection of the use of intellectual property and wisdom. To support the development of creative tourism and as a tourism hub of the region.
- 5) Promote tourism marketing by presenting the identity of Thailand and each locality to be understood on the world stage. Through creative media and innovation through various media.



Figure 33 Creative Economy and National Strategy of Thailand
Source: Ministry of Culture, Thailand (2020)

3.1.5 Creative Economy and Creative Industries of Thailand

Definition of Thailand's Creative Economy has a definition and scope of the economy "The creative economy is the concept of driving the economy based on the use of knowledge, Education, Creativity, and Intellectual Property that link with the Culture, knowledge, Wisdom and Technology and Innovation" (The Office of the National Economic and Social Development Council, 2020)

The scope of the creative industries of Thailand

The Office of the National Economic and Social Development Council, one of Thailand's creative economy development agencies, has adopted the definitions and scope of UNCTAD and UNESCO as a framework for categorizing Thailand's creative economy. The creative industries of Thailand are divided into 12 main industry groups and three main industries according to the nature and pattern of creative industries as follows.

Creative Original is the Core Creative Arts group as the fundamental factor which emphasizes the transfer of cultural value and creativity, which will lead to the extension and creation of added value in terms of creative products and services. It can be used for commercial use to a certain extent and consists of four industry groups:

- Handicraft and handicraft industry
- Performing arts industry
- Visual Arts Industry
- Music Industry

Creative Content/Media is the development of further or relying on Creative Originals/Core Creative Arts that requires a high level of creativity to convey communication in the form of text, sound, or image to the public using applied creative skills. Consists of four industry groups:

- Film and Video Industry
- Printing industry
- Broadcasting Industry
- Software Industry

Creative Service is a group that relies on creativity and has a high potential for commercial use. To convert cultural assets that are Creative Arts into Creative Goods, consisting of three industry groups:

- Advertising industry
- Design Industry (which includes fashion design)
- Architecture Industry

Creative Goods/Products is a process-oriented group comprising creative activities as a core element. This leads to the production of creative products and services that create added value with functionality and high commercial utilization potential rather than pure creativity, consisting of one industry group

- Fashion Industry

Thai food industry, Cultural Tourism Industry, and Thai Traditional Medicine Industry are classified as industry groups related to creative industries.

Table 5 Creative Industries Group

Source: NESDC, Thailand (2020)

Creative Industries Group of the Office of the National Economic and Social Development Council (NESDC)

Creative Original	Creative Content / Media	Creative Services	Creative Goods / Products
1.Crafts 2.Performing Arts 3.Visual Arts 4.Music	5.Film and Video 6.Publishing 7.Broadcasting 8.Software	9.Advertising 10.Design 11.Architecture	12.Fashion

Definitions of the creative industries from different countries

Table 6 Definitions of the creative industries from different countries

Source: OECD, 2014

Country	Creative industries
Australia	Advertising and marketing; architecture; design and visual arts; film, television and radio; music and performing arts; writing, publishing and print media; software, web and multi-media development and interactive content.
Austria	Advertising; architecture; design; video and film; music; books and arts; libraries; museums; botanical and zoological gardens; publishing companies; radio and television; software and games.
Canada	Advertising; architecture; crafts; design; film industry; sound recording and music publishing; performing arts; written media; visual arts; broadcasting; archives; art galleries; museums; libraries; culture; education; photography.
Germany	Advertising market; architectural market; art market; design industry; film industry; music industry; performing arts market; book market; press market; broadcasting industry; software and games industry.
Indonesia	Advertising; architecture; fine art; craft; design; movies; video and photography; music; performing arts; publishing and printing; television and radio; interactive games; culinary; fashion; information technology; research and development.

Country	Creative industries
Korea	Advertising; animation; cartoons and comics; film; music; performing arts; publishing and printing; broadcasting; games; characters; information technology; content solutions.
United Kingdom	Advertising and marketing; architecture; crafts; product; graphic and fashion design; film; television; video; radio and photography; music; performing and visual arts; museums, galleries and libraries; publishing; IT, software and computer services.

Conceptual framework for promoting the creative economy of Thailand

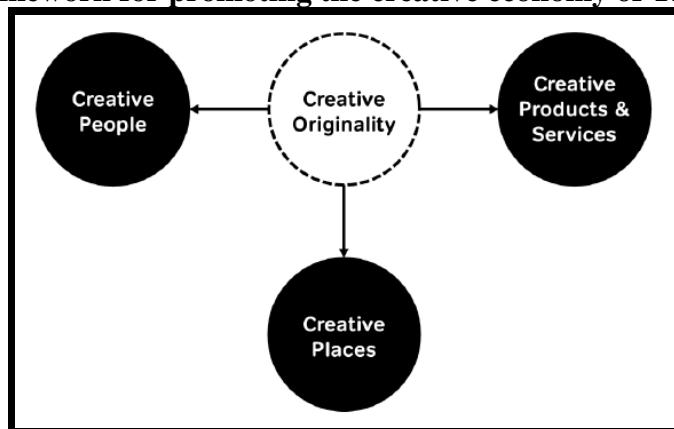


Figure 34 Conceptual framework for promoting the creative economy of Thailand

Source: Creative Economy Agency, Thailand (2021)

The key concept of promoting the creative economy in Thailand consists of the four key factors as follows

1) Development of human resources and Creative People is a development of the center of economic activity in which a skilled workforce is considered an essential resource for business development and operations. In the United States, people are defined as the key economic drivers. The creative class which is a group that can bring creativity to develop and expand into new inventions or innovations that can bring prosperity or change to the country. It is not only limited to artists or designers but also people who design products and services, including scientists, engineers, architects, lawyers, programmers, etc., which are professions that require creativity as the core as well.

2) Development and utilization of Thai wisdom, culture, and Creative Originality. The direction of Creative Economy development in Thailand will focus on bringing benefits from biodiversity, knowledge and expertise, culture, and wisdom cultivate until it becomes a unique symbol of Thailand to expand and create added value for various industries. Therefore, creating content from biodiversity, knowledge, expertise, culture, and wisdom as well as using it, is considered a point that will help create a difference and a unique creative aura for Thai people.

3) The development of Creative Products & Services can be considered as the result of a value-added process that arises from the combination of human creativity. The importance of the Creative Economy is the ability to convert ideas into the production of new, value-added products and services commercially. The creative process can be both a process that relies on human expertise or technology and innovation in production. By the results obtained from creative production processes, one is able to make a difference in products and services. This may be both in terms of

the beauty that is unique to the creator or the ability to respond to the needs of more specific and individual consumers today.

4) Developing cities and environments that are conducive to Creative Places. It could be said that proper space and environment are important factors in being the source of the power of place, in which cities in Thailand tend to have a unique identity of the city that varies by area or by city or area with a good environment. It is often a unique city, able to attract personnel from other countries to live and conduct business in that area, as well as being a center or international creative hub. This includes access to the necessary infrastructure for business and legal measures and benefits that come from government policies. However, a major city in Thailand like Chiang Mai is a unique city and has an environment that is conducive to the development of the Creative Economy. Chiang Mai is recognized as part of the creative city network by UNESCO (City of Crafts and Folk Art)

3.1.6 BCG in Action: The New Sustainable Growth Engine (Bio-Circular-Green Economy)

Creative tourism is also related to the economic model for sustainable development to which Thailand today gives importance to this model, the details are as figure follows.

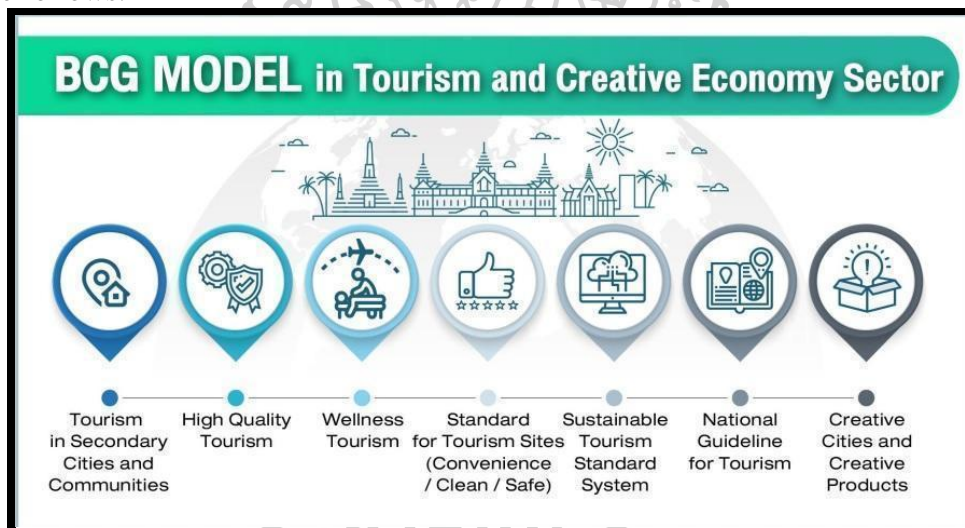


Figure 35 BCG Model: Sustainable Economic Model by Dr.Suvit Maesincee
Source: <https://www.nstda.or.th/thaibioeconomy>, 2020

The Bio-Circular-Green Economic Model, or BCG, is a new economic model for inclusive and sustainable growth that has been introduced by the research community and promoted by the Thai government. The BCG model uses technology and innovation to make Thailand a value-based and innovation-driven economy by taking advantage of the country's cultural and biological diversity. The Sufficiency Economy Philosophy (SEP), which is also the central tenet of Thailand's social and economic development, and the UN Sustainable Development Goals (SDGs) are also in line with the model.

The BCG model is utilized to focus on promoting four industries, specifically agriculture, and food, based on Thailand's strengths in robust agricultural activities, rich natural resources, and diversity in terms of both biological resources and physical geography; well-being and medicine; biochemical, bioenergy, and biomaterials; and the creative economy and tourism. In addition to innovative policy and supportive legal

and financial measures, science, technology, and innovation will be used to improve the capacity and competitiveness of players in the value chain, both upstream and downstream, in all four industries.

The BCG model has the potential to add value to the Creative Economy and tourism. The Thai travel industry can profit from the approach to advance optional urban areas and networks as new vacation locations. Innovation and technology will be used to build and improve digital platforms and infrastructure to make travel easier for tourists and bring the industry closer to high-quality tourism. Science and innovation will be utilized to characterize public rules for the travel industry, e.g., conveying limits, supporting manageable travel industry standard framework, and moderating and restoring the climate. Tourism can be linked to other service industries under the creative economy concept to target niche markets like wellness tourism, culinary tourism, ecotourism, cultural tourism, and sports tourism.

In addition, the Governor of the Tourism Authority of Thailand (TAT) announced the BCG Model from Thailand 4.0, which aims to move the economy toward sustainable development, as the direction of tourism development. The idea of "Building Strength from Within" and "Sustainable Development," which will serve as a compass for TAT, aims to revive the tourism industry in a novel way toward sustainable, high-value tourism based on responsible tourism and effective supply management.

TAT has consistently established a model for health-safe tourism and high-quality services under the BCG economic model by focusing on the upper-class foreign tourist market and portraying Thailand as a destination for world-class health tourism bringing knowledge, technology, and innovation into service quality management in order to develop further from the initial strengthening base, thereby increasing capacity and enhancing efficiency. Sustainable tourism is driven by making money from tourism while also keeping society, the economy, and the environment in balance. TAT will push for concrete ways to promote secondary cities and communities in order to distribute income among the secondary provinces. This will be done by highlighting the region's strengths by leveraging what is already there and promoting the image of each province or area in various ways. Extending strength en route with normal medicines that recuperate better by supporting the cooperation of vacationers as well as those associated with the travel industry in advancing social and earth-capable travel industry. To guarantee the long-term viability of the tourism industry and natural resources, reducing waste to a minimum (zero waste).

3.1.7 International Year of Creative Economy for Sustainable Development, 2021

At the UN General Assembly's 74th session in 2019, 2021 was designated as the International Year of the Creative Economy for Sustainable Development. Indonesia was the fundamental patron of the proposition, which was introduced by a worldwide gathering of nations, including Australia, China, India, Indonesia, Mongolia, the Philippines, and Thailand. The proposal acknowledged the necessity of fostering innovation, ensuring that everyone has access to opportunities, benefits, and empowerment, and upholding all human rights.

It also pointed out that developing nations and economies in transition still require assistance in diversifying production and exports, including in new sustainable growth sectors like creative industries. It encourages everyone to observe the year in accordance with national priorities in order to raise awareness, encourage cooperation

and networking, encourage the sharing of best practices and experiences, improve the capacity of human resources, promote an environment that is enabling at all levels, and deal with the difficulties posed by the creative economy.

UNESCO, the World Intellectual Property Organization (WIPO), the United Nations Industrial Development Organization (UNIDO), and other major international organizations are scheduled to host important events throughout the year, with a summit in Indonesia later this year. In 2021, UNCTAD will be the primary UN agency to drive the creative economy. To gather data on innovative goods and services, work with experts from both developed and developing nations. In order to measure the creative economy, countries and organizations will collaborate to optimize data collection. We will be able to better comprehend all levels of economic and social participation if we have access to comparable and reliable information regarding the creative economy.

The Ministry of Culture in Thailand is ready to support the agenda to participate in continuously driving the creative economy while bringing cultural capital to add value to the economy after the United Nations declared this year the international year of the Creative Economy for sustainable development. In accordance with the 20-year national strategy, Minister of Culture Itthiphol Khunpluem revealed that Thailand is one of the most successful Asian nations in supporting industrial, cultural, and creative economies.

The Thai Ministry of Culture is the creative economy's upstream agency. It collects and preserves cultural knowledge and various folk wisdom promotes cultural identity and is a valuable legacy and intellectual property. In order to build robust cultural networks across the nation and encourage development through local participation, the Ministry will collaborate with various agencies. The ministry will also collaborate with other organizations like the Creative Economy Promotion Agency. Utilizing the Creative Economy to encourage cooperation in order to build a cultural network on a global scale and establish Thai prestige and image abroad.

3.2 Creative Tourism and Creative Economy in Foreign Countries

3.2.1 New Zealand

Raymond (2007), article contains lessons learned from pioneering Creative Tourism. New Zealand's Creative Tourism: The practical difficulties of growing creative tourism, highlighting Creative Tourism New Zealand (CTNZ)'s work processes, which are crucial to the operation of creative tourism activities in New Zealand. During the course of the work, he addressed some of the issues and obstacles that arose. The New Zealand working group redefined Creative Tourism to emphasize more sustainable tourism as a more sustainable form of tourism that provides an authentic feel for a local culture through informal, hands-on workshops and creative experiences. Small groups of tutors participate in workshops at their homes and places of employment; they facilitate visitors' creative exploration while also bringing them closer to locals.

By participating in informal workshops and creative experiences, tourists can learn about the culture of the area. Small groups take part in the activities. It takes place at the tutors' homes or places of business so that tourists can get closer to the locals and discover their own creative side. Training can take as little as two hours or as long as four days and involve small groups of 12 tourists each. The following are the specific ways that Creative Tourism New Zealand (CTNZ) has expanded the guideline:

- Local culture: CTNZ uses New Zealand's unique culture to define a workshop theme that is not found anywhere else in the world. Food, the natural world, and Maori customs and arts are all included in culture.

- Informal learning: An enthusiastic, knowledgeable, and experienced instructor provides workshop participants with an enjoyable learning experience. Relatively few teachers have been officially prepared. Participants will not receive any certificates at the end of the training.

- The majority of attendees appreciated the chance to perform actual work and practice, so hands-on workshops are interactive. The interactions were different for each workshop topic.

- In small groups, tutors decide how many students to put in each group, which can't have more than 12 people. Individual instruction is desired by some educators. Nevertheless, there are teachers who prefer to teach in groups due to the increased pay and opportunities for interaction with students.

- The tutors' homes and places of employment; at these two locations, students will be able to find a welcoming and authentic environment without having to pay for a place to learn. The majority of students enjoy taking part in the activities at the tutors' homes or places of employment because they can see how the tutor is doing.

- The workshop is structured as an experiment rather than deep learning; visitors should be encouraged to explore their creativity. Since most tourists don't have much time, they might come back in the future if they really enjoy the activity.

- Getting closer to locals—even though tourists don't want to feel intimate when they apply for the workshop, they have said that one of the joys of participating is talking to the tutor about things other than doing hands-on activities.

- More environmentally friendly, even though creative tourism is still criticized for not being environmentally friendly. Notwithstanding, this type of travel industry augments the abilities that little networks now have. Creative Tourism is more sustainable than many other forms of tourism because it frequently makes use of the same location, like the tutors' homes or places of employment.

The following is a summary of the experience from Creative Tourism New Zealand:

1. One of the most crucial steps in the Creative Tourism process is to create a shared experience for tourists, as they always say, "This is the best I did in New Zealand" when participating in Creative Tourism activities in some way.

2. The stories that are going to be told in each Creative Tourism location need to really reflect the image of that area.

3. Exercises that permit explorers to participate in, assuming they are short ones, are bound to be more well-known than longer ones, as travelers have the opportunity and energy to be engaged with a movement that requires over one day.

4. In order to bring their perspectives and ideas to improve their activities, local tutors who provide tourist experiences need to be supported and trained to exchange knowledge and experience.

5. When planning the activity, it is important to take into account the tourist's characteristics. Creative tourism is particularly popular among backpackers and younger groups in New Zealand, for instance. However, the marketing strategies for these two distinct groups of travelers are also distinct due to their distinct characteristics. In the case of New Zealand, the two types of tourists' Creative Tourism marketing have not been taken seriously in the past.

6. Paying attention to local cultural practices is a thing to be careful about and aware of. This is due to the fact that some customs are still practiced in a manner that is more closely associated with a specific owner or locals than with tourists sharing their experiences with them.

7. The age of globalization has arrived. As a result, since the concept of authenticity is highly influenced by global trends, it is necessary to determine whether or not what is referred to as "Authenticity" Without having to use the same term everywhere, each Creative Tourism website can come up with its own version of the phrase "local tutor." because there is a custom of calling those who are able to provide tourists with varying degrees of local knowledge.



Figure 36 Nelson Bone Carving Studio, New Zealand (1)

Source: <http://www.creativetourism.co.nz>, 2020



Figure 37 Bone carving class in Nelson, New Zealand (2)

Source: <https://www.facebook.com/Bone-Carving-in-Nelson>, 2020

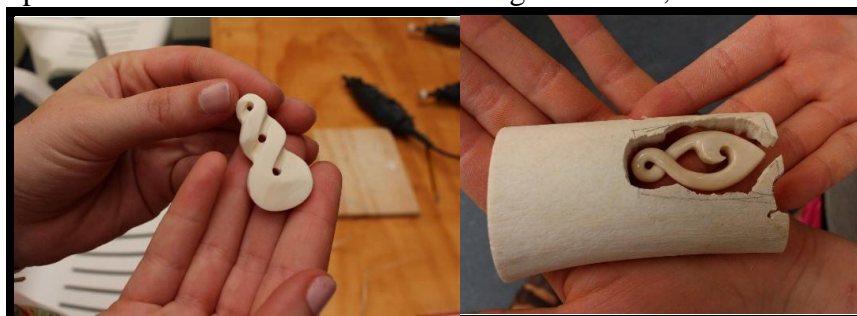


Figure 38 Bone carving class in Nelson, New Zealand (3)

Source: <https://www.facebook.com/Bone-Carving-in-Nelson>, 2020

3.2.2 Kanazawa, City of Crafts and Folk Art

1) Some general information about the city Kanazawa is a place where sustainable development and creative crafts are celebrated. It covers 467.8 square kilometers.

2) Its population is 466,029 (2018). The city was once ruled by the Maeda family, whose primary source of income was harvesting and was used to promote cultural practices. By inviting well-known teachers from all over the country to impart knowledge on handicrafts, education for the general public was intended to cultivate an interest in the arts and crafts. Numerous popular skilled workers from Kyoto and Edo came to move information and strategies in making various kinds of artworks. The culture grows as a result of this. Handicrafts like Kanazawa's gold leaf, Kaga Yuzen Silk Dyeing, and the food industry are among the noble people and activities. Throughout history, many ancient cultures have been passed down to subsequent generations.

3) The community's involvement, creativity, and sustainability

There are three categories of industries that contribute to the construction of cities for creative and sustainable development:

3.1) Entrepreneurship Sector Kanazawa Executive Cooperation Association has been established. It is a group that plays an important role in presenting guidelines related to urban development, community people, and local administrators

3.2) The people's sector plays a part in the environmental and cultural drives of the city such as the resistance to building high-rise buildings in the area that affects the culture, scenery, and environment with an environmental movement to join together to be part of an environmental network and a cultural movement by establishing the Kanazawa Theater Network

3.3) Local administrative sector, the mayor of the city proposes a policy for the development of the city that emphasizes pride in areas with a more prominent and long-lasting culture, 400 years as a peaceful and undamaged city from World War II.

4) Creativity and Innovation Since ancient times, the city's leader has unbrokenly inherited a city with a long history of art in food, performance, and handicrafts. The city has taken its human resources seriously, inviting well-known artisans to share their knowledge and establishing an educational institute to serve as a gathering spot for people who are knowledgeable about and interested in making crafts. Up until this point, human resource development has been ongoing, and schools have evolved into universities and institutes. The opportunity for local goods and artwork to advance in the international market was provided by strong availability and support.

5) Creative Industries

5.1) Outstanding Creativity In 2009, UNESCO designated Kanazawa a Creative City. The city has been a creative city in crafts and folk arts, which consists of a variety of ancient industries up to 26. The network supports international cooperation and the exchange of countries that develop creativity as well as cultural industries. The city's main industries are these old ones. Over 800 businesses operate in traditional, antiquated industries. There are approximately 3,000 positions at the work. The local handicraft industry, which includes Kutani pottery, silk dyeing in the Kaga Yuzen style, Kanazawa porcelain, silver plate mounting machines, gold plate, Kanazawa worship tables, and Taka embroidery has been designated by national law as the old industry of Kanazawa.

5.2) the creative industries, were a time when large cities' economies grew quickly. The business has changed its configuration to satisfy the developing business sector need, yet Kanazawa city has fostered harmony among financial and social centers that can be accomplished using inner turns of events. The following are the five main characteristics of Kanazawa development:

- (1) A significant, well-known business does not have an office or branch.
- (2) The structure of the industry is diverse.
- (3) An industrial zone is being developed within the city center.
- (4) The development of small factories in the area is prohibited by the development of large factories in the area in order to avoid causing significant change.
- (5) Cultural assets can be preserved by developing local economic cycles. By expanding the number of universities, vocational training schools, and other educational institutions, constant innovation helps to preserve the storied industry.

Learning from urban development projects conserving important local resources and transferring them to the new generation results in the added value of creative city development and is rapid due to the strong foundation of development. Business people and local administrators all develop the city and concur in the same direction, resulting in the establishment of cultural policies, thus receiving great support from all sectors and has been expanded to connect local industries with the international community, such as the organization of the Kanazawa Craft Competition, International Craft Conference, and The 21st Century Museum of Contemporary Art. Activities and actions cause it to transform itself from local to international and also affect the development of the tourism industry.



Figure 39 Gold leaf application at Kanazawa Katani

Source: <https://japantravel.navitime.com/en/area/jp/guide/NTJnews0051-en>, 2020

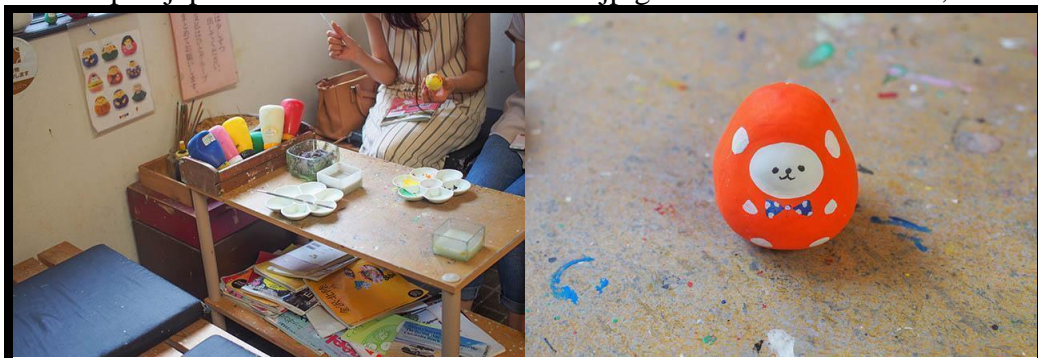


Figure 40 Draw a picture and make original mini Daruma –Nakajima Menya

Source: <https://japantravel.navitime.com/en/area/jp/guide/NTJnews0051-en>, 2020



Figure 41 Gild chopsticks at Hakuichi

Source: <https://japancheapo.com/entertainment/kanazawa-crafts-workshops-activities>, 2020



Figure 42 A traditional technique of dyeing silk fabrics for kimonos

Source: <https://visitkanazawa.jp/bestofkanazawa/craft/2>, 2020

3.2.3 Baguio City, City of Crafts and Folk Art

Settled in the mountains of Northern Luzon, Baguio City (pop. 350,000) is a vibrant, diverse, and multicultural city. The arts and crafts, folk art, woodcarving, silverwork, weaving, and tattooing are all part of Baguio City's artistic culture. With a total gross receipt of US\$1,113,258 million today, 56 local institutions are directly involved in the sector. Baguio City works toward developing the sector's sustainability through the intergenerational transfer of knowledge and skills, despite the fact that crafts and folk art are an essential component of the city's local trade and Creative Tourism economies.

The primary creative platform is the Panagbenga Flower Festival, which brings together artisans from various linguistic groups, such as the Benguet weavers and woodcarvers from the Tualis of Ifugao. This festival is a joint effort between the municipality and the creative industry with the goal of increasing the local crafts industry's international exposure and further promoting and safeguarding the Cordillera crafts' traditional know-how. Baguio City has established a number of villages and centers geared specifically toward young people as places for creation, production, and training.

Through capacity building, incentivizing innovation, and providing market opportunities, the Baguio City Government and its partner organizations are actively supporting the city's creative sector, with a particular focus on crafts and folk art. The Fire up Blossom Metropolitan Redevelopment Mission likewise represents the city's obligation to culture-based advancement and multi-sectoral joint effort. By drawing on

its networks and impelling imagination for metropolitan restoration and financial essentialness, the city plans to cultivate a more practical and mindful Innovative travel industry.

Value Added:

Baguio City's vision as a Crafts and Folk Art Creative City is:

- Improving Baguio's creative ecosystem by establishing Creative Centers that are devoted to supporting crafts and folk art. These centers will provide open collaborative spaces for creators and the general public as well as workshops, studios, design labs, and exhibit areas.

- Establishing the Baguio City Creative Circuit (BCCC), which will physically connect existing buildings and venues to highlight Baguio City's creative spirit and educate the general public about creativity as a key component of sustainable urban development;

- Encouraging participation in the festivals and activities by Creative Cities of Crafts and Folk Arts as well as ASEAN members and providing them with dedicated spaces to display creative crafts and folk art; and

- Forming partnerships with network members to exchange best practices and advance mutual comprehension.

The "Baguio Creative Tours" is the 1st and only tour in Baguio running daily, chauffeured in a unique and artistic tourist Jeepney and guided by a professionally trained knowledgeable tour guide. It is composed of 3 sets of tours scheduled alternately.

HISTORICAL TOUR
Re-imagine Baguio during the American Colonization and visit the historical and scenic landmarks developed during this period. Be delighted with the in-depth history of Baguio, and the interesting facts and stories that our very knowledgeable tourguides will narrate.
IBAGIW FESTIVAL SCHEDULE: NOV. 17, 18, 20, 22, 24
REGULAR TOUR SCHEDULE: MONDAY, TUESDAY, FRIDAY

HERITAGE TOUR
Experience the Cordillera's rich culture and tradition by visiting the most exquisite cultural heritage attractions in Baguio. Understand the Ethnography of the Igorot people, immerse in cultural activities, and indulge in native cuisine and beverage.
IBAGIW FESTIVAL SCHEDULE: NOV. 16, 19, 21, 23
REGULAR TOUR SCHEDULE: WEDNESDAY, SATURDAY

ARTIST TOUR
Rediscover Baguio as a UNESCO Creative City. Be mesmerized by the museum and art creations of our two national artists Ben Cabrera and Kidlat Tahimik, and be awed by the artworks and art spaces of our local artists and artisans.
IBAGIW FESTIVAL SCHEDULE: NOV. 16, 17, 18, 19, 20, 21, 22, 23, 24
REGULAR TOUR SCHEDULE: THURSDAY, SUNDAY

HALF DAY TOUR (8:00-12:00nn or 1:30-5:30pm)
POINTS OF INTEREST
Kennon Road
Camp John Hay
Baguio Country Club
Teacher's Camp
Mansion House
Wright Park
Brest School
Session Road
Burnham Park
RATE: P599/pax only!

WHOLE DAY TOUR w/ NATIVE LUNCH(8:00-4:00PM)
POINTS OF INTEREST
Museo Cordilyera
Baguio Museum
Tam-awan Village
Winery Shop
Easter Weaving
OTOP Hub
RATE: P1500/pax only!

WHOLE DAY TOUR w/ HEALTHY LUNCH(8:00-4:00PM)
POINTS OF INTEREST
Bancab Museum
Woodcarver's
Diplomat Hotel
Vocas
Ili-ikha
Pasakalye
RATE: P1500/pax only!

BOOKING PROCEDURE
1. Verify Seat Availability by CONTACTING US or OUR PARTNER HOTEL AGENCY.
2. Provide your NAME, AGE and Contact NUMBER
3. Payment Methods:
A. HOTEL or AGENCY: Full payment at the hotel or agent is due upon confirmation.
B. BANK TRANSFER: Please send us a copy of deposit slip to be confirmed.
**Please contact us for bank details

RESTRICTIONS and REMINDERS:
1. Payments can be transferred but STRICTLY NON- REFUNDABLE.
2. First COME, First SERVE BASIS!
3. Booking should be made at least 24 hours before the tour. Subject to Availability.
4. Pick-Up Time is between:
• 7:30-8:00 (Half Day - AM tour and Whole Day Tours)
• 1:00-1:30 (Half Day - PM Tour).
5. Since other guests are also being picked up, waiting Time is up to 5 minutes only. Guests should be ready between the pick-up period mentioned

OTHER SERVICES
Airline Ticketing and Booking, Local, Domestic, and International Tour Packages, Passport Processing and assistance, Fieldtrips, Educational and Pilgrimage Tours, Team Buildings and Seminars, Accommodation Booking and Car Rental, Cruise Packages and Ferry Tickets, Tourist Visa Assistance, Service of a Professional Tour Guide and Tour Escort

Inclusions:
Unique Tourist Jeepney (or GL Van), driver, all applicable entrance fees, professional guide, special souvenir, lunch for the whole day tours.

Figure 43 Baguio Creative Tours

Source: <http://creativebaguio.com/creative-crawl-map>, 2020

3.2.4 Foreign Creative Economy policies and organizations

The Creative Economy has been adopted by many nations as an ongoing economic engine. In order to bring creativity and inspiration from the cultural and wisdom foundations of society to create economic value and link to the creation of social value, it is necessary to establish a primary agency that is responsible for the development of the Creative Economy and acts as a connector between operations between all related sectors in addition to receiving policy and budget support from the government and the public sector. The following are some nations that have adopted a Creative Economy as the engine of their economies:

United Kingdom

United Kingdom was one of the first nations to implement policies for creative economic development. These policies focused on making creative industries in a variety of fields a mechanism that drives the economy. The Creative Industries Council's Create UK strategy, the Cool Britannia Policy, is the result of a partnership between the government and the private sector.

The creative industries and a variety of infrastructures, particularly in digital and technology, are developed by the UK Government. The name "Innovate UK" comes from the Technology Strategy Board's mission to support the development of novel ideas and encourage creative industries to reach their full potential using digital technology.

As a result, the Technology Strategy Board has been given the name "Innovate UK" to reflect its mission of encouraging digital technology-based creative industries and supporting new innovations. By collaborating with the private sector and related institutions, Innovate UK promotes innovation by establishing funds that support innovation through a funding model, coordinating efforts, and creating a network between them. Over 7,000 promoted businesses receive direct sponsorship lending, and 55,000 new jobs have been created. The objective of advancement is to accomplish greater efficiency and more development.

Japan

Under the "Cool Japan" policy, which focuses on exporting goods or services that can reflect Japan and be adored by people all over the world, Japan's Ministry of Economics, Trade, and Industry (METI) is the primary agency in the development of the creative economy.

The METI follows a four-step development strategy that includes developing goods and services that have the potential to be exported, promoting Japanese popularity abroad, conducting business in the target nation, and implementing a variety of projects to bring tourists to Japan. For instance, the Japanese government supports Anime Tourism, a partnership between publisher Kadokawa and its partners, in terms of funding and facilitating the opening of anime and manga travel routes to enable individuals, particularly foreigners, to visit actual locations depicted in their preferred anime or manga. Additionally, it distributes income to various regions.

The Japanese Prime Minister made an appearance in the Mario series with a VTR during the Olympics' closing ceremony in Brazil to introduce the Tokyo Impact 2020. The Tokyo Impact 2020 will pave the way for future Cool Japan policy expansion by combining sports with well-known characters like Captain Tsubasa, Hello Kitty, Pac-Man, and Doraemon.

South Korea

South Korea promotes the export of Korean Content and Cultural Tourism, a combination of traditional and contemporary cultures that includes the development of scientific innovation and ICT to add value to products and services, through the Creative Korean concept. With startups, the goal is to add value to the economy and develop innovative new products and services. More than 18 Centers for Creative Economy and Innovation (CCEI) have been established nationwide by the central government, the local governments of South Korea, and the private sector to develop innovations based on various local resources and business expansion consulting

services. Additionally, there is a focus on assisting the nation's small and medium-sized enterprise (SME) entrepreneurs in preparing for international competition.

Taiwan

On the basis of the idea of "Adaptive City - Design in Motion," Taiwan Taipei was selected to host the 2016 World Design Capital. Design and creativity should be applied to building design, architecture, urban planning, and thought processes by all sectors, especially the government. This includes encouraging people to participate in the creation of new urban development models starting in Taipei. That will serve as an example of environmentally conscious urban development and can contribute to sustainably elevating Taiwanese citizens' standard of living. Creative Expo Taiwan 2016 was an exhibition of artistic and creative works held in April 2016. The exhibit is the city; YODEX, a showcase of over 9,000 projects by young designers and a total of 4,000 projects related to environmental innovation and improving people's quality of life, is one of the key locations featured in the Exhibition Displays Life theme.

Table 7 Summary of International Creative Economy development organizations:

United Kingdom, Japan and Hong Kong Special Administrative Region

Source: Creative Economy Agency, Thailand (2021)

Summary of International creative economy development organizations: United Kingdom, Japan and Hong Kong Special Administrative Region

Topic	1.UK	2.Japan	3.HongKong	4.South Korea
Main organization Responsible for the development of the creative economy	Department for Digital, Culture, Media and Sports (DCMS)	Ministry of Economy, Trade and Industry (METI)	Commerce and Economic Development Bureau (CEDB)	Ministry of Science, ICT and Future Planning (MSIP)
Organizations involved in the development of the creative economy	- UK Trade & Investment (UKTI) - Department for Business Innovation & Skills (BIS) - Sector Skill Councils (SSCs) -UK Commission for Employment	- Creative Industries Division (Commerce and Information Policy Bureau) - Industrial Science and Technology Policy and Environment Bureau - Trade and Economic Cooperation Bureau - METI Creative Industries	- Hong Kong General Chamber of Commerce (HKGCC) - Trade and Industry Department and Hong Kong Economic and Trade Offices - Intellectual Property Department - Hong Kong Design	- Creative Economy Policy Bureau - Public-Private Creative Economy Committee - Korea Creative Content Agency (KOCCA) Ministry of Culture, Sports and Tourism (MCST)

Topic	1.UK	2.Japan	3.HongKong	4.South Korea
	t and Skills (UKCES) - Creative Industries Council (CIC) - UK Statistics Authority - Nesta	Internationalization Committee (CIIC) Ministry of Educational, Culture, Sports, Science and Technology (MEXT) - Agency for Cultural Affairs - Japan Foundation (Ministry of Foreign Affairs)	Centre (HKDC) - Innovation and Technology Commission - Invest HK's Creative Industries Team - Institute of Design Knowledge (IDW) - Hong Kong Federation of Design Associations (FHKDA)	- Small and Medium Business Administration - Financial Services Commission (FSC) - Korea Development Bank, Industrial Bank of Korea, Korea Credit Guarantee Fund, Korea Technology Finance Corporation
Policy for Development Creative economy	- Create UK Strategy and Create Together Strategy are strategies which focus on economic development with industry It is rooted in a person's creativity, skills and talents which can be used to create wealth and create jobs for it by cultural experiences that can be	- Cool Japan Initiative is a policy to drive creative exports of small and medium businesses. (SMEs) and handicraft businesses, both individuals and groups by the main industries that promote Japan such as Animation, Fashion, Lifestyle, Food, Game, Music etc. - Focus on the development of art and design. A good environment for design purposes	- Create HK Initiative is the government's policy to support businesses in creative industries and make Hong Kong the capital of arts and creativity in Asia. - Focusing on the integration of creative business groups into networks, especially creative businesses in	Focus on the development of Innovation, science and ICT as the base of creativity - Focus on creating economic added value with startups and developing new markets from Ideas - Focus on development of Korea content and Cultural Tourism

Topic	1.UK	2.Japan	3.HongKong	4.South Korea
	<p>accumulated and passed from the old generation to the new generation by protecting intellectual property.</p> <ul style="list-style-type: none"> - Focus on promoting creative industries that use innovation as a driving force on intellectual property, research and development, knowledge development to stimulate and promote employment 	<p>such as building a design center.</p> <p>Encourage doing business related to creative products.</p> <p>Supporting intellectual property rights and promoting local handicrafts</p>	<p>advertising and architecture.</p> <p>Animation and information technology services which are gathered in the important area of Hong Kong that has made policies of mutual benefit to the convergence of the economy and urban development</p>	
<p>Activities/ Projects for Development economy Creative</p>	<ul style="list-style-type: none"> - London Design Festival - England Talent Pathway Program - Creative Capital Fund (CCF) - Designing Demand - Creative Industry Finance 	<ul style="list-style-type: none"> - J-LOP (Localization and Promotion of Contents) - Co Festa (Japan International Contents Festival) Expo - Creative Tokyo such as Tokyo Designers Week, Tokyo Midtown DESIGN Touch - 100 Tokyo, websites that support Tokyo as 	<ul style="list-style-type: none"> - Business of Design Week (BODW) - Global Design Network (GDN) - Hongkong's West Kowloon: Cultural District - Biennale of Urbanism 	<ul style="list-style-type: none"> - Online Creative Economy Town - Offline Creative Economy Towns or Centers for Creative Economy & Innovation (CCEI) - Creative Economy Valley (CEV)

Topic	1.UK	2.Japan	3.HongKong	4.South Korea
		a creative city and attractive foreign tourists - Cool Japan Matching Grand Prix - Cool Japan World Trial - Cool Japan Fund	Architecture Hong Kong - Cattle Depot Artist Village - Entertainment Expo Hong Kong such as Asia Film Awards, Hong Kong International Film Festival and Hong Kong Film Awards - Innovative and Technology Fund (ITF)	at Pangyo, Gyeonggi

Summary of literature review and case study about creative tourism

Creative tourism is an approach to tourism development that maintains a balance which consists of 1. Economy aspects (creating opportunities for local occupations, increasing the value of arts and crafts) 2. Social aspect (local culture is preserved and local communities apply their unique arts and culture for creative tourism) and 3. Environmental aspects (Conserving the ecosystem, natural resources, and local wisdom) by allowing the community to participate in thinking together to develop community tourism. Tourists are a part of being interested in the living culture of the community in a deeper dimension. Tourists will be able to understand the unique culture of people and places through direct experience, resulting in learning about living tourism and leading to impressive diversity in tourism.

Tourists and communities are increasingly exchanging knowledge across cultures. Tourists have the opportunity to develop their own creative potential and participate in decision-making to participate in tourism activities. In addition, creative tourism is an authentic experience in both the production process (learning and doing activities) and community products, which are authentic experiences that create impressive memories for tourists.

In addition, the role of creative tourism is to create an environment that is conducive to responding to creative tourists' desire to learn. Each tourist has different motivations from other forms or types of tourism. It is a form of tourism that emphasizes participation and access to experiences related to communities and local lifestyles that are different from general tourism.

Creative tourism can be linked to tourists' intrinsic motivations by applying six characteristics to link creative tourism experience groupings with tourists' motivations.

By comparing creative tourism activities in Thailand and abroad by considering the following 6 characteristics of creative tourism:

Table 8 Comparison of creative tourism activities in foreign countries and Thailand
Source: Researcher, 2023

Characteristics of creative tourism	Creative Tourism in Foreign Country	Creative Tourism in Thailand
It is a form of tourism that increases the skills of tourists. The development of tourists' skills can occur from tourists participating in tourism activities.	Traditional weaving of the Maori people, New Zealand. Culinary tourism activities in Barcelona, Spain.	Local cooking of Nan province. Learning to cook local food in Uthai Thani province.
It is a form of tourism whose main product is the skills and cultural experiences that arise from participating in tourism activities where the experience becomes a product.	Experience traditional music and local culture gained from attending music festivals in Mexico. Experience and skills in the art of drawing and carving from participating in artworks in the country's forests, Canada. Bone carving class in Nelson, New Zealand.	Matao lantern making, tung making and basketry work in Nan province. Learn about weaving and creating woven fabric pieces in Uthai Thani province.
It is a form of tourism that has changed from selling tangible tourism resources to intangible tourism resources are intangible and has changed from selling physical products to selling products called experiences.	Changing from selling Laguiole knives, a traditional French handcraft, to selling knife-making lessons from local knife-making experts. Gold leaf application at Kanazawa Katani, Japan. A traditional technique of dyeing silk fabrics for kimonos, Japan.	Painting of Sangkhalok patterns and making amulets in Sukhothai province Drawing patterns on the Phi Ta Khon masks of Loei province Learn about weaving and creating woven fabric pieces in Uthai Thani province.
It is a form of tourism that has changed from a high-class cultural product to a product that is a daily culture that tourists can learn and feel the locality and build an understanding of local culture more easily, such as local flea markets, local restaurants in the countryside, etc.	Experiencing the local culture of that country.	Experiencing and learning the way of life of the Sakae Krang River floating house community and learning the ways of life of the Lao Krang ethnic community in Uthai Thani province.

Characteristics of creative tourism	Creative Tourism in Foreign Country	Creative Tourism in Thailand
It is a form of tourism that gives tourists the opportunity to participate in tourism activities with the local community, where tourists can truly experience the way of life of the local people.	New Zealand has activities to study Maori language, weaving, carving, and woodworking. Weaving activities, wood carving, tattoo making in Baguio City, Philippines.	Learning folk songs and community culture of Uthai Thani province.
It is a form of tourism that must have different distinctiveness in terms of tourism resources in order to create a unique identity for the tourist destination. Because tourists want new and different experiences.	Activities that reflect the cultural identity or local wisdom of that country.	A farmer's school in Thailand teaches tourists how to plant rice, which is a different experience. Local cooking of the gourami fish menu, which is a geographic indication product of Uthai Thani Province and the only one in Thailand.

Tourism resources of Uthai Thani Province that can be developed into creative tourism activities include 1) a group of cultural heritage, which is a group of creative tourism related to culture, beliefs, and local social conditions, such as handicrafts 2) a group of creative tourism based on performing arts and culture such as folk music performances, folk dance performances and 3) creative tourism groups that are related to the way of life of people in the tourist destination community, such as raising fish in cages of the community along the Sakae Krang River and the way of life of Lao Khrang ethnic community.

Developing creative tourism activities requires studying the potential and strengths of the area, which is an important process in developing creative tourism. Because it is a process that reveals the strengths of tourist attractions or tourism resources, including the ability or readiness for tourism development of the community. By evaluating the potential of the area to be developed as a tourist destination for creative tourism activities, emphasis must be given to existing resources. The process of developing creative tourism activities in the area requires that the local community be a part of the community tourism activities themselves and must take into account the preservation of the main tourism resources in the area.

From the review of literature and related theoretical concepts, creative tourism, creative economy, and sustainable tourism are of great importance in this study of the development of creative tourism activities in Uthai Thani Province. It is used to analyze and discuss the research results regarding the development of creative tourism activities.

Chapter 4

Research Methodology

This chapter discusses the methods employed in this research. It begins with an introduction followed by a research design matrix, tourism stakeholders, research instruments and fieldwork, data processing and analysis, and conclusions. Research methods are used in this research including document reviews, field observations, in-depth interviews, and focus groups.

4.1 Introduction

A concept for the development of tourism that strikes a balance between communities, cultures, and the needs of tourists is called creative tourism. It gives tourists the chance to develop their creative potential by participating in educational activities and learning from actual experiences that are tailored to the characteristics of the targeted tourism area. Imaginative the travel industry isn't the main creation of innovativeness, there must likewise be a local area cooperation process, or at least, the local area needs to settle on the travel industry exercises, take part in the exercises and get the advantages that emerge.

With a wide range of tourist attractions, Uthai Thani Province is well-known as a tourist destination. The UNESCO world heritage site has a fantastic natural learning center. Local wisdom and archaeological sites are learning resources. They make values through the social legacy and ways of life that vacationers can partake in and gain new encounters from movement. It develops into a new type of tourism activity by combining tourists' imaginations with local knowledge to create stories, activities, or products. It produces imaginative monetary outcomes that endeavor to create esteem from both financial and the travel industry aspects.

Each tourist attraction's Creative Tourism development can be guided by the Study of Tourist Attraction Potential for Creative Tourism Development with Conservation. In Uthai Thani Province, this will result in the creation of a suitable Creative Tourism model and the planning of sustainable Creative Tourism development.

Additionally, Giaccone and Galvagno (2019) stated that the five most recent research trends in creative tourism are creativity and cultural tourism, creativity and local development, creativity and urban tourism, creativity, and tourist experience, and co-creation of the tourist experience. Future research on creative tourism is to be determined.

Future research may shift away from a macro-approach based on the creative economy and cultural-led development and toward a more micro-approach based on people. It will focus on the contribution that a creative tourism approach can make to the development of a destination, with a focus on a bottom-up approach and a more participatory strategy that includes both tourists and the local community.

Selection of communities used as case studies for analysis

Communities that have been assessed for their value and have the results of the assessment found that the community has two or more values, including results from documentation research, field observations, site surveys, community tourism development potential assessments, and in-depth interviews. The researcher collects information obtained from the study and evaluation using various methods, summarizes

the results, and selects communities that have the potential to develop creative tourism activities as further case studies.

4.2 Research Design Matrix

The researcher has set frameworks for studying the value of cultural and natural tourism resources, studying the potential of cultural and natural tourist destinations, applying the concept of Creative Tourism to enhance the value of cultural and natural tourism resources, and developing toward sustainability based on various conceptual frameworks as follows: 1) characteristics of Creative Tourism 2) sustainable tourism development concept and 3) standards of various tourist attractions.

To achieve the research objectives, four research objectives are implemented along with the research design matrix in Table 4-1. The matrix includes research questions, research objectives, methods of analysis, and research methods. The matrix shows the research methods being applied to collect data in Uthai Thani Province. The research design matrix will help to understand how the researcher integrates various techniques and methods being conducted to answer each research question and objective.

Objectives:

- To study the value of the cultural and natural tourism resources of Uthai Thani Province
- To study the potential of tourist attractions in Uthai Thani Province to support the promotion of creative tourism
- To study creative tourism activities that are suitable for the tourism resources of Uthai Thani province
- To study applying the concept of Creative Tourism to enhance the value of cultural and natural tourism resources of Uthai Thani province and tourism development towards sustainability

Table 9 Research Design Elements

Source: the researcher, 2020

Research Questions	Research Objectives	Method of Analysis	Research Method	Fieldwork	
				First round	Second round
What is the value of the cultural and natural tourism resources of Uthai Thani Province?	To study the value of the cultural and natural tourism resources of Uthai Thani Province	Content analysis and SWOT analysis of the value of tourism resources	Literature Review Documentation Research Field Observations SWOT analysis In-Depth Interviews	Yes	Yes
What is the potential of tourist destinations in Uthai Thani Province and the development of creative tourist destinations?	To study the potential of tourist attractions in Uthai Thani Province to support the promotion of creative tourism	Content analysis and SWOT analysis of the potential of cultural and natural tourist destinations	Literature Review Documentation Research Comparative Research Field Observations SWOT analysis In-Depth Interviews	Yes	Yes

Research Questions	Research Objectives	Method of Analysis	Research Method	Fieldwork	
				First round	Second round
What forms and activities of creative tourism in Uthai Thani Province are appropriate for the community and tourists?	To study creative tourism activities that are suitable for the tourism resources of Uthai Thani province.	Content analysis of creative tourism activities and tourism development	Literature Review Comparative Research Field Observations In-Depth Interviews Focus Group	Yes	Yes
How can Creative Tourism lead to sustainable development for Uthai Thani Province?	To study applying the concept of Creative Tourism to enhance the value of cultural and natural tourism resources of Uthai Thani province and tourism development towards sustainability	Content analysis of Creative Tourism and sustainable development	Literature Review Comparative Research Field Observations In-Depth Interviews Focus Group	Yes	Yes

4.3 Tourism Stakeholder

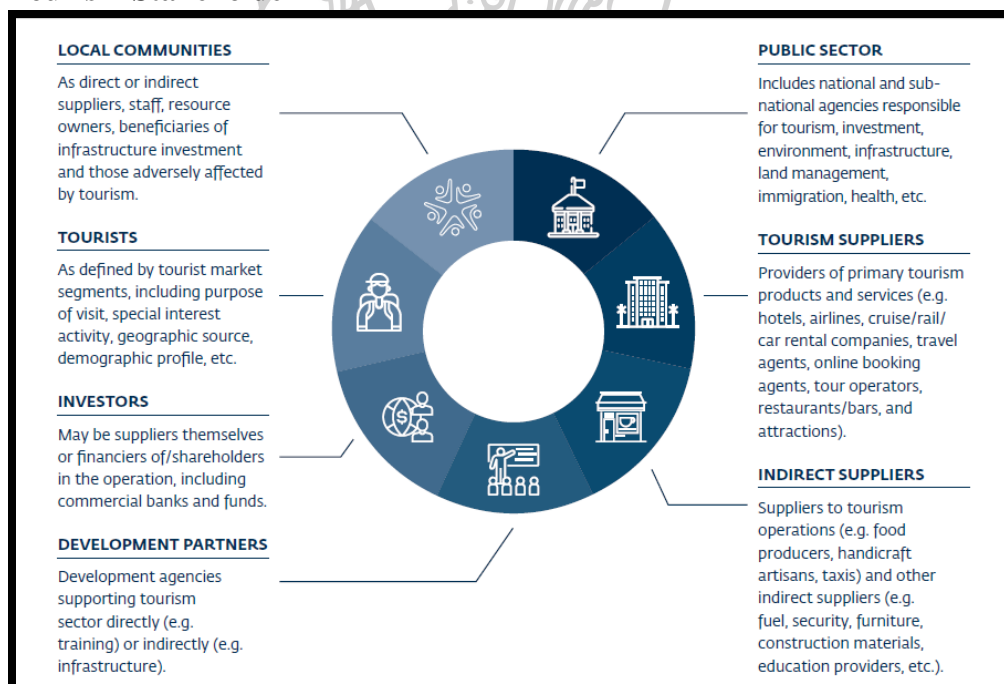


Figure 44 Tourism Stakeholders

Source: Tourism Diagnostic Toolkit, World Bank Group (2019)

Tourism Stakeholders

For tourism to work efficiently, it requires the harmonious interplay of activities organized and managed by a large number of groups that go well beyond the consumer and the service provider. Understanding the destination's key stakeholders, their roles in tourism, and their relationships is the next crucial step in scoping tourism-specific interventions (World Bank Group, 2019). The figure (Figure 4-1.) describes the groups

of stakeholders involved and briefly describes their role in the sector's development and operation. The annexes include detailed lists of stakeholders and the type of questions to ask as part of the diagnostic process.

The researcher has applied data from the World Bank Group as a guideline for selecting key informants for this research to obtain data that are relevant to the research objectives and cover those who are involved in all sectors of tourism. Tourism Stakeholders in this research are the local people, local experts, local community, creative entrepreneurs, academics, tourism specialists, public and private sectors, tourism suppliers, and Thai tourists.

Table 10 Informants for Research

Source: the researcher, 2020

Tourism Stakeholders	Informants
Local Communities	residents, local expert, local leader, master of local wisdom
Tourists	Thai tourists
Investors	Creative entrepreneurs
Development Partners	Uthai Thani Provincial Community Development Office, Uthai Thani Provincial Administrative Organization Local government organizations
Public Sector	Office of Tourism and Sports Uthai Thani Province, Office of the Tourism Authority of Thailand, Uthai Thani Province, Office of Culture, Uthai Thani Province, DMO
Tourism Suppliers	Accommodations, Travel Agent, Local guide, Transport, Restaurant, Souvenir shop
Indirect Suppliers	Artisans, Tourism Academics, Travel blogger

Table 11 Symbol for representative of research key informants

Source: the researcher, 2023

Key informants	Interviewee code
1. Government sector	
Community Development	Interviewee G01-G02
Office of Tourism and Sports Office of the Tourism Authority of Thailand	Interviewee G03-G04
Tourism Academics Local government organizations	Interviewee G05-G07
2. Private sector	
Travel Agent, Local guide	Interviewee P01-P02
Accommodations	Interviewee P03-P07
Creative entrepreneurs	Interviewee P08-P10
3. Community sector	

Key informants	Interviewee code
Local people, local community in Ban Rai district	Interviewee C01-C05
Local people, local community in Mueang district	Interviewee C06-C07
Local people, local community in Nongkhayang district	Interviewee C08-C09
4.Tourist	
Travel blogger, Thai tourists	Interviewee T01-T14

4.4 Research Instruments and Fieldwork

To collect the research results, instruments are applied as follows;

4.4.1 Literature Review

The review is managed by subjects including Cultural Significance, Creative Tourism, Creative Economy, Creative City and Creative Industries, and Sustainable Tourism Development.

4.4.2 Documentation Research

The documentation research related to Uthai Thani Province about the general background, history, tourism resources, tourism plan, and policy. In addition, relevant information and research on tourism research studies of Uthai Thani Province and other case studies of creative tourism are also collected, searched, and documented for analysis.

4.4.3 Comparative Research

The researcher to acquire a better understanding of the current trends and practices in Creative tourism and Creative cities. In this dissertation, a wide range of local and global views are compared to better understand creative tourism management in different areas. In addition, comparative research also revealed the similarities and differences in approaches and techniques for creative tourism management.

4.4.4 Field Observations

Field observations are conducted to expand the investigation and record information when observing the behaviors of individuals in a specific situation. A survey of the tourist attractions allows the researcher to verify and correct the actual data, which are different from the documents, and also helps the researcher to investigate the existing conditions and initiate an evaluation of the current key obstacles. These include cultural and natural tourist destinations and the development of Creative Tourism destinations, and the issues and challenges for creative tourism development in Uthai Thani Province.

4.4.5 In-depth interviews

To obtain more detailed information and understanding of the research, in-depth interviews are useful instruments. The in-depth interviews gather detailed data by conducting a group of interviews. The key informants are the local people, local experts, creative entrepreneurs, academics, tourism specialists, local government sectors, public and private sectors, and Thai tourists. To expand the research data, in-depth interviews are also conducted employing a “snow-ball technique” and keep doing this until the Data Saturation and Data Sufficiency.

However, the size of the primary informant is considered appropriate to conduct qualitative research, which should not be too large, making it difficult to analyze the

data. But if the researcher uses group samples that are too small will not reach the saturation point of the data. The information obtained must be consistent and relevant to the research objectives. Therefore, the research data is collected through In-depth interviews, and the sample size of approximately 5 - 30 individuals should be determined in accordance with the Rules of Thumb (Nastasi and Schensul, 2005, as cited in Prapaipim and Prasopchai, 2016).

Table 12 Guidelines for determining the sample size of the research approach.

Source: Prapaipim and Prasopchai, 2016

Research methodology	Principle
Biography	Select only 1 person or 1 case
Case Study	About 10 individuals
Phenomenology Grounded Theory Ethnography Action research	Approximately 20 - 30 persons, considering the saturation of the data, with a smaller size than the concept can be used if the data has reached saturation point

In addition, ethnographic methods are particularly useful for studying complex experiential services such as tourism products. Creative tourism is arguably particularly complex, as it touches intangible cultural values and unpredictable expressive processes. Ethnographic approaches have often proved useful in research on community tourism development (Botterill and Platenkamp, 2012, as cited in Manuela Blapp & Ondrej Mitas, 2018)

Table 13 Guidelines for determining the sample size of a data collection approach.

Source: Prapaipim and Prasopchai, 2016

Data collection	Principle
Interviewing key informants/In-depth interviews	Interviews about 5 - 30 people
Focus groups	Approximately 1-3 interviewed groups in each group should have approximately 5 - 10 individuals. Targeting consideration must be based on a representative group of research questions.
Ethnographic surveys	A large representative sample should be chosen. (Specifying or sampling according to research objectives), sample size setting is similar to quantitative research.

The researcher uses In-depth Interview as a research tool for the study of creative tourism in Uthai Thani Province and it is a Semi-Structured Interview. The researcher conducts the interview questionnaire. The interview is examined by Supervisor, Graduate Program Instructor, and Creative Tourism lecturer to determine the content validity and most relevance to the research objectives. The researcher collects data using an open-ended question to obtain open-ended responses on creative tourism, and interviewees are free to answer.

The interview covers topics related to the concept of creative construction, such as tourism attractiveness potential, uniqueness of way of life, local wisdom and knowledge, the ability to continuously inherit local wisdom and knowledge, local communities involved in tourism management, the value of tourism resources,

accessibility, tourism facilities and services, and Creative Tourism Management and Conservation. The questions for the interview have three groups as follows:

- 1) The interview questions for the public and private sectors
- 2) The interview questions for residents, local experts, local leaders, creative entrepreneurs, and local community
- 3) The interview questions for tourists

Data collection

The researcher will conduct in-depth interviews with key informants. It is expected that interviews with one person interviewed are approximately 30 minutes - 1 hour. The researcher will collect data from audio recordings and field notes, compiled by transcripts. Transcribe verbatim and summarize the issues during data collection.

Data analysis

After collecting data with in-depth interviews from Key Informants, the researcher will use descriptive analysis to understand the experience without bias by transcribing the dialogue. Transcribe verbatim by listening to the tape and compiling the data obtained from the fieldwork. The researcher will take the data to record, separate, and group similar data together to analyze, synthesize, collect, and categorize the recorded data according to the research objective using descriptive analysis, then the data is analyzed and led to further focus group discussion.

4.4.6 Focus group Meeting

Focus group meetings can help the researcher to capture the interaction between the participants based on topics and to evoke a level of respondents' attitudes, feelings, beliefs, experiences, and reactions. The focus group meeting of stakeholders will be arranged as a one-day workshop to share and discuss different perspectives. In the focus group meeting, people will share information and discuss Creative Tourism to enhance the value of cultural and natural tourism resources of Uthai Thani province and development towards sustainability and development approach for the creative cities network.

Key Informant

The researcher used the focus group method to develop the model and activities of creative tourism in Uthai Thani Province and the development approach to being a creative city. The Homogeneous Sampling method is based on a selection of key informants with similar knowledge or creative tourism experiences from stakeholders. This homogeneous sampling strategy will reduce the variation or differentiation of the data. This facilitates data analysis and facilitates group interviews and is also suitable for group discussions. It should be determined in accordance with the Rules of Thumb. (Nastasi and Schensul, 2005, as cited in Praphaipim and Prasopchai, 2016).

The participants are selected according to the researchers' criteria, which are able to provide the most relevant answers to the research objectives, with the moderator asking questions based on the research issue for the group to answer. Group discussions allow for the presentation of their own views within groups that may have different opinions.

Data collection

The researcher will assign personnel to organize a group discussion consisting of 1) Moderator who leads the discussion according to the issues or questions set to obtain clear information. 2) Note Taker is the researcher who takes notes of the conversation by taking note of all the words and gestures of the participants as well as

writing a chart of the seats of the participants. 3) General Service personnel are in charge of facilitating drinking water, snacks, taping, and ensuring that group members are not disturbed during the conversation.

Data analysis

The researcher will use the data obtained from the focus group to analyze the data. Using descriptive analysis in the manner of correlating research study results leads to a summary of key issues in the development of creative tourism models and activities. Including the development approach to the creative city of Uthai Thani Province.

4.5 Data Processing and Analysis

After gathering the related data from the stakeholders, the results will critically process and analyze in order to answer the five questions and objectives of this research. The concerned data are gathered from both primary and secondary data sources.

O 1: The first objective of this research is study the value of the cultural and natural tourism resources of Uthai Thani Province. The methods used to complete this objective are Literature Review, Documentation Research, Field Observations, SWOT analysis, and In-Depth Interviews.

O 2: The second objective of this research is study the potential of tourist attractions in Uthai Thani Province to support the promotion of creative tourism. The methods used to complete this objective are Literature Review, Documentation Research, Comparative Research, Field Observations, SWOT analysis, and In-Depth Interviews.

O 3: The third objective of this research is study creative tourism activities that are suitable for the tourism resources of Uthai Thani province. The methods used to complete this objective are Literature Review, Comparative Research, Field Observations, In-Depth Interviews, and Focus Group.

O 4: The fourth objective of this research is study applying the concept of Creative Tourism to enhance the value of cultural and natural tourism resources of Uthai Thani province and development towards sustainability. The methods used to complete this objective are Literature Review, Documentation Research, Comparative Research, In-Depth Interviews, and Focus Group.

In regard to data analysis, all results are critically and systematically analyzed. Cultural Significance, Creative Tourism, and Sustainable Tourism Development are also applied to the qualitative data to evaluate and examine the issues and challenges in this research.

4.6 Conclusion and Report

All the results of this research are summarized regarding the research questions and objectives; besides, the data procession of this research dissertation is systematically gathered. The contents are submitted and reported to the graduate program committee of Silpakorn University.

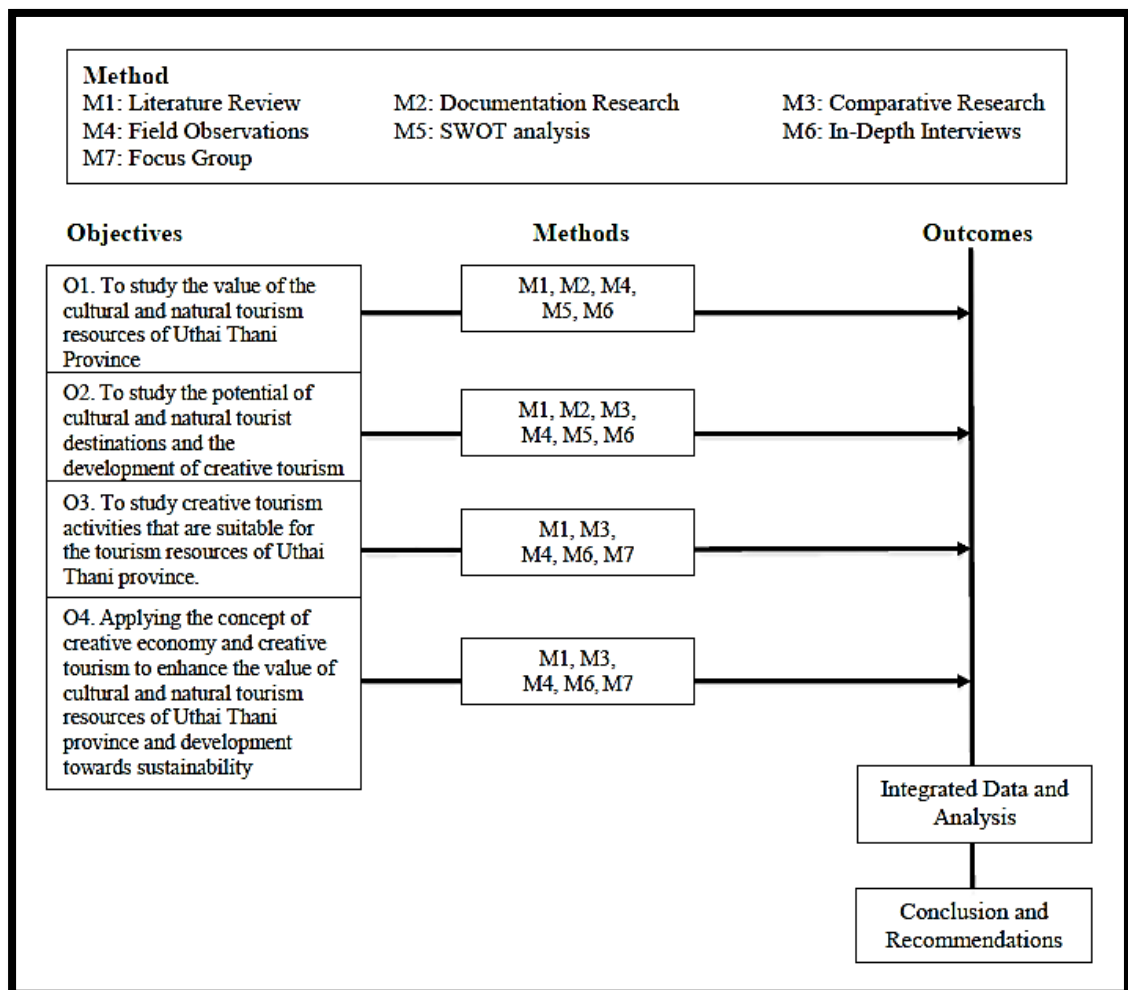


Figure 45 Data Analysis
 Source: the researcher, 2020

Chapter 5

General Information and Assessment of the Value of Tourist Attractions in Uthai Thani Province

5.1 Uthai Thani from the past to present

With an area of 6,730 square kilometers, Uthai Thani is in the Lower North. The majority of the terrain consists of forests and high mountains. The forest lands of Uthai Thani are rich in natural biodiversity; Consequently, Huai Kha Khaeng, a wildlife sanctuary, has been designated a Unesco World Heritage Site. These forest lands ought to be preserved for the pride of all Thais.

Mueang Boran Bueng Khok Chang in the Dvaravati period, Mueang Boran Ban Tai, Mueang Boran Ban Khu Mueang, and Mueang Boran Ka Rung are examples of ancient cities and habitation sites that have been found in some parts of the province.

As per legend, during the Sukhothai Period, Thao Mahaphrom fabricated a city at Bann Uthai Kao (Old Uthai in Nong Chang District) and carried the Thai nation to settle among the Karen and Mon towns. The area was dubbed "Mueang U-Thai" after the Thai group or location. The stream's course was later altered by a drought, and the people fled the city. A Karen named "Phataboet" came to Mueang U-Thai during the Ayutthaya Period to fix the city by digging a lake near it. He was the first ruler of the Old Mueang U-Thai. Following that, the city was given the Karen name Mueang Uthai. It was an external outpost town that protected the city from the Burmese army that was going to attack Ayutthaya.

The area that is now home to the city of Uthai Thani was the site of an increase in immigration along the Sakae Krang Riverside during the early Rattanakosin Period. Tourists visiting Uthai Thani can learn a lot about the area's fascinating natural, historical, and archaeological sites. There are additionally shops selling hand-tailored gifts and different sorts of food, for example, Nomai Ruak, fish and rice crisps, protected organic products; weaving, as well as basketry.

There are eight districts in Uthai Thani: Amphoe Mueang Uthai Thani, Amphoe Nong Khayang, Amphoe Nong Chang, Amphoe Sawang Arom, Amphoe Thap Than, Amphoe Huai Khot, Amphoe Lan Sak, and Amphoe Ban Rai.

Historical development

Archaeological evidence indicates that, like many provinces in the central region, such as Kanchanaburi Province, Chainat Province, Nakhon Sawan Province, and Suphan Buri Province, areas in Uthai Thani Province used to be prehistoric human settlement before expanding into a larger community.

The Province of Uthai Thani and the central plains. Prehistoric human civilization originated there. Prehistoric paintings were discovered at Khao Pla Ra in Lan Sak District, and human skeletons, earthenware, colored glass beads, and stone beads were discovered at Ban Lum Khao in the Nong Khayang District. Parts of a human skeleton, pottery, Chawanas made of polished stone, and tools made of stone can be found at Khao Nak in Thap Than District.

These communities grew into substantial communities over time. The city was organized as a canal encompassed by a dike. Water is kept for agriculture and consumption knows how to make tools and utensils from metal casting as well as natural materials. Learn to weave and construct a variety of structures, particularly those used for religious ceremonies.

Settlement

There is evidence from archaeology that people settled in the province of Uthai Thani. There are two distinct periods: prehistoric and historical periods Human settlements were present in the Uthai Thani Province region approximately 5,000 to 3,000 years ago. Numerous significant pieces of evidence were discovered.

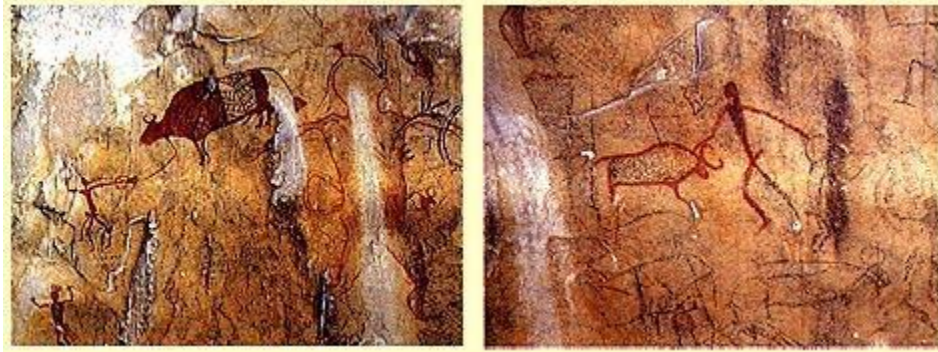


Figure 46. Khao Pla Ra Archaeological Site

Source: <http://thebest.uthaithani.go.th/th/tour/khao-pa-ra.html>, 2020

1. Khao Pla Ra Archeological Site situated at Ban Chai Khao, Lan Sak District, on a lofty mountain at the marginal Lan Sak and Nong Chang District found a variety of paintings at a slant of around 80 degrees slanted bluff. A protruding cliff forms a sun- and rain-resistant canopy in the upper area. Make the image last until this day. There are five different styles of painting: a shadow that is complete and a solid shadow. Draft lines, branch forms, and outline drawings Dancing, people leading cows, processions, raising animals, and bringing them into food are all clearly depicted in the picture's content. Prehistoric people probably created the artwork at Tham Khao Pla Ra between 5,000 and 3,000 years ago.

2. Ban Lum Khao is an archaeological site. By excavating the soil layer, researchers were able to determine that this archaeological site has been occupied at least twice before and since the present. Until the evidence objects are left to be deposited in a thick layer until they can be clearly separated, the inhabitants of prehistoric times have a long period of residence. When looking at the characteristics of the pottery, it was discovered that it was distinct from the Dvaravati period antiques found at Chan Sen and Chong Khe and resembled pottery found in prehistoric soil layers in appearance.

Numerous colored stones and beads made of glass were discovered at the Ban Lum Khao Archaeological Site, which is a common occurrence at archaeological sites. This archaeological site is surrounded by a moat, which lends credence to the alternative hypothesis that it was a community in the late prehistoric period—roughly 2,000 to 1,500 years ago—that continued to live up to the historical period.

Earthenware vessels of various shapes and sizes, such as those used in cooking, make up this category of utensils and add items that can be used. Red clay coating, smoking to black, and exfoliating the surface to make it oily are all ways to decorate the outer surface. Form various patterns with the clay that you add to the outside. To leave an imprint of the rope on the container's exterior, press or slap it with a rope (striped rope). In addition, they produce animal figurines. Clay ammunition and pottery circles used for yarn spinning can be used in conjunction with it for small-scale hunting demonstrates that members of this community have previously woven cloth.

The tomb will be excavated to a depth of approximately 50 to 70 centimeters, bringing with it three to four different kinds of earthenware containers that people used

every day to support the bottom of the pit before the body is buried. The burial seal is tying its head to the south, and pyrotechnic beads and jewelry glass beads are placed in the tomb. This region is home to a number of modern Ban Lum Khao communities, the closest of which is the Ban Tha Thong Archaeological Site, which is approximately three kilometers to the north. Additionally, there is an archaeological site called Ban Chi Nam Rai in the Innburi District of the Singburi Province and a site called Ban Rai Suan Lao in the Hankha District of the Chainat Province.

Dvaravati period

In order to blend with the local traditional culture, the land in Thailand has been cultured from India. It is called the creation of their own cultural style. These communities belong to the Dvaravati culture, which lived between the 12th and 16th centuries in the Buddhist era. Enter the period of metropolitan culture prior to creating the most elevated success in a city-state.

According to archaeological evidence, numerous urban communities exist. Earth is surrounded by a ditch that looks like a circle. Inside and outside, there are religious sites like Muang Karung, Ban Yai, Ban Khu Mueang, Bueng Khok Chang, and others. The Dvaravati period archaeological site at Khok Mai Den and Ban Chan Sen has the characteristics and territory that are closest to the archaeological site in Uthai Thani Province.

Sukhothai period

In the Uthai Thani Province, a number of Sukhothai Sangkhalok utensils have been discovered. Because Uthai Thani City is a waterway that is used to transport goods from the north to the south, it represents economic and cultural relationships.

It is possible that the word "Uthai" comes from the Thai word "Uoo-thai," which means "the place where Thai people live." It is a word that is similar to the word that is commonly used as the name of the city, like "U Bon," which means "upper city." U-Tapao City in Ban U-Tapao, Manorom District in Chainat Province, Mueang U-Thong, U-Thong District in Suphanburi Province, and Ban Khok Mai Den Phayuha Khiri District in Nakhon Sawan Province. Concerning the city of U Lang, which is the city of Cut Buri, there is a truism that "The Lord of the Upper City, Hordes of the lower city" signifies Sukhothai as the capital city that is managed by a ruler. Lop Buri was a lower city—not a royal city—that the Khmer sent people to rule and was regarded as the people's home.

Due to the river's shifting course, the Uthai legend has been abandoned. The city became a small community due to people's migration elsewhere and the development of new areas to address the water shortage issue. According to legend, the first governor's name was Phata Boet, and he established a new city by digging a lake on the south side of the city.

There is no evidence to indicate when the city of Uthai Thani, which is used in place of the word Uoo-thai Thani, changed its name. The first book, which bore the name Uthai Thani, was discovered. Since it was a book in 1922, it was presumed that this term was used during King Rama VI's reign.

Ayutthaya period

Uthai was a significant city in the early Ayutthaya period because the Burmese army that attacked Thailand passed through the Three Pagodas checkpoint, the Motama checkpoint, the Nong Luang checkpoint, and the Salakpra checkpoint. A city called Uthai stood in front of a checkpoint.

During the reign of King Naresuan the Great, he requested the foundation of a guard checkpoint, specifically Muang Uthai checkpoint (Bann Khlong Dan), Mae Klong checkpoint, Khao Pun on checkpoint, Nong Luang checkpoint, Salakpra checkpoint, with Uthai as the external Bordertown. The various checkpoints were under the control of the Uthai ruler. At the time, Uthai controlled a region that was east of Phraek (Mueang Sankhaburi) is connected to Mueang Prabang (Mueang Pang Kha, Nakhon Sawan Province) in the northeast, and Mueang Pan (Mueang Kamphaeng Phet) and Mueang Chod (located in Tak Province) are connected to Mueang Pan in the northwest.

The authority to use the position seal was graciously granted later on during Somdet Phra Eka Thotsarot's reign. The constitution's nature is that Uthai Thani is a city in the interior, as stated in the old law. During the rule of Lord Narai, The Burma Armed force progressed into the Thai area. At Sai Yok, the Burmese joined forces with the Uthai Thani border residents to fight. During the rule of Lord Ekthat Nemyo, Burma brought numerous hostages lifted out to the Muang Uthai Thani checkpoint.

Thonburi period

King Taksin the Great had some awareness of the significance of Uthai Thani. He selected Khun Sorawichit who can utilize the Mon language and Chinese to set up a guard tower in Uthai Thani because the Burmese army enters the Nong Luang and Mae Klong checkpoints via this area. At the point when the Burma Armed force sent troops to watch Thailand, they generally plundered, beat, grabbed food, and torched individuals' homes. There is a Mon Volunteer Division in Uthai Thani. As a result, Khun Sorawichit's appointment as an officer enabled him to communicate effectively with the Mon people and Chinese merchants at Ban Sakae Krang.

There is a lot of farmlands in the city of Uthai Thani, and streams come from the mountains. It can always be used in farming and stored. As a result, a large community of about 20 km was formed as a result of the large number of homes built there from the River Sakae Krang. The ship cannot reach the existing creek later when the tide changes causing it to dry up. The Sakae Krang River, which serves as Chainat City's primary mode of transportation, requires carts to transport rice. As a result, the Chinese traders who purchased the majority of the rice and produce from the people of Uthai Thani (Old) built houses and granaries in Ban Sakae Krang in great numbers, making it the largest and most significant trading market for the people of Uthai Thani and the surrounding area. This market is commonly referred to as Ban Tha Sung.

Rattanakosin period

The Ban U Thai, Ban Tha Pho, Ban Pan Si, Ban Luk Kao, Nong Kha Yang District, Ban Thung Faek, Ban Noen Tum, Ban Nong Tao, Ban Noen Kamphaeng, and Mueang District have historically been home to the majority of the local Thai population. There are numerous villages of Thai people of Mon descent in the Nong Chang District, including Ban Kao Hin Joan, Ban Pa Daeng, and Ban Thung Thong. In the districts of Ban Rai and Sawang Arom, you'll find the majority of Thai-Lao-influenced villages. They are of Lawa or Karen descent and live in Nong Luang District, Mae Klong District, which is now Umphang District, Tak Province. This district has been an important checkpoint in Uthai Thani since the time of Ayutthaya and has moved to the Kaen Makrut Subdistrict, Khok Kwai Subdistrict. There are Thai Lao villages in the Ban Rai District, including Ban Sanam, Ban Thap Luang, Ban Thap Khlai, Ban Thap Man, and others. There are a lot of nationalities living in Ban Sakae

Krang, especially Chinese people who have settled there and traded there from the time of Ayutthaya to the present day.

Milestone

The Chainat-Uthai Thani border issue. A Bangkok government official was appointed governor of Uthai Thani in 1785. He noticed that Sakae Krang was an ideal location upon arrival. Because they were afraid of wild fever and did not approach the governor of Uthai Thani (Old), government officials requested that houses be constructed on the banks of the Sakae Krang River.

At that time, the political office for Uthai Thani was located in the governor's residence as well. In 1848, the Uthai Thani Political Department also moved to Ban Sakae Krang to build a house. The cash for the clerk, the market tax, and the money balance all had issues. It was indistinct which side will keep it in light of the fact that the limit between Uthai Thani and Chai Nat isn't right. The Political Department's two camps could not come to an agreement. Bangkok was notified by Phraya Chainat and the Political Department. Finally, Phraya Maha Ammat requested that the Department visit the vicinity of Uthai Thani and Chainat, which are connected.

Finally, a solution appeared in the book of Somdej Krom Phraya Damrong Rajanupap, which stated that the governor of Uthai Thani should not be in the province of Chai Nat. However, at the time, the governor of the Uthai Thani Political Department established a residence as a stable primary residence and would chase away, causing trouble. As a result, the southern canalside of Ban Sakae Krang was divided. From the end of Ban Sakae Krang to the area where the old Uthai city used to be transferred that location to Uthai Thani City from Chainat City. On the northern side of Khlong Sakae Krang, the city of Uthai Thani is at the end of the boundary. The boundary of Manorum City can be crossed at the residence of the governor of Uthai Thani. The land of Chainat lay beneath the house and down a river.

Sakae Krang River

Sakae Krang Waterway is the main significant stream in Uthai Thani Province. Mount Goju, which is 1,964 meters above sea level, is where it comes from. From upstream to downstream, it is 180 kilometers long and is referred to by a variety of names depending on the region it traverses. Just the part known as the Sakae Krang Stream is 11 kilometers in length, beginning from the mouth of the Wat Khum Sap channel through the town of Uthai Thani to meet the Chao Phraya Waterway at Khung Samphao, Mueang Area, Uthai Thani Province.

Sakae Krang in the Ayutthaya period

Ban Sakae Krang is a large village with a market, a significant waterway, and a location where war elephants and war horses are loaded and unloaded for use in military service. The old city of Ban Tha Sung was the source of the timber that was sold to Ayutthaya. Therefore, the Sakae Krang River has always been associated with army-related war activities since the Ayutthaya period. It is also a river that is used for military service and communication.

Sakae Krang in the Rattanakosin period

His Majesty King Chulalongkorn visited the people of the Northern provinces on October 9, 1901, while traveling along the Sakae Krang River to the city of Uthai Thani. He gave the city's third Phra Saeng, also known as Phra Saeng Rajasat, decorations, and parapets to government officials in Uthai Thani.

His Majesty King Chulalongkorn used the pavilion for about an hour on August 10, 1906, after boarding a boat into the Sakae Krang canal at 11:00 a.m. Board the boat over the water at 2:00 p.m. Go to the market and stop taking pictures. Make your way back to Manorom by boat, making a pit stop in front of Wat Bot to meet Phra Kru Chan.

The Sakae Krang River is also a river that welcomes three significant Buddha images, including Wat Nong Kae's Buddha images and Phra Phuttha Mongkhon Sacred. They were brought here from Sukhothai during the time of King Rama I and raised near City Hall at Tha Phra Pier. The three city-important Buddha images are sacred and held in high esteem by the people of Uthai Thani.

Sakae Krang is related to the province of Uthai Thani, which is where Ban Sakae Krang is located. Ban Sakae Krang is the name of a river that feeds the people of Uthai Thani and is a significant mountain in Uthai Thani.

The Sakae Krang's meaning comes from the Sakae tree species. may also be referred to as Sakae Thao or Kaew Sakae Krua, presumably from the Northern Thai language which is a combination of the words "Sakae" and "Krang," where "Sakae" means "the Sakae tree" and "Krang" means "firmly attached." As a result, the Sakae Krang tree is the Sakae tree, which grows on a large vine-like tree but is actually a shrub that blooms ivory-colored flowers in a bouquet around January and February of each year.

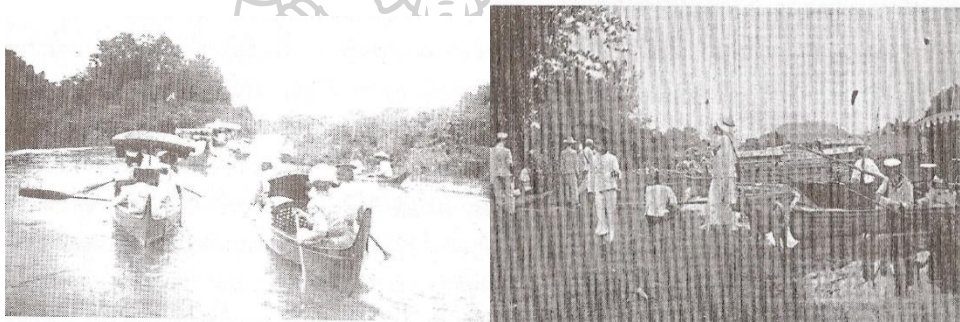


Figure 47. Sakae Krang River Raft Community past and present
Source: Project for studying, surveying and mapping cultural heritage in the old city of Uthai Thani, Faculty of Architecture, Silpakorn University, 2021.

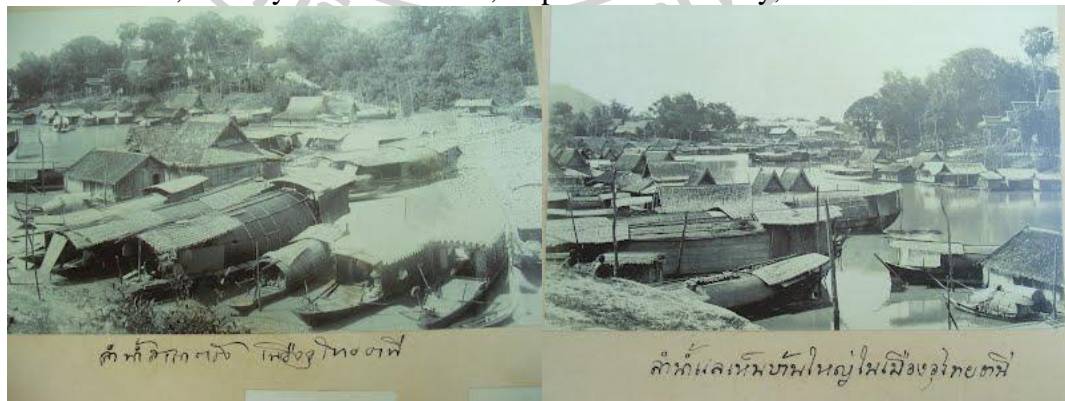


Figure 48. Sakae Krang River Raft Community 100 years ago
Source: <https://web.codi.or.th>, 2020

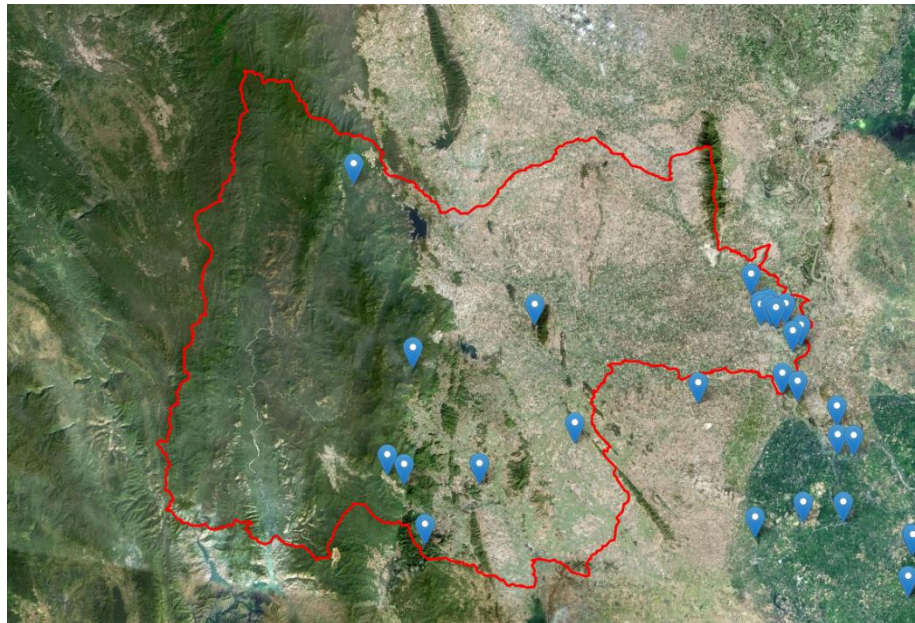


Figure 49 Geography of Uthai Thani Province
 Source: <https://www.google.co.th/maps/place>, 2021



Figure 50 Uthai Thani Province Tourist Attractions Map
 Source: <https://www.facebook.com/TAT.Uthai>, 2022

5.2 Cultural and Natural Resources for Tourism in Uthai Thani Province

To study the value of the cultural and natural tourism resources of Uthai Thani Province. Cultural significance is a concept which helps in estimating the value of places. According to Burra Charter of Australia ICOMOS (2013) cultural significance means aesthetic, historic, scientific, social and spiritual values. Cultural significance is important for the past, present and the future generations. When cultural and natural resources as tourist sites in Uthai Thani province were described by the next following paragraphs in this section, their value and significance will be reviewed in consecutive manner.

5.2.1 Cultural Tourism Resources

5.2.1.1 Sangkat Rattanakhiri Temple

Sangkat Rattanakhiri Temple is located at the foot of Khao Sakae Krang, at the end of Tha Chang Road in the Mueang Municipality area. Phra Phutthamongkhon Saksit, the Buddha image of Uthai Thani, is situated inside a wiharn. It was told that in the reign of King Rama I, the king ordered medium-sized dilapidated Buddha images to be taken to various outpost towns. Uthai Thani received 3 images, which were brought by raft to get to the Tha Phra Pier (opposite the Community Hall of Uthai Thani), then it was situated at Wat Khwit. One large Buddha image was made of bronze, in a gesture of subduing Mara, with a lap width of 3 cubits. It was built during the reign of King Lithai by Sukhothai craftsmen. The head and the body were from different images. It was assumed that the Buddha image was repaired before being brought to Uthai Thani. Then, after Wat Khwit was merged with Wat Thung Kaeo, the image was moved to Wat Sangkat Rattanakhiri, 1 km. from the city. There was a ceremony to put Lord Buddha's relics into the head of the image and it was given a new name, "Phra Phutthamongkhon Saksit". On the first day of the waning moon of the eleventh lunar month (End of Buddhist Lent) every year, a ceremony known as "Tak Bat Devo" will be held. On that day, about 500 monks will walk down the stairs from the top of Khao Sakae Krang to receive alms offerings from the people at the temple court, which is one major tradition of the province. (TAT Uthai Thani, 2015)



Figure 51 Sangkat Rattanakhiri Temple, Mueang District

Source: <https://thai.tourismthailand.org/Attraction/>, 2021

The villagers believe that the temple's sacred bell, more than a century old, is an artifact of sentimental value. The temple also has an old Buddha image, which is thought to have been invited since King Rama I's time. (Historic and Spiritual value)

Additionally, this temple is a socially significant location because it is the location of significant traditional festivals. The Tak Bat Devo Festival is an important event for the community and the province of Uthai Thani at the end of Buddhist Lent.

A gathering of individuals was held to jointly preserve Thai and Buddhist traditions. Additionally, this temple has a positive economic impact due to its annual festivals that bring in money for the province from tourists. (Social and Economic value)

Making merit, paying homage to the Buddha image, learning about the area's history, and taking in the view of Uthai Thani from the top of Sakae Krang Mountain is tourist activities.

5.2.1.2 Mani Sathit Kapittharam Temple

Mani Sathit Kapittharam Temple was constructed in the Rattanakosin period, and local people call it Wat Thung Kaeo. Inside the temple, there is a large five-pinnacled prang, with a width of 8 meters and a height of 16 meters, which was built in 1909. The prang contains the relics of Lord Buddha and the image of Luangpho Yaem who constructed this temple. In the area of the temple, there is a large holy water pool made of bricks and a stone tablet with magic scripts of Luangpho Yaem located in the middle of the pool. Its water was once used to bathe the king in the coronation ceremony of King Rama VI and King Rama VII. (TAT Uthai Thani, 2015)



Figure 52 Wat Mani Sathit Kapittharam, Mueang District

Source: <https://thai.tourismthailand.org/Attraction/>, 2021

The architecture on the grounds of this temple has aesthetic value. Due to the unique layout of the Ubosot and Wihan buildings, which are found in the old city of Uthai Thani's temples. Its uniqueness is that the congregation and church building were inherently equal.

Additionally, it has spiritual and historical value. Because it is believed that water in the temple pond is sacred and was used for the coronation of King Rama VI, King Rama VII, and King Rama X in it. Tourists to this temple can participate in activities to learn about the temple's architecture, including the chapel and sacred pool.

5.2.1.3 Thammakhosok or Rong Kho Temple

Thammakhosok or Rong Kho Temple used to be the place to hold the ceremony of drinking the Oath of Allegiance to the king by Uthai Thani aristocrats and a place to operate the death penalty. This temple was built in the early Rattanakosin period. In the ordination hall, there are the most beautiful mural paintings in Uthai Thani, assumed to be made by Ayutthayan craftsmen who had lived since the end of the Ayutthaya era. The paintings depict the scenes when Lord Buddha came from the Daowadueng Heaven and when he defeated Mara. On top of the side walls, there are paintings of a gathering of gods, switching with the Phat Yot, a long-handled fan given to a monk by the king as a rank insignia. The outside window frames are accented with stucco reliefs. The wiharn's base is higher than the ordination hall's and has a gable depicting a three-headed elephant. Inside the wiharn, some 20 Buddha images are neatly arranged. Its

outside window frames are decorated with stucco reliefs depicting scenes from the Ramayana. The attractive wiharn's door panels are made of wood with a red sculpted floral pattern. There are a few prangs and pagodas near the ordination hall and wiharn. The boundary wall surrounding the ordination hall is linked to the wiharn's base which is higher. The entrance archway is made in the Chinese style; the back and front of the ordination hall feature a niche housing a Buddha image. A small monk's abode is connected to the wall of the ordination hall, made by Ayutthayan craftsmen. The ordination hall's door panels, sculpted by early Rattanakosin craftsmen, have a decorative pattern of flowers and Krachang leaves. The background of the panels is painted red, so it is assumed that the pattern itself might have originally been painted gold. The window frames have the same decoration. Wat Thammakhosok has already been registered as a national ancient monument. (TAT Uthai Thani, 2015)



Figure 53 Thammakhosok or Rong Kho Temple, Mueang District

Source: Project for studying, surveying and mapping cultural heritage in the old city of Uthai Thani, Faculty of Architecture, Silpakorn University, 2021.

The belief that this temple is a sacred location that was once used for drinking holy water ceremonies by Uthai Thani government officials gives it both historical and spiritual significance.

Additionally, it is a place where the beauty of the fine arts, particularly paintings, and Ubosot, can be aesthetically valued. The building's sculptures are stunning works of art from the late Ayutthaya period. This temple was used by tourists to study and learn about art during the late Ayutthaya period.

5.2.1.4 Uposatharam Temple

Uposatharam Temple formerly named Wat Bot Manorom is sometimes called Wat Bot. It is an old temple on the Sakae Krang Riverside, on Ko Thepho, in the Mueang Municipality area. The interesting things to see include mural paintings in the ordination hall and wiharn, which were made in the early Rattanakosin era. The paintings in the ordination hall were elaborately made, depicting the biography of Lord Buddha from the time when he was born until he died. In the wiharn, there are paintings of Lord Buddha, preaching to gods in Heaven and the scene when he was resolving to enter nirvana. On the upper part of the wall, there is a picture of a gathering of monks, switching with Phat Yot, a long-handled fan of an ecclesiastical rank, which seems to show respect to the principal Buddha image. On the outside wall in front of the wiharn, there is a picture of Lord Buddha's cremation and a picture of villagers' ways of life along the Buddhist concepts. It is believed to have been made by craftsmen of a later time. In addition, inside Wat Uposatharam, there are other interesting things to see,

such as Sema, a leaf-like boundary sign made of red stone, in front of the ordination hall, a cabinet to keep Buddhist scriptures, and a storage closet painted with floral Kanok vine pattern. In addition, there is a Bat, a monk alms bowl, with the lid decorated with a mother-of-pearl inlay which was given by King Rama V and made by Chang Sip Mu (the Ten Departments of Craftsmen), as well as a Hong - Hamsa or Swan - on top of the column.

There are also many attractive forms of architecture to visit such as the Octagonal Mondop which is a combination of the Western and Thai styles and has a decoration made of stucco, looking like climbing plants on the window frames; a high-relief cement Buddha image which is situated outside the building; three chedis of 3 periods comprising hexagonal chedi of the Ayutthaya period, a chedi with twelve angles of the Rattanakosin period, and a bell-shaped chedi of the Sukhothai period; Uthai Phutthasapha Conference Hall which is a pavilion in a typical Thai style, used as a praying hall, having a gable with stucco relief decoration; and Phae Bot Nam, a floating house in front of the temple which was built to receive King Rama V when he visited the North Circle in 1906. It was formerly a twin raft-house with Cho Fa - a gable apex, and Bai Raka - a leaf-shaped roof-edging, like other ordination halls. On the gable, there is a circle with Pali scripts reading "Su Agata Te Maha Raja" which means Maha Raja - great king - comes well. Later, in 1976, it was repaired to be one 2-storeyed building, including a raised platform, with a hip roof. The circle was moved to a place in the middle of the gable. This Phae Bot Nam is used in religious rites such as weddings, ordinations, funerals, and various merit-making occasions. (TAT Uthai Thani, 2015)



Figure 54 Uposatharam Temple, Mueang District

Source: Photo taken by author, 2022

Because it was built in the same year as the Rattanakosin period, Bot temple is a historical landmark. There is a raft by the river in the temple area that was used twice to welcome King Rama V. It has historical value due to King Rama V's royal visit.

The temple is as beautiful as any architectural structure. The "octagonal mandop," a two-story masonry structure with a cement tile roof and stairs that serves

as the symbol of Uposatharam temple, is a significant structure that is distinctive in the landscape and serves as the temple's image.

In addition, the majority of interviewees stated that Bot temple is a beautiful site in the Uthai Thani Province and a place of historical significance. Because it is a popular tourist destination that brings income for the province, the temple has economic value.

Tourists can learn about the artworks in the temple area, such as pagodas, other buildings, and mural paintings in the Ubosot. One such historical landmark was a floating house that was built to receive King Rama V.

5.2.1.5 Chantharam Temple

Chantharam or Tha Sung Temple was formerly a temple built in the Ayutthaya period. It has a small ordination hall with mural paintings that depict the history of Lord Buddha, assumed to have been made by local craftsmen in a later period. Some paintings were added with details so they look not proportionate. Another treasure of the temple is the Thammat, a pulpit, which was built by Luangpho Yai. At the wiharn, there is a fairly beautiful cement Buddha image and a decorative pattern of woodcarving at some parts of the gable frame. Opposite the temple, a new place of worship is situated in a very wide area where Phra Ratchaphrommayan (Luangpho Ruesi Lingdam), a famous monk, constructed many buildings. For instance, Phra Ubosot Mai (New Ordination Hall) is decorated elaborately and its pictures of angels on the window and door panels were painted by skillful artists. King Rama IX came to release the Luk Nimit, round stones to designate the limit of this ordination hall. The boundary wall was built surrounding the area and the life-like images of Luangpho Pan, and Luangpho Yai, 3 times larger than life-size, are situated at the corner of the front wall. There are also Mondop and Phra Wihan housing a replica of Phra Phutthachinnarat and the undecayed body of Luangpho Ruesi Lingdam. The external parts of most buildings were made from white transparent mosaics, which look like glass. There are many halls for meditation and accommodation. (TAT Uthai Thani, 2015)



Figure 55 Chantharam or Tha Sung Temple, Mueang District

Source: Photo taken by author, 2022.

Tha Sung temple is a place of aesthetic value. Most of the interviewees from government sector, private sector, local residents and tourists answered that it is a place with beautiful architectural sculptures of various buildings in the temple area.

It has economic value. Because it is a place that generates tourism income for various businesses related to tourism in Uthai Thani Province. It is also well-known to tourists. According to interviews with most tourists, when they think of Uthai Thani Province, Tha Sung temple comes to mind first.

In this temple, tourists can learn about the architecture and various Buddhist sculptures inside the temple, as well as make merit and practice meditation.

5.2.1.6 The Local Historical and Cultural Museum

The Local Historical and Cultural Museum is located at the Non-formal Education Center. Inside the museum, the exhibitions are arranged in rooms such as Career Development Room, Environmental Conservation Room, and others to display skeletons of prehistoric humans, costumes of city rulers, models of wood carvings, and Thai houses. The two-storey wooden building is over 80 years old. Originally, it was the Benjamarachuthit Memorial Building, which was the school building for the Benjamarachuthit School. Later, the Ministry of Education announced the merger of Benjamarachuthit School and Uthai Thaweewet School as Uthai Wittayakom School in 1972. At present, the school building is established as a museum of local history and culture in Uthai Thani Province. (TAT Uthai Thani, 2015)



Figure 56 the Local Historical and Cultural Museum, Mueang District

Source: <https://thai.tourismthailand.org/Attraction/>, 2021

This museum is a place of educational value. It is a place for exhibiting things both academically, in the environment, and in local arts and culture. As well as the lives of Uthai Thani people in the past and present and is a place of historical value because it is an old school and old buildings of the province.

In this building, tourists can learn about Uthai Thani history, which is another way for people who like history to learn.

5.2.1.7 Hok Chae Tueng

Hok Chae Tueng is a teak wood house in a Chinese style that is over a hundred years old. Chinese people migrated to Sakae Krang village in the late Ayutthaya Period. Most of them were tradesmen who came with a ship containing goods. At that time, this village was a glorious trade market. Hok Chae Tueng, purposely built to be a meeting place, was formerly a drugstore and the center of festivals and fairs, such as the annual Vegetarian Food Festival. At present, the upstairs is used to store musical instruments, medicine shelves, and necessary appliances, owned by Khun Sangiam Palawatwichai, used in the ceremony during the Vegetarian Food Festival. (TAT Uthai Thani, 2015)



Figure 57 Hok Chae Tueng, Mueang District

Source: <https://db.sac.or.th/museum/museum-detail/344>, 2021

Since the Chinese community settled there, it has historical significance as an ancient Chinese pharmacy, which explains why it was originally called Sakae Krang. Because the word "Sakae Krang" comes from the word "Sikia Kang," and this location used to be a place where herbal medicine and traditional medicine were learned. This historic building's architectural splendor and ancient Chinese medicine can both be enjoyed by tourists.

5.2.1.8 Trok Rong Ya Walking Street

Naresuan University and the merging of the private and public sectors led to the creation of Trok Rong Ya Walking Street. By starting a living classroom, the primary objective is to awaken the community. Learning together to connect past generations and present generations. The community's power of cooperation is also a place to meet, discuss public opinion, and encourage tourism, all of which contribute to Uthai Thani's pride in its way of life. Moreover, to lead urban development that is sustainable.

The value of Trok Rong Ya is a walking street with a lot of history in the city of Uthai Thani. There is beauty and traces of civilization in the past through wooden buildings that stretch on an open road that is only 700 meters long until this alley is known as "Short Road, Long Legend". (TAT Uthai Thani, 2015)



Figure 58 Trok Rong Ya Walking Street, Mueang District

Source: Photo taken by author, 2022.

The architecture and history of the buildings in Trok Rong Ya Walking Street make extraordinary financial worth. In addition to the opium factory, which serves as a museum and souvenir shop for tourists, the street that runs between the buildings is now a tourist attraction.

It is a historical landmark. The history and way of life of the community, as well as the settlement of Trok Rong Ya, can be seen in the architecture and way of life of the houses. Like a neighborhood that still has old houses from the Chinese community's past, it's a good place to study. It is a source of artistic information about row houses

made of old wooden houses. Tourists can learn about old wooden buildings and learn about historical stories on this walking street.

5.2.1.9 Baan Chong Rak

Baan Chong Rak is a traditional Thai house of Uthai Thani people that has been passed down. From his ancestor, Luang Phet Songkhram (Phuek Rattanawaraha), Luang Yokkrabat. Uthai Thani City during the reign of King Rama V, who was the great-grandfather of the house owner Jong Rak. “Baan Chongrak” is divided into 2 parts: a 2-storey building located on Sri Uthai Road.

Currently, the ground floor area is used as a coffee shop and selling souvenirs. Upstairs is the Memorial Museum to the house of Khun Luang Phet Songkhram (Phuek Rattanawaraha). The second part is an ancient Thai house in the reign of King Rama VI, more than 100 years old, displaying utensils that reflect the traditional way of life of the people of Uthai Thani, such as an ancient kitchen, exhibiting a fireplace, pots and earthen jars in the atmosphere of an ancient Thai house. (<https://intrend.trueid.net/>, 2020)



Figure 59 Baan Chong Rak, Mueang District
Source: Photo taken by author, 2021

The Khun Si Ampai building's aesthetic and historical significance have been preserved in Baan Jong Rak. Because it is a one-of-a-kind masterpiece of art and architecture. It is also a source of artistic knowledge and a museum where tourists can study and learn, so it also has educational value.

5.2.1.10 Nong Phluang Temple

Nong Phluang Temple is located in Nong Khayang District of Uthai Thani Province. There is no evidence of who built the temple, but a record was found saying that the temple was built in 1689 and received a royal granting of the land in 1719. Nong Phluang Temple has an important attraction which is Ubosot or the ordination hall. According to the evidence, the hall is the work of Ayutthaya Era's fine arts. The building is made of bricks and cement and has a wide and high base, narrow body, and columnless roof. There is no window. The front gable is decorated with a stucco relief pattern and crockery. However, the rear gable does not have any pattern or a Cho Fa (gable apex).

It is made of white cement, which looks simple and clean. Sema boundary markers made of a sculpted stone are put on a lotus-shaped base. They are simplistic and beautiful art styles. Moreover, it is assumed that the temple was renovated in the

early period of the Rattanakosin Era because there are Benjarong wares decorated at the front gable of Ubosot. The renovation was done by craftsmen from the Fine Arts Department who maintained the same art style as the hall. Ubosot was built in the shape of a ship. Looking from the outside, the hall resembles ancient Chinese junk. Inside, the hall houses an old Buddha image called by local people "Laung Pho Wang Bang." The name was mispronounced and later altered to "Luang Pho Bang Bangh." This image is highly worshiped by the people of Nong Khayang District. (TAT Uthai Thani, 2015)



Figure 60 Nong Phluang Temple, Nong Khayang District

Source: Photo taken by author, 2023

Due to the nature of the Ubosot building, this temple has beautiful sculptures and architectural value. It has authentic worth because of the oldness of the Ubosot from the late Ayutthaya period. Additionally, it holds spiritual significance. Because the villagers are convinced that the image of the Buddha is holy. Tourists can participate in activities at this temple to learn about the architecture of the late Ayutthaya period and make merit.

5.2.1.11 Ban Tha Pho

Ban Tha Pho is an old Thai village in the Tambon Tha Pho District of the Nong Kha Yang District in the province of Uthai Thani. In the late Ayutthaya period, around 2304 B.E., it is thought to have been a community. It was originally a large area of evergreen forest where a lot of wildlife lived. Red bulls, among other animals, can live and eat in the swamps. This swamp, now known as Nong Pradaeng, was formerly known as "Nong Wua Daeng." Later, people settled in. This house was formerly known as "Tha Ko" (Thung Wua Daeng Dine Water), but it is now known as "Ban Tha Pho."

To put it another way, there is a large Bodhi tree in the middle of the village. A species of Phra Sri Maha Pho Bodhgaya known as "Phophansri" lives in this area, which was once a crossroads between Ayutthaya and Chiang Mai. As a result, the house here is called "Ban Tha Phophansri."

As of now, Ban Tha Pho has nearby expressions and cultures that have gone down through the ages. Folk music performances are a draw for tourists to Ban Tha Pho. Folk songs have long been a reflection of the living conditions of the villagers and the rural society in which they can express their emotions. The existence proverb of the locals is near the real world. Folk songs have straightforward characteristics that are simple to comprehend immediately.

Additionally, Ban Tha Pho's main draw is the wide selection of year-round seasonal dishes. The sweet and savory deck at Ban Tha Pho is a custom that dates back to ancient times and still serves as a distinctive way to welcome guests. (Moral community, Ministry of Culture Thailand, 2021)



Figure 61 Ban Tha Pho Cultural Learning Center, Nong Khayang District
Source: Photo taken by author, 2021

This community is well-known for its lovely dialect, folk songs, local cuisine, and annual festival. Social values are also reflected in these cultural capitals because they encourage community unity. The community becomes more well-known and well-known when tourists recognize it. The language, speech, and pronunciation of folk songs are one of a kind, as are their aesthetic value. What's more, it has instructive worth since it makes new dialect learning and multifaceted correspondence. They were written by members of the community; folk songs still have social value because they can teach new generations about the values of the past and prepare them to pass them on. Folk song learning activities may contribute to promoting Thailand's folk art and culture to the world. Moreover, this social capital likewise makes the economy of the local area better. At the point when there are travelers locally, there will be food planning. Organizing educational activities for tourists is a good way to distribute income throughout the community. Regarded as having economic value as well.

5.2.1.12 the Old City of Uthai Than

The Old City of Uthai Thani is located at Ban Uthai Thani Kao. It was the location of Mueang Uthai Thani since the Ayutthaya period. Now the ruins still exist, such as Hua Mueang Temple, Yang temple, and Kuti Temple, while the surrounding areas have become rice fields. The temple which remains the same until now is Chaeng temple. In this temple, there is the prang built in 1538 whose top was destroyed by the Burmese army. The latest repair was in 1985. The old ordination hall is small and has one door, in a style of the late Ayutthaya period. The stucco relief pattern of the prang and on the ordination hall's gable was made by the same craftsmen. The mural paintings in the ordination hall were made after the latest repair, which depict the duty of King Taksin the Great. Another remaining temple is Hua Mueang temple which has ruins of an Ayutthayan-styled ordination hall and a small ancient pagoda in front of the old ordination hall. The old city of Uthai Thani is a place of historical value as evidence indicates that it was the site of the city of Uthai since the Ayutthaya period. (TAT Uthai Thani, 2015)





Figure 62 the Old City of Uthai Thani, Nong Chang District

Source: Photo taken by author, 2023

The history of this temple is important. Because the history and settlement of the old city of Uthai are told by the temple's location. The old temple, which dates back to the late Ayutthaya period, has educational value as a source of artistic knowledge and archaeology. It also has aesthetic value due to the beauty of the architecture and sculpture.

At this temple, tourists can do activities related to admiring the beauty of architecture and sculptures due to the oldness of the late Ayutthaya period temple, as well as studying the history of the location of the old city of Uthai before moving to the Sakae Krang River.

5.2.1.13 Thap Than Temple

Thap Than temple was built in the Rattanakosin period, around 1897 CE. Locals had since shortened its lengthy name to Thap Than temple. It is said that this area was where Thai troops caught up with invading foreign forces in the late Ayutthaya period, hence the name, Thap, which means "military", and then, which means "caught up".

The monastery is shady, with a small chapel and a main hall in the traditional Thai style. The highlight of the temple is its lovely carved door depicting an angel holding an arrow, standing astride a Naga or sea serpent; another depicts an angel with a deer and a lion. The convocation hall has a main bronze Buddha image in the Mara Wichaya posture that is 1.68 meters wide as well as a replica of Lord Buddha's footprint in bronze.

The ordination hall's door panels are made elaborately by Rattanakosin craftsmen. One door panel, which has a sculpted picture of a man holding a flag, indicates the year 1823, while another one indicates the year of the pig. Ok Lao, a vertical wooden ridge covering the hole between two door panels, has a beautiful pattern. Another pair of panels has a sculpted picture of a god holding a bow and standing on a Naga. There is a mountain with several kinds of animals at the bottom and a pattern of Kanok Mali Lueai - stylized jasmine vine - on the top. There is no sculpted pattern on the panels' Ok Lao, so it is believed to have been made by local craftsmen. (TAT Uthai Thani, 2015)



Figure 63 Thap Than Temple, Thap Than District
Source: Photo taken by author, 2023

This temple has historical value considering the name of the temple relates to historical events of army battles in the past. In addition, the Ubosot has historical value due to the oldness of the Ubosot built since the early Rattanakosin period, and the aesthetic value of the sculptures that decorate the Ubosot and the architecture of the Ubosot. At this temple, tourists can do activities related to admiring the beauty of architecture and sculptures due to the oldness of the early Rattanakosin period temple.

5.2.1.14 Ban Khok Mo's Local Weaving Centre

The Lao Khrang people who live at Ban Khok Mo's Local Weaving Centre are part of the minority that emigrated from Vientiane during the early Rattanakosin Period. They are extremely skilled at weaving cloth, which has been a cultural tradition of the

Lao Khrang people for more than 200 years. All of the village's women will begin weaving Pha Mudmi using a Thin Chok, Pha Yok Dok, or cloth with an old Lai Choeng foot pattern and a raised pattern. The cloth has patterns that are from a bygone era, like Lai Dan Mueang Lao, Lai Nak, and Lai Dan Yai. Likewise, previously, they utilized Khrang - lac - in a coloring cycle. There are two centers for weaving: The Ban Khok Mo Product Distribution and Weaving Demonstration Center are in Mu 2, behind the office of the Khok Mo Subdistrict Administrative Organization, and the Ban Khok Mo Weaving Centre is a group of people weaving silk cloth near Wat Khok Mo. The latter group uses natural dyes to weave cotton fabric. (TAT Uthai Thani, 2015)



Figure 64 Ban Khok Mo's Local Weaving Centre, Thap Than District

Source: Researcher Photo taken by author, 2021

Because it brings together the preservation of traditional weaving wisdom inherited from the ancestors, this location has both social and economic value because it provides the community with income from its handicrafts. Tourists can take part in activities like learning about weaving, which is the local knowledge of the villagers and studying the way of life of the community.

5.2.1.15 Mueang Boran Bueng Khok Chang

A city ditch and an earth wall surround Mueang Boran Bueng Khok Chang, Tambon Phai Khiao. There were three ancient Khmer inscription stones, ancient pottery, and stones for pulverizing herbs, metal tools, yellow beads, and ancient ruins. As of now, this verifiable site is a backwoods garden, covered with enormous trees, however, the city ditch has become shallow. The artifacts that were found are kept in the Non-formal Education Center of the Local Historical and Cultural Museum. (TAT Uthai Thani, 2015)

Bueng Khok Chang is an ancient prehistoric community. It is believed that it was in the Dvaravati period, around the 12th Buddhist century. The territory is surrounded by a moat and an earth wall. The remains of a stupa were discovered there, but now an overgrown forest is replaced. Ancient appliances were also excavated such as potteries, medicine grinding stones, iron tools, and yellow beads. Moreover, stone inscriptions in Pallava script and ancient Mon language in 3 digits were found. Today, all the excavated artifacts are preserved at the Museum of Local History and Culture in a Non-Formal Educational Center of Uthai Thani Province. The area of the ancient town, Bueng Khok Chang, is desolate, and dense with trees, leaving only a sign identifying the place. (Moral community, Ministry of Culture Thailand, 2021)

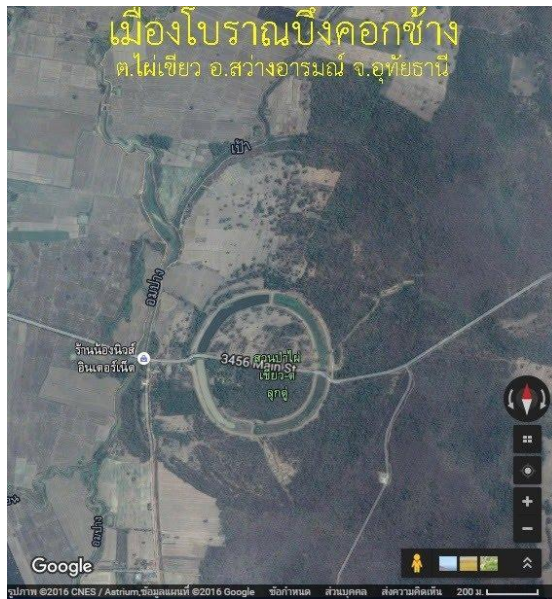


Figure 65 Mueang Boran Bueng Khok Chang, Sawang Arom District (1)
Source: <https://thai.tourismthailand.org/Attraction/>, 2021



Figure 66 Mueang Boran Bueng Khok Chang, Sawang Arom District (2)
Source: <https://www.facebook.com/somchai.duenpen>, 2022

The place has historical significance. The Dvaravati culture's settlement and way of life can be traced back to the community's location. Because it is a repository of historical and archeological information, it is also an educational resource. Activities that tourists can participate in to learn about the features of the ancient moat and the Dvaravati settlement.

5.2.1.16 Mueang Boran Ban Ka Rung

Mueang Boran Ban Ka Rung is an ancient local community located in Tambon Wang Hin. The characteristic of the city is an oval shape with an 800-meter diameter. The city has a single ditch with a width of 20 meters and a depth of 3 meters. The part of the ditch which is next to the roadside is deepened. The water flows into the ditch all year and the earthen dyke is 6 meters wide. At present, it is an office of the Highway District. The discovered evidence includes a stone bell, a Buddha image in a gesture of descending from Tavatimsa Heaven, potsherds, stone axes, ornaments, and ruins of a pagoda which is about 3 km. south from the city. This pagoda was made of large bricks and its base is 7 meters wide. At present, in front of the Ka Rung City Ditch, there is a shrine of Chaomae Ka Rung on the side of the highway, which is respected by many people. Mueang Ka Rung was registered as a national ancient monument on 8 March 1935. (TAT Uthai Thani, 2015)

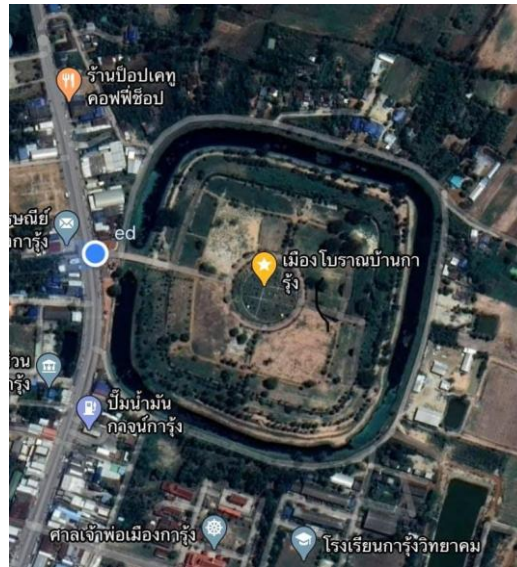


Figure 67 Mueang Boran Ban Ka Rung, Ban Rai District

Source: <https://thai.tourismthailand.org/Attraction/>, 2021

The place has historical significance. The Dvaravati culture's settlement and way of life can be traced back to the community's location. Because it is a repository of historical and archeological information, it is also an educational resource. Activities that tourists can participate in to learn about the features of the ancient moat and the Dvaravati settlement.

5.2.1.17 Tham Khao Wong Temple

Tham Khao Wong temple in Ban Rai District. The temple is a 4-storeyed building and its basement is used as a multi-purpose court with shops. A wiharn is situated on the second floor and the monks' shelter is on the third floor. On the fourth floor, there is an ordination hall made of teak and Makha wood including old wood from Thai houses in Ayutthaya and Ang Thong. The roof was brought from Lamphun. The reconstruction of the building, Tua Ngao – gable ends, Pan Lom – gable finial, and Chua – gable -were made by craftsmen from Ayutthaya. The arrangement of the landscape is admirable. The background of the scenery is a limestone-high mountain. In front of the temple, there is a well and garden decorated with rocks, a topiary, and decorative plants. Along the way to the cave, pass an artificial waterfall that fits in with the environment. At the back of the mountain, there are 7-8 caves. Some caves are places for monks to make meditation, and others are the habitat of bats or the place to see stalagmites and stalactites. On the mountain, a wide plain stretch out on the landscape, including Yang, Makha, and Salao trees. (TAT Uthai Thani, 2015)



Figure 68 Wat Tham Khao Wong, Ban Rai District

Source: <https://thai.tourismthailand.org/Attraction/>, 2021

This temple is a place of aesthetic value. Most of the interviewees replied that it is a beautiful temple with architectural buildings. The temple also has economic value as it is a major tourist attraction of Ban Rai District. It is a place to generate income from tourism and distribute income to related tourism businesses. In this temple, tourists can do walking activities to admire the beauty of the temple. Worship and meditation.

5.2.1.18 Ban I Mat - I Sai Hill Tribe Cultural Center

Ban I Mat - I Sai Hill Tribe Cultural Center is located at Tambon Kaen Makrut, under the responsibility of the Hill Tribe Development and Contribution Center, Uthai Thani, existing in a part of Huai Kha Khaeng Wildlife Sanctuary. Most hill tribes are Karen, living peacefully and simply while they still practice their old traditions strictly. Examples of major interesting events are the festival to pay respect to the pagoda where there is a show of sword dancing, and the ceremony to pay respect to the Pho tree. When the festivals are held, all relatives will return home. Those two events will be held every year in April. The date of the ceremony depends on the readiness of the people in the community; for example, when they finish harvesting. The most important thing is that this village strictly does not allow people to get involved in gambling or drinking alcohol. (TAT Uthai Thani, 2015)



Figure 69 Ban I Mat - I Sai Hill Tribe Cultural Center, Ban Rai District

Source: <https://thai.tourismthailand.org/Attraction/>, 2021

Because of the local customs and guidelines for coexistence that result from the community's coexistence, this location has social value. The acknowledgment of the worth of convictions starts from the customs that have been given over from the precursors to the present. The community's way of life, beliefs, means of subsistence, and customs can be explored by tourists.

5.2.1.19 Phathung Temple

Phathung temple is situated in Huay Kaeng Sub-District, Baan Rai District, Uthai Thani Province. The uniqueness of this temple is the stairs with the statue of a dragon swallowing the King of Naga at the front side of the temple. It is one of the animals of Himmaman Forest in Lanna's legend which can be seen in many temples in the northern region. The big Buddha image Luang Pho To statue is in the temple. It is 23 meters wide and 52 meters tall. It was built in 1989 by people who respect Somdet Phra Buddha Chan (To Phrommarangsee). There is a 3–4-meter cannonball tree behind the statue which is a significant tree in the legend of Buddha. This statue is one of the sacred Buddha statues in Uthai Thani. Apart from visiting sacred statues and making merit, tourists can learn a unique Thai culture in the Songkran Festival called "Hae Kang Dok Mai". Local people will make a large bunch of flowers in a pagoda shape and make a parade with Thai dancing to bring the bunch of flowers to the temple. (TAT Uthai Thani, 2015)



Figure 70 Phathung temple and Hae Kang Dok Ma festival, Ban Rai District

Source: <https://thai.tourismthailand.org/Attraction/>, 2021

<https://www.facebook.com/profile.php?id=100063611978912>, 2023

This temple is a position of social value since it has local customs that have been acquired consistently, demonstrating the participation of individuals locally, solidarity, and advancing the protection of nearby practices. In addition to meditating in this temple, tourists can participate in Songkran activities by building and decorating pagodas with flowers.

5.2.1.20 Ban Pa Thung Ancient Style Woven Cloth Center

Ban Pa Thung Ancient Style Woven Cloth Center Located at Huay Haeng Sub-district, Ban Rai District of Uthai Thani Province, Ban Pa Thung Ancient Style Woven Cloth Center is a center for traditional style textiles of Lao people who migrated to Thailand. Their weaving styles in Sinhs skirts, loincloths, bags and clothes to wrap around the Nak's head have been inherited over generations. Weaving was the traditional occupation of Ban Pa Thung women. It was a small activity of housewives

who adapted the ancient hand-weaving style into modern clothing. With their delicate handicraft skill, they have made their handicrafts become very well-known. The group was initiated in 1995 by Thonglee Phumpol, the group's president who came up with the idea to create a group of agriculturist women that can create something during the free period after the harvest. The women's weaving group under the Royal Project was created. They produce textile products with domestic materials and sell these unique Ban Pa Thung style silk, clothing, and handicraft products. In 2002, Ban Pa Thung Ancient Style Woven Cloth Center was established to collect and sell textile products that are the works of the women's weaving group.

Nowadays, the products of Ban Pa Thung are popular among both Thai and foreign tourists. The foreigners are especially impressed by the uniquely beautiful pattern of Thai fabric which reflects the delicateness of Thai people. From domestic weaving in the past to the weaving business nowadays, the women's weaving group is a way to conserve ancient-style woven textiles and generate income for the village. The quality of Ban Pa Thung Ancient Style Woven Cloth Center's products is guaranteed. The ancient style textile of the center received many awards such as Best One Tambon One Product and an award from UNESCO. The famous product of the center is the Before Marriage bedding set made from cotton dyed from local natural materials. The fabric is woven in Phaya Naga Loi Nam pattern because the Naga is highly worshiped by the ancestors and also the villagers are partly Lao, the race that has a bond with the Naga. (TAT Uthai Thani, 2015)



Figure 71 Ban Pa Thung Ancient Style Woven Cloth Center, Ban Rai District

Source: <https://www.vacationistmag.com/uthaithani3/>, 2020

Because it creates a gathering to preserve the traditional weaving wisdom that has been handed down from the ancestors, this place has social value. Youth and interested individuals, both within and outside the community, have been taught the art of weaving by the community. This weaving group wants to preserve local knowledge by teaching demonstrations to young people and those interested in actual practice.

In addition, Uthai Thani Province's ancient weaving fabrics have earned it a UNESCO prize, establishing its reputation. It is important to the province of Uthai Thani because it is a cultural capital with social value.

This place has economic value because it produces local fabrics that are worn and used in homes to raise OTOP products, earning the villager's income and establishing a reputation. The villagers' weaving is seen as important to the economy. The creative economy is an economic development driven by cultural heritage capital. In addition, villagers produce woven fabrics and add value to a variety of products, including mobile phone cases, pillows, and bags.

Tourists can learn about weaving, dyeing, cotton spinning, and cooking local food, among other interesting activities.

5.2.1.21 Ban Sanum

Ban Sanum was established as a village in 1923 and is situated in the Ban Rai Subdistrict, Ban Rai District, and Uthai Thani Province. During the time of King Rama III of Rattanakosin, around 1827, villagers from Sanum moved away. The Sanum people's ancestors are thought to have migrated to the present-day village location to settle, build homes, and escape the war at the time. Previously, Ban Rai Subdistrict was a rich wood. Wildlife is plentiful, and canals flow throughout the year. The land is fertile and suitable for grain crop cultivation and farming. The villagers of Sanum speak a Lao dialect that is close to Savannakhet in the Lao People's Democratic Republic and has an accent that is similar to that of Laos in Vientiane. As a result, it is believed that Laotians who may have migrated to a portion of Vientiane or Champasak are the Sanam people's ancestors.

The largest Lao Khrang community in the Ban Rai Subdistrict, known as "Sanum Village," is a traditional community that is distinct from Ban Thap Klai. The Sanum villagers know how to weave traditional fabrics with beautiful, ancient designs. Sanum's villagers still live a simple life together. The community has the Chiang Mai tree, also known as the bee tree, which is the second-largest tree in the country. One of the community's most significant landmarks is the Mak forest. The dress code is an important part of the community's culture food, as well as a variety of cultures, customs, and religions.

Ban Sanum Giant Tree is another place for nature lovers, and people who prefer community conservation. They should not be missed "Ton Xiang" or "Ton Phueng", which is almost 400 years old, with a large body of 40 people holding wide. It is the second largest tree in Thailand after the "Mamma Mahesak Tree" in Uttaradit Province. This giant tree belongs to the father-in-law of "Mr. Hiang, the forester of Ban Sanam. His father-in-law would sell it to a merchant for 9,000 baht for making ice-cream sticks and rice beaters, but Mr. Hiang asked his father-in-law for conservation because he saw the value and the importance of the tree and there was no such a big tree in the community anymore, therefore he has volunteered to maintain and preserve it until today. In the past, the area of Uthai Thani Province had a lot of Phueng or Chiang trees. Because it is an evergreen forest, however, when people immigrated, they cleared the forest area for habitat and farming. Cutting down all the existing big trees has caused only one tree, the Siang Giant Tree in the middle of the community surrounded by hundreds of betel forests. As a result, conservation has occurred, and this tree is considered to be the center of the spirit of the Lao-Thai people. Every 1st day of the waning moon of the 6th lunar month, there is a "Host Party Ceremony" and "Close the

House Tradition" which has been passed on from generation to generation. The people of the Lao Krang tribe migrating from Vientiane have held a ceremony of gratitude and respect for the spirits of the ancestors who protect, protect and prosper them. This giant tree was also a part of the ritual. (Moral community, Ministry of Culture Thailand, 2021)

The Lao Wiang perform a ceremony known as the "closing house tradition" following the Songkran festival, which falls in the sixth lunar month of the Thai calendar. It is believed that the spirits' protection enabled the villagers to live peacefully and prosper over the previous year. The closing ceremony has a significant purpose: to honor the property owner, to express gratitude to Mother Nature for providing us with a place to live and work, and to improve relationships among the community members. Shutting the house is an old practice held for the hosts before the establishing season. Like in the past, it is a tradition that involves the belief in the spirits of rulers and ancestors. People learn humility and gratitude for the land through closing traditions, which have significant value. The community's unity and peaceful coexistence are bolstered by this tradition. Locals have understood the significance of the practices that exist locally to protect people in the future to acquire.

Thais who are descended from Laotians have a custom of holding flowers. In Tham Yai Ban Huai Pa Pok, the annual Songkran festival is celebrated to honor the ancestors and the sacred objects that safeguard the community. After the villagers and monks congregate in unison at the temple, the ceremony moves on to religious rituals, blessings from the monks, and a parade through the village. The flowers sang and danced to a joyful place as they were paraded. Young men routinely parade flowers and sing courtship songs to brighten the mood and bring flowers to worship some of the monks. Each person's sand pagoda was decorated with another piece. (Moral community, Ministry of Culture Thailand, 2021)



Figure 72 Ban Sanam, Ban Rai District

Source: Photo taken by author, 2023

It is a valuable social community. Because organizing local traditions is the pride of people in society. It is the center of the minds of people in society, which causes the cooperation of people in the community when organizing activities. Whether it is the preparation of offerings, cooking, and cooperation in following the traditions. These reflect the community's unity and ties since ancient times.

In addition, the variety of local food in the community is another culture that has been passed down from the ancestors. Food is a cultural heritage that has been handed down from the past to the present. Food culture means food according to the beliefs, values, way of life, and knowledge of each society. There are both the science and the art of food in each society. Local food is like the customs and traditions of people's behaviors in society that have been adhered to in every step of food and are shaped by the experiences and skills of people from generation to generation and passed on to their descendants.

It is a community with educational values. Because performing various rituals in the community can serve as a model for the new generation to learn and pass on accordingly, each event can be attended by participants. The descendants of the people in the community have knowledge about the rituals, and steps in the ceremony, including the history of the community. The organizing of various traditions and festivals is also a body of knowledge for the new generation to learn about the processes and procedures. Various beliefs that are practiced and inherited from the ancestors as well cause awareness and the transmission and continuation.

This community is valuable to the economy. Because of its outstanding traditions, arts, and culture, as well as its well-known natural attractions, Sanam Village was chosen by the Provincial Community Development Office to be "OTOP Navatviti Village of Ban Rai District." Sanam Village is a very strong community that has good leaders and good people who work together. There are attractions in the community that generate tourism income to related tourism businesses and also give people in the community income from tourism.

The community is of historical value. The community has a history of settlements by various ethnic Lao communities in Uthai Thani, such as Lao Wiang and Lao Krang, according to interviews with governments, private sectors, communities, and tourists. Tourists and Uthai Thani residents alike can study ethnicity in the Ban Sanam community.

Activities that tourists can do in the community such as learning about local food, cooking local food, learning about weaving, dyeing, and cotton spinning, visiting natural attractions, and observing the community's way of life. Including buying agricultural products from the produce of the villagers that are sold in the Sau Hai market and attending the closing house tradition of this community.

5.2.2 Natural Tourism Resources

5.2.2.1 Khao Sakae Krang

Khao Sakae Krang is a mountain where tourists can use stairs from the temple court of Wat Sangkat Rattanakhiri to climb up to the top. Otherwise, take Highway No. 3220 for 4 km. pass the provincial stadium and drive along the route to the top of the mountain where you can admire the beautiful panoramic sights of Uthai Thani. It houses the replica of Lord Buddha's footprint, built in 1905 and moved from Wat Chantharam. In front of the mondop, there is a large bell which was constructed by Phra Palat Chai and the people of Uthai Thani in 1900. It is believed to be a holy bell that all tourists coming to Uthai Thani should not miss tapping. Near the Mondop on top of the mountain, there is a statue of Somdet Phrapathom Borommahachanoknat, or the Royal Father of King Rama I, whose name of birth was Thongdi. Later, he was designated to be Phra Akson Sunthonsat, a chief clerk of the Interior Department. In the Ayutthaya era, he was Chaophraya Chakri Si Ongkharak. After that, in the Rattanakosin era, King

Rama I (who was formerly called Thongduang) promoted the relics of his father to Somdet Phra Chanakathipbodi in 1795. The Statue of King Rama I's Royal Father was cast in double life-size, sitting on a seat. In his left hand, a sword of the position of Chaophraya Chakri is kept in the sheath and put on the left thigh. The statue puts its right hand on the right thigh. On his right, there is a Phra Mala Sao Sung, a royal hat without Yi Ka (bird feather), placed on a footed tray. He wears sandals. There is a ceremony to pay respect to the statue on 6 April of every year, at the same period when Suphannika or Fai Kham – yellow cotton trees, the symbolic flower of Uthai Thani, bloom all over Khao Sakae Krang. In the forest behind the mountain, approximately 200 meters from the statue, there is a world map pin, a tool for mapping, which was built in 1932. (TAT Uthai Thani, 2015)



Figure 73 Khao Sakae Krang, Mueang District

Source: <https://www.facebook.com/PJdoublePatt/photos/>, 2022

The Statue of King Rama I's Royal Father, a historical figure of Uthai Thani Province and associated with the Chakri Dynasty, can be found here, making it an important historical location.

Additionally, this location is valuable to society and the economy. Because it is the location of the Tak Bat Devo festival, which occurs annually at the conclusion of the Buddhist Lent and is the most well-known festival in Uthai Thani province, each festival also results in income distribution to the community. This festival is an important tradition that has been practiced and inherited by the province of Uthai Thani.

At this location, tourists can participate in activities such as making merit, paying homage to the Buddha image, taking in the view of Uthai Thani city, and attending the Tak Bat Devo Festival at the conclusion of Buddhist Lent each year.

5.2.2.2 Sakae Krang River

Sakae Krang River flows through the city of Uthai Thani. It is told that in the past, any traders who took a boat along this way could know suddenly when they reached Ban Sakae Krang, especially from around January to March because it was the time when Sakae - *Combretum quadrangulare* Kurz - flowers bloomed and lay its yellowish-green bunches down to the riverside. There are raft houses along both sides of the river. On the west bank, there are many houses and a large market where local people sell homemade agricultural products which they plant and produce by themselves, as well as food and desserts. The east side covers Ko Thepho, fruit orchards, and a natural bamboo forest. The Floating houses along both sides of the river are made of wood and built on Phae Luk Buap, a kind of bamboo raft. Most of the people who live in the raft houses are fishermen. They catch fish, gut them, and pin them with wooden sticks. After that, they dry, grill, and smoke, and sell those fish at the market. In addition, in each Floating house, there is Krachang, a hinged basket, to

keep Pla Sawai - striped catfish, Pla Raet - giant gourami, and Pla Thepho - black ear catfish. The serene picture of the way of life along the Sakae Krang River is great to see. Tourists can take a boat to admire the beautiful view around Ko Thepho. (TAT Uthai Thani, 2015)



Figure 74 Sakae Krang River, Mueang District

Source: <https://thai.tourismthailand.org/Attraction/>, 2021

When considering the Sakae Krang River Raft Community's authenticity, this can be explained by the Hoi An Protocols for Conservation Practice in Asia of UNESCO Bangkok (2009), which stated that authenticity is typically evaluated in terms of a matrix of authenticity dimensions: setting and location; form; design and materials; use and purpose; and immaterial or essential qualities. The authenticity of the community was demonstrated by the fact that members of the rafting community have lived together ever since their earliest days. Local knowledge informs House design and material selection. There are actual people who use floating houses. Floating houses are unique to the Uthai Thani people and have a spiritual significance. It is a way of life that has developed over time.

The Sakae Krang River Raft Community in Uthai Thani Province is different from other raft communities in Thailand because of its distinctive characteristics. Even though the social structure is constantly shifting, there is still a fishery-based lifeform in this long-standing community. The community is situated along the Sakae Krang River, which is approximately 50 meters wide and has water throughout the year. On either side of this river are approximately 120 floating houses in a long row. The distance between the north and south is approximately 3 kilometers.

One of the cultural heritages is the Sakae Krang River Raft Community, which is the result of social development. The characteristics of the living environment are related to the values and requirements of a socially conscious society. Both work and life as well as psychological relationships and cultural identity. This is a part of history. It is derived from intangible and tangible qualities. Predictable with the meaning of Joined Countries Instructive, Logical and Social Association. This is evidence of human activity and success in the past. It is an asset that cannot be replaced. It is a one-of-a-kind space culture. It has been acquired from the past to the present.

The lifestyles of the floating house people, local wisdom, and architecture of the rafting community that remain are both tangible and intangible heritage values of the community. Able to develop sustainable tourism in conjunction with the conservation of the Sakae Krang River raft community.

The Sakae Krang River is a place of aesthetic value. There is the beauty of the unique floating house architecture in Uthai Thani Province, which has a vernacular

architectural style that is over 100 years old. The floating house community is a place with historical value. Because most of the interviewees replied that the way of life of the floating house people in Uthai Thani Province is likely to be the last floating house community in Thailand. Uthai Thani is the only province that still preserves this way of life of floating house because in other provinces, only the past is left, just a story that used to be but in Uthai Thani still sees it in real life.

Although the number of floating houses is decreasing, we still see them being used for boating, drying fish, postal transport, toilets, its everyday life. The floating house here is a way of life that is a real way of life from the past to the present. In addition, the floating house community has economic value, generating tourism income for related sectors.

At this location, tourists can participate in an activity called a boat to see how the villagers who live in the Sakae Krang River raft house live their lives.

5.2.2.3 Ban Rong Nam Kaeng Community

The Ban Rong Nam Kaeng Community in Tambon Thasung, Amphoe Mueang, Uthai Thani Province, is a significant ecotourism destination. The Ban Rong Nam Kaeng community is surrounded on two sides by a significant river in the province of Uthai Thani. The Sakae Krang River and the Chao Phraya River are on one side. The colors of the characteristics of the two rivers are distinct. The locals refer to them as "two-color river villages."

The villager's lifestyle is also simple. The majority of the villagers' farm and raise fish in cages. Thus, residents in the space formed a gathering to raise confined fish at Ban Rong Nam Kaeng and enrolled as an OTOP bunch with the Branch of Local Area Improvement. The group's products, including Giant Gourami fish that are raised in cages and processed into a variety of products, have been jointly designed and processed by villagers.



Figure 75 Ban Rong Nam Kaeng Community, Mueang District

Source: Photo taken by author, 2022

The community has a Geographical Indication (GI) Giant Gourami fish, indicating that it is a product of that geographic origin and demonstrating to buyers its quality and characteristics as a result of the combination of natural factors. As a result, this community has economic value. Utilizing the expertise of the workers in the production area, a product with distinctive characteristics is produced. By registering under a geographical indication mark, the Giant Gourami fish is processed into a community product that also generates income for the community and has been passed down through the community.

Because it is the local way of life of the people of Uthai Thani, who live along the Sakae Krang River, this community also has social value. Individuals locally participated in bringing fish up in confines. It is regarded as traditional wisdom and an adaptation to the setting in which the villagers lived throughout time. Tourists can observe the Giant Gourami fish farming in cages, participate in cooking activities using Giant Gourami fish, or take a boat trip to see how the riverside community lives.

5.2.2.4 Ko Thepho

Ko Thepho was once a cape that was located south of where the Chao Phraya and Sakae Krang rivers met. Later, a canal was dug to connect the two rivers in the north, allowing the Chao Phraya River's water to flow into the Sakae Krang River in the event of no rain. As a result, Ko Thepho was born from this cape. Ko Thepho is a fascinating point for explorers who love cycling. After you cross the bridge that connects Wat Uposatharam and the municipal fresh market, your journey on the aisle begins. Because it only has room for two motorcycles, the bridge is short and pretty narrow. A bamboo forest, corn and rice fields, and a tranquil, shady atmosphere of corn and rice fields can be found on both sides of the road. Planting pomelo varieties such as "Manorom" and "Khao Taeng Kwa" is how the locals here survive. People are selling Suea Lamphan, a bamboo mat, in front of their homes rather than at the market when they pass Ban Tha Din Daeng. If you go to Wat Phum Tham, you can see a recreation center with a peaceful atmosphere. They will arrive at the pier to cross to Tha Sung once they have finished cycling and reached the end of the marked route. The all-out distance of the cycling course on this island is 33 km. (Ko Thepho is the largest freshwater island in Thailand) (TAT Uthai Thani, 2015).



Figure 76 Ko Thepho, Mueang District

Source: <https://thai.tourismthailand.org/Attraction/>, 2021

Ko Thepho is a place with aesthetic value as most of the interviewees said that they like the beauty of the scenery while cycling around The Pho Island and it is a place that has economic value. Because it is a cycling area for tourists, causing the distribution of tourism income to the community.

5.2.2.5 Khao Pathawi

Khao Pathawi is a small mountain range in Tambon Taluk Du. It is 253 meters high and has a length of about 750 meters. It is quite high and steep because of the different heights of rocks that are stacked one on top of the other to reach the top. Tham Prathun, Tham Bandai, Tham Ang, Tham Buddha Prawat (Lord Buddha's Biography), Tham Pla (Fish Cave), and Tham Khangkhao (Bat Cave) are among the approximately thirty large and small caves that surround the mountain. Stone tools and human

skeletons from the past were discovered. There are a lot of monkeys and shady trees covering the ground in front of the mountain. (TAT Uthai Thani, 2015)



Figure 77 Khao Pathawi, Lan Sak District

Source: <https://pantip.com/topic/33882077>, 2015

Stone tools and prehistoric human skeletons have been discovered in Khao Patawee, making it an important historical location (historical value). In this cave, tourists can participate in activities related to learning about prehistoric archaeology.

5.2.2.6 Thung Yai Naresuan – Huai Kha Khaeng Wildlife Sanctuary

Since its designation as a UNESCO World Heritage Site in December 1991, the Thung Yai Naresuan – Huai Kha Khaeng Wildlife Sanctuary has gained recognition. Huai Kha Khaeng is 5,775 square kilometers in size and consists of six districts in three provinces: Amphoe Ban Rai, Amphoe Lan Sak, and Amphoe Huai Khot in Uthai Thani; In Kanchanaburi, Amphoe Sangkhla Buri and Amphoe Thong Pha Phum and Tak's Amphoe Umphang. As the largest connected conserved forest in Thailand and the South East Asia Region, it also includes the Thung Yai Naresuan Wildlife Sanctuary. Summer is very hot, and the rainy season, which lasts only a short time, brings heavy rains throughout the day. Due to its natural diversity, Huai Kha Khaeng was designated a World Heritage Site. It contains five of the seven types of tropical forests: dry evergreen forest, montane forest, savanna, mixed deciduous forest, and deciduous dipterocarp forest. Biodiversity abounds in these forests. Wild water buffalo, serow, leopard, Asiatic wild dog, red junglefowl cock, green peafowl, and numerous species of forest insects are among the fauna that is nearly extinct. Due to its conservation status and high level of sensitivity, the wildlife sanctuary typically does not allow visitors. The ecological equilibrium may be disturbed by a large number of visitors. However, following the sanctuary's designation as a World Heritage Site and subsequent public recognition. In the space of the base camp of the untamed life safe-haven, there is a sculpture of Seub Nakhasathien, confronting southwest to perceive how the Western Backwoods changes through time. The eight months that Seub was in charge of the sanctuary are represented by a stairway with eight steps. The pattern on the stairs symbolizes the challenges he faces in his work. (TAT Uthai Thani, 2015)



Figure 78 Thung Yai Naresuan – Huai Kha Khaeng Wildlife Sanctuary, Lan Sak District

Source: Photo taken by author, 2022

The Seub Nakhasathien Memorial Building is a multi-purpose structure that is used to host events and exhibitions about Seub Nakhasathien, the important person who helped get Huai Kha Khaeng added to the World Heritage List. I believe I have done my best throughout my life. I believe I have contributed well to society. I believe I have achieved perfection. Seub Nakhasathien stated, "I am pleased and proud of what I have done." (TAT Uthai Thani, 2015)



Figure 79 Seub Nakhasathien Memorial Building, Lan Sak District

Source: Photo taken by author, 2022

The Shelter that Seub used to live in is still the same. In the room, where Seub took his life, there is a table with many photos of his little girl, workers, and timberland. A few pairs of shoes were spread out on the floor in front of the table. (TAT Uthai Thani, 2015)



Figure 80 Seub's Shelter, Lan Sak District
Source: Photo taken by author, 2022

Patrol Labour Memorial is another important place which reminds us of the laborers who were shot to death during their mission. It is located in front of the reception shelter. If visitors have a chance to visit Huai Kha Khaeng, Seub's Shelter and Patrol Labour Memorial, they may get something more than just the spirit of environmental conservation. (TAT Uthai Thani, 2015)



Figure 81 Patrol Labour Memorial, Lan Sak District
Source: <https://thai.tourismthailand.org/Attraction/>, 2021

The Huai Kha Khaeng Wildlife Sanctuary. It is one of Thailand's most important forests. A significant portion of the forest has never been logged or cleared, making it valuable to Thailand's economy. Hence, the Huai Kha Khaeng woods has both immediate and roundabout worth to the Thai public. Despite the fact that the direct value from the logging cannot be obtained. However, there are still a lot of other direct benefits that can be derived from the forests in this region, including the supply of seeds for economically growing timber. It is a conservation site for the genetics of valuable insects (bees) and rare plants. Youth and the general public can learn about biology and ecology from this natural biological laboratory.

The Huai Kha Khaeng Forest, on the other hand, serves as a natural reservoir to support agriculture. It is a protected forest where neighboring communities can control the climate to ensure that it is suitable for both quality and variation and generates electricity for consumption. Create stunning natural settings for Thailand and Uthai Thani Province. Tourists can do nature learning activities, take short treks or do activities that the sanctuary allows to do according to the regulations.

5.2.2.7 Khao Phraya Phai Ruea

It is a small cave with a height of 257 meters. When looking at the mountain from a far place, it looks like Chinese junk, and a sight-seeing point is on the top. The

mountain comprises many small caves connected to each other, such as Tham Kaeo, Tham Si Chomphu, Tham Thong Phrarong, Tham Ang Nammon, and Tham Phutthasathan. The way through the caves is quite complicated, but there are direction signs and electric lights to facilitate visitors who would like to admire the beautiful stalagmites and stalactites. In the top part of the cave, a large reclining Buddha image is situated. The entrance of the cave is on the left. There is only one entrance that extends deeply to the lower part with stairs to climb down to the bottom of the cave. (TAT Uthai Thani, 2015)



Figure 82 Khao Phraya Phai Ruea, Lan Sak District

Source: <https://thai.tourismthailand.org/Attraction/>, 2021

Khao Phraya Phai Ruea is a socially significant location associated with legends from the place. There was once a large basin and cave in front of the mountain at this location. A Chao Phraya hid in a cave to get away from the crime. He will occasionally venture outside and paddle in the cave's pool in front of it. It was frequently observed by the villagers. Because he vanished later, the locals dubbed this mountain Khao Phraya Phai Ruea.

5.2.2.8 Khao Plara

Khao Plara serves as a border between Tambon Khao Bang Kraek in Amphoe Nong Chang and Ban Huai Sok in Amphoe Lan Sak. With a height of about 598 meters, Khao Plara is a large, steep mountain. The forest is relatively undeveloped. It takes approximately two hours for visitors to reach the mountain's summit, where they can take in the stunning view of its topography. To reach the summit, they must walk 900 meters up the mountain. A large plain is covered in Makha-Afzelia xylocarp forest on the mountain's summit. Prehistoric cave paintings from approximately 3,000 years ago were discovered on the west cliff at a height of 320 meters. With red and black lines, they were drawn. Despite the paleness of the black lines, the red ones remain visible. The majority of the paintings, which were painted mostly in red, were drawn along the cliff for about 9 meters total. There are about 40 groups of pictures, including pictures of animals and pictures of people with a lot of characteristics. These pictures are important pieces of Uthai Thani's important historical heritage because they depict the way of life of ancient people. The groups of paintings on Khao Plara were divided into four categories by archaeologists. The first group includes images of people and their pets, which are most likely dogs. The second set of photos depicts the human-cow relationship, including how to capture a wild cow and bring it back to care for it. In comparison to other locations, the colored paintings were more lifelike and intricately constructed. (TAT Uthai Thani, 2015)



Figure 83 Khao Plara, Lan Sak District
Source: <https://thai.tourismthailand.org/Attraction/>, 2021

Khao Pla Ra is a place of historical value as prehistoric paintings more than 3,000 years old are found as a collection of approximately 40 human and animal images, showing the social life of the ancient people. This place is considered an archaeological heritage site of Uthai Thani province.

Due to its legends, this location also has social value. Later, it was said in a folk legend that transportation was bad in the past. From the province of Uthai Thani, villagers must travel a considerable distance to this mountain using carts resulting in the rotting of the fish that the villagers brought with them. They referred to this mountain as khao plara because the villagers had to bring those fish to make plara, or pickled fish. Walking up to the prehistoric paintings, which are especially interesting to those who are interested in archaeology, is an activity that tourists can participate in here.

5.2.2.9 Hup Pa Tat

Hup Pa Tat is a cave that was discovered by Phrakhrū Santithammakoson (Luang Pho Thong Tot), the abbot of Wat Tham Thong. In 1979, Phrakhrū climbed down in this valley and found a lot of Tat trees (ancient trees of the same species as palm trees). Therefore, he drilled the cave to open the entrance in 1984. Later, the Department of Forestry announced this place as a conserved area because of its amazing topography and rarely-found plants such as Tao Rang (fishtail palm), Plao, and Khat Khao Lek. Hup Pa Tat is under the responsibility of the Tham Prathun Non-hunting Area. The path leading into Hup Khao Pa Tat is quite dark, but after walking not so long visitors will see a large hole above that the light shines through to Pa Tat below, creating the atmosphere of the evergreen forest with high humidity in the primitive world. The light can shine down on the ground only at noon because it is surrounded by steep limestone mountains. It is a shady place where it is possible to admire nature. (TAT Uthai Thani, 2015)



Figure 84 Hup Pa Tat, Lan Sak District

Source: Photo taken by author, 2022

Hup Pa Tat is a place of scientific value as it is a place full of strange natural beauty. The forest valley has a strange geography with plants. There are many types of rare species such as deserted turtles, crotons, small crocodiles, clay jackfruits, etc. Inside is a forest filled with tad trees and exotic ancient plants.

In addition, during the rainy season from about August to November, tourists will see a pink dragon millipede. Characterized by a dragon-like pattern and thorns. Found in forests with high humidity and fertility. When fully grown, it has a body length of about 7 cm. It is considered the only highlight in the world in the valley of the forest.

This place has economic value as it generates tourism income for the place which collects entrance fees and distributes the income to related tourism businesses around the area including accommodation and restaurants. Tourists can do activities by taking a walk in Hup Pa Tat, which is currently popular with many tourists from presenting through social media such as Facebook, Instagram, or YouTube.

5.2.3 Festivals and Events

5.2.3.1 Tak Bat Thewo

The important ceremony known as Tak Bat Thewo, Wat Sangkat Rattanakhiri marks the end of the Buddhist Lent in Uthai Thani. It will take place annually on the first day of the waning moon in October, which is the eleventh lunar month. On that day, around 200-300 monks who have been remaining in sanctuaries in Amphoe Mueang Uthai Thani during the stormy season will stroll down the steps in succession from the highest point of Khao Sakae Krang. The Buddha image stands in front of the row, appearing to descend from Tavatimsa Heaven to accept almsgivings from Buddhists at the temple court. The Mondop at the top of Khao Sakae Krang is said to represent "Sirimahamaya Kudakhan," the place in heaven where Lord Buddha preached to his mother and walked down 339 steps to Sankasa City or Sangkatsanakhon, which is thought to be at Wat Sangkat Rattanakhiri. On this day, people will come dressed appropriately and gather to share merit. One could say that this is a well-known and popular festival that draws a lot of tourists each year. (TAT Uthai Thani, 2015)



Figure 85 Tak Bat Thewo festival, Mueang District
Source: <https://thai.tourismthailand.org/Attraction/>, 2021

5.2.3.2 Phra Phutthamongkhon Saksit Fair

The Phra Phutthamongkhon Saksit Fair at Wat Sangkat Rattanakhiri is a folk festival that takes place during the fourth lunar month from the third to the eighth day of the waxing moon. Respecting Uthai Thani's iconic Buddha image is reasonable. In the past, the fair was held to gild a replica of the Lord Buddha's footprint on Khao Sakae Krang's top. Because most Buddhists come to the Phra Phutthamongkhon Saksit image and climb to the top of the mountain to gild the replica of the Lord Buddha's footprint, they currently hold the ceremony on the same day on the fifth day of the waxing moon. In addition, every year there are additional entertaining activities. (TAT Uthai Thani, 2015)



Figure 86 Phra Phutthamongkhon Saksit, Mueang District
Source: Photo taken by author, 2023

5.2.3.3 Huai Kha Khaeng World Heritage Day

Since UNESCO designated the Huai Kha Khaeng Wildlife Sanctuary as a "Natural World Heritage" on December 13, 1991, Huai Kha Khaeng World Heritage Day is observed annually on December 5-9. As a result, a resolution was passed by the Cabinet at the time to designate December 9 as Huai Kha Khaeng – Thung Yai Naresuan Wildlife Sanctuary Day annually. In honor of His Majesty the King, there are activities like camping and reforestation, the parade, and the animal model contest that help preserve the environment. (TAT Uthai Thani, 2015)

5.2.3.4 King Rama I's Royal Father Memorial Day

Every year, from March 27 to April 5, King Rama I's Royal Father Memorial Day and the Uthai Thani Red Cross Fair will be held at the provincial stadium to honor and remember King Rama I's royal father. (TAT Uthai Thani, 2015)

5.2.3.5 Wat Nong Khun Chat Fair

Every year, from the twelfth day of the waxing moon to the fifth day of the waning moon in the third lunar month, the Wat Nong Khun Chat Fair in Amphoe Nong Chang will be held. In the past, it was a festival to honor the Lord Buddha's footprint replica, which attracted a lot of people. As a result, it has been scheduled annually ever since. (TAT Uthai Thani, 2015)

5.2.3.6 Folk Entertainment at Ban Tha Pho

During the Songkran (Thai New Year) Festival, which took place from April 13 to 14, there was folk entertainment at Ban Tha Pho in Amphoe Nong Khayang. At Wat Tha Pho, local games and entertainment will be planned by Tha Po and Phan Si Village residents working together. Phleng Ram Wong Boran, Phleng Chakkayoe, and Phleng Lom are just a few of the upbeat songs that they sing and dance to. They also play Chuang Chai, Mon Son Pha, Suea Kin Wua, and Mae Si games, depending on how they want to compete with one another. In keeping with their long-standing custom, the majority of plays and games in this village still use the original lyrics. (TAT Uthai Thani, 2015)

5.2.3.7 Karen Folk Entertainment

Karen Folk Entertainment in Amphoe Ban Rai at Tambon Khok Khwai, Tambon Kaen Makrut, and Karen Village. They still follow old customs like Choe Ho Te Dancing and singing lullabies, getting married and getting divorced, worshipping spirits, going to the Bun Chao Wat Fair, and weaving local cloth. (TAT Uthai Thani, 2015)

5.2.3.8 Chinese God Parade

It is a Chinese custom to hold a ceremony and parade of Chaopho, the god, and Chaomae, the goddess, from numerous shrines during the Chinese God Parade in Uthai Thani. The celebration is contingent on each god; Some are honored once every five years, while others may participate in a parade once every 12 or 14 years. The City Pillar God of Uthai Thani, Chaopho Pung Thao Kong, leads a procession that includes a line of numerous pretty girls carrying flags and marching around the city. Along the Chinese shops in the market, Chinese lion dancing troupes perform a blessing. A worship table with a lot of beautiful ivory on it can be found in every shop. A ceremony to change Chaomae Thapthim's clothes and a firewalking by a medium will take place during the festival known as "Chui Buai Niao." (TAT Uthai Thani, 2015)

5.2.3.9 Flower Hang Festival and Songkran Festival, Ban Rai District

It is a local tradition of Thai people of Lao descent in the area of Ban Rai District. By bringing various flowers that can be collected locally to decorate the pagoda-shaped bamboo hold to be beautiful and parade into the temple to offer as an offering to the Buddha, in which the parade shows the identity of each community including various games within the temple as well. (TAT Uthai Thani, 2015)





Figure 87 Flower Hang Festival and Songkran Festival, Ban Rai District

Source: <https://www.facebook.com/viosindykobuta>, 2023

Depending on the festival, the following values are created by the various traditions and festivals.

1. The rituals and traditions of each traditional festival are distinctive in terms of their aesthetic value.
2. By fostering love and community unity, the social values of festivals, rituals, and traditions are obscured. Counting imparting his heart and keeping up with the worth of the convictions rehearsed in that celebration
3. The process of carrying out various rituals, which has been passed down from generation to generation, is what makes education so important in every festival, tradition, and ritual. Festivals and customs can be learned about by tourists.
4. The community benefits financially from the organization of festivals and traditions. Because in order to carry out the ritual and gain merit at each event, items need to be purchased. Festival goers must travel to and from each event. Spending on eating, convenience, and so on. The community will also be able to make money by organizing each event and selling local goods that are good for the community to sell at each festival.

Chapter 6 Findings and Discussion

6.1 Findings

The following topics were included in the qualitative data analysis from in-depth interviews with individuals from the government sector, the private sector, local communities, and tourists:

1. Results of the interviews regarding the tourism potential, readiness, and important factors of the Uthai Thani Province (5As)
2. Results from interviews conducted for the development of creative tourism activities in Uthai Thani Province.
3. Interview results for the tourism development of Uthai Thani Province.

Part 1 Tourism Potential of Uthai Thani Province

The researcher conducted fieldwork, observed, and conducted in-depth interviews with all four related agencies to gather data for the purpose of evaluating the tourism readiness potential in Uthai Thani Province: government sector; private sector, local community sector, and tourists are invited to contribute data for the purpose of evaluating the 5A's of the tourism potential in Uthai Thani Province—attractions, accessibility, amenities, accommodations, and activities.

The following information was obtained through in-depth interviews with 40 interviewees from four sectors, including government sector, private sector, local community sector, and tourists.

1. Attractions

An attraction is an essential component of any trip. It encourages tourists to visit a location with both man-made and natural attractions. Dickman (1996) and Buhalis (2000) from the key informants' interview, in terms of interpretation is one of the most significant findings in the current study.

Government sector

From interviews with the government sector about the attractions of Uthai Thani Province, it was found that Uthai Thani Province has a variety of natural resources and cultures. There are natural world heritage sites as well as traditional festivals that can attract tourists of all ages to travel or do activities in Uthai Thani Province, as interviewee G01, G02 said:

"I believe that natural, archaeological, historical, and cultural traditions can be tourist attractions in Uthai Thani. There are a variety of tourist attractions in Uthai Thani that can accommodate visitors of all ages, from families to teenagers." This was in line with Interviewee G03, G04, and G05, who stated that, "the old city of Uthai Thani, which is located in the former city of Uthai Thani and contains an important archaeological site, Wat Chaeng and Wat Hua Mueang in the Nong Chang District, is the primary draw for tourists to Uthai Thani Province. Wat Tha Sung, also known as Wat Chantaram, is one of the most well-known temples in Uthai Thani. Wat Uposatharam is regarded as a temple with exceptional architecture. The temple area of Wat Sangkat Ratanakhiri consists of a portion on flat ground and a portion atop Sakae Krang Mountain, where Tak Bat Devo is held annually. In the Ban Rai District, Wat Tham Khao Wong is an ancient wooden temple surrounded by Limestone

Mountains. The historic Trok Rong Ya Walking Street has been transformed into a bustling commercial district. Houseboats on the Sakae Krang River are thought to have a special appeal. Because there are Sakae Krang floating houses in Thailand that are thought to have the most real people still living there. The innovative tourism community in Ban Rai District is the Ban Sa Nam Community. It is a long-standing Lao Khrang community that moved here from Laos. The Tha Pho People Melody Learning and Protection Center is a town that has Tha Pho society tunes. Folk songs are an art and culture that have been passed down through the generations. Khao Pla Ra, Hup Pa Tat, in the Huai Khot District Huai Kha Khaeng, a UNESCO World Natural Heritage Site, is another world-class natural site in Uthai Thani.”

Private sector

From interviews with the private sector about the attractions of Uthai Thani province, it was found that Uthai Thani province is tranquil and serene. A simple way of life, a charming little tourist town, and a low cost of living as follows:

“I believe that a slower pace of life and the tranquility of the city can be offered to compete with other provinces. It is a small town that is easily accessible from any location. The locals here are somewhat kind, casual, and not too serious. The highlights that draw visitors to Uthai Thani are the nature and the simple way of life of the majority of locals. With such lovely people, I don't think other places can match Uthai Thani's lifestyle.” (Interviewee P01, Interviewee P06)

“I think the straightforward lifestyle appeals to visitors to Uthai Thani right now. It's huge when viewed as a World Heritage Site, but people rarely visit World Heritage Sites. Because it's far away and hard to get to, but city life is easy. After that, I have been in the hotel industry for twenty years. More than anything else, simplicity can be felt. Although not as old as Ayutthaya, the urban area is also an old city. Although Uthai Thani is not a particularly outstanding secondary city, its prominence lies in its straightforward way of life, which is what sets it apart. Small towns give people who live in big cities the impression that life is easy when they visit them. It will be noted by visitors as being peaceful and welcoming for a small town.” (Interviewee P02)

“People are coming to Uthai Thani right now for two different reasons, in my opinion. No. 1: fish that is to die for, delicious food, and a low cost of living. We haven't seen everything yet, though. No 2: Mueang District is a must-see for foodies, while Ban Rai District is a must-see for nature lovers.” (Interviewee P03, Interviewee P05)

“People's lives haven't changed much. Truth be told, the appeal of Uthai is the appeal of the straightforward lifestyle of individuals. I want it to remain this way; I do not want it to expand. Our province can grow into prosperity, but not to the point where its original appeal is lost.” (Interviewee P04)

Community sector

Based on community interviews about the attractions of Uthai Thani Province, it was found that Uthai Thani has a diversity of flora and fauna as well as a diversity of ethnic people. Local people have a simple lifestyle. The city hasn't changed much. It is a livable city with the charm of the diverse people of Uthai Thani as follows:

“There is a wide variety of flora and fauna in Uthai Thani because there are three overlapping distributions. Nearly 400 million years ago, the ancient nautilus shells known as corals left behind fossils in the Ban Rai District. As a result, Uthai Thani was once a land along the coast. However, nobody has yet compiled this

narrative. Additionally, I believe this is a population limit. There are Lao Wiang, Lao Krang, Khmu, and Karen people. It resembles a cultural divide (Interviewee C01). This was in line with Interviewee C04, who stated that, “We are well-versed in a variety of lifestyles. In the districts of Ban Rai and Huay Khot, there are Khmu and Karen. In the Ban Rai District, there are Lao Khrang and Lao Wiang. In the districts of Lan Sak, Thap Than, and Sawang Arom, there are Isan people. There are Mon individuals in the Nong Chang locale and Chinese individuals in Uthai Thani municipality. Because we do not have any industrial factories, Uthai Thani Province will be at the top of the list for livable cities.”

“The natural and cultural capital of Uthai Thani is extensive. Natural attractions that have not been altered for the purpose of tourism exist. Nature is as yet regular, and has not changed excessively. A World Heritage Site houses a wildlife sanctuary. The raft people (floating house) have a way of life. People in Uthai Thani live a simple life that is kind, not rushed by the locals and has the charm of a slow life. It's a peaceful city that's great for unwinding. The city has remained unchanged. In contrast to other provinces in the central region, there is still no urban society. The locals are friendly. It is a province with a long-standing tradition. The Uthai Thani way of life has never changed, no matter how much the times have changed because of their originality and generosity.” (Interviewee C02)

“Forests, hills, crops, mushrooms, bamboo shoots, and local vegetables abound in Uthai Thani. You will be able to meet and talk to the villagers in the districts of Ban Rai, Lan Sak, and Huai Khot; at this point, the Mueang district and the district in the west of the province have a different charm. People in Uthai Thani are simple and charming. Nature may initially captivate you. However, the people of Uthai Thani are ultimately what will entice tourists to return.” (Interviewee C03)

Tourist

According to interviews with tourists about the attractions of Uthai Thani Province, it was found that Uthai Thani Province has a blend of northern and central regions. Uthai Thani has the loveliness of local people. It is a charming and safe city, as interviewee T01 said:

“I think Uthai Thani is a city in the center. A perfect combination is not at all impressive. It's similar to Tom Yum in that it doesn't have any heat but has a lot of flavors.” This was in line with Interviewee T02, T03, and T04, who stated that, “I think Uthai Thani is a beguiling city with a straightforward lifestyle. The way of life or the way people live comfortably together along the Sakae Krang River. It's hard to tell how the villagers live. Visitors to this province will agree that it is charming. The fact that there is no need for prosperity is a unique quality. I believe that people who are going anywhere have made up their minds in advance, and that is what we will meet. Well, it has a certain charm. You are not required to travel anywhere else. It is a charming city with an interesting old town and interesting eateries. Tourists, I believe, agree that Uthai Thani is worthwhile, safe, and close to Bangkok. It's as if we travel to distant provinces, but this one is near Bangkok.”

From the interviews with the four tourism-related sectors, attraction of Uthai Thani Province can be summarized as follows.

- Uthai Thani Province has a variety of natural resources and cultures. There are natural world heritage sites as well as traditional festivals that can attract tourists of all ages to travel or do activities in Uthai Thani Province.

- Uthai Thani province is tranquil and serene. A simple way of life, a charming little tourist town, and a low cost of living.

- Uthai Thani has a diversity of flora and fauna as well as a diversity of ethnic people. Local people have a simple lifestyle. The city hasn't changed much. It is a livable city with the charm of the diverse people of Uthai Thani.

- Uthai Thani Province has a blend of northern and central regions. Uthai Thani has the loveliness of local people. It is a charming and safe city.

2. Accessibility

Convenient transportation options exist to other tourist destinations. Consider the distance between the tourist attraction and the tourist center, such as the city, which will be the center of tourism in that area, when choosing a mode of transportation. Consideration of travel characteristics, road conditions, modes of transportation, and the convenience of flying or taking public buses to tourist destinations. You can travel from one tourist attraction to another nearby tourist attraction by taking into account the connected routes. Additionally, the transportation system must be able to swiftly, conveniently, and safely transport tourists to tourist attractions in order to function continuously.

Government sector

Based on interviews with the government sector about accessibility. Transportation of Uthai Thani Province, it was found that Uthai Thani Province has many accessible routes. It is convenient for both private and public transportation, as interviewee G01, G05 said:

“Because the roads are good and connect too many routes, it is easy to get to Uthai Thani and other tourist attractions in Uthai Thani Province. There are a number of ways to get to Uthai Thani from Bangkok, including Route 1. Asian road at the intersection of Tha Nam Oi or from the Asian line through the Manorom District in Chainat Province. 2. From the Province of Amphoe Muang Chainat via the districts of Wat Sing, Chai Nat, and 3. The routes that enter Ban Rai District come from Suphanburi Province's Dan Chang District.” This was in line with Interviewee G02, who stated that, “You can get to Uthai Thani Province by private car, which is the most popular and convenient mode of transportation. However, there are services available to tourists who take public transportation, but there are few restrictions on travel schedules.”

Private sector

Based on interviews with the private sector about accessibility. Transportation of Uthai Thani Province found that Uthai Thani public transportation is still insufficient and does not support tourists who do not have their own cars as follows:

“I don't think people who don't own a car should use public transportation to get around. It won't be convenient if it's not a private vehicle. But who will carry it out when there are no weekday travelers? Tourists: I believe that if there are a lot of tourists, public transportation is needed. More services will be provided by transportation providers. Even though there are no people using public transportation, I don't think it's enough to look at the whole picture. The vast majority of individuals who visit Uthai Thani will drop out without help from anyone else.” (Interviewee P01)

“Although there aren't many options for public transportation, I don't think it's too difficult to get around. Because Uthai Thani is a small province, there aren't many

buses, tricycles, or motorcycles. I still have very little opinion regarding public transportation in this province.” (Interviewee P02)

“For tourists, public transportation is not very convenient. If you don't have a car, backpackers or people who don't have a car may find it difficult to travel on your own. However, there are already members of the community who are employed by tourists who reside there. Tourists may receive recommendations for lodging.” (Interviewee P03, P04, P05)

Community sector

Based on interviews with the community sector about accessibility. Transportation of Uthai Thani Province found that public transportation in Uthai Thani Province is still insufficient and does not support tourists who do not have their own cars, especially traveling between districts or traveling between various tourist attractions. Interviewee C01 provided the interesting comment that:

“There are not many vehicles, taxis, or transportation systems in the city that can accommodate passengers or tourists, particularly those who do not own a car. As a result, getting around the city can be quite challenging. Using public transportation to get to other districts doesn't help people who don't have cars.”

Tourist

According to interviews with tourists about accessibility, Transportation of Uthai Thani Province found that public transportation in Uthai Thani is still inadequate and does not accommodate tourists without cars. Due to a lack of public transportation, it is difficult to travel between districts and provincial tourist attractions. Traveling through Uthai Thani is only possible for those who own or rent a car, as interviewee T01 said:

I believe that traveling without support may necessitate hiring a car, which will make things a little more challenging. Bikes can be borrowed at the resort, which is sufficient for travel; however, tourists may not find public transportation to be convenient. However, if you look at it from a different perspective, it is charming to find or get lost along the way. Tourists haven't changed to Uthai Thani, but they have to adjust to what it has to offer. This was in line with Interviewee T02, who stated that, “Uthai Thani, in my opinion, is the only drawback of public transportation. These motorcycle taxis are scarce. Individuals who truly need to go to Uthai Thani are more qualified to utilize a confidential vehicle. The bus runs once an hour and takes a long time between Mueang Uthai Thani District and Ban Rai District.”

From the interviews with the four tourism-related sectors, Accessibility of Uthai Thani Province can be summarized as follows.

- Uthai Thani Province has many accessible routes. It is convenient for both private and public transportation.
- Public transportation in Uthai Thani Province is still insufficient and does not support tourists who do not have their own cars, especially traveling between districts or traveling between various tourist attractions.
- Public transportation in Uthai Thani is still inadequate and does not accommodate tourists without cars. Due to a lack of public transportation, it is difficult to travel between districts and provincial tourist attractions. Traveling through Uthai Thani is only possible for those who own or rent a car.

3. Amenities

Refers to a variety of public facilities that tourists can use, including food and beverage establishments, entertainment venues, souvenir shops, car rentals, electrical systems, water supply, telephones, hospitals, police stations, and security systems—all of which are essential for tourism. If there are no complete facilities in the tourist area, the convenience and travel time to the community nearby will be taken into account.

Amenities are significant components inside vacation destinations. In order to make tourists feel at ease and impressed, facilities must be provided, make tourists feel safe and encourage them to stay for longer.

3.1 Restaurant

Based on in-depth interviews with government sector, private sector, communities, and tourists. There is information about restaurants in Uthai Thani province as follows.

Government sector

According to interviews with the government sector regarding Uthai Thani's amenities, it was found that Uthai Thani has few large restaurants to cater to large tourist groups. Interviewee G01 provided the interesting comment that:

“The restaurant is not yet ready to host many tourists. The restaurant is family-style and not very big, so it can't hold a lot of tour groups.”

Private sector

From interviews with the private sector about the amenities of Uthai Thani Province, it was found that Uthai Thani Province has small local restaurants. There are still no large restaurants that can accommodate so many tourists at once. But if the distribution of tourists to other restaurants is sufficient to accommodate. According to the Interviewees' interview, they stated that:

“The city is far from big restaurants that can hold a lot of tourists.”

(Interviewee P01)

“There are additional restaurants, but not many of them are large enough to accommodate many bus tours. It is a typical restaurant, but over the past four to five years, it has grown significantly.” (Interviewee P02)

“I believe that the restaurants in Uthai Thani are still in their original state, which is the most important thing. The majority of Uthai food is simple to eat. Particularly for lunch, Uthai individuals like to eat noodles. As a result, there are noodle shops that serve homemade noodles, which have a flavor that is quite distinct from that of other establishments. The Uthai Thani Province is unique because of this. More coffee shops have opened in the city and in the suburbs of Uthai Thani recently. Natural, antique, or made in the middle of rice fields, there are a variety of shop styles. The shop's decor will reflect the preferences and popularity of the new generation.” (Interviewee P03)

“The majority of the eateries are local establishments. Tourists and Uthai Thani residents alike consume in this manner. It is not a high-end restaurant but rather a regular one. People who come here want to eat with the other customers. River fish is a popular attraction for visitors to Uthai Thani. Despite not having as many as other establishments, the restaurant is able to accommodate tourists.” (Interviewee P04)

Community sector

In interviews with the community sector about the amenities of Uthai Thani Province, it was found that local restaurants are where locals typically eat. It is a restaurant of medium to small size. There are neither large restaurants for tour groups nor restaurants that cater specifically to tourists. Interviewee C01 provided the interesting comment that:

“Local eateries make up the majority of Uthai Thani's dining establishments. Tourists and Uthai Thani residents alike consume in this manner. It is not a high-end restaurant but rather a regular one. People who come here want to eat with the other customers or local people.”

Tourist

According to interviews with tourists about the amenities of Uthai Thani Province, it was found that restaurants in Uthai Thani are family-style restaurants. A restaurant that has been handed down from generation to generation. There is a wide variety of food to choose from and there is a cafe run by locals returning from Bangkok as follows:

“As in a newly developed tourist destination, there are not many restaurants yet. I went to a restaurant that is still very accommodating, but it still looks like a new place and doesn't know how to serve.” (Interviewee T01)

“Family-style restaurants make up the majority of Uthai Thani's main dining establishments, not large establishments that can accommodate a large number of tour groups. The majority of them are better suited to families than Uthai Thani restaurants. The local cuisine of Uthai is also diverse. Uthai is home to numerous nationalities, including Thai, Chinese, and local ethnic cuisine. Numerous cafes are also present. I believe this is because more tourists are familiar with Uthai Thani. In order to meet the demands of tourists, there have also been more cafes opened. The majority of cafe owners are locals who returned to Uthai Thani after completing their education in Bangkok.” (Interviewee T02)

From the interviews with the four tourism-related sectors, Restaurant of Uthai Thani Province can be summarized as follows.

- Uthai Thani has few large restaurants to cater to large tourist groups. Uthai Thani Province has small local restaurants. There are still no large restaurants that can accommodate so many tourists at once. But if the distribution of tourists to other restaurants is sufficient to accommodate.

- Restaurants in Uthai Thani are family-style restaurants. A restaurant that has been handed down from generation to generation. There is a wide variety of food to choose from and there is a cafe run by locals returning from Bangkok.

3.2 Safety

Based on in-depth interviews with government sector, private sector, communities, and tourists. There is information about safety in life and traveling in Uthai Thani province as follows.

Government sector

According to interviews with the government sector about the safety of Uthai Thani Province, it was found that Uthai Thani has very little crime. Interviewee G01 provided the interesting comment that:

“There are very few statistics on crime in the city and almost none outside, but tourists are never targeted seriously. Locals are aware that tourists are not locals when

they visit Uthai Thani. People from the area will greet you and offer helpful advice. The Uthai Thani people are accustomed to doing this because there are CCTV cameras all over the city, walking tours are safe.”

Private sector

From interviews with the private sector about the safety of Uthai Thani province, it was found that Uthai Thani province is quiet. There is very little crime, the locals are nice, hospitable, and welcoming tourists, as interviewee P01 said:

“Security-wise, there are rarely any issues. Uthai Thani has very little crime. The majority of people who go to Uthai Thani will say that it is clean and safe. Swindlers and homeless people are few and far between.” This was in line with Interviewee P02, who stated that, “The lovely people contribute to the high level of safety. The people are not dangerous and very friendly. This province has a very high level of safety due to the low level of crime.”

Community sector

It was determined from interviews with the community sector regarding the safety of Uthai Thani Province that there is no crime problem there. Traveling and living there are safe. According to the Interviewees’ interview, they stated that:

“Safety is not a concern in Uthai Thani at this time because this is still a peaceful community in the province. Since there aren't enough people, there isn't yet a problem with crime.” (Interviewee C01)

“It is safe to say that crime rates in Uthai Thani are extremely low. The majority of people in Uthai Thani are generous. There isn't much disagreement, and if you look at everything, most politics will go in the same direction. When it comes to safety, I believe that Uthai Thani city is quite safe, whether you go for a run in the evening after work or not.” (Interviewee C02)

Tourist

Interviews with tourists regarding the safety of Uthai Thani Province revealed that the province is extremely safe and travelers can travel safely as follows:

“Travel-related incidents, such as robberies of tour buses or tourists, rarely make the news.” (Interviewee T01)

“I didn't see many police officers and didn't feel much crime. We feel unsafe, in my opinion, when we visit the police fort and patrol cars. While the curfew is in effect, there is a time when Uthai Thani is very quiet and almost no police cars can be seen.” (Interviewee T02)

From the interviews with the four tourism-related sectors, Safety of Uthai Thani Province can be summarized as follows.

- Uthai Thani province is quiet. There is very little crime, the locals are nice, hospitable, and welcoming tourists.

- The safety of Uthai Thani Province revealed that the province is extremely safe and travelers can travel safely.

3.3 Others

From the interviews, there are other additional issues related to the development of tourism facilities in tourist destinations. Interviewee T01 and T02 provided the interesting comment as follows.

“Uthai Thani province's markets, like Sau Hai Market, Trok Rong Ya Walking Street, and Sakae Krang Morning Market, attract a lot of tourists on Saturdays, Sundays, and holidays. There are insufficient seats for tourists. A few travelers need to

purchase neighborhood food at the market and find a seat where such seats are not many to serve sightseers.” (Interviewee T01)

“There is currently no history information available for other district-based tourist attractions. However, in addition to other tourist attractions, relevant agencies should include informational signs about attractions. That doesn't include making a QR Code for each tourist attraction to make it easier for tourists to get information about those attractions. Despite the fact that nowadays, almost every tourist who travels carries an internet-enabled mobile phone and can search for information on that device. But information signs at tourist attractions are thought to be important for making them easier to find because visitors can learn about real tourist attractions while also experiencing the attractions themselves giving tourists the opportunity to travel immediately without having to search online.” (Interviewee T02)

From the interviews with the four tourism-related sectors, Amenities of Uthai Thani Province can be summarized as follows.

- Uthai Thani has few large restaurants to cater to large tourist groups. Uthai Thani has very little crime. Uthai Thani Province has small local restaurants. There are still no large restaurants that can accommodate so many tourists at once. But if the distribution of tourists to other restaurants is sufficient to accommodate.

- Uthai Thani province is quiet. There is very little crime, the locals are nice, hospitable, and welcoming tourists. The safety of Uthai Thani Province means that there is no crime problem there. Traveling and living there are safe.

- Local restaurants are where locals typically eat. It is a restaurant of medium to small size. There are neither large restaurants for tour groups nor restaurants that cater specifically to tourists. Restaurants in Uthai Thani are family-style restaurants. A restaurant that has been handed down from generation to generation. There is a wide variety of food to choose from and there is a cafe run by locals returning from Bangkok.

4. Accommodation

Accommodations should be plentiful at tourist attractions. There are a variety of prices and services, and the location of the lodging ought to be not too far from popular tourist destinations so that visitors can travel safely and easily. Hotels, resorts, guesthouses, and homestays are some of the choices for lodging.

Government sector

Interviews with the government sector about accommodation in Uthai Thani Province revealed a wide range of lodging options, and the number of new lodging establishments is currently on the rise. According to the Interviewees' interview, they stated that:

“If you're staying in the Mueang District of Uthai Thani Province, your options for lodging include a houseboat, resort, guesthouse, and general hotel. However, resorts and camping grounds will be available to tourists in the Ban Rai District and the surrounding districts.” (Interviewee G01)

“On weekdays, there are enough hotels in Uthai Thani Province to accommodate tourists. But there aren't enough places to stay for tourists on Saturdays, long holidays, or during traditional festivals. As a result, operators want to construct numerous additional locations. The majority of them are small hotels. Hotels, resorts, and guesthouses of both kinds. In the province of Uthai Thani, new businesspeople constructed a ten-room resort. A lot of hotels have beautiful rooms with amenities and

breakfast, which can make more people want to stay there.” (Interviewee G02, G03, G04)

Private sector

The number of different kinds of accommodations in Uthai Thani Province has increased, according to interviews with the private sector about accommodations. However, tourists will only experience full occupancy during the holidays. In the event that it's a work day, the room will be unfilled, as follows:

“I think there aren't enough vacation rooms, but adding more doesn't guarantee that hoteliers won't lose money. Because holidays are the only times people will stay, but on weekdays the room is empty. The entrepreneur will bear the loss if the business expands beyond this limit. Because we have not developed sufficient selling points, the tourism system in Uthai Thani does not receive tourists on a daily basis.” (Interviewee P01)

“The accommodation sector is beginning to emerge and is very active because more tourists are coming to the area, especially before the COVID-19 outbreak. Tourists who don't like luxury can benefit from either style of homestay. New resorts or hotels are constructed by renovating previous schools into hotels. The construction of tourist lodging will begin with entrepreneurs with potential. It will welcome a variety of tourist types and groups. Some groups value modernity, while others value nature preservation or having a forest.” (Interviewee P02)

“There are a lot of new places to stay right now that are excellent choices for tourists. However, it is a homestay-style accommodation with 5 to 10 rooms, so it is not particularly large. A lot of tourists stay in high-end accommodations. However, if you're coming for a vacation, you can now find a place to stay that is easier to find. It could be said that current accommodation is superior to previous ones.” (Interviewee P03)

Community sector

According to interviews with community sector regarding accommodations in Uthai Thani Province, it was found that Uthai Thani Province has a variety of accommodations that can accommodate tourists sufficiently, as interviewee C01 said:

“We are now considered prepared with regard to accommodations in the province of Uthai Thani. There are a lot of places to stay, and the places to stay come in all price ranges. Reservations are required if you go on Saturdays and Sundays because people will come to walk the walking street and wake up on Sundays to go to Wat Tha Sung.”

Tourist

According to interviews with tourists about accommodations in Uthai Thani Province, it was found that Uthai Thani Province has a variety of accommodations for tourists, but may need to be modernized for some accommodations or accommodation designs that meet the behavior of current tourists. In addition, Uthai Thani Province does not have accommodation that can accommodate large tour groups. According to the Interviewees' interview, they stated that:

“There are numerous options for lodging, including safety. It's great. Various costs are contingent upon what sort of air you need to experience and what sort of climate you need. However, it appears that parking in the city is the issue, as the hotel may not have a parking space.” (Interviewee T01)

“There are currently no hotels of sufficient size to accommodate tourists, but there are general sizes. It still doesn't have enough room for a lot of tourists, in my opinion. However, the villagers' way of life should be able to be incorporated into it if it is made into a lodging that incorporates aspects of the rural way of life. There are no large hotels in Uthai Thani that can accommodate a large number of groups, and the only hotels there are quite old.” (Interviewee T02)

“There are, in my opinion, a few exceptional lodging options that cater to the modern generation in a manner that is quite accommodating. When a person takes a prolonged vacation and there are a lot of tourists, it is still unclear where they will stay.” (Interviewee T03)

“I believe that the capacity to accommodate a large number of tourists is still not sufficient. It is even lower than Kalasin when compared to other secondary cities. Additionally, Kalasin has more hotels than Uthai Thani.” (Interviewee T04)

From the interviews with the four tourism-related sectors, Accommodation of Uthai Thani Province can be summarized as follows.

- Uthai Thani Province has a wide range of lodging options, and the number of new lodging establishments is currently on the rise.

- The number of different kinds of accommodations in Uthai Thani Province has increased, according to interviews with private agencies about accommodations. However, tourists will only experience full occupancy during the holidays. In the event that it's a work day, the room will be unfilled.

- Uthai Thani Province has a variety of accommodations for tourists, but may need to be modernized for some accommodations or accommodation designs that meet the behavior of current tourists. In addition, Uthai Thani Province does not have Accommodation that can accommodate large tour groups.

5. Activity

In order to increase tourists' interest in tours and free time, tourist attractions ought to offer a variety of activities for them to participate in. Activities ought to be broadened and address the issues of sightseers. The traveler will have an unforgettable time participating in each activity, which will also generate revenue for the relevant tourism businesses.

There are many types of activities that vacationers can do during their travels. Cultural tourism, nature tourism, religious tourism, and adventure tourism are just a few of the options available to tourists.

Government sector

According to interviews with the government sector about the tourism activities of Uthai Thani Province, it was found that Uthai Thani Province has a famous activity, namely, a tradition on important religious days. Interviewee G01 provided the interesting comment that:

“The Tak Bat Devo Festival, which takes place at Wat Sangkat Ratanakiri in Khao Sakae Krang and features a light and sound show, is a well-known event in Uthai Thani. Dry food, thrown rice porridge, and rice offerings are all part of the Devo Tak Bat Ceremony. An altar table covered in ivory was on display inside the event. The province's almsgiving tradition of Tak Bat Devo is an important part of its identity. It is a custom that has been practiced for a considerable amount of time.”

Private sector

From interviews with the private sector about the tourism activities of Uthai Thani Province, it was found that Uthai Thani Province is peaceful and has a simple way of life. It is a lovely little tourist town. The ideal activity for tourists is relaxation. Interviewee P01 provided the interesting comment that:

“The people who visit Uthai Thani really want to unwind. It's a nice city with peace and quiet. It is not chaotic, has warmth, and has a slow life. It was referred to as the city's charm.”

Community sector

In Uthai Thani Province, it was found that tourists can learn about the way of life, arts, and culture of ethnic groups, according to interviews with the community sector regarding tourism activities. Gain proficiency with the way of life and customs of the Uthai Thani Province. Doing things like cycling, singing folk song, weaving, doing crafts, and activities related to local fish dishes, as follows:

“Uthai Thani has a wealth of life lessons for you to learn. There are ethnic Khmu people and Chinese people. In the districts of Ban Rai and Huay Khot, there are Po Karen. The Ban Rai District is home to the Lao Khrang and Lao Wiang ethnic groups.” (Interviewee C01)

“In the Ban Sanam district of the Ban Rai District, closing the house is a custom. Another tradition that tourists would like to see is the Lao Wiang community organizing activities. Ancestral worship is practiced, and even when purchasing a vehicle, the owner must attend to show respect to the host. It is an uncommon belief. It occurs on its own in the community. Without being told, everyone knows what needs to be done.” (Interviewee C02)

“Cycling can be done to see the city or to get to your lodging. You can visit the temple and see the city. The story behind each temple in the city is unique, as is the beauty of its sculptures and architecture. It should be possible if it can be turned into a tourist route in the old town.” (Interviewee C03)

“Every year at the Songkran Festival, Uthai Thani performs local songs at Ban Tha Pho. A folk song performance at Tha Pho Temple will be coordinated by the villagers of Pan Si Village and Tha Pho Village. In the Ubosot, they gather flowers and march into the temple to sing the holy song. After that, they will sing folk songs together.” (Interviewee C08)

“Ban Pha Thang community hosts a cotton yarn-making demonstration. If tourists are interested in the activity, tie-dyeing can be done for a fee. Tourists can try their hand at weaving on one of our looms. There will be a particular group of people in the community who enjoy embroidering and will teach sewing keels or other local crafts.” (Interviewee C05)

“Tourists will inquire about our community prior to their activities, Ban Rong Namkhaeng Community. We will prepare information on fish farming in case you come to visit. Get the fish coop ready. Tourists will be able to watch a cooking demonstration and do it in simple step.” (Interviewee C06)

Tourist

According to interviews with tourists about the tourism activities of Uthai Thani Province, it was found that Uthai Thani Province has a variety of activities for tourists who like lifestyle, nature, or people who like to make merit and traditional festivals. According to the Interviewees' interview, they stated that:

“I believe visitors to Uthai Thani would be able to experience the culture and atmosphere by boat. Offering alms to monks on the river and listening to the stories on the live stream.” (Interviewee T01)

“On the Trok Rong Ya walking street, Sao Hai Market, and Sakae Krang Morning Market, there are activities to do while walking. Take a boat ride to see the lifestyle of the Sakae Krang pontoon house individuals, petition God for favors, visit sanctuaries, respect lovely designs, and eat neighborhood sweets. Cycling to Ko Thepho to see farmland and nature, weaving at Aunt Jampee's house, and taking a walk up Khao Plara to see old paintings Visiting Hup Pa Tat and taking in the views of the mountains are both regarded as interesting activities in Uthai Thani Province.” (Interviewee T02)

From the interviews with the four tourism-related sectors, Activity of Uthai Thani Province can be summarized as follows.

- Uthai Thani Province has a famous activity, namely, a tradition on important religious days.

- Uthai Thani Province is peaceful and has a simple way of life. It is a lovely little tourist town. The ideal activity for tourists is relaxation.

- In Uthai Thani Province, it was found that tourists can learn about the way of life, arts, and culture of ethnic groups, according to interviews with the community sector regarding tourism activities. Gain proficiency with the way of life and customs of the Uthai Thani Province. Doing things like cycling, singing folk songs, weaving, doing crafts, and activities related to local fish dishes.

- Uthai Thani Province has a variety of activities for tourists who like lifestyle, nature, or people who like to make merit and traditional festivals.

SWOT Analysis of Uthai Thani Province

Understanding Uthai Thani's strengths, weaknesses, opportunities, and threats is another crucial piece of information for the development of Uthai Thani tourism. This information is in addition to the information on the potential for tourism.

Based on interviews with the government sector, the private sector, local communities, and tourists. The strengths, weaknesses, opportunities, and threats of Uthai Thani tourism can be summarized as follows.

Strengths

1. Uthai Thani has cultural and natural resource diversity, including ethnic diversity of people such as Lao Khrang, Lao Wiang, Karen, Mon, and Khmu.
2. The charm of local people and their way of life. The local communities are still conservative in their way of life, friendly and robust.
3. Tourists' and locals' safety, due to the low rate of crime, life and travel in Uthai Thani Province are extremely safe.
4. Uthai Thani has well-known traditional festivals attracting tourists to travel to the area such as Tak Bat Thewo, Huai Kha Khaeng World Heritage Day and Flower Hang Festival.

Weaknesses

1. Accessibility of the tourist attraction, the tourist has to have a private car or the public bus to service access the tourist destinations. They cannot access all the tourist attractions because they are quite far from each other.
2. Lack of effective promotion strategies and management plans for developing tourism in the area. Lack of tourism professionals or tourism marketing expertise among locals or some local businesses. The local communities of the tourist attraction still lack knowledge and understanding about creative tourism.

Opportunities

1. Creative tourism is valued and encouraged by the National Strategic Plan and the National Tourism Development Plan. The enhancement of the tourism experience encourages creative and cultural tourism as well as the diverse and innovative high-potential tourism models that Thailand has to offer. By creating and promoting Thai arts and culture-related activities in order to stand out and attract tourists.
2. A national research agency focuses on developing and upgrading tourism by using the creative economy concept that emphasizes value, creates sustainability, and increases national income. The Tourism and Creative Economy Program supports research and development to strengthen the tourism industry, focusing on the management of tourism and creative economy, wellness tourism, the management of cultural and natural heritage to enable sustainable tourism.

Threats

1. The support from the local government is not continuous and solid.
2. Global tourism will recover by 2025 as the manufacturing sector in the tourism industry will face rising costs in terms of cleanliness and hygiene standards.
3. The spending and travel demand of Thai and international tourists are affected by the economic recovery, unemployment rate, inflation, and recurring epidemics.

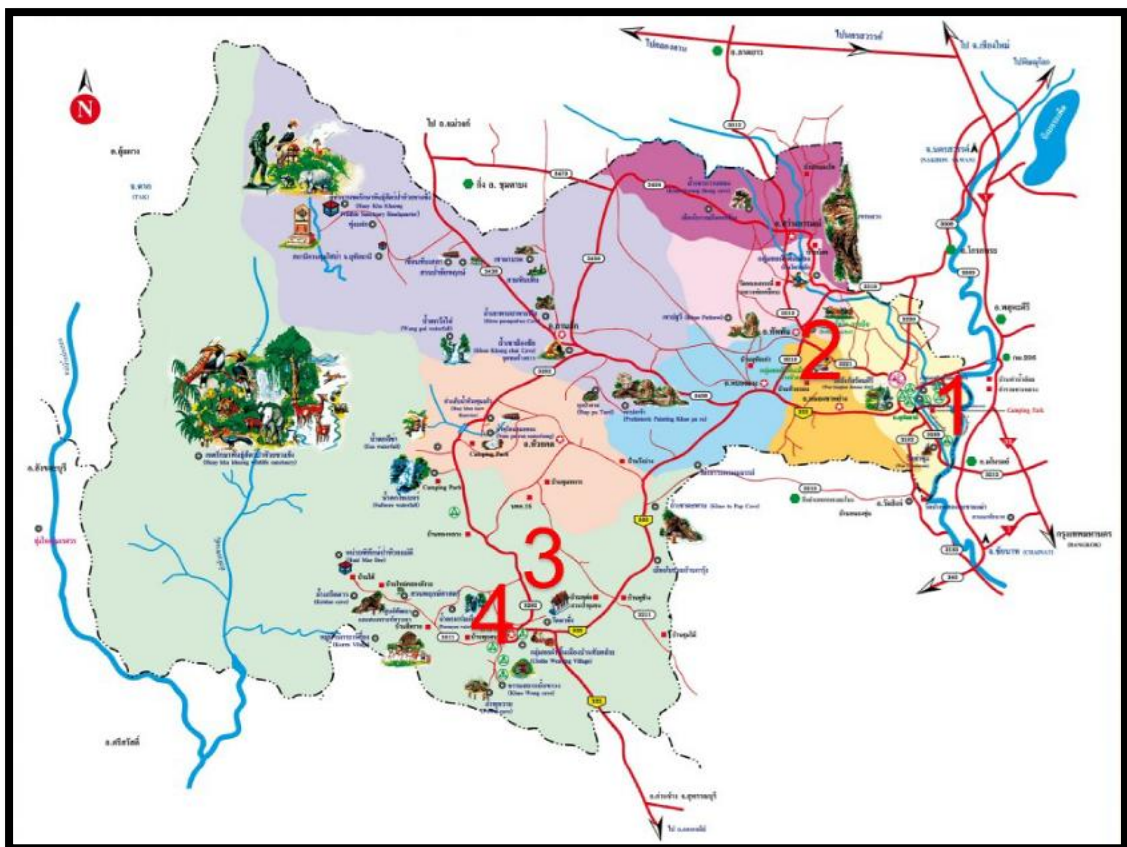


Figure 88 A map with location of 4 communities having potential for creative tourism development in Uthai Thani province

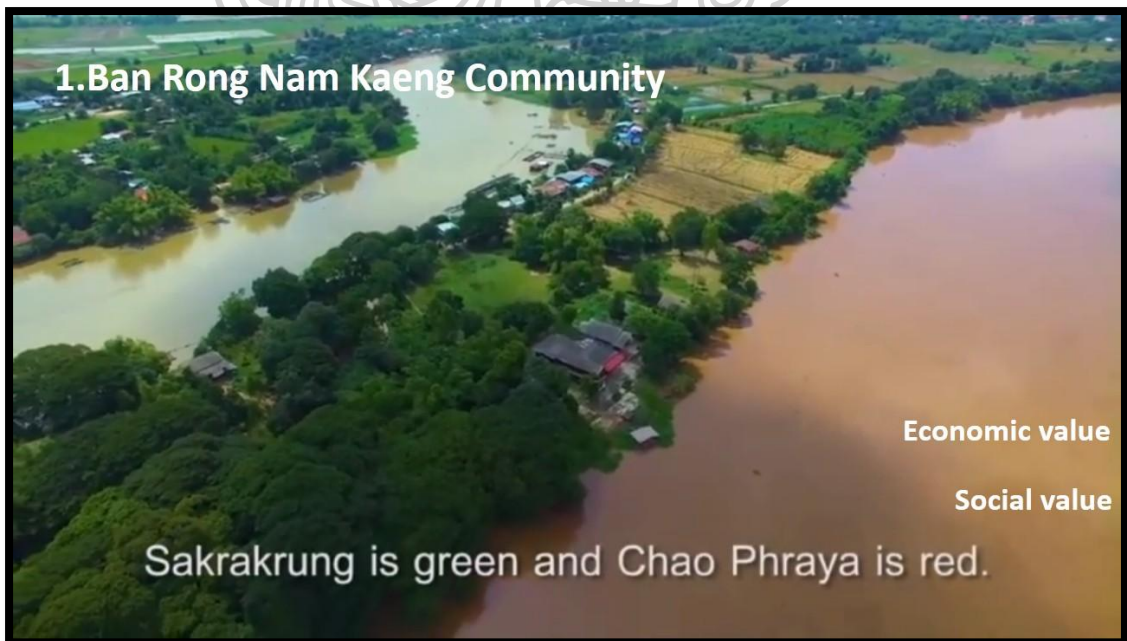


Figure 89 Ban Rong Nam Kaeng community, Mueang District, which has the potential to develop creative tourism activities related to food (GI product)



Figure 90 Ban Tha Pho community, Nong Khayang District, which has the potential to develop creative tourism activities related to learning folk songs

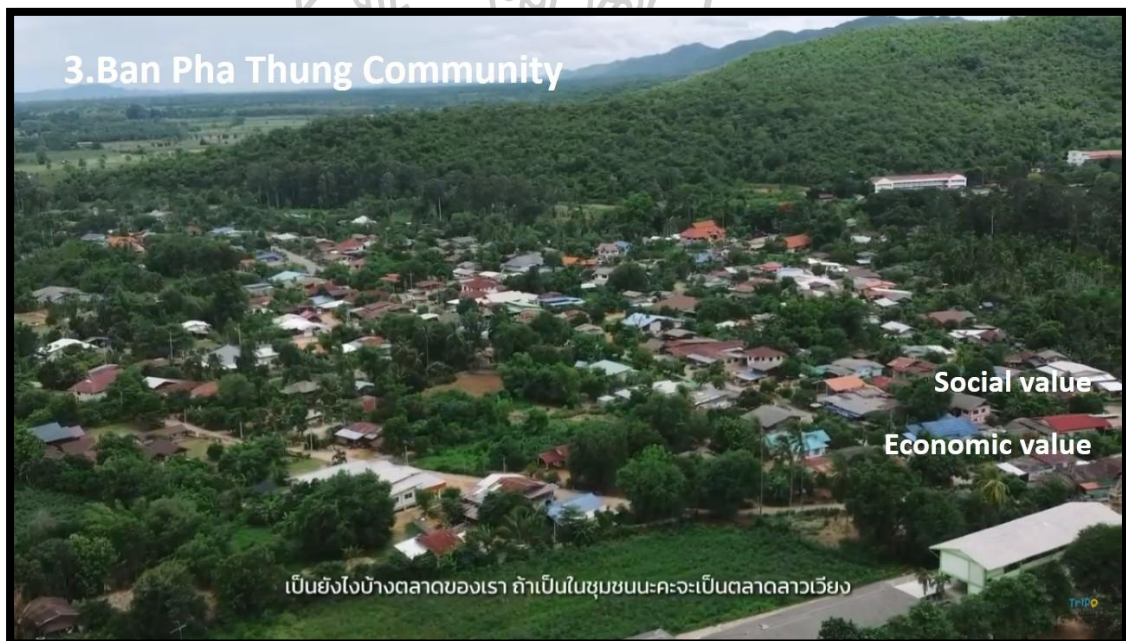


Figure 91 Ban Pha Thung community, Ban Rai District, which has the potential to develop creative tourism activities related to handicrafts.

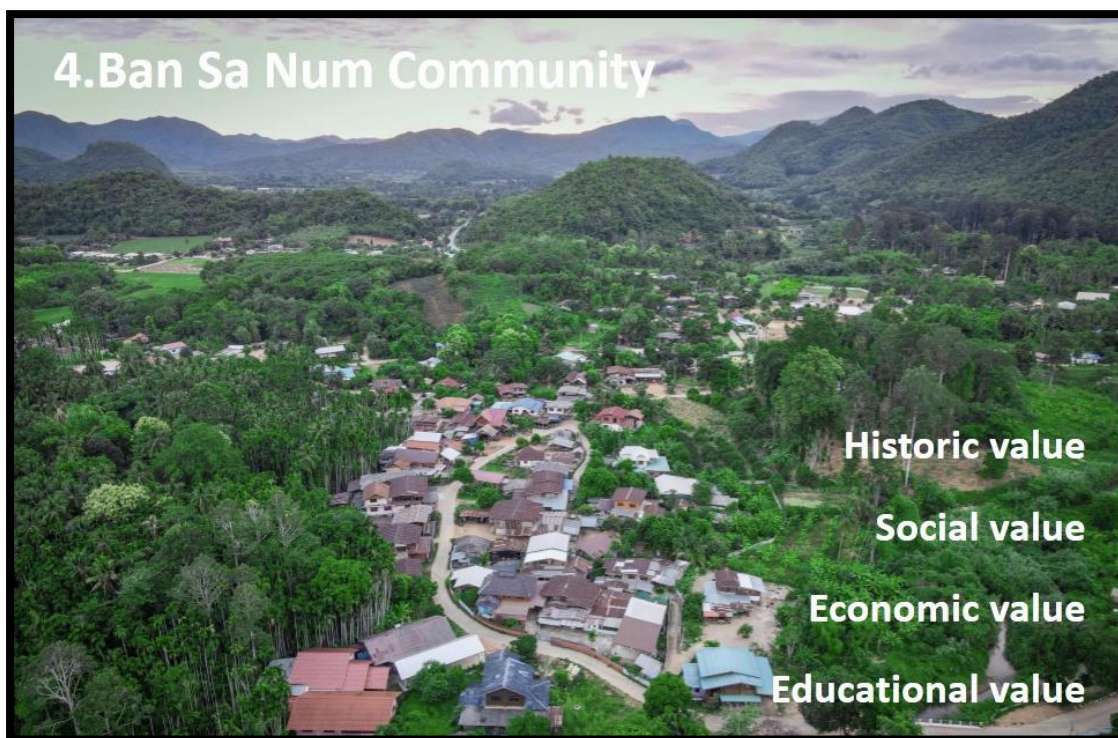


Figure 92 Ban Sa Num community, Ban Rai District, which has the potential to develop creative tourism activities related to handicrafts and local cooking

Part 2 Development of Creative Tourism activities

It was determined that there were four high-potential tourist attractions with potential and value in the development of creative tourism based on the evaluation of value of tourist attractions for this purpose.

The researcher conducts interviews with individuals from the public sector, the private sector, the community, and visitors to gather data. The data were divided into three categories of creative tourism activities by the researcher for analysis.

1. Creative tourism activities related to food

The development of food-related creative tourism activities. The following are two areas in which tourism-related activities can be developed.

1.1 Ban Rai District

Based on in-depth interviews with government sector, private sector, communities, and tourists. There is information about the development of creative tourism activities related to food in Ban Rai District as follows:

Government sector

Interviews with the government sector regarding the development of food-based creative tourism activities in Ban Rai District, Uthai Thani Province, found that the abundance of food crops provides villagers who are unable to weave with another option, allowing them to offer tourists creative tourism activities. Activities can incorporate local foods, vegetables, and simple foods that villagers consume on a daily basis. According to the Interviewees' interview, they stated as follows:

“Uthai Thani has rice, corn, sugar cane, and fruit orchards for farming and gardening. Because villagers who do not know how to weave will also have the opportunity or income from tourism, the development of tourism activities can be

expanded to include fruit processing, performing additional tourism-related activities. Additionally, local desserts and food can be found in the Ban Rai district. The most abundant ingredient at Ban Rai is Phak Kut.” (Interviewee G01)

“There are also freshly squeezed rice noodles in the Ban Rai District. Rice noodle making should be taught to tourists. Ho Mok Dok Khae, a local dish, can also be found in Ban Sanam.” (Interviewee G02)

“Making jaew dishes is simple. The garden adjacent to the house contains the raw materials needed to make Jaew. They can be bought and made right away. The creation of a menu or the appearance of the food that entices tourists to eat it because it is a local dish is another issue that needs to be taken into consideration.” (Interviewee G03)

“I think Lao Krang food is good after learning how to cook it, but we need to choose simple products. In everyday life, the villagers in the area make and consume chili paste on a daily basis. My experience working in the Navatvithi Tourism Community suggests that, in point of fact, it has not yet reached its full potential. Administrative ambiguity is the factor. In Thailand, numerous Navatvithi communities are still unable to rely on themselves. Many things are dependent on government agencies, and the majority of tourists will be from those agencies. The community cannot continue its work if the government allows it to act independently.” (Interviewee G04)

Private sector

According to interviews with the private sector about the development of creative tourism activities in food in the area of Ban Rai District, Uthai Thani Province, it was found that creative tourism activities can be organized in the community by having an appropriate activity management model. Including taking into account creative tourism activities as generating an extra income off the tourism season or additional income besides the income from the main occupation, as interviewee P01 said:

“I think it's possible to cook local food because the ingredients are already prepared. His knowledge is already known by the villagers, and they know how to put on a festival in many places. Near his festival location, the community can be organized. If it is typical, there are two types: the first is to organize in the community, typically in the temple area; the second is for the resort to arrange it and make it a course for guests to stay in their accommodations. This was in line with Interviewee P02, who stated that, “The community can participate in activities at the Sao Hai market, which is held every weekend in the Ban Rai District. Events take place in the courtyard there. Activities that are creative in tourism are similar to organizing events for communities to increase income outside of the tourist season. Particularly during the chilly climate when there are numerous sightseers, however during the green season or summer, creative tourism exercises might be utilized as choices to create pay for the local area.”

Community sector

According to interviews with the community sector regarding the development of creative tourism activities for food in Ban Rai District of Uthai Thani Province, it was found that cooking activities can be learned through the process of picking vegetables, cooking food, and doing activities in areas held in the community. According to the Interviewees' interview, they stated that:

“Activities that tourists can participate in. When we cook, we set up a homestay so that tourists can see how this ingredient is used. After a walking activity to explore the betel nut garden, eating fermented fish must be like this. We will show tourists local vegetables and explain to them that this vegetable must be eaten with food like this. This is how this jaew is eaten with this vegetable. Tourists can participate in community activities like natural prostate gland dyeing, weaving or tie-dyeing. We will inform the tourists of the cost, such as how much this activity costs per person and how much food costs per person. How much does it cost per person to be a speaker for one base? How much does each person pay for homestay? The community provides tourists with information about the location, activities, and costs of their stay.” (Interviewee C01)

“We will plan activities for the homestay at Uncle Chompoo's house as a starting point. A cooking school and an old house will be located next to the enormous tree. There, we also do it. We will travel to our center at Ban Panya for weaving. We will take tourists to any activity they choose. We'll have a lot of bases for tourists to choose from, like making brooms, cooking, playing traditional games, and weaving.” (Interviewee C04)

Tourist

According to interviews with tourists about the development of creative tourism activities in the area of Ban Rai District, Uthai Thani Province, it was found that Local cooking activities should be conducted in homestays and select creative tourism activities specifically targeted at groups of active tourists. (Learning activities and doing activities with local communities) Interviewee T01, T02, T03 provided the interesting comment that:

“Activities for learning about Lao Krang's local food. I think the activity is fun. It ought to be planned as a learning activity or to establish homestay-specific activities. In a small homestay, vegetable picking is being done about this way of life. It is a homestay in the community where tourists can make their own rice and chili paste with the help of the owner or other members of the community. Participants in these activities must have a genuine interest in the group or even the homestay. Because people who do not like to sleep in homestays have also done so, it must be someone who really enjoys sleeping there. People will experience simplicity or a simple way of life in this day and age, I believe. Because Uthai Thani is also close to Bangkok and has equally stunning scenery as the north, tourists may stay in a homestay for two days”.

Recommendation from focus group

From the focus group meeting on the issue of developing creative tourism activities in local food in Ban Rai District, there were suggestions from the focus group participants as follows:

“Ban Sanam has a way of life, traditions, food, clothing, and environmental conservation. (Leafs change the city, betel leaf dishes), weaving fabrics, beating rice, planting upland rice, picking vegetables (eggplants). Seasonal cooking: Making a hundred decks of rice cookers. There are different groups of tourists. Emphasis on working for the community not focusing on doing business. There is folk wisdom to do together and present it as an activity for tourists.” (C01)

“I figure you ought to tie up the account of Lao Wiang Lao Krang, where does the lifestyle come from? What cultural practices exist? Wonderful food, weaving, and a variety of activities. There are many activities in one story. To make a reasonable invention, you need to request participation from somebody, for instance, do it with

convenience, which sort of individuals is reasonable? Suitable for luxury lodging or camping must match lodging and activities. We cannot generate soft power in vain; it must first have a place to support it. The area must first be familiar to tourists. By working in parallel, the space must be optimized.” (C02)

“Create photogenic and appetizing food plates and publish them in the media for the entire world to see, creating wow. Having beautiful pictures uploaded to a website or Facebook by a third party. At the point when tourists search when they see wonderful photographs will make people want to see, visit, and be interested in the community. The design of food should aim to make it look good, beautiful containers include kantok, local food, a khit pillow, a local costume, setting up in the winter, and laying a mat. You can experience eating design by working with the camp to use the deal to have food to serve, things to sell, and grapefruit tea to make.” (P01)

“Activities that involve community thinking and the coordination of lodging to notify customers by informing the property of activities that can be booked in advance by asking questions about the property, tourists will be aware of the situation since tourists used to inquire. What to do besides sightseeing? It won't take long, and I believe it's possible. Take them to the community for no more than two hours to participate in activities and see a variety of places in a package that includes lodging, and participate in activities in small groups. Learning how to prepare local dishes will increase our popularity beyond the initial tourist destination. The challenge is a little challenging. The cultural foundation is usually what we use. We should incorporate stories if we intend to primarily use local food. It's more than just lifting food by itself.” (P02)

“It is possible. Uthai Thani hasn't come up with any creative ways to make things worth more. Tourists stay on Saturday and Sunday but wish to be born on a regular day so that people can stay with them. This kind of community tourism may take place on weekdays by a group of tourists who have made prior arrangements. I believe I can create a model to show the picture by gathering entrepreneurs to discuss what to do and where to go. For instance, what kinds of activities do you engage in? There are activities that can be done for about two hours, like learning about the food and way of life of the community. Accommodation might be able to offer advice at first. We can recommend each other based on the fact that we went on our own travels. The next step for entrepreneurs is to look for customers in the community. However, there must be a model so that business owners can first determine what the community offers tourists.” (P03)

From in-depth interviews and recommendations from focus group meetings of tourism-related agencies from 4 sectors regarding the development of creative tourism activities related to food in Ban Rai District can be summarized as follows.

- The abundance of food crops provides villagers who are unable to weave with another option, allowing them to offer tourists creative tourism activities. Activities can incorporate local foods, vegetables, and simple foods that villagers consume on a daily basis.

- Creative tourism activities can be organized in the community by having an appropriate activity management model. Including taking into account creative tourism activities as generating an extra income off the tourism season or additional income besides the income from the main occupation.

- Cooking activities can be learned through the process of picking vegetables, cooking food, doing activities in areas where they are held in the community.

- Local cooking activities should be conducted in homestays and select creative tourism activities specifically targeted at groups of active travelers. (Learning activities and doing activities with local communities)

- Compiling stories together and story-telling about food and local ways of life that lead to activities. It's important to have a story to tell during the activity. In order for the activities to take place, they need to be designed in a way that is appropriate.

- Designing interesting local food photography elements to attract tourists to participate in creative tourism activities.

- Collaboration between accommodation and community to offer alternative activities for tourists in a timely manner that they can participate in. The community can manage activities for tourists through coordination from the accommodation.

- Creative tourism activities can be carried out both during holidays and on weekdays by designing a joint model between entrepreneurs and communities. To know what activities tourists can do and how long it takes to do activities for tourists.

1.2 Mueang District

Based on in-depth interviews with government sector, private sector, communities, and tourists. There is information about the development of creative tourism activities related to food in Mueang District as follows:

Government sector

According to interviews with government sector regarding the development of creative tourism activities in food in the area of Mueang District of Uthai Thani Province, it was found that cooking activities should be done at homestays or accommodations near the river to create an atmosphere for activities to match with Uthai Thani Giant Gourami fish, which is a local product. In addition, doing activities in the accommodation area will help extend a tourist's stay or try other types of cooking at Ban Tha Pho, Nongkhayang District. According to the Interviewees' interview, they stated as follows:

"I believe that bringing tourists together to cook together and stay in homestays would be ideal. Homestays prepare food, and tourists cook for themselves. Take, for instance, the Rim Natee Homestay, where you can eat local food. Will the homestay show arrangements like searing Giant Gourami, and making miang Giant Gourami (food wrapped in leaves)?" (Interviewee G01)

"I believe that when people come for food, they may return but not stay for an extended period of time. Tourists should be able to stay overnight if developments in food, lodging, and activities are driven simultaneously." (Interviewee G02)

"Local cuisine does not come to mind when I think of Giant Gourami. At Ban Tha Pho, we offer savory and sweet dishes. The sweet and savory dish also contains an indigenous dish. It would be beneficial to teach tourists about local cuisine through an activity that teaches them about both sweet and savory dishes. Because I think it's good to use food that comes from the area, like Giant Gourami or something else, to create new products. However, if viewed in a different light, would it be strange for both sweet and savory foods? Would you like it? Because the community would educate outsiders about local cuisine and allow them to sample it. We are unable to eat properly because we avoid certain foods. Yet, in the event that you attempt to eat, you might have the option to eat or like it. For instance, grilled fish, Buon curry, Bon curry, dried fish, and sweet and sour fish. In the community, tourists have also gained knowledge. The community also makes money." (Interviewee G03)

Private sector

Interviews with the private sector regarding the development of food-related creative tourism activities in the Muang district of Uthai Thani province, it was found that engaging in activities at homestays or in the Ban Rong Namkeang community is an interesting alternative. Communities should receive advice and assistance in developing activities or stimulating and motivating the community to organize creative tourism activities to generate additional income through budget support from government agencies and related agencies.

Communities or entrepreneurs that offer activities related to local cooking must develop a marketing story using the storytelling of the Sakae Krang River and the Giant Gourami fish in the river leading to food and activities with tourists. The activity should be a simple fish dish that doesn't take long to complete the activity. Creative tourism activities should take place in Uthai Thani since there is no serious action yet, which may be another option for Uthai Thani tourism in the future. In addition, doing activities in the accommodation area will help extend the stay of tourists, helping to increase income for the community. According to the Interviewees' interview, they stated as follows:

“Uthai Thani should be able to develop learning activities about Giant Gourami in Muang District, starting with the farming, processing, and cooking of Giant Gourami in the city's Sakae Krang Riverside community (Floating house community) and another community near a Ban Rong Nam Khaeng where Giant Gourami are raised. Fish processing, tourists can participate in learning activities like cooking rice or preparing raw materials in a homestay-style setting. Another thing tourists can do is arrange for learning by doing and by coordinating with their lodgings or homestays. Other interesting activities might include collecting bamboo shoots in Uthai Thani, preparing pickled bamboo shoots with Yanang leaves, and boiling bamboo shoots in Yanang leaves with Khao Sakae Krang bamboo shoots.” (Interviewee P01)

“I once asked the Sakae Krang community why they didn't continue to develop products here by organizing activities related to food. I believe the Sakae Krang community did this. The people group said that occasionally the gathering had a thought they needed to do, yet it didn't have the help of government authorities. The villagers make up the community, which must be led by someone because it lacks the motivation to do much. When villagers work, they focus on the operational level—the level at which they will perform. Because the villagers don't look at the structure or the marketing, they won't be able to take two steps to make it happen. Primary and showcasing imply. In fact, there are still some levels of activity in these two areas that will necessitate the assistance of the community's level of authority or local government.” (Interviewee P02)

“At first, the budget and regulations needed support from the government. In the beginning, assist the villagers with marketing because everything can work immediately; after that, we can let it go and not interfere. The cycle is finished following the stage regarding leaders. It is the responsibility of the government to continue its development, but it does not need to be controlled. To truly get it going, it takes a great deal of energy to do both the participation of the residents and the expense that the locals have. Make creative use of existing costs to advance the development and generate revenue. We intend to market our goods, but we will also draw tourists. Will there be different cycles to add? Will it be possible for villagers to survive if they only

work and provide services rather than selling goods? All of the benefits must go to the community. It's not only the sellers, we need to contemplate those cycles so the local area can partake and benefit."

"In conclusion, it must be carried out step by step because the community's participation or the government's promotion may not yet be clear. In the event that we start right away, however, the residents have a method for thinking about his technique, then he will make hindrances in the work environment. He will encounter obstacles and steps that he must gradually overcome if he does not comprehend the procedure. It's a big problem to believe that you must complete it and succeed. We must gradually acquire the understanding that each step must be completed separately before gradually resolving each issue one at a time. We need to grow at the same time as we learn because we already know how to put together things. However, if we start right away but then run into problems and stop, we will just end there. It will be viewed as a promise by the villagers. The villagers thought it had to be done right away, but the work had to be learned and problems had to be solved simultaneously." (Interviewee P02)

"I believe that learning with the Ban Rong Nam Khaeng Community should be a little challenging because the area is congested and the community doesn't just do a short process and finish it. It requires time. It doesn't happen by any means. I believe that we can bring finished products to continue learning if we shorten the manufacturing process. Perhaps create a tourist-friendly community learning center or rafting area." (Interviewee P03)

"I think it would be hard to cook. Probably similar to simply frying fish and letting people cook it to their preferred flavor. Food preparation cannot be practiced with inexperienced individuals because it is difficult." (Interviewee P04)

"The narrative of the Giant Gourami menu action ought to go in accordance with the local area of individuals residing in the drifting house. The floating house ought to be the only remaining location in Uthai Thani where people actually live. A raft is a house on the river, not a house by the river. There are actual users, real residents, real house numbers, and real sleepers. If there is support from a variety of sectors, it is possible to join the community in the raft. Floating house communities might open their own houses as learning focuses or perhaps make Giant Gourami which is brought up in a drifting enclosure under the pontoon. From the cage, tourists learn how to catch Giant Gourami. I believe it is to assist the villagers who come to cook fish dishes and raise fish. This activity can be done with people in the floating house and tourists. Additionally, it encourages the floating house residents to earn money." (Interviewee P05)

"Activities related to creative tourism, I believe, are almost nonexistent. Tourists and people from other places rarely pay attention to the outstanding local culture. The movement to figure out how to cook a dish of Giant Gourami, I believe it's great to learn and a decent beginning. It will make more impressions if tourists participate in our activities. Tour guides or local people may transport tourists to the cage where Giant Gourami are raised. The proprietor of the floating house will learn along with the tourists to collaborate in practises like getting fish and preparing food on the floating house. It's possible that there will be another tourism program in Uthai Thani in the future, which would be beneficial. I believe that there is currently no tourism that enables tourists to participate in activities. It is still unclear who will

participate in making their own craft. Uthai Thani's future is still a mystery, and it hasn't really developed any creative tourism activities." (Interviewee P06)

Community sector

According to community interviews about the development of creative tourism activities in food in the area of Mueang District of Uthai Thani Province, it was found that the community is capable of engaging in creative tourism activities; however, the community requires assistance from government agencies for the development of activities or community development due to its lack of understanding of budgeting and management. The community wants to develop members of the community in terms of readiness for serving tourists. According to the Interviewees' interview, they stated as follows:

"Locally produced Giant Gourami are made. However, it is still not a tourist-oriented learning facility. To aid in development, community development work is required. If the villagers take on the task on their own, they might not be aware of how to proceed or they might not have a budget and be unaware of how to manage it." (Interviewee C01)

"We will teach anyone who comes to learn with our community a career. Consuming fresh fish from our cage is eating. We will only prepare fish dishes when tourists come for a study visit. Depending on the menu, the items will be fried fish served with garlic, pepper, tom yum, or fish chili paste." (Interviewee C06)

"When choosing a place to stay for a homestay, it is important to consider the villagers' readiness and whether or not they are prepared to host tourists. However, the villagers were able to accommodate tourists when I repeatedly attempted to do so. We attempt to demonstrate to the villagers that anyone can succeed. Everyone in our group learns together and is able to answer any tourist questions. Tourists will be informed beforehand. The community will get ready to raise the fish and set up the fish cage if tourists come to see the fish farming. The majority of television programs that reach the community pertaining to cooking. We use television as a free medium to promote ourselves for public relations purposes." (Interviewee C07)

Tourist

According to interviews with tourists about the development of creative tourism activities in food in the area of Mueang District of Uthai Thani Province, it was found that cooking activities are suitable for family groups. Cooking activities should be done in resorts or homestays. May be made into a travel package and have a suitable travel time. There is an interesting incentive for tourists to want to participate in activities and make simple food menus for tourists. According to the Interviewees' interview, they stated as follows:

"During the holidays, a family activity might be to cook. I believe cooking is better for a family. Because cooking becomes more enjoyable when everyone works together. Similar to when we go camping, we enjoy doing activities and cooking together. Vegetable gardening and catching Giant Gourami fish are possible applications if adapted for use in Giant Gourami-related activities." (Interviewee T01)

"I believe that resorts or homestays should be used for activities. Tourists must have time to participate in activities; a three-day, two-night activity package may be available. Tourists will actually want to practise with residents to prepare local food. Learn about the way of life in the community by going fishing and collecting vegetables." (Interviewee T02)

“Regarding the Giant Gourami fish cooking menu, there ought to be approximately three menus for the workshop; for instance, there ought to be a menu for chili paste or Giant Gourami crackers. In fact, if we can eat our own food after the activity, it will be a fun and rewarding experience.” (Interviewee T03)

“When planning cooking learning activities, another thing to think about is whether there are interesting tourist attractions nearby. There are many tourist attractions nearby where tourists can learn how to do creative tourism activities. Learning to do as the community has prepared the equipment or ingredients for local food allows tourists to learn to cook when they have time. This, in my opinion, is doable.” (Interviewee T04)

The majority of interviewees stated that cooking can appeal to various age groups of tourists. It is essential to select a travel companion based on mutual trust in one another's health, particularly in the COVID situation. As a result, they will be able to participate in mealtime activities that involve cooking. It is different from working in a craft, which requires a high level of interest and may not be appropriate for people of all ages who visit or participate in community activities.

In addition, if tourists have limited time or only two hours, we can easily and efficiently participate in cooking menu activities by choosing ones that can shorten the process. For instance, local cooking instructors have already created three menus, and tourists visit to create one or more menus, possibly by making chili paste to familiarize themselves with the ingredients. Make it look good to tourists that they made this menu. It ought to be yet another intriguing alternative that is appropriate for the conduct of Thai tourists.

Recommendation from focus group

From the focus group meeting on the issue of developing creative tourism activities related to local food in the Muang district of Uthai Thani province, there were suggestions from the focus group participants as follows:

“Cooking Giant Gourami fish dishes, either at the Sakae Krang River Floating House or at the Rong Nam Kheang community, should tell the story of the Sakae Krang River and the story about Giant Gourami fish, for example: Why this river? How did the fish start? Why is fish delicious, because of the river or the surroundings? If you can make the tourists clear, it would be good.

Before breaking the story up into different kinds of food, I think it's better to start from the beginning.

1. Community members can take tours of the river and tell stories about the fish and river in community products.

2. Cooking fish dishes are taught by local business owners.

3. Short courses are offered by hoteliers. Because there are activities related to cooking, you might be able to stay for two nights. However, the convenience should coordinate a group. The space needs to be neat and clean.

If this is useful, a single story could help up to three entrepreneurs.” (P01)

From in-depth interviews and recommendations from focus group meetings of tourism-related agencies from 4 sectors regarding the development of creative tourism activities related to food in Mueang District can be summarized as follows.

- Cooking activities should be done at homestays or accommodations near the river to create an atmosphere for activities to match with Uthai Thani Giant Gourami fish, which is a local product. In addition, doing activities in the accommodation area

will help extend a tourist's stay or try other types of cooking at Ban Tha Pho, Nongkhayang District.

- Engaging in activities at homestays or in the Ban Rong Namkeang community is an interesting alternative. Communities should receive advice and assistance in developing activities or stimulating and motivating the community to organize creative tourism activities to generate additional income through budget support from government agencies and related agencies.

Communities or entrepreneurs that offer activities related to local cooking must develop a marketing story using the storytelling of the Sakae Krang River and the Giant Gourami fish in the river leading to food and activities with tourists. The activity should be a simple fish dish that doesn't take long to complete the activity. Creative tourism activities should take place in Uthai Thani since there is no serious action yet, which may be another option for Uthai Thani tourism in the future. In addition, doing activities in the accommodation area will help extend the stay of tourists, helping to increase income for the community.

- The community is capable of engaging in creative tourism activities; however, the community requires assistance from government agencies for the development of activities or community development due to its lack of understanding of budgeting and management. The community wants to develop members of the community in terms of readiness for serving tourists.

- Cooking activities are suitable for family groups. Cooking activities should be done in resorts or homestays. May be made into a travel package and have a suitable travel time. There is an interesting incentive for tourists to want to participate in activities and make simple food menus for tourists.

- It is important to create creative tourism activities by telling stories about the floating house community's way of life, fish farming, the river's environment and quality, and where local food comes from.

- Communities and entrepreneurs in the tourism industry should benefit from and receive income from the implementation of creative tourism activities.

2. Creative tourism and handicraft activities

Based on in-depth interviews with government sector, private sector, communities, and tourists. There is information about the development of creative tourism activities related to handicraft activities as follows:

Government sector

In Uthai Thani Province, simple handicrafts should be suitable for tourists to learn and practice, according to interviews with the government sector about the development of creative tourism activities in handicrafts. The piece is completed quickly, aids in the community's income generation, and contributes to the preservation of local wisdom. Interviewee G01 provided the interesting comment that:

“Some aspects of weaving can be learned, like trying to dye the fabric, which may not be up to the level of serious weaving like patterning. It takes at least three months to make because it is a specialty of weaving fabric. Tourists could make key rings or do small jobs, which would be good and could help the community make more money. A tourism community with weaving expertise. In order to ensure that the children of that community will not allow the wisdom of their own home to vanish, the community will permit the students to study there.” (Interviewee G01)

Private sector

In the private sector interviews about the development of creative tourism activities in the handicrafts sector in Uthai Thani Province, it was discovered that marketing must be taken into account when designing creative tourism activities that are appropriate for the community and tourists. What benefits will creative tourism activities bring to the community? Additionally, simple items should be used for crafts that tourists can learn to make. Crafting doesn't take much time as follows:

“The community may only consider how things can be returned to the community and how to develop a marketing model through community-based hands-on learning activities. We must assist the community in comprehending how to maximize their participation in this type of tourism activity. What will the local area benefit from an expanded action? Communities frequently inquire about the activities they participate in and the benefits they receive.” (Interviewee P01)

“The community merely weaves small pieces of cloth for tourists to make bags, earrings, small wallets, phone cases, and key chains, and then allows tourists to take them back, as I believe the offered woven fabrics do not require tourists to sit and weave. I don't think tourists need to weave a huge piece of cloth to make a souvenir that can be finished in one day.” (Interviewee P02)

Community sector

Based on community interviews about the development of creative tourism activities in the area of handicrafts in Uthai Thani Province. A suitable activity for tourists is making small, simple handicrafts. Entrepreneurs also require event design as well as investment in the creation of events. In addition, the community must study activities suitable for tourists. Designing learning points to do activities in the form of various learning bases. Creative tourism activities about handicrafts in Uthai Thani are activities that tourists can do, but the community needs to be well-planned and organized. According to the Interviewees' interview, they stated as follows:

“If we really want to weave, we have to do the work ourselves, which takes weeks or months. If we really want to learn, it takes a long time. Even for skilled artisans, weaving a cloth takes months. However, the phone bag was able to complete a small sewing project like a drawstring bag and take it home. You can learn this.” (Interviewee C01)

“It is possible to develop activities, but doing so will likely require a significant investment. There are woven materials that can be used for weaving work because the costs must be invested in the loom. In the event that it's a little piece of work, it tends to be finished. There must be activities to do throughout the day if weaving-related activities are to be done. For instance, begin cutting, sewing, and practicing sewing early in the morning. The afternoon may begin with experiments in weaving and dyeing. All of these things can be done, but they all depend on our budget and the money we have.”

“The funding is what really matters, but I think the activities can be planned anyway. There might be a loom and a dyeing area because it needs to create an atmosphere. There may be sewing corners. Customers must be divided into zones for activities. We can truly make it happen, yet it requires a great deal of investment and cash.” (Interviewee C01)

“The kind of tourism we want to grow depends on how we want to grow it. The tourism program is more important for ecotourism or product tourism. Natural tie-

dying with natural materials will be taught to visitors here. Natural fibers like cotton, silk, and others are used. In terms of local culture, this is what is known as eco-tourism planning. Tourists want to learn about the local way of life, learn about local fabrics, and take part in activities related to cloth-making. It will have many options to choose from. Gaining tie-coloring from neighborhood nature or doing fundamental winding around should be modified accurately. What topics do tourists wish to discuss and gain knowledge of? In order to properly plan, where can they learn and participate in activities for each activity in the community?” (Interviewee C02)

“Ban Pha Thang community hosts a cotton yarn-making demonstration. If tourists are interested in the activity, tie-dyeing can be done for a fee. Tourists can try their hand at weaving on one of our looms. There will be a particular group of people in the community who enjoy embroidering and will teach sewing keels or other local crafts. Tourists to our community are welcome to participate in additional activities, such as sampling regional dishes and desserts. Our group is currently beginning to plan a broader tourism program that will not only feature weaving but will also include local food for tourists who wish to try it. The community tries to do something that is related to our way of life; then, local experts on food or related topics will join us. There are currently no activities in the community where weaving can be taken home. Because activities like this require consideration of the number of weaving looms, loom size, and fabric width.” (Interviewee C03)

“A weaving loom will be set up in the community learning center for both tourists and villagers to learn how to weave. The fabric will be small and woven. Tourists can figure out how to know that this one moved forward and down like this, yet assuming the vacationers truly make it happen, they can't get it done. The pattern that the villagers weave will be damaged if tourists are allowed to use a loom because weaving is difficult. However, it is possible to join activities like converting tubes into smaller tubes.” (Interviewee C04)

Tourist

According to interviews with tourists about the development of creative tourism activities in handicrafts, it should be a simple handicraft-making activity that does not take long. It is the ability to make that piece of craftsmanship and bring that piece home. The making of small items is suitable for creative tourism activities such as handicrafts in Uthai Thani because handicrafts are woven fabrics, which weaving is a difficult task that must be adapted to suit activities and tourists. Another consideration is that most craft-specific tourists are women, which may be activities that communities or entrepreneurs of creative tourism activities must consider. According to the Interviewees' interview, they stated as follows:

“The woven fabric can be processed, perhaps into a bag that has already been made, and then the keel can be sewn on. By making satchels, earrings, bracelets, and lanyards out of woven fabrics, the workpiece becomes easier to make and takes less time. Take into account, for instance, the behavior of the majority of Thai tourists, who are extremely interested in this kind of activity for particular groups. The activity ought to allow for the workpiece to be brought home for completion. In the event that the work on the fabric is not finished and the tourists only have a short amount of time, they can be proud of their own work and gain knowledge of the local culture because they took part in the activities.” (Interviewee T01)

“The Uthai Thani fabric has a stunning pattern. It is one of a kind, featuring a one-of-a-kind image of a chicken or other animal, and it ought to be used to help design or make an ethnicity-related item. Tourists may be able to purchase a basic product from the community without much difficulty (with the exception of the individuals who genuinely mean to figure out how to wind around). Some stages of the weaving can be completed by tourists to give them the impression that they can do it.” (Interviewee T02)

“Using community attractions as an attraction, the community may offer activities for designing cloth patterns, tying cloth dye, and learning about community life. Additionally, it will increase the community's tourism activities' interest. Making a strap, a bag, or your own fabric and taking it home are all examples of weaving activities.” (Interviewee T03)

“Because they cater to a specific demographic, creative tourism activities ought to be quite costly, in my opinion. It could be a dying practice technique if some of the woven fabrics are turned into handmade items like earrings and bags. I have to say that crafting is a job for women that is hard to sell to men.” (Interviewee T04)

Recommendation from focus group

From the focus group meeting on the issue of developing creative tourism and handicraft activities of Uthai Thani province, there were suggestions from the focus group participants as follows:

“The fact that I have witnessed communities and tourist destinations grow in ways that predate our fame is, in my opinion, troubling. Investors from other places will make exclusive use of our resources for their businesses and rarely work with the community. This is a terrible act that will alter the way of life in the community.” (P01)

“If each community establishes a solid community foundation and a procedure for easily gathering information and writing stories in order to preserve as much as possible, the community ought to be able to survive for a long time by doing this.” (P02)

“How to make the community's culture work for the community's benefit. The community will keep these soft powers and build on them if they get the benefit.” (P03)

“The new generation is crucial for maintaining and expanding. Because a lot of media will be brought by the next generation. To make Uthai Thani more known to tourists and outsiders, a Facebook page was set up.” (Interviewee P04)

“Problem with public relations. There is nobody to assist with arranging pictures, taking photos of the local area, or attempting to utilize the new age, and individuals around you tired of giving incentives to participate.”

“Who will take his place? Word-of-mouth is a source of information, but there is no book that will help the next generation of children learn. There is no written record that can be read.”

“More training will be required for those who will lead the various bases. The most important part is getting people to participate. There are people who can collaborate with one another. There must be people who can fulfill this role if tourism grows.” (C01)

“We still use the same methods of preservation, such as when we will hold the event, which we sometimes still do not know, which is why we are weak in public relations when it comes to managing various traditions. We don't have much time for publicity. Make as much of a fuss about it as you can if you know about it prior to the event's day. We have no plans or actions to take to inform the media and assist in

spreading the news. The relevant sectors must manage to ensure that we have sufficient time to work, such as establishing a month's schedule. An event date and a clear event format are required. Using a press release as the format will help the planned activities be more successful.” (C02)

From in-depth interviews and recommendations from focus group meetings of tourism-related agencies from 4 sectors regarding the development of creative tourism activities related to handicraft activities can be summarized as follows.

- In Uthai Thani Province, simple handicrafts should be suitable for tourists to learn and practice, according to interviews with the government sector about the development of creative tourism activities in handicrafts. The piece is completed quickly, aids in the community's income generation, and contributes to the preservation of local wisdom.

- Marketing must be taken into account when designing creative tourism activities that are appropriate for the community and tourists. What benefits will creative tourism activities bring to the community? Additionally, simple items should be used for crafts that tourists can learn to make. Crafting doesn't take much time.

- A suitable activity for tourists is making small, simple handicrafts. Entrepreneurs also require event design as well as investment in the creation of events. In addition, the community must study activities suitable for tourists. Designing learning points to do activities in the form of various learning bases. Creative tourism activities about handicrafts in Uthai Thani are activities that tourists can do, but the community needs to be well-planned and organized.

- It should be a simple handicraft-making activity that does not take long. It is the ability to make that piece of craftsmanship and bring that piece home. The making of small items is suitable for creative tourism activities such as handicrafts in Uthai Thani because handicrafts are woven fabrics, which weaving is a difficult task that must be adapted to suit activities and tourists. Another consideration is that most craft-specific tourists are women, which may be activities that communities or entrepreneurs of creative tourism activities must consider.

- In addition to the stories told by the community's elders, the community ought to have written information about the community.

- Utilizing the community's current culture, generating revenue, and conserving.

- The new generation plays a crucial role in maintaining the wisdom of the community, including having an effective community coordinator and leader.

- Creating appealing media for community public relations, including creating new media and anticipating public relations events.

3. Creative tourism activities with folk songs

Based on in-depth interviews with government sector, private sector, communities, and tourists. There is information about the development of creative tourism activities related to folk song learning as follows:

Government sector

According to interviews with the government sector regarding the development of creative tourism activities in folk songs of Uthai Thani Province, it was found that tourists can come to learn and do activities but must create incentives to attract tourists who want to visit the community. Interviewee G01 provided the interesting comment that:

“The Tha Pho village has a folk songs preservation bunch and homestays to help tourists. Tourists can watch local dance performances as well as savory and sweet dishes like Savory food and Thai desserts. Sustainability can be built, but it needs to give tourists who want to learn more something to do or have a good reason to attract tourists. If we want to sing a folk song, we have to ask ourselves why, what purpose it serves, and how it can be conserved. What is its purpose? Since it is intended for conservation, why must it be preserved? What advantages does conservation offer tourists?” (Interviewee G01)

Private sector

From interviews with the private sector about the development of creative tourism activities in the folk music of Uthai Thani Province. This activity will have more interest from tourists. The community must develop contemporary music. There are activities that attract the new generation to be interested or worth learning along with the preservation of folk songs and there are other activities to learn along with singing folk songs. According to the Interviewees' interview, they stated as follows:

“Community has to be creative on its own. Apply, add the beats, add raps, and alternate between folk songs and raps. Alter the lyrics to speed up some of the beats and go back to folk songs as before. The format needs to be changed in some way to make it more interesting. To make the lyrics more up-to-date, take the happenings in the country and in the world right now and incorporate them into the lyrics. Make it interesting and encourage the audience to watch along with you.”

“In addition to learning folk songs, food is another activity that can be done immediately at Ban Tha Pho. There is also a homestay and a Hap Samrub tradition in the community. The villagers would bring three to four rows of trays to set up and eat together to eat sweet and savory dishes. I believe it's fascinating in light of the fact that they as of now have a practice of conveying this deck, both exquisite and sweet.”

“I figure the local area ought to foster something, I figure it ought to be an offering point to draw in travelers to visit the local area. In addition, I believe that I will not visit if only tourists come to this point. As a result, I had to locate a worthwhile local attraction.” (Interviewee P01)

“The folk songs are good, but I'm not sure how many people will be interested in the contemporary ones. There are activities in the community that demonstrate this is folk music, but not many people may be interested in participating. Tourists only come to watch folk musicians, but if they want to join in singing and dancing with this generation—young or old—they don't really care. It's a social legacy, however partaking in people's melody exercises, I don't believe it's extremely appealing. I believe that the people themselves are the problem, not the community as a whole. For instance, if you decide to farm with Ban Kwai Suphan, there might be families trying to farm. If folk music is being played, will families be present or not? There might be few.” (Interviewee P02)

Community sector

From community interviews about the development of creative tourism activities in folk songs of Uthai Thani Province, it was found that the community has a variety of songs that tourists can learn. There is a community conservation group that organizes activities for tourists. But the community still wants the new generation of youth to be the inheritors of this local art and culture. Interviewee C08 provided the interesting comment that:

“There are numerous Tha Pho folk songs, so tourists who are interested in learning more about them will do so. Songs like "Ban Nak," "Harvest," and "Chak Ka Yee" are examples of lifestyle songs. They will perform during Songkran, and after earning merit, they will perform in Wat Tha Pho's courtyard. The song's parents sang in response to each other, and the song ended with a tug-of-war song, which was thought to be very entertaining for this song. When tourists enter the learning center, they will learn about how each song is sung. History can be shown as well. It is also thought to be a part of cultural transmission. Folk song lessons and performances will also be available to tourists.”

“The Parents Group is a conservation group for slightly older people in the community; there is also a youth group. Additionally, Thai sweet and savory dishes are preserved at the learning center. We teach tourists how to make them, and if they want to make something themselves, like sesame desserts, we'll have a mortar available. Let's participate in activities together. Because there is also a Thai food conservation group in the community.”

“Learning exercises at the People Tune Protection Center are held consistently, while the yearly conventional celebration is during the Songkran Celebration. By hosting events or activities, the province of Uthai Thani contributes to the preservation of folk songs by inviting government agencies to perform folk songs. Because everything in our folk songs has changed these days, from flirtation to events that can be held on that day or are an honor for the royal family to activities.”

“I believe that having people attend the event can indirectly aid in its preservation. The community will be permitted to perform approximately twice per year by Uthai Thani Province; however, there is a lack of space and vacancies for actors to perform and play folk songs. Conservation, in my opinion, won't work very well. The community must have access to a stage for regular performances. It would improve conservation slightly. Students and grandchildren of Wat Tha Pho School will come to help pass down folk songs, teaching students how to learn. Because today's youth are not interested in folk songs, they teach students to sing and play.” (Interviewee C09)

Tourist

Folk songs may be performed on the walking street to make it more known to locals and tourists, according to interviews with tourists about the development of creative tourism activities in Uthai Thani Province.

In addition, there ought to be a stage where folk songs can be performed at important events in Uthai Thani Province or where folk songs can be brought to perform at various seminars that are held there by the government and private organizations. This is done to preserve the community, increase outside participation, and encourage more people to visit. According to the Interviewees' interview, they stated as follows:

“If it would be interesting, folk songs could be performed on the walking street. For instance, with assistance from Khemmarat District, every Saturday at 6:00 p.m., they will bring a traditional Lao dance to show tourists in Khemmarat District, Ubon Ratchathani Province. Similar to Phu Thai dancing, there was road blocking and row dancing. Most likely, volunteers made up the fifty people who came to perform. We only saw it because we didn't pay much attention to it and were reminded that Khemmarat Walking Street hosts local performances. That's good, I think because it educates us and encourages trading. It would be beneficial to make it memorable for tourists. Uthai

Thani might utilize the Khemarat technique to play out certain exhibitions.” (Interviewee T01)

“I used to attend a music festival with a folk band in tow. However, it might be incorporated into other bands if it's a folk song. More people will be likely to pay attention as a result. Even if it's just a folk song, it could be about something particular. The way that there are many segments in that work, playing people's melodies, nearby tunes, and neighborhood games embedded into the show for quite a while, with society melodies embedded, ought to be, however, the hero may not be. If we organize a local event in Uthai Thani province, I believe there should be a small stage for folk songs or something similar from the perspective of tourists. This Saturday and Sunday, for instance, could be spent discussing folk songs or having additional discussions about folk songs.” (Interviewee T02)

Recommendation from focus group

From the focus group meeting on the issue of developing creative tourism activities with folk songs learning, there were suggestions from the focus group participants as follows:

“The issue currently is that there are no individuals performing folk songs. Because the actors in the shows don't get paid much. The people group will utilize the technique for declaring volunteers who are advantageous and ready to assist with the show.” (Interviewee C08)

“I feel that there ought to be more rural vacation destinations locally for the tourism industry course, perhaps a factory to plan and enrich to be fascinating, or perhaps remaining at an inn in the city and doing exercises at Tha Pho village on the grounds that the distance isn't extremely far. Making a story about a used mill or building with holes in it where robbers can shoot each other. Like Uthai Heritage, the story can be used to attract tourists. There is no other destination for tourists by creating stories and linking it as a tourist route, Ban Tha Pho will likely attract more tourists if it can be developed in the future.” (Interviewee P01)

“Uthai Thani is expanding in the future, and Muang District will already have numerous popular tourist attractions. Uthai Thani has a small area. Nong Chang District and Nong Kha Yang District are a short distance away. Tourists might view it as Mueang Locale on the grounds that the districts are contiguous. I believe we must prepare for the growing number of tourists. Expanding joint tourism activities as a route or joint tourism activity between the Muang District and its surroundings.” (P02)

All of the people interviewed said that it might be hard to learn folk songs directly. However, the form can be altered by displaying travel activities in the walking street or promoting them during the meal.

From in-depth interviews and recommendations from focus group meetings of tourism-related agencies from 4 sectors regarding the development of creative tourism activities related to folk song learning can be summarized as follows.

- Tourists can come to learn and do activities but must create incentives to attract tourists who want to visit the community.

- This activity will have more interest from tourists. The community must develop contemporary music. There are activities that attract the new generation to be interested or worth learning along with the preservation of folk songs and there are other activities to learn along with singing folk songs.

- Community has a variety of songs that tourists can learn. There is a community conservation group that organizes activities for tourists. But the community still wants the new generation of youth to be the inheritors of this local art and culture.

- Folk songs may be performed on the walking street to make it more known to locals and tourists. In addition, there ought to be a stage where folk songs can be performed at important events in Uthai Thani Province or where folk songs can be brought to perform at various seminars that are held there by the government and private organizations. This is done to preserve the community, increase outside participation, and encourage more people to visit.

- The number of tourists visiting Ban Tha Pho will rise if the community is connected to tourist routes that connect Muang District and nearby districts or if new tourist attractions are built nearby.

4. Other creative tourism activities

The following are some additional ideas that emerged from the in-depth interviews regarding the development of additional creative tourism activities in Uthai Thani Province:

“Custard Bread Shop: According to my knowledge, tourists will be able to inject custard filling into the bread at the Sirikul shop on walking street. However, I am unsure of the shop's willingness to participate in this tourism activity or whether it is always free to do so.” (Interviewee P01)

“Camping at Ban Panda: Activities for making Khao Lam, such as cutting bamboo and making Khao Lam cylinders. Bringing a mixture of glutinous rice that has been steamed and glutinous rice to be filled and burned at night. I believe that the burning activity in Khao Lam is a local dish known as new rice because the villagers will burn rice in the traditional manner at the end of the rainy season and the beginning of winter. A family activity involves milling new rice and then burning glutinous rice together. There are chairs where you can sit by the campfire after burning Khao Lam, talk, exchange information, and so on.” (Interviewee P02)

“Finding new tourist destinations and introducing novel forms of tourism to manage, such as making essential oils and charcoal from wood, could be interpreted as creative tourism. Management of bees so that people can learn how to raise bees and bring spices to cook with. I believe that the activity can combine conservation and knowledge. In addition, they create a connection between the family forest and the hospital, transforming the area into a clean and secure forest where patients can enjoy the sounds of water running and birdsong. I believe that should be the case in the long run. In my opinion, creative tourism means connecting patients in hospitals and utilizing natural settings to aid in illness treatment rather than concentrating on being treated in hospitals. Naturopathic treatment would be a beneficial trend in the future and an intriguing alternative.” (Interviewee P06)

“The district of Lan Sak is home to a lot of trees. Villagers also enjoy using the natural colors of trees to dye their clothes. In fact, it is doable. In terms of Uthai Thani crafts or art, the color of the cloth, tie-dyed shirt, handkerchief, or scarf ought to be able to grow. The name already indicated that it would begin in Lan Sak District.” (Interviewee T01)

5. An overview of the development creative tourism activities

Recommendation from focus group

From the focus group meeting on the issue of developing creative tourism activities of Uthai Thani Province, there were suggestions from the focus group participants as follows:

The type of creative tourism in Uthai Thani has not yet been clearly demonstrated. We must establish a right or natural starting point for creative tourism, which entails creating a slightly altered natural process. That is, it might be a little challenging if everything is set up from scratch. In order for the community to progress further, members should gradually contribute what they already have. Although it is a small change, it has positive effects (matching the behavior of Uthai Thani residents). It could be a creation that can easily influence the sense of community among those participating in activities.

The people group has a neighborhood character that as of now exists to grow further. If you have to dress up for too many events, the community won't want to participate and will become chaotic. (Interviewee C01)

Uthai Thani, we possess all of our cultural expenses and raw materials. We have all of them, according to what I've seen in a lot of places in a lot of districts, but they don't have any tourist-friendly activities planned. How to plan activities that tourists will enjoy is the most important thing. Food preparation, making handicrafts, and learning folk songs are all possible activities. Even though I've done everything for the community, the issue remains the same.

How activities are designed, in my opinion, is the most significant aspect. Also, the villagers weren't sure what to do and didn't like having to make a lot of mistakes. Activities need to be planned in a way that meets the needs of both parties. (Local area and the tourism industry) We ought to have two plans for our exercises.

1. Intended for walk-in instruction. Tourists can come and do exercises. There is a tourist group that meets regularly.

2. Organized as a year-round celebration of travel and education, like the Sau Hai market, which is held every Saturday and Sunday. Every weekend, there are activities in the market and activity areas for tourists to participate in. (Interviewee C02)

There are two kinds of Karen food. They actually consume a lot of spicy food. We might serve it to tourists, or we could make it less spicy so they can eat it. They are both authentic and tailored to the event's attendees, and tourists.

Activities will attract tourists. If the community is willing to teach, there must be someone who can think creatively and plan activities that accommodate both sides. Tourists also enjoy participating in activities that bring happiness to both parties. Both general groups of tourists come to Uthai Thani to taste, shop, and take pictures. However, there are only a few groups of people who are really interested in learning. Regarding cooking, tourists must be properly prepared in the kitchens or other areas. The villagers make it difficult for tourists to quickly participate in activities. Activities that are appropriate for tourists who want to learn must be planned and prepared. The most important thing right now is the design of the event. (Interviewee C03)

The community needs to be special constructing communities independently rather than waiting for the government to do so. (Interviewee C04)

Activities for creative tourism are possible. Uthai Thani has not yet developed a novel tourism activity by enhancing existing offerings. I want more tourists to stay in Uthai Thani if there are tourist activities on weekdays. The tourism industry model ought to be envisioned by uniting the tourism industry entrepreneurs. Please elaborate; which attractions are there? What kinds of activities can be done? In approximately two hours, there are activities to do. (Interviewee P06)

From the focus group meetings regarding the development of creative tourism activities in Uthai Thani province can be summarized as follows.

- The development of creative tourism activities must be based on the community and the behavior of the people in the community without causing too much chaos and changes in the community's way of life.
- The most crucial factor in the development of creative tourism activities in Uthai Thani Province is the process of planning and designing them.
- In order for tourists to participate in creative tourism activities in a community or entrepreneurial area, there needs to be creative space available.
- Uthai Thani Province needs to make cooperation between tourism communities and tourism entrepreneurs in developing and designing creative tourism activities that are suitable for the province.

Part 3 Tourism Development Issues of Uthai Thani Province

In addition to the development of creative tourism activities, other issues related to the tourism development of Uthai Thani Province were obtained from in-depth interviews with government sector, private sector, community sector, and tourists. It can be presented in the following seven topics.

1. The development of tourism marketing

Based on in-depth interviews with government sector, private sector, communities, and tourists. There is information about the development of tourism marketing as follows:

Government sector

According to interviews with the government sector about the development of tourism marketing in Uthai Thani Province, it was found that the provincial tourism and tourism agencies should make travel plans for tourists who want to visit Uthai Thani Province. The tourism community should not wait for government support but the community should market itself. Designing tour programs or tourism activities that are suitable for the behavior of tourists and studying current tourism trends for the community to have more tourists come to travel and do tourism activities in the community. According to the Interviewees' interview, they stated as follows:

"When visitors from the government or tourists come to visit, the community only holds a reception. Instead of waiting for the government to send people to the community, I believe the community must develop itself by making it known and accessible to tourists." (Interviewee G01)

"Customers should be provided with a customized travel plan by TAT Uthai Thani. For instance, visitors to Uthai Thani may attempt to gather information about your personality, preferred travel style, photography interests, and preference for solo travel."

"How many days do you travel, and how much money do you have available? Find out where tourists have to go, where they stay, and how much money they spend"

by analyzing this kind of behavior. Let's say 10,000 baht for three days, regardless of where tourists go or stay. The person's behavior will be suited by a program, and more people will travel alone."

"Based on these trends, I believe the opportunity for community work must be developed. If the tourism industry is capable of analyzing the behavior of those who are required to work and developing a marketing strategy that caters to their needs. Because there will be a constant stream of tourists who won't leave for a short time but will stay for a long time, I believe it will be sustainable. For instance, the first two weeks might be spent in one Uthai Thani village, and the subsequent two weeks might be spent in another village. In Bangkok, renting a condo may be less expensive for one month than lodging." (Interviewee G02)

Private sector

According to the private sector interviews about the development of tourism marketing in Uthai Thani Province, it was found that the tourism industry local area in Uthai Thani Province actually doesn't have a lot of comprehension of promoting. Marketing should receive all of a company's investment. It's important to get help from outside community organizations with community marketing, community products, and product design.

Community tourism should be developed gradually to avoid overwhelming the local community with its growth. Moreover, cooperation between government offices and communities is important in creating products and services for tourism in Uthai Thani Province. According to the Interviewees' interview, they stated as follows:

"I believe that the lack of wealth experienced by the locals here is a drawback. Marketing might not yet invest as a result of his investment. It will be straightforward marketing in terms of investment. You must invest in marketing expenses if you are not fully invested. However, because the product is good on its own, you have already discounted the marketing expense if you invest in it. There is less need for promotions." (Interviewee P07)

"To make the product appear contemporary, I believe there is no product design; speakers or knowledgeable individuals should be present. Wickerwork by Uthai Thani is also available, but there are few of them. Should we give them a little push? Is there anything else available for purchase? There are no guides or leaders available to assist the community. The community will gain from having someone with product design expertise. However, we must also consider what the community has done, where they will sell, and who will be their customers. Items that are unique to Uthai Thani are rare, in my opinion, in handmade goods sold on the walking street." (Interviewee P08)

"Uthai Thani has a lot of products, but only half of them are currently available. The other half needs to be developed, but developing quickly is bad. If the locals are unable to accept the development too quickly, they may choose to invest elsewhere rather than in the area. I don't think Uthai Thani should expand too rapidly; instead, it should expand gradually with entrepreneurs and community development. The government sector is responsible for making investments in the expansion of tourist attractions. Assuming business visionaries or solid networks can haggle with the public authority area, what will be created and where will the local area be created?" (Interviewee P09)

Community sector

According to interviews with the community sector regarding the development of tourism marketing in Uthai Thani Province, it was found that tourism routes between districts should be developed. Planning monthly tourism activities that are in line with the community's way of life and evolve into practical monthly tourism activities.

In addition, the festival aims to raise tourism awareness and public relations by bringing together community leaders, tourism entrepreneurs, and tourists. Knowing the needs of tourists prompting showcasing arranging is one more fascinating option in contrast to fostering the tourism industry market of Uthai Thani Province. According to the Interviewees' interview, they stated as follows:

"I believe that Uthai Thani is still unsure of how the tourism routes in the province connect. Tourists should be able to choose from a variety of routes when traveling between districts."

"I feel that each area ought to be planned on the grounds that the convenience capability of each region has gotten to the next level. The eight districts of Uthai Thani would attract many more tourists to the outer districts if they had a loop route for tourists to travel, stay, and eat." (Interviewee C03)

"I believe that community tourism planning is lacking in Uthai Thani. If someone is capable of planning each month's activities. Activities are planned for each month of the year like they are on a schedule so that people know what to do. Tourists can visit the community each month to learn about it or participate in activities. I believe that the bureaucratic system and the village system continue to lack planning."

"On the off chance that there is an arrangement, the residents won't lose the fundamental employment and in the event that there is readiness, they will be aware and plan ahead of time. What are the upcoming month's activities for the villagers? What should they anticipate? Which month will mark the end of the villagers' primary work? Each year, the plans of the villagers will be available. Activities that must be completed together will be planned by villagers."

"It will be simpler to plan if the community is aware of the planned activities. It will be simpler to adapt to the circumstances." (Interviewee C04)

"I would like to organize a tourism festival that brings together hoteliers, ethnic groups, and service providers from all industries."

"Lao Khrang, for instance, is also Lao, and it is located in the Ban Rai District of the Uthai Thani Province. However, there are numerous villages that offer a variety of distinctive features, such as food."

"I figure there ought to be a celebration together. Before they can experience them in real places, let tourists or customers get to know them and experience them firsthand. I believe it is a method for both the community that must prepare to welcome tourists and the tourists themselves to open up a new world. Businesses or communities will be aware of the requirements of tourists." (Interviewee C05)

Tourist

According to interviews with tourists about the development of tourism marketing in Uthai Thani Province, it was found that creative tourism activity packages with homestays or accommodations should be developed. To meet the needs of tourists, there ought to be a variety of packages. Another important thing is the development of the storytelling of Uthai Thani to market to tourists. Including the support of well-

known locals to raise awareness of Uthai Thani tourism in online media. According to the Interviewees' interview, they stated as follows:

“Because such tourism activities will sell tourists who actually go to do activities, I believe that tour companies continue to arrive frequently to capture the Uthai Thani tourism market. It's a particular group.” (Interviewee T01)

“I believe it should be included in a package for homestay. Go to the market if anyone enjoys eating. Ride a bicycle if you like to exercise. Visit nine temples if you like temples. The most important thing is that each package must be the same price in order not to disadvantage tourists and encourage them to choose a package that is cheaper. Doing it in this manner may not be entirely productive, however it might draw in a more extensive scope of clients. It will increase its public relations and word-of-mouth efforts as it acquires more diverse customer groups. Instead of waiting for the government to send tourists to the community, creating a variety of tourist packages would bring in money for the community. Managing tourism resources may initially be confusing and challenging. Each package may have a different number of tourists. However, the package's diversity of creativity is intriguing, and as a result, it will continue to grow. In order to meet even more customers' requirements, we will gain a deeper understanding of their requirements. It's possible that tourists are unsure of what to do, but if it's not too expensive, it's another option to travel with a variety of activities.” (Interviewee T02)

“Presently, Uthai's priority is to tell a story. Uthai Thani actually doesn't have a story to be known to vacationers. We'll think of the work that goes into making jars and polka-dotted dogs, just like in Ratchaburi province. For instance, it was a good word once upon a time in Uthai Thani, but it does not reveal the identity of Uthai Thani. All provinces existed once upon a time, after all.”

Uthai Thani must, in my opinion, have a novel idea, the support of the government, and serious promotion. The way of thinking: if we have fully considered it, we will eliminate it; it will be simple. It will be more challenging to add later if we don't give it enough thought before we do it. The original concept will be altered as a result. The tranquility of Uthai Thani can be described by the expression “Keep calm.” (Interviewee T03)

“In addition, if there is a prominent heir in Uthai Thani province or a significant sponsor to promote, assist, and support, creative tourism activities can be developed. It will ensure that creative tourism activities are successful and expand at the same rate as Ratchaburi Province. The promotion is also very important—if tourists can remember it, it is considered successful—not counting sales or income because it helps tourists remember. The city may already be remembered, just like Ratchaburi, the city of art.” (Interviewee T03)

From the interviews with the four tourism-related sectors, tourism marketing development of Uthai Thani Province can be summarized as follows.

- The provincial tourism and tourism agencies should make travel plans for tourists who want to visit Uthai Thani Province. The tourism community should not wait for government support but the community should market itself. Designing tour programs or tourism activities that are suitable for the behavior of tourists and studying current tourism trends for the community to have more tourists come to travel and do tourism activities in the community.

- The tourism industry local area in Uthai Thani Province actually doesn't have a lot of comprehension of promoting. Marketing should receive all of a company's investment. It's important to get help from outside community organizations with community marketing, community products, and product design. Community tourism should be developed gradually to avoid overwhelming the local community with its growth. Moreover, cooperation between government offices and communities is important in creating products and services for tourism in Uthai Thani Province.

- Tourism routes between districts should be developed. Planning monthly tourism activities that are in line with the community's way of life and evolve into practical monthly tourism activities. In addition, the festival aims to raise tourism awareness and public relations by bringing together community leaders, tourism entrepreneurs, and tourists. Knowing the needs of tourists prompting showcasing arranging is one more fascinating option in contrast to fostering the tourism industry market of Uthai Thani Province.

- Creative tourism activity packages with homestays or accommodations should be developed. To meet the needs of tourists, there ought to be a variety of packages. Another important thing is the development of the storytelling of Uthai Thani to market to tourists. Including the support of well-known locals to raise awareness of Uthai Thani tourism in online media.

2. Human Resources for Tourism Development

Based on in-depth interviews with government sector, private sector, communities, and tourists. There is information about Human Resources for Uthai Thani Province's tourism development as follows:

Government sector

According to interviews with the government sector regarding tourism human resources in Uthai Thani Province, it was found that people in the Uthai Thani province have a simple lifestyle. There are more new generations coming back to do business in the province. People in the community will pay attention to tourism activities when the government introduces or develops the community. In addition, considering the readiness of people in the community to undertake tourism activities is another important consideration. According to the Interviewees' interview, they stated as follows:

"People here don't live their lives in a hurry because they know they can get better but don't. The Uthai Thani people are based on the desire of the locals to live in peace. However, the upcoming generation will come up with yet another explanation for the city's lack of prosperity. Why does the younger generation have to work in Bangkok or other big cities, and why can't they come back to Uthai Thani to find work?"

"I believe that the old people and the new generation of ideas are moving in opposite directions. There is hope that the concept that lies somewhere in the middle of the two generations might be the best. Being so proud of something that you don't want to change anything is, in my opinion, a weakness. It might develop into a lag in the future." (Interviewee G01)

"Villagers continue to be unaware of the significance of tourism. The only thing the villagers are aware of is that they will be aware of creating tourism activities and a community learning base if government agencies enter the community. They rarely

continue their tourism-related activities when there are no tourists in the community. They will simply wait for the government agency to inform them that people will be coming to the community to prepare for tourists if they don't do it themselves. Villagers will only act as directed by the government."

"The community cannot engage in full-time tourism. This is another issue that needs to be taken into consideration when developing tourism activities because members of the community are required to farm and perform agriculture. When we go to the community to explore it, the community frequently responds with questions. We will investigate to determine whether or not the community will welcome tourists. The community actually gets support from the government, but the government doesn't know how many tourists will visit the community or how much." (Interviewee G02)

Private sector

According to private sector interviews about human resources for tourism development in Uthai Thani Province, it was found that local people do not want chaos and are accustomed to a simple way of life, so they may lack creative energy. Including the lack of creative power of the new generation to think creatively and come up with new ideas for Uthai Thani Province. There should be impetuses or support from the government sector to take the new age back to local development.

Additionally, the Uthai Thani Province lacks individuals who will seriously contribute to the development of the area. There is a lack of knowledgeable individuals in the tourism and community development fields. The community's knowledge of tourism or service must be expanded by those in the tourism industry or by communities. According to the Interviewees' interview, they stated as follows:

"The majority of people in Uthai Thani do not wish to develop into a large city nor do they wish to remain an outdated city. People who live there don't want their city to grow to the point where it's hard to control. Because the locals don't want to live in chaos because they are used to living in peace and simplicity."

"Additionally, it may be due to the way of life of Uthai Thani people during their childhood and seniority that working people leave Uthai Thani for other places of employment. The fact that no one will be able to invent new things for Uthai Thani or have the drive to bring about prosperity is a drawback of this strategy. The quiet and lack of trouble are positive aspects. However, the province's growth will not be rapid; rather, it will be gradual." (Interviewee P02)

"Provincial chairman should ponder how to bring new ages or individuals working in different territories back to foster the Uthai Thani area. Come to Uthai Thani to develop or invest instead of going to other provinces to invest or develop. In addition, regardless of whether the shop was inherited, senior members of this community frequently discuss it. The entrepreneur that the children are running might not pass on to future generations." (Interviewee P04)

"Because the people of Uthai Thani never change, tourists who visit the city must adjust to it. The people of Uthai Thani are neither lazy nor self-sufficient. However, the people of Uthai Thani might not want chaos. The locals believe that living this way is fine and that this is enough for them."

"It is thought that those who contribute to the development of the community are appreciated in a community that can be encouraged. The community, in my opinion, has less of an interest in the government or outsiders. The villagers must gradually be

educated on the subject of community development by those who wish to develop communities for tourism.” (Interviewee P06)

“Uthai Thani, in my opinion, lacks knowledgeable individuals with expertise in tourism development. There are no individuals planning to promote tourism. Locals only know about tourist attractions, and there are few local guides. To make the stories interesting, there must be local speakers or guides who can tell them.” (Interviewee P03)

“Uthai Thani lacks a leader who is still a local and has few international accomplishments. Uthai Thani's tourism management is lacking in qualified personnel. It's possible that no one will grow Uthai Thani by including recent graduates who have no affection for their hometown.” (Interviewee P08)

New generation

“It's possible that Uthai Thani won't have another generation returning home in sufficient numbers and clumps. On the off chance that there is one more age to expand on the imagination from what guardians have gotten along nicely, then, at that point, the new age will expand on it. Another issue to think about is this one: the expansion of the province's tourism industry should benefit from this issue.” (Interviewee P04)

“I think that the people of Uthai Thani are afraid to try new things. It's like contrasting with Nan province, there ought to be a chill as well as Uthai, yet individuals are as yet unique.” (Interviewee P05)

“Since the majority of people here are farmers, I believe that the development of the local population should come first. Therefore, in order to increase tourism in this province, farmers should have a better understanding of tourists when they meet tourists, and they should also be made aware of new methods and slow lifestyles. The community ought to be hospitable and service-minded. Uthai individuals ought to put this into practice.”

“If you want to make it possible for Uthai Thani to attract more tourists and generate revenue to support the growth of each community, In order to respond to the city's increased tourism, Uthai Thani must expand its workforce. We don't want a big tourist destination. However, Uthai Thani people still lack a service mindset for tourists, despite the fact that their service mindset is improving.”

“Uthai Thani saw an increase in tourists the previous year. It's possible that locals don't know how to behave or can't work well with tourists. The inhabitants of Uthai Thani continue to face this issue. It may need to be developed gradually, in my opinion. Because Uthai Thani is still thought to be a new tourist destination.” (Interviewee P06)

Community sector

According to community sector interviews about human resources for tourism development in Uthai Thani Province, it was found that Uthai Thani province still lacks government-employed community developers who are serious about their work. There is currently no selfless leader serving the community in the area. People working in community development must be skilled and able to work well with others in the community. In addition, Uthai Thani province lacks a historical expert or local guide who specializes in local history. According to the Interviewees' interview, they stated as follows:

“It would be wonderful if someone had the potential to become serious. The community still lacks people to grow with, and there is uncertainty regarding the sincerity or clarity of growth. The community, tourist attractions, and possibly even the way of life will be affected if too much emphasis is placed on business and development is accelerated.” (Interviewee C01)

“Arranging every local area occasion needs help from individuals locally. The lead, the push, and the coordinator who come up with an activity that not many people want to do are crucial. The community does not have a political issue; all that is needed is a leader, more people doing the work, and people working together. Coordination in the community is difficult.” (Interviewee C02)

“Individuals who are more established than us don't actually acknowledge the new age's considerations, we will utilize the strategy by allowing our mom to tell the senior individuals who are loyal and afterward steadily change. Working with the community in a way of life that is based on the conviction that the villagers have been made for a very long time. We need time to persuade the villagers to change their minds.” (Interviewee C03)

“There isn't a local historian or guide in Uthai Thani who can tell stories about the city's old temples. Knowledge of temple architecture, painting, and sculpture.” (Interviewee C04)

Tourist

According to interviews with tourists about human resources for tourism development in Uthai Thani Province, it was found that the successor must be considered when carrying on the community's work from generation to generation. A crucial aspect of the province is having the community's power or voice, which is what drives and develops tourism. Interviewee T01 and T02 provided the interesting comment that:

“Communities in which pioneer generations are followed by second-generation business owners may be concerned about whether or not they will be compensated for their work. Who will manage the funds if the community receives a subsidy? Someone ought to take care of it and be compensated on a monthly basis. It will also know what to do, where to work, how to get paid, and what to do throughout the year in the community.” (Interviewee T01)

“It's possible that there isn't a new generation of people or affiliates in some provinces who are powerful at the people's level and shouldn't have to drive at the policy level. If there is a large group of people, the government will listen to them. However, if the people are dispersed, they must push for inclusion in the provincial development plan, which will lead to the growth of tourism activities. Priority will always be given by the government.” (Interviewee T02)

From the interviews with the four tourism-related sectors, Human Resources for Uthai Thani Province's tourism development can be summarized as follows.

- People in the Uthai Thani province have a simple lifestyle. There are more new generations coming back to do business in the province. People in the community will pay attention to tourism activities when the government introduces or develops the community. In addition, considering the readiness of people in the community to undertake tourism activities is another important consideration.

- Local people do not want chaos and are accustomed to a simple way of life, so they may lack creative energy including the lack of creative power of the new

generation to think creatively and come up with new ideas for Uthai Thani Province. There should be impetuses or support from the government sector to take the new age back to local development.

Additionally, the Uthai Thani Province lacks individuals who will seriously contribute to the development of the area. There is a lack of knowledgeable individuals in the tourism and community development fields. The community's knowledge of tourism or service must be expanded by those in the tourism industry or by communities.

- Uthai Thani province still lacks government-employed community developers who are serious about their work. There is currently no selfless leader serving the community in the area. People working in community development must be skilled and able to work well with others in the community. In addition, Uthai Thani province lacks a historical expert or local guide who specializes in local history.

- The successor must be considered when carrying on the community's work from generation to generation. A crucial aspect of the province is having the community's power or voice, which is what drives and develops tourism.

3. Knowledge of tourism

Based on in-depth interviews, there is information about Knowledge of tourism for tourism development of Uthai Thani Province as follows:

Government sector

Villagers still had no knowledge of community-based tourism, according to interviews with government agencies about the province's tourism knowledge. Interviewee G01 provided the interesting comment that:

“Villagers still lack knowledge of community-based tourism as well as tourism in general. Only a small percentage of people are aware of and do not use the term “community-based tourism” to broaden its impact. Hence, the improvement of the travel industry might be trapped.” (Interviewee G01)

Private sector

Interviews with the private sector about Uthai Thani Province's tourism knowledge found that communities with potential for tourism development did not know how to start community development or how to find a network that can support the growth of community tourism in communities. Marketing comprehension and knowledge are essential for the community. Utilizing technology to assist the community in activities or produce tourism-related information. According to the Interviewees' interview, they stated as follows:

“Those who are able to educate tourists may not yet be prepared, in my opinion. They can realize their potential right now, but the people at the center might not be able to do so. Because the gathering of the community must at least have support from the government. It takes time for the locals to come together because they are quite independent.”

“The locals, in my opinion, are aware of what they have, but they are unaware of how to realize their potential. The local community does not yet know about joining a tourism group, working with a tourism or community development group, or working with a related agency. Villagers still do not understand how community work works. The entire process needs to be understood, but locals will not comprehend these aspects

of the process of developing tourism products. Understanding the product and marketing mechanisms is also necessary.” (Interviewee P04)

“When tourists contact and open a guide, there is a set model for villagers to follow so that villagers can prepare equipment in response to the number of tourists. Examples of this include weaving activities. In addition to considering the price in relation to the number of tourists, it should be simpler to assist villagers or communities and determine how much to prepare in relation to the number of raw materials required for the activity.” (Interviewee P05)

“Smart guides are likewise fundamental, both giving headings and giving information, yet at times great attractions and information are not filled in the brilliant aide or perhaps the information set up isn't the right information. Try to imagine that many aspects of Uthai Thani have not yet been incorporated. Numerous tourist attractions remain to be discovered.”

“The fundamental idea is to make the resources that are available to them have more meaning. Assuming that we put a bunch of information into it, it will end up being a vacation destination that gives information on a ton of intriguing places.” (Interviewee P06)

From the interviews with the tourism-related sectors, Knowledge of tourism for tourism development of Uthai Thani Province can be summarized as follows.

- Villagers still had no knowledge of community-based tourism.
- Communities with potential for tourism development did not know how to start community development or how to find a network that can support the growth of community tourism in communities. Marketing comprehension and knowledge are essential for the community. Utilizing technology to assist the community in activities or produce tourism-related information.

4. Tourism activities after the epidemic of COVID-19

Based on in-depth interviews with government sector, private sector, communities, and tourists. There is information about Tourism activities after the epidemic of COVID-19 of Uthai Thani Province as follows:

Private sector

According to private sector interviews regarding the operation of tourism activities after the COVID situation in Uthai Thani Province, it was found that the tourism community should proceed according to government measures. Consider the safety of the health of the community and choose activities for small groups of tourists. Interviewee P01, P02 and P03 provided the interesting comment that:

“We might want to think about promoting or engaging in activities that are consistent with the current state of affairs—accepting just a select group of tourists and a small number while still generating a substantial revenue.”

Community sector

According to interviews with the community sector about the implementation of tourism activities after the COVID situation in Uthai Thani Province, it was found that Uthai Thani Province would be a tourism opportunity. Because Uthai Thani has a nature that can respond to the needs of tourists and tourism situations they must be careful about the health and congestion of tourists in tourist attractions, as interviewee C01 said:

“Travel is my favorite. Its nature tourism combined with self-care and collaboration. People want to be near nature and not in luxury. Let's be near nature, even if it's a luxury. In the future, Uthai Thani will be viable, specifically 1. Our culture must be preserved. 2. We must continue to satisfy current tourists' requirements.”

Tourist

According to interviews with tourists regarding tourism activities after the COVID situation in Uthai Thani Province, it was found that transforming everyday life into tourism activities will benefit the province, particularly during the rainy season. Because Uthai Thani is a province with few tourists, it is an option for tourists who prefer to avoid large crowds or participate in activities with a small group. Interviewee T01 provided the interesting comment that:

“I figure it might be utilized to advance green the tourism industry for the blustery season, one more season for nearby tourism industry, involving variety in elevating to cause vacationers to feel that Uthai Thani is brilliant and different in the tourism industry. Planning the creative activities that can be completed in a year or a year's time would be helpful if it were a little clearer. The community might come up with activities that are similar to everyday life, like eating and sleeping, and then apply them to tourism, like eating breakfast, lunch, or relaxing in the river in the evening. Performing activities that resemble a 24-hour workday, including deciding what to do, eat, and where to relax, as well as where to go for a walk may plan activities that fit into everyday life. By incorporating district products into activities, the slogan of the district can be used as a creative tourism activity. It would add to the appeal of Uthai Thani tourism if it were carried out, promoted, or conceived of as a creative activity in line with the slogan of the district.” (Interviewee T01)

From the interviews with the four tourism-related sectors, Tourism activities after the epidemic of COVID-19 of Uthai Thani Province can be summarized as follows.

- The tourism community should proceed according to government measures. Consider the safety of the health of the community and choose activities for small groups of tourists.
- Uthai Thani Province would be a tourism opportunity. Because Uthai Thani has a nature that can respond to the needs of tourists and tourism situations they must be careful about the health and congestion of tourists in tourist attractions.
- Transforming everyday life into tourism activities will benefit the province, particularly during the rainy season. Because Uthai Thani is a province with few tourists, it is an option for tourists who prefer to avoid large crowds or participate in activities with a small group.

5. Tourism promotion from the government sector

Based on in-depth interviews with government sector, private sector, communities, and tourists. There is information about Tourism promotion from government sector in Uthai Thani Province as follows:

Government sector

According to interviews with the government sector regarding tourism promotion from government agencies in Uthai Thani Province, it was found that the budget support from the government does not correspond to the needs of the

community. Another important point is that assistance should be provided until the community is able to live independently, as interviewee G01 said:

“The Department of Community Development works for community development, but the villagers' needs and budget do not match what the Department of Community Development provides. For instance, the budget buys mats and nets to protect tourists from mosquitoes, but the villagers claim that they already have them. The money should be used to build more tourist attractions in the community or to decorate existing ones. Thus, there is no connection between them.” This was in line with Interviewee G02, who stated that, “Community developers always go into community development with the goal of making it sustainable for the community. The fact that the community developer can gradually withdraw from the community once it has been established is what makes community development successful. Beginning to stabilize, the community was able to sell and had its own customer base.”

Private sector

According to interviews with the private sector about tourism promotion from government agencies in Uthai Thani province, it was found that local universities assisted in reviving ancient customs in order to reorganize the event. To increase the local population's readiness for tourism services, government agencies must provide substantial support. The Tourism Authority of Thailand's Uthai Thani Office ought to make more serious efforts to promote the public relations and marketing of Uthai Thani Province's tourism activities and attractions.

Furthermore, local entrepreneurs ought to join to reinforce work or coordination without sitting tight for help from government offices. The development of the province's tourism industry will be prioritized by government agencies if local entrepreneurs unite to strengthen negotiations with government agencies. According to the Interviewees' interview, they stated as follows:

“From the local university, people from the outer districts of Uthai Thani have come to revive the community's cultural traditions, putting the tradition back into practice. But it depends on the event's organizers, like community leaders or the budget, as well as the current epidemic.” (Interviewee P05)

“Because business owners do it, I believe that tourism in Uthai Thani is currently flourishing. The Provincial Administrative Organization initially pursued tourism with seriousness, but later did so in the hope of gaining more votes. I would recommend training locals, such as souvenir shops, which should be able to inform or advise tourists visiting Uthai Thani about attractions and other places of sale. People who come to Uthai Thani will be impressed by your ability to recommend tourists. It is necessary for restaurants and shops to assist tourists and answer questions. Making pamphlets is as yet valuable for individuals who don't utilize cell phones. Tourists can use the map instead of going into an area where there is no mobile internet signal.” (Interviewee P06)

“Due to its limited budget, TAT Uthai Thani uses Facebook to promote tourism. Because there are less money and fewer people, do it within the budget that is already in place.” (Interviewee P07)

“Creative tourism activities are not yet prioritized by the Thailand Tourism Authority, Uthai Thani. It ought to be carried out in all parts, villages, and communities, regardless of their activities. I believe there ought to be activities for

tourists to participate in with the community, but there are currently none.” (Interviewee P04)

“Entrepreneurs, association leaders, and community gatherings, in my opinion, should assemble smaller groups into larger ones.”

“The people of Uthai Thani must develop strength that we can all share. Because the private sector and the government have divergent perspectives, we cannot wait for government agencies. I believe we ought to proceed with the request for additional funds. We must collaborate in order to think together and carry it out first.”

“They will gain quickly if the gathering of communities, businesses, and organizations occurs quickly. By presenting it from a different angle, I believe it is feasible and effective.” (Interviewee P08)

Community sector

According to community sector interviews about tourism promotion from government agencies in Uthai Thani Province, it was found that the community would initiate or develop community tourism activities first, with government agencies supporting the community later. Working in a bureaucratic framework makes working with the local area of government agencies irregular due to the absence of coherence in the policy or the individual working with the local area has changed.

The community needs serious budget and community development support from government agencies and it is the support and development that meets the needs of the community. Government agencies must promote Uthai Thani Province through various media using it by highlighting local products and tourist attractions. In addition, being a special tourism area may be able to support the development of more creative tourism like Nan or Sukhothai provinces. According to the Interviewees’ interview, they stated as follows:

“In Uthai Thani, creative tourism activities are relatively underdeveloped and rarely receive government support. The majority of them are brought about by the property owners coming together to make it happen. It comes from the community itself, which contributed to its implementation. I believe that the local authorities either lack the capacity to develop serious community development initiatives or do not have any. The Tourism Authority of Thailand’s Uthai Thani Province policy is still murky in practice. It is a piece of work that is linked to a central structure that is controlled by a central command.”

“The government rarely promotes community-based tourism activities that involve learning and doing. At first, it was done by the community on its own, but the government later encouraged it. It’s also important to change people in government. Because the old people don’t take on new work, the work never stops and always changes. Good community development almost never occurs occasionally; however, when the supervisor changes, it changes again. Because it needs to wait for instructions on what to do, the operational level is unable to work with anyone other than the supervisor.”

“In conclusion, the communities of today are successful because each community started out on its own. The government takes money from the good and interesting communities it finds and uses it to improve the community. However, the government that initially came to ignite and create for the community lacked this. Additionally, roads are the focus of local budgets. They don’t give a lot of consideration

to the improvement of the tourism industry in the local area. It is uncommon that the public authority area will genuinely do the turn of events.” (Interviewee C01)

“Uthai Thani, in my opinion, is not in the DASTA area and does not receive funding for the creation of innovative tourism activities. Albeit in Uthai Thani we have a social capital not unique in relation to Sukhothai or Nan Province. However, Uthai Thani has not developed tourist-friendly activities.” (Interviewee C05)

“How should government agencies contribute to ensuring the sustainability of local tourist attractions? In my opinion, it ought to be a suggestion in research on creative tourism.” (Interviewee C06)

“In the event that we have experts in photography, it will assist the local area with turning out to be more known. Maybe one time each year, taking pictures with woven textures and different vacation spots will give you an alternate point of view on Uthai Thani. I'd like to contribute to making the Ban Rai District's development, which has progressed in the same direction, more widely known. The food in Ban Rai District is the same, but it tastes a little different. I might want to foster exercises together.” (Interviewee C04)

Tourist

According to interviews with tourists about tourism promotion from government agencies in Uthai Thani Province, it was found that the Tourism Authority of Thailand's Uthai Thani Office should more seriously promote the province's tourist attractions and activities. Promoting accommodation in the province through various online media is still not well-known to tourists and requires more publicity. In addition, government agencies should promote tourism activities by dividing the province into tourism zones or organizing tourism activities that correspond to the tourism resources of different districts. According to the Interviewees' interview, they stated as follows:

“I believe that Uthai Thani has a name that could become well-known in today's tourism industry. It is a community that developed independently. The community pushes one another. Uthai Thani is also made more known to tourists thanks to the media's efforts. I also believe that TAT Uthai is less knowledgeable than bloggers or locals.” (Interviewee T01)

“The accommodation as well as the public relations are poor. When visiting Uthai Thani, visitors frequently inquire about lodging options. Activity zones for each district would be a good idea if the government supports camping zones. Organizing an event and employing a strategy for bringing together entrepreneurs.” (Interviewee T02)

“For instance, if the government of Lan Sak District wishes to organize a camping activity, it might get in touch with a trekking field company with experience and a good reputation for organizing activities to help spread the word about Lan Sak District to people outside the area. There is no need to invest; all that is required is that we have a location where we can coordinate with the trekking field company to set up a tent for camping. Tourism marketing, in my opinion, has benefits for both of them. It is only necessary for government agencies to assist entrepreneurs and coordinate efforts.” (Interviewee T03)

From the interviews with the four tourism-related sectors, Tourism promotion from the government sector in Uthai Thani Province can be summarized as follows.

- The budget support from the government does not correspond to the needs of the community. Another important point is that assistance should be provided until the community is able to live independently.

- Local universities assisted in reviving ancient customs in order to reorganize the event. To increase the local population's readiness for tourism services, government agencies must provide substantial support. The Tourism Authority of Thailand's Uthai Thani Office ought to make more serious efforts to promote the public relations and marketing of Uthai Thani Province's tourism activities and attractions.

Furthermore, local entrepreneurs ought to join to reinforce work or coordination without sitting tight for help from government offices. The development of the province's tourism industry will be prioritized by government agencies if local entrepreneurs unite to strengthen negotiations with government agencies.

- The community would initiate or develop community tourism activities first, with government agencies supporting the community later. Working in a bureaucratic framework makes working with the local area of government agencies irregular due to the absence of coherence in the policy or the individual working with the local area has changed.

The community needs serious budget and community development support from government agencies and it is the support and development that meets the needs of the community. Government agencies must promote Uthai Thani Province through various media using it by highlighting local products and tourist attractions. In addition, being a special tourism area may be able to support the development of more creative tourism like Nan or Sukhothai provinces.

- The Tourism Authority of Thailand's Uthai Thani Office should more seriously promote the province's tourist attractions and activities. Promoting accommodation in the province through various online media is still not well-known to tourists and requires more publicity. In addition, government agencies should promote tourism activities by dividing the province into tourism zones or organizing tourism activities that correspond to the tourism resources of different districts.

6. The use of technology or AI in creative tourism activities

Based on in-depth interviews with government sector, private sector, communities, and tourists. There is information about the use of technology or AI in creative tourism activities in Uthai Thani Province as follows:

Government sector

Technology is suitable for use as a source of information for tourists, according to interviews with government agencies about the use of technology or AI in creative tourism activities. But it can't take the place of tourism activities that involve people working together and requiring good maintenance of technological equipment, as interviewee G01 said:

“Technology can't, in my opinion, really replace tourism; technology only provides information. Even though we can live in a virtual world, tourism cannot be replaced by technology. Information about tourism and public relations can both benefit from our use of technology. Metaverse could be an innovation that assists voyagers with realizing which spots merit visiting.” This was in line with Interviewee G02, who stated that, “Because it will be used for a long time, I believe that the

community technology should have a good management system, have people who take care of it, and have money to support it.”

Private sector

According to interviews with private sector agencies regarding the use of technology or AI in creative tourism activities, it was found that Uthai Thani Province is best suited for real experience tourism, making it unsuitable for the use of technology in tourism. Tourists come to learn about the community, travel by themselves, learn about the way of life and communities in Uthai Thani, and gain experience by themselves better than using technology for creative tourism activities. According to the Interviewees' interview, they stated as follows:

“Uthai Thani is not a good candidate for AI technology. I believe that visitors to Uthai Thani come to experience the culture and atmosphere as if they had visited the actual city. The majority of tourists want to visit and experience the local culture as if it were part of the attraction of traveling, like traveling and learning, but online research suggests that this is not possible.” (Interviewee P05)

“If we teach according to conventional wisdom, then the learning environment should be traditional. Technology's use as a new means of communication, in my opinion, does not diminish its value. Subsequently, assuming we will instruct something nearby and believe tourists should feel the climate or comprehend the setting of provincial individuals or country life, doing exercises with the air is significant.”

“I believe the atmosphere would be more rural if you came to learn in a kitchen that belonged to the villagers or if you cooked in a basement. Tourists who come to participate in activities will be aware that the villagers prepare food in the same manner as the locals. Sometimes, you don't have to read the paper or give a lot of explanations. Participating in activities with the villagers' aids in comprehending the community's history and way of thinking. Why are villagers required to utilize this resource? With just a little explanation, it's understandable if you see it for yourself.” (Interviewee P06)

“The virtual travel industry is beyond the realm of possibilities; it isn't the travel industry. You have to experience tourism for yourself. It's futile to take a gander at it in computer-generated experience, it's pointless on the off chance that you read a book and can't see the genuine article. In point of fact, people must travel; if you claim to have traveled the globe and live in a square house, you are deceiving yourself.” (Interviewee P07)

Community sector

From community interviews about the use of technology or AI for creative tourism activities in Uthai Thani Province, it was found that creative tourism activities require people to do activities together rather than using technology to teach instead. Interviewee C02 provided the interesting comment that:

“Even though AI benefits the community, participating in activities with it requires people to interact. Tourists will gain knowledge, but teaching activities require fewer people and yield more information from our public relations efforts with tour guides.”

Tourist

According to interviews with tourists about the use of technology or AI in creative tourism activities in Uthai Thani Province, it was found that interacting in tourism activities with people in the community was a better experience than learning

with technology media. Natural dialogue interactions based on human behavior as well as real learning, and real experiences for creative tourism are essential. Technology might help people work less, but creative tourism won't be as appealing. Because the heart of creative tourism is getting hands-on experiences and learning from real places. According to the Interviewees' interview, they stated as follows:

"The experience of using AI may not significantly alter the way activities are performed, but interaction will. It's good to study with a robot because it makes the material understandable like looking at a real picture rather than a screen image and interacting with the people who actually do it. Unless there are genuine locals, the exchange of thoughts and feelings with them should cease."

"Tourists are already aware that robots need to be programmed before they can participate in tourism activities. We'd like to talk to the locals about off-topic questions and stories, but sometimes we can't answer them. Tourists may be tempted to talk too much, but they might also want to try to talk to the robots to see if they can respond. As far as psyche or memory, it may not be."

"I enjoy speaking with locals. I'll try to talk to them and want to learn everything I can about them no matter where I go. I want to see how the eyes are looking, and sometimes I don't want any information at all; instead, I want to see how the eyes are looking, what the villagers are wearing, or who they are. If robots take the place of people, I'll remember and feel nostalgic about the places I've been. It is singular that this location might vanish, as I remember this individual." (Interviewee T11)

"Because people are experienced in a community, I believe that the experience of the people is more impressive than the activities themselves. The people are the draw. Also, when we eat, we can ask the villagers what it is, and they can give us other advice that helps us better understand their village. We won't be able to ask these questions if it is an AI. The atmosphere that has a real impact on the community will vanish." (Interviewee T12)

"I believe that it would be better for some tourist attractions to remain authentic. Because tourists will get a chance to see and experience the community's unique features and way of life. Tourists can really get a sense of the history and roots of the community. Technology loses its authenticity and enjoyment if we get too involved. It is important to preserve communities that value spontaneity and authenticity." (Interviewee T13)

"I believe that AI will make people work less, but creative tourism's charm will disappear because creative tourism is all about getting to know the locals and learning about their way of life. There is no need to visit the community and learn locally if AI is used, perhaps while watching YouTube at home. There is no need for us to travel to the community if we want convenience. People who really enjoy traveling and participating in community activities are prepared to learn and live from a perspective they have never experienced." (Interviewee T14)

From the interviews with the four tourism-related sectors, the use of technology or AI in creative tourism activities in Uthai Thani Province can be summarized as follows.

- Technology is suitable for use as a source of information for tourists, according to interviews with government agencies about the use of technology or AI in creative tourism activities. But it can't take the place of tourism activities that involve people working together and requiring good maintenance of technological equipment.

- Uthai Thani Province is best suited for real experience tourism, making it unsuitable for the use of technology in tourism. Tourists come to learn about the community, travel by themselves, learn about the way of life and communities in Uthai Thani, and gain experience by themselves better than using technology for creative tourism activities.

- Creative tourism activities require people to do activities together rather than using technology to teach instead.

- Interacting in tourism activities with people in the community was a better experience than learning with technology media. Natural dialogue interactions based on human behavior as well as real learning, and real experiences for creative tourism are essential. Technology might help people work less, but creative tourism won't be as appealing. Because the heart of creative tourism is getting hands-on experiences and learning from real places.

7. Sustainable Tourism Development Guidelines

Based on in-depth interviews with government sector, private sector, communities, and tourists. There is information about Sustainable Tourism Development Guidelines of Uthai Thani Province as follows:

Government sector

From interviews with government agencies on sustainable tourism in Uthai Thani Province, it was found that government agencies in Uthai Thani Province should consistently and seriously support sustainable tourism and should encourage local people to know the benefits of sustainable tourism. According to the Interviewees' interview, they stated as follows:

"I think sustainable tourism is doing well in Uthai Thani, but it must continue, so government agencies must keep promoting it. Additionally, work becomes discontinuous when policies are changed back and forth; in order to complete projects, we need continuity." (Interviewee G01)

"Sustainability, in my opinion, can be built, but it must add something that piques people's interest or interest in the community. If we want to sing folk songs, the question of why we must arise. What is conservation's purpose, what are its benefits, and why must it be preserved? What advantages does conservation offer tourists?" (Interviewee G02)

"Suggestions for doing it sustainably: Consider whether to change the business or come up with new service ideas to attract tourists and customers to the area. Folk songs are sung in support of conservation by tourists who visit Ban Tha Pho. What do visitors receive? The community must respond to inquiries from tourists. Every community will be sustainable if it is able to answer tourists' inquiries about the community-beneficial activities they participate in." (Interviewee G03)

Private sector

According to interviews with the private sector about sustainable tourism in Uthai Thani province, one factor that may influence sustainable tourism is the lifestyle of Uthai Thani people and the number of tourists who come to travel. In addition, in order to make sustainability a reality, strong support from government agencies is required by fostering community understanding and promoting community-run tourism. Another interesting option for making Uthai Thani Province sustainable is to

combine tourism with agriculture promotion. According to the Interviewees' interview, they stated as follows:

"Uthai Thani is very conservative, and he has already made the old city part of the city. Uthai Thani's usual persona has not changed much. The way of life will be shared by like-minded individuals who live together in a self-sufficient manner."

(Interviewee P06)

"There is no method for serious sustainability management. Since there is no agency to clearly manage, there is no control in the long run, which may result in issues like environmental management in the future. Government agencies must support knowledge, budget management, facility creation, and tourist safety management in order to promote potential communities and generate income for them."

"Although CBT is merely a local procedure, Uthai Thani still lacks an understanding of the tourism industry. We ought to make horticulture feasible alongside the tourism industry. We are able to accomplish this because we have the potential to entice tourists to support one another. In order to increase the value of the community's raw materials, the community must develop products rather than just sell them."

"Uniting horticulture with the advancement of the tourism industry can help one another. Agriculture is already the province's foundation in Uthai Thani. In order to support the primary industries of agriculture and tourism, a number of new industries should emerge. I figure it tends to get along admirably." (Interviewee P07)

"Because it doesn't have a lot of capital to make sudden changes, I think Uthai Thani is already sustainable. Although the number of hotels has increased, most of them are small. Currently, some people visit Uthai Thani on weekdays due to the tourism situation. However, Uthai Thani has not yet reached the point where a daily influx of tourists would propel the tourism industry to new heights." (Interviewee P08)

"Due to a change in one thing over time, tourism will need to replace something else. How do we replace it with something else? We should investigate the importance and comprehend this word better, its significance, and the way that it creates. How do we proceed or locate something to take its place if we already have one thing that is about to run out? Because we have translated their meanings, the sustainability of Thais and foreigners differs." (Interviewee P09)

"A map of cultural resources in Uthai Thani Province should be created by government agencies, and then they should think about how each community location should be maintained or managed in order to ensure its long-term viability. There is no way to manage a community in a single way because each community has its own management strategies. The value of the local area, like a small private tree, becomes public property when it grows, and people must protect and properly manage it." (Interviewee P09)

Community sector

According to community interviews about sustainable tourism in Uthai Thani Province, it was found that taking into account the diversity of nature and people in Uthai Thani Province is an important aspect of sustainable tourism development. In addition, the new generation plays an important role in sustainable tourism. Working between communities and government agencies is important to help create sustainable tourism in Uthai Thani Province. According to the Interviewees' interview, they stated as follows:

“While discussing Uthai Thani, I might want to think of a portion of these tales about geology. Discuss the significance of animals and plants as well as the source of water. As previously stated, Uthai Thani is home to both natural and cultural diversity, as evidenced by the works produced by ethnic groups, such as natural herbs or fabrics.” (Interviewee C05)

“The cultural way of the community must be preserved in a chain. Community marketing, government agencies, and local residents are all interconnected. It depends on the decision made by the villagers. As a result of the new generation's desire for convenience, does convenience harm the community? This must be considered by the new generation.”

“When the younger generation returns home from college, they attempt to return to their previous ways of life and become accustomed to the city. Be that as it may, there is as yet one more piece of individuals in the space who truly need to foster neighborhood shrewdness, whether it is about the climate, food, nearby coloring, or nearby texture making. Local development and government are not connected. The community must be guided in the manner that the government intends. In point of fact, the requirements of the villagers vary, so this is a development that does not align with the government. The primary issue facing the local community is this.” (Interviewee C06)

Tourist

From interviewing tourists about sustainable tourism in Uthai Thani province, it was found that the way of life of people in Uthai Thani and the small number of tourists have a positive impact on sustainable tourism. Although environmental issues are rare in Uthai Thani province, the serious collaboration between all tourism-related sectors is required to move Uthai Thani tourism toward sustainability. According to the Interviewees' interview, they stated as follows:

“Sustainable tourism should not be too difficult for Uthai Thani, in my opinion. There aren't many tourists yet, so management is easy. There haven't been so many tourists that tourist attractions can't handle it. The number of tourists to Uthai Thani is still low. Uthai Thani's lifestyle in many ways would not change. It is likely that tourists will continue to travel in the same manner in the future.” (Interviewee T01)

“Since my first visit to Uthai Thani six years ago, there have been no issues with garbage or pollution. Uthai Thani is ready to welcome more tourists.” (Interviewee T02)

“If Uthai Thani experiences creative tourism, whether in the form of tourists or entrepreneurs. Creative tourism will be possible if either side comes up with something new first. The fact that not everyone in Uthai Thani may be serious about developing creative tourism is the main flaw. Due to the province's potential, I believe Uthai Thani and sustainable tourism can absolutely occur. However, relevant sector agencies still lack a clear working vision, continuity, and coordination.” (Interviewee T03)

From the interviews with the four tourism-related sectors, Sustainable Tourism Development Guidelines of Uthai Thani Province can be summarized as follows.

- Government agencies in Uthai Thani Province should consistently and seriously support sustainable tourism and should encourage local people to know the benefits of sustainable tourism.

- One factor that may influence sustainable tourism is the lifestyle of Uthai Thani people and the number of tourists who come to travel. In addition, in order to

make sustainability a reality, strong support from government agencies is required by fostering community understanding and promoting community-run tourism. Another interesting option for making Uthai Thani Province sustainable is to combine tourism with agriculture promotion.

- Taking into account the diversity of nature and people in Uthai Thani Province is an important aspect of sustainable tourism development. In addition, the new generation plays an important role in sustainable tourism. Working between communities and government agencies is important to help create sustainable tourism in Uthai Thani Province.

- The way of life of people in Uthai Thani and the small number of tourists have a positive impact on sustainable tourism. Although environmental issues are rare in Uthai Thani province, the serious collaboration between all tourism-related sectors is required to move Uthai Thani tourism toward sustainability.

6.2 Discussion

Part 1 Tourism Potential of Uthai Thani Province

1. Attractions

From the findings, Uthai Thani Province has a variety of natural resources and cultures. There are natural world heritage sites as well as traditional festivals that can attract tourists of all ages to travel or do activities in this province. This province has a diversity of flora and fauna as well as a diversity of ethnic people. Local people have a simple lifestyle. It is a livable city with the charm of the diverse people of Uthai Thani. It conformed to Buhalis (2000); Morrison (2020); Chuaybumrung (2009); Pelasol et al. (2012); Intrakom (2010); Jittangwattana (2005); Rojanasoonthorn (1999) stated that attraction means tourism resources that can attract tourists to travel, such as attractions in the category of natural attractions, and attractions in the category of culture and traditions. The availability of tourist attractions in providing tourism services to tourists is the attractiveness of the place. The main influencing factors of tourism are based on the location and characteristics of the attraction to tourist demand. Uthai Thani province has a number of cultural and natural resources that can entice tourists to visit.

2. Accessibility

Uthai Thani Province has many accessible routes. It is convenient for both private and public transportation. But public transportation in Uthai Thani Province is still insufficient and does not support tourists who do not have their own cars, especially traveling between districts or traveling between various tourist attractions. According to Jittangwattana (2005); Buhalis (2000); Morrison (2020); Chuaybumrung (2009); Pelasol et al. (2012); Boonyaphak (2007); Intrakom (2010); Rojanasoonthorn (1999) explained that accessibility is one of the important elements because it plays a role in moving tourists to various tourist attractions, which the current transportation has been developed to be able to respond to many forms of travel such as transportation by car, bus, and train. Uthai Thani's public transport system still needs to be developed to accommodate more self-traveling tourists as a component in improving the tourism potential of the province which conformed with Suriyawon, K. et al., (2021), who examined the Communication for Creative Tourism Development through Community Participation and found that another strength of the tourism community's potential is its accessibility to tourist attractions. Furthermore, this was in line with the research of Wongmanee and Rugphong, (2021), which studied the Characteristics of Creative

Tourism Expected by Tourists of Creative Destinations in Thailand and found that the fundamental value of the convenience of traveling to tourist destinations and creative tourism destinations is referred to as creative functional value.

3. Amenities

Uthai Thani Province has small local restaurants. There are neither large restaurants for tour groups nor restaurants that cater specifically to tourists. There are still no large restaurants that can accommodate so many tourists at once. But if the distribution of tourists to other restaurants is sufficient to accommodate. Uthai Thani has the loveliness of local people. It is a charming and safe city. The safety of Uthai Thani Province revealed that the province is extremely safe and travelers can travel safely. According to Boonyaphak (2007); Buhalis (2000); Morrison (2020); Chuaybumrung (2009); Pelasol et al. (2012); Intrakom (2010); Rojanasoonthorn (1999) described that amenity refers to things that are arranged to provide benefits and convenience to tourists such as restaurants, beverages, souvenir shops, electrical systems, water supply, telephones, maps, internet, interpretation, tourist information centers, and safety for life and property. From the findings, the amenities that need the most improvement for Uthai Thani are large restaurants that can accommodate large tour groups. This point is linked with Popichit Nongluck (2018) mentioned that factors supporting the development of tourism activities consist of facilities in tourism areas including homestay, restaurant, souvenir, and parking. Safety when traveling in Uthai Thani is the highlight of the amenities that most tourists mention when traveling to Uthai Thani relating to Buaban, M., & Srisawang, K., (2018) mentioned that the safe environment is an important factor in encouraging creative tourists to visit. Furthermore, this was in line with the research of Wongmanee and Rugphong, (2021), which studied the Characteristics of Creative Tourism Expected by Tourists of Creative Destinations in Thailand and found that safety in tourist destinations is an important issue for creative tourists as well as all gatherings of travelers who hope to be protected consistently while staying or participating in creative tourism activities.

4. Accommodation

From the findings, Uthai Thani Province has a variety of accommodations for tourists, and the number of new lodging establishments is currently on the rise. However, tourists will only experience full occupancy during the holidays. In the event that it's a work day, the room will be unfilled. In addition, Uthai Thani Province does not have accommodation that can accommodate large tour groups. It conformed to Sitthikarn & Jaima (2009); Buhalis (2000); Morrison (2020); Chuaybumrung (2009); Pelasol et al. (2012); Intrakom (2010) stated that accommodation in tourist attractions is one of the important factors that will be able to accommodate tourists in various tourist attractions. If accommodation in various tourist attractions is diverse and comfortable, it will affect the decision to travel for relaxation and tourism of tourists. Therefore, accommodation in a tourist destination is an important element of tourism. Uthai Thani has a wide variety of accommodation options for tourists, but the development and investment of large-scale accommodation is a matter of considering many factors when investing in accommodation for tourism.

5. Activity

Uthai Thani Province has a variety of activities for tourists who like lifestyle, and nature, or people who like to make merit and traditional festivals. Tourists can learn about the way of life, arts, and culture of ethnic groups. Gain proficiency with the way

of life and customs of the Uthai Thani Province. Doing things like cycling, singing folk songs, weaving, doing crafts, and activities related to local fish dishes. It conformed to Buhalis (2000); Morrison (2020); Chuaybumrung (2009); Pelasol et al. (2012); Intrakom (2010); Sitthikarn & Jaima (2009) stated that activity refers to a tourism product that is created with the purpose of promoting and attracting more tourism in a tourist destination in addition to visiting a tourist attraction only. The form of activities will vary according to the type of each attraction. Uthai Thani Province has many types of activities that tourists can do during their travels such as cultural tourism, nature tourism, religious tourism, and adventure tourism.

This result conformed with Chokpreedapanich, T. (2020), who examined the Capabilities Development of Creative Tourism in Area of Thai Song Dam Ethnic Group, Phetchaburi Province and found that Guidelines for promoting creative tourism in the community consist of five elements, namely tourist attractions, accommodations, facilities, activities and accessibility to tourist attractions and consistent with the research of Junead J. et al. (2018), who examined the Experiential tourism development at Watthana Nakhon District, Sa Kaeo Province and found that Guidelines for experiential tourism development consists of seven elements: tourist attractions, accessibility, accommodation, facilities, touristic activities, community participation, and management.

Futhurmore, the potential of tourism development in all five elements is an important fundamental element in the development of creative tourism which is consistent with the research of Sungsuwan, T. (2018), who examined the Creative Tourism Activities at Koh Samed Island and found that the guidelines and strategic plans that are appropriate for the management of creative tourism depend heavily on the involvement of local stakeholders. To give them a sense of ownership over creative tourism activities, accommodation operators, restaurant owners, transportation providers, government offices, and tourism associations must have a forum to voice their opinions.

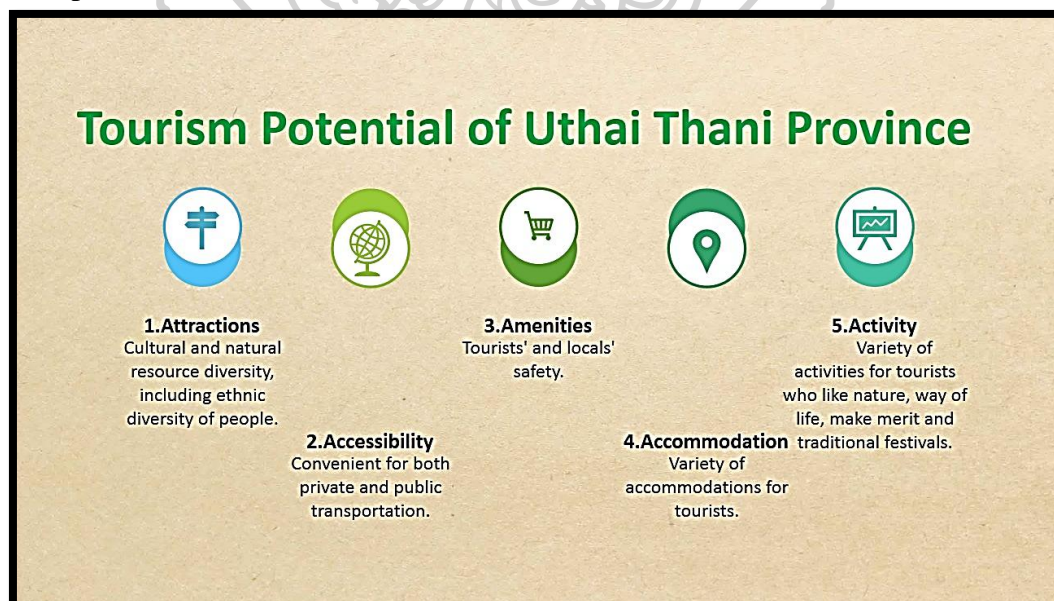


Figure 93 Summary of the outstanding tourism potential of Uthai Thani Province
Source: Researcher, 2023

Part 2 Development of creative tourism activities

Handicrafts, design, fashion, music, games and video games, painting, photography, sculpture, dancing, singing, gastronomy and cooking, pottery and porcelain, and so on are all examples of creative activities and performances. They are the foundation of Creative Tourism and can help each participant realize their creative potential. (Remoaldo et al., 2022)

Uthai Thani Province has local wisdom that can be developed in creative tourism activities such as cooking, handicrafts, and folk music, which are the tangible and intangible cultural heritage of the province that can be further developed into creative tourism activities. The province of Uthai Thani has both tangible and intangible cultural heritage that can be further developed into creative tourism activities, and the province's local wisdom can be utilized in creative tourism activities like cooking, handicrafts, and folk music.



Figure 94 Creative tourism activities that are suitable for the tourism resources of Uthai Thani province

Source: Researcher, 2023

1. The development of creative tourism activities related to food

The development of creative tourism activities related to local food can be developed in two districts of the province, namely, Mueang District and Ban Rai District.

Creative food-related tourism activities involve bringing real local products into the area for tourists to try, taste, and use their five senses during the activity. These activities incorporate local knowledge into tourist activities. The local cooking activities in both areas have the authenticity of the locality both in terms of raw materials, for example, Lao Krang food in Ban Rai district is a daily meal or a menu made from Giant Gourami fish is a local fish consumed by the community. Giant Gourami fish are common in everyday life as well. This was in line with the research of Thosuwonchinda, V. (2017) described that the Food Activity Uniqueness Model for

Creative Tourism Development consisted of three main components, including 1) Authenticity of locals and resources, 2) Tourist and 3) Creative activity.

The Lao Khrang food learning activity of the Lao Khrang ethnic group allows tourists to learn about the way of life and the authenticity of the people in the community reflected through the stories of food which is consistent with Hongsuwan, P., & Sritharet, P. (2022) mentioned that people describe themselves or present their identities, through such cultural information as myths, performing arts, costume, basketry, traditions, and food. These are all cultural mechanisms that have been used to show the identity of the people to differentiate from the others. As a result, the use of local food in creative tourism activities in Uthai Thani Province demonstrates the authenticity of the community and has the potential to spur tourist activity.

In addition, culinary activities also allow tourists to experience authenticity. It is an experience where tourists can learn by doing and creative activities can help create a good image of a tourist destination, according to Bestari. et al. (2022) explained that culinary activities represent opportunities for tourists to engage in authentic and creative tourism experiences that highlight the cultural aspect of the destination through food and its related cooking process and local wisdom.

To create a creative tourism activity in food, it is important to have a story to tell the story of food for tourists. To create an understanding of creative tourism activities that are food that tourists do in order to exchange knowledge and gain authentic experiences. Therefore, the community should be aware of the story of the local food. This is important for the development of creative tourism activities and a story that tourists should know and learn about during activities (Bakas et al., 2020). According to Supun. et.al (2022) described that developing local knowledge can be carried out in 3 ways: 1) creating a short story or tale, 2) developing a creative tourism activity, and 3) creating a tale while leading an activity. Tales and creative tourism activities can be developed using a four-step knowledge management process: 1) identifying knowledge based on the needs of stakeholder groups, 2) seeking knowledge, 3) creating and extracting knowledge, and 4) collecting knowledge in the form of manuals for preparation for becoming a creative tourist destination. Furthermore, it's important to make memories and impressions of cooking activities. The most memorable part of a cookery class is usually not the recipe or even the food, but the people who were teaching tourists their creative skills. Creative tourism was not just about learning, but also about creating relationships. Creative tourism seems to work particularly well in the 'lived space' of the everyday, where people can encounter one another on an equal footing (Richards, G., 2014).

Creative tourism activities in Uthai Thani province related to ethnic groups can carry out activities related to cooking as in Phetchaburi province which is consistent with Sangwichien et al. (2020), who pointed out that to promote ethnic Thai Song Dam creative tourism, Khao Yoi District, Phetchaburi Province, creative tourism activities that should be developed include Thai Song Dam cooking classes for learning the local food. Moreover, guidelines for the development of creative tourism activities in Uthai Thani Province related to cooking activities are consistent with the research of Na-Nakorn (2015), who explained that creative food tourism activities ought to incorporate local cuisine into tourist experiences. Moreover, Creative tourism activity packages with homestays or accommodations should be developed. To meet the needs of tourists, there ought to be a variety of packages. Another important thing is the development of

the storytelling of Uthai Thani to market to tourists. The design of tourist-oriented activities is crucial. If tourists visit the community to participate in activities and leave a positive impression, they will spread the word and return to the community to travel and participate in activities again (Suhartanto. et al, 2020).



Figure 95 Creative tourism activities related to food (GI product), Mueang district (1)
Source: Researcher, 2023

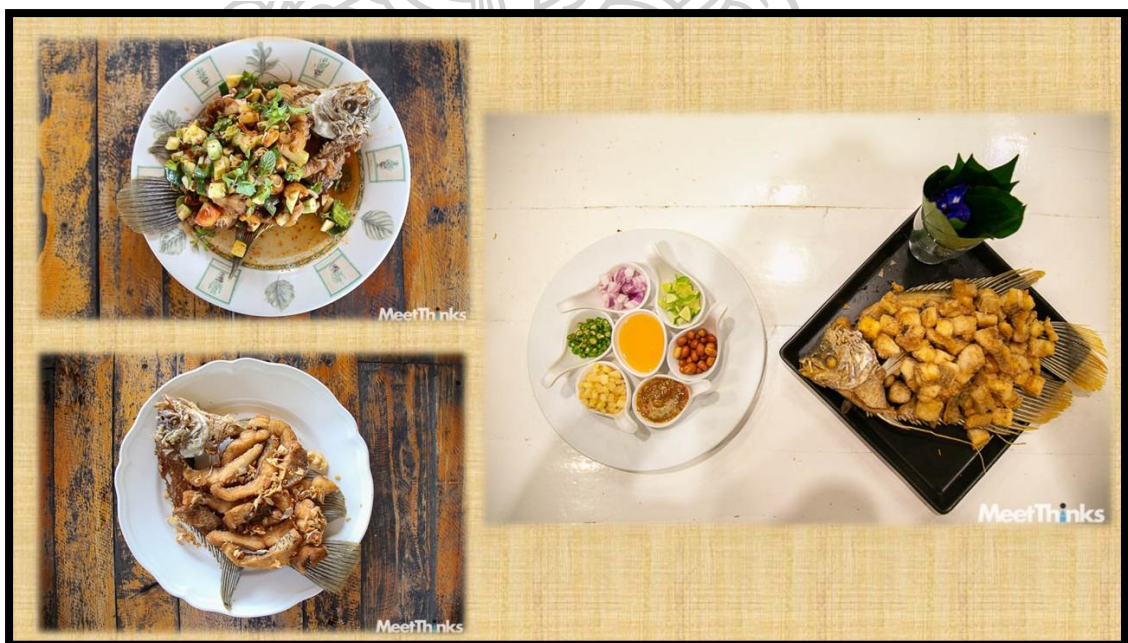


Figure 96 Creative tourism activities related to food (GI product), Mueang district (2)
Source: Researcher, 2023



Figure 97 Creative tourism activities related to food (GI product), Mueang district (3)
Source: Researcher, 2023



Figure 98 Creative tourism activities related to food (ethnic food), Ban Rai district (1)
Source: Researcher, 2023



Figure 99 Creative tourism activities related to food (ethnic food), Ban Rai district (2)
Source: <https://www.facebook.com/bantungshow/>, 2023

2. The development of creative tourism activities related to handicrafts

Presenting the way of life and living culture for tourists to learn about ethnicity is an appropriate activity for creative tourism activities related to handicrafts in Ban Rai District. Because Ban Rai District is an area where the Lao Krang and Lao Wiang ethnic groups still have their ways of life, culture, festivals, and traditions, which is consistent with the research of Buamrunsilp, T. (2022) who described that for the tourism behaviors, most of the tourists traveled to Lao Krang community because they would like to join and study its traditions and cultures.

Creative tourism activities that are in line with current tourist behavior are crucial. For instance, different tourist groups—families, field trip groups, elderly groups, etc.—must be accommodated at different times for activities. It should be a simple handicraft-making activity that does not take long. It is the ability to make that piece of craftsmanship and bring that piece home. The making of small items is suitable for creative tourism activities such as handicrafts in Uthai Thani because handicrafts are woven fabrics, which weaving is a difficult task that must be adapted to suit activities and tourists. Furthermore, this is consistent with the research of Buamrunsilp, T. (2022), who examined A Model of Creative Tourism Development for Cultural Preservation of Lao Krang in Kud Jok, Chinat Province and found that its process consisted of four steps: 1) Finding a community unique identity, 2) Improving local wisdoms to a creative development, 3) Creating tourists' activities and 4) Implementing the creative tourism to benefit the community and the tourists.

Because tourism activities incorporate local wisdom, creative tourism activities can aid in the preservation of local handicraft knowledge. By bringing the community's existing handicrafts into further development, it helps to preserve local handicraft wisdom and prevent its loss over time. It contributes to the preservation of craftsmanship's wisdom. It has been passed down to tourists by using it as a hands-on learning activity. Craft activities need to be planned as a foundation for a variety of

tourist learning activities. Designing learning points to do activities in the form of various learning bases. Creative tourism activities about handicrafts in Uthai Thani are activities that tourists can do, but the community needs to be well-planned and organized. According to Laophuangsak, P. (2023) mentioned that tourism activities were conservation and utility learning-based activities, occupational learning-based activities, cultural learning based activities, and handcraft learning based activities.

Making handicrafts also encourages host and tourist participation in activities. These kinds of activities help people in the community learn about and understand the local wisdom, also known as the communities' intangible cultural capital. People in the community recognize the value of the community's wisdom or cultural capital, raising awareness of the importance of preserving local wisdom and assisting those in the community who engage in creative tourism craftsmanship-related activities in the generation of income. Creative tourism activities are another way to help preserve the community's cultural heritage by teaching the younger generation about the value of community resources. However, it is essential to inform the upcoming generation of what the community has and how they can use it to further develop themselves and generate income, as well as to preserve the community's local wisdom. Making handicrafts is another important local wisdom that foreign countries use in creative tourism activities (Richards, G., 2020, 2021).

Handicraft activities also help preserve local wisdom in rural areas, pass on wisdom from generation to generation and distribute income to rural communities. In the craft sector, it is important to develop opportunities for younger people. Unless craft skills, and even more importantly a love of materials and technique, are passed onto future generations then crafts will find it difficult to survive. This is a particular challenge in rural and sparsely populated areas. By taking traditional crafts and retrofitting them to be attractive to new generations, the pool of craft producers and the potential tourism market could be expanded as well (Richards, G., 2021). Therefore, redeveloping traditional handicrafts to attract new generations is one way to extend and conserve community wisdom, as well as increase the potential of the tourism market.

Creative tourism will be an important tool that emphasizes the value of the community's cultural and natural heritage while also contributing to the community's economic value. Achieving a balance between the community's social, cultural, economic, and environmental aspects is an important goal. (Richards, G., 2014). Moreover, new perspectives on the relationship that exists between communities and the environments in which they lived emerged as creative tourism developed. Suddenly, textile crafts became a source of income. More importantly, the fact that tourists were coming to learn traditional skills transformed the relationship between tourists and locals from one of host-guest, server, and served into one of equals—people who are interested in the same creative processes and skills. (Richards, G., 2019, 2020, 2021b).



Figure 100 Creative tourism activities related to handicrafts, Ban Rai district (1)
Source: Researcher, 2023



Figure 101 Creative tourism activities related to handicrafts, Ban Rai district (2)
Source: Researcher, 2023



Figure 102 Creative tourism activities related to handicrafts, Ban Rai district (3)
Source: Researcher, 2023



Figure 103 Creative tourism activities related to handicrafts, Ban Rai district (4)
Source: Researcher, 2023

3. The development of creative tourism activities related to folk songs

Ban Tha Pho Community has a variety of folk songs that tourists can learn. There is a community conservation group that organizes activities for tourists. There is an exchange of knowledge along with the preservation of local wisdom, which is consistent with the research of Laophuangsak, P. (2023), who found that creative tourism activities can contribute to the preservation of local wisdom by creating a learning activity base in various forms to create knowledge, understanding, and

exchange of knowledge along with the preservation of local wisdom. In addition, playing folk songs is a way of using arts and culture and local wisdom as a point to attract tourists to come and join in activities with the community. Creations are not only focused on preserving the cultural trajectory of folk songs, but also on turning the culture into attractions in the tourism areas (Hongsuwan, P., & Sritharet, P., 2022).

Ban Tha Pho community still wants the new generation of youth to be the inheritors of this local art and culture. The community needs the development of creative cultural messengers and presents folk songs in a form that is relevant to the present and attracts tourists to visit the community, which is consistent with the research of Popichit, N. (2020), who found that the community must develop cultural messengers who are proficient in telling stories and explaining activities. They must be well-versed in local wisdom, creative, and skilled in applying the original identity and presenting it in an interesting way that fits with the current environment. In addition, the person who explains the meaning to tourists so they can comprehend the activity's context or the community's cultural capital is another essential member of the creative tourism community (Richards, G., 2014). Furthermore, the community's readiness, particularly that of the people who will be the operators of the activities or those who will be involved in the development of this kind of tourism activities, must be taken into consideration when developing creative tourism activities. According to Sarantou et al. (2021) indicated that Creative tourism involving creative people can create new tourism opportunities that not only provide deeply relevant experiences for tourists but also provide sustainable livelihoods for local creative people.

This activity will have more interest from tourists. The community must develop contemporary music. There are activities that attract the new generation to be interested or worth learning along with the preservation of folk songs. Hence, the development of creative tourism effectively requires the preparation of good activities with activities suitable for the area. It is a new experience for tourists as well as having good public relations media to reach tourists both online and offline (Suhartanto et al., 2020).

In summary, the local wisdom of Uthai Thani Province, including local food, handicrafts, and folk songs, can be developed into creative tourism activities along with preserving local wisdom and passing on knowledge and wisdom to the next generation the same as communities in Lampang Province. According to Netpradit N., & wi B. (2021), who examined The Traditional Activity Participation Model of Lampang Community for Conservation and Inheritance Culture through Creative Tourism: Ban Sop-Luen and found that the local wisdom of the villager in Ban Sop-Luen classify as: art wisdom, handicraft wisdom, food wisdom, wisdom of Thai classical dance music and folk performances. Through creative tourism activities, this wisdom can be further developed alongside conservation efforts.

One of the key factors leading to the success of creative tourism development is that the community of Uthai Thani province has activities to build knowledge, understanding, and community awareness of the importance of creative tourism. The community has preserved the traditional culture to be alive and passed on to the next generation as products and services for creative tourism. But the community needs to increase the community potential in managing creative tourism by itself (Ministry of Tourism & Sports, 2020).

Uthai Thani province is a peripheral tourist city that is modestly well-known to tourists. Creative tourism might be a device to invigorate the economy and make new tourism activities inside the province (Gato et al., 2022). However, in order for creative tourism to succeed, several components must be developed, including the following: development of knowledge, development of products, development of tourism activities, development of the story tellers, development of online marketing, and follow-up and evaluation (Lamajjeen, K., 2021).



Figure 104 Creative tourism activities related to folk songs, Nong Khayang district

4. Application of creative tourism concepts to tourism activity design for tourists

4.1 Suitable creative tourism activities

The development of creative tourism requires three basic components: 1. Communities already know that their communities have cultural capital or tourism resources for tourists, which these communities have: local food, local crafts, and folk songs that can be created as activities for tourists to do in the community. Then, 2. The community has to think about further development on how to use cultural capital or their own resources to create learning, doing activities for tourists, and 3. What activities will the community allow tourists to do that are related to the way of the community? (Richards, G., 2009, 2020; Richards, G., & Duxbury, N., 2019; Bakas et al., 2020).

Creative tourism requires an effective exchange of experiences, knowledge, and skills among participants, and tourists participate in events that also involve the communities. (Cabeça et al. 2020; Muhamad et al. 2021). The design of creative tourism activities for tourists must contain all 4 key elements as follows:

1. Creative Tourism Activities of Uthai Thani Province Tourists will participate in cooking activities, handicrafts, and folk songs (Active participation).

2. Tourists use their creativity to cook their own food, design their own handicrafts, and sing folk songs, activities that tourists have never tried before (Creative self-expression).

3. Tourists will learn about the history of the activities they choose to do, and learn new skills in doing activities (Learning).

4. The community participates in all creative tourism activities because the community designs and participates in activities with tourists (Community engagement).

The three types of creative tourism activities in Uthai Thani Province share the following six important characteristics (Richards, G., 2009; Paimanee and Nisachol, 2012):

1. The three creative tourism activities enhance tourists' skills in cooking, handicrafts, and learning to sing folk songs. Traditional crafts and handicrafts, gastronomy, and dancing are all examples of creative tourism's creativity base. (Richards, G., & Wilson, J., 2006; Ali et al., 2016).

2. Activities for cooking, handicrafts, and learning folk songs. All are hands-on activities that use hands-on learning skills and gain hands-on experience with local culture gained through participating in creative tourism activities. Moreover, Blapp, M., & Mitas, O. (2020) pointed out that gaining hands-on experience allows tourists to break free from life management frameworks and can create spaces for new experiences based on their own interests. According to Ali et al. (2016), tourists have the opportunity to learn something new while also engaging with local culture to provide a unique experience. Allowing tourists to develop their own narratives and draw on their own potential for imagination is one key to developing creative experiences. Tourists expect authentic lifestyle experiences, not staged or recreated. Tourists want to see or learn about the heritage inherited from the past in tourist attractions, which also offer opportunities for tourists to collaborate on activities or goods. Including the possibility of learning from and interacting with locals. Additionally, tourists should be invited to participate in activities that are part of the locals' everyday lives, such as weaving, farming, or handicrafts. (Srijongsang, S., 2018; Wongmanee, J., & Wongsaroj, R., 2021)

3. All three types of creative tourism activities are activities that involve bringing local knowledge, which is an intangible tourism resource, to be shifted and further developed into activities for tourists. Activities for cooking, crafting, and learning folk songs. It refers to the expansion of tourism-related activities by adding value to the community's existing cultural costs by expanding tourism-related activities in which tourists participate. Each community has its own unique set of resources from which to derive these three types of activities. Bringing the community's products into other tourism activities besides just being a product for tourists to buy means more income for the community and more money is distributed to it, which is consistent with the research of Lekhakula et al. (2021) who described that guidelines for creative tourism management must be done through 5 important processes as follows:

1) The extension is the search for social and cultural capital that show the identity of the community that is the tourist destination. To develop a distinctive tourism product and increase the competitiveness of tourist attractions.

2) Adding value is creating a tourism experience that impresses tourists and encourages them to participate in a variety of actual tourism activities by bringing resources that add value based on Thai identity.

3) Differentiation is the creation and development of tourism products from existing strengths and resources in the community without imitating tourism products of other communities. This is to create a variety of tourism products along with creating a sense of belonging and participation of tourists in the community.

4) Creativity is bringing innovation or creating new tourism products with the aim of using creativity to increase the competitiveness of communities that are tourist attractions.

5) Community sharing is the distribution of returns generated from tourism in all forms, especially economic returns to all sectors of society.

4. Food, handicrafts, and folk songs are the three types of creative tourism activities that are related to the community's day-to-day life. Food that is consumed on a daily basis by members of the community is referred to as local food. Cloth is actually used on a daily basis, and weaving is a local skill. In the community's important day celebrations, folk songs are truly sung and danced to. Food, handicrafts, and folk songs are all living cultures which in the context of Creative Tourism refers to cultures that have inherited the original and reconstructed culture that can be blended with contemporary culture, national culture, popular culture, and local culture all in harmony. (Blapp, M., & Mitas, O., 2018; Chuenpraphanusorn et.al, 2018).

5. Tourists can participate in activities with the local community through the three creative tourism activities, such as cooking with the community, making crafts with the community, and learning folk songs with the community. In addition, Blapp, M., & Mitas, O. (2018) described that the heart of Creative Tourism is the interaction between tourists and destinations. Interactions between hosts and guests that foster creative potential and new skills are regarded as meaningful by both tourists and locals. During creative tourism activities, hosts and tourists share ideas and get to know each other better. This gives tourists a real sense of the area where they are doing the activities. Tourists are able to get a feel for the authenticity of the community's cultural assets and activities thanks to their access to the area (Richards, G., 2014; Pimenta et al., 2021; Manirochana, N., & Nambuddee, N.-A., 2020).

6. In order to establish a distinct identity for tourist attractions, it is a type of tourism that must be distinguished in terms of tourism resources. Because tourists want new experiences that are different. One aspect of the creation of creative tourism activities is the distinctive identity of the activity or community in comparison to other locations in Thailand. Local food, which is a geographical indication and a highlight that can be further developed into a creative tourism activity, sets Uthai Thani Province apart from other provinces (Wongmanee, J., & Wongsaroj, R., 2021; Hung et al., 2016; Tan et al., 2013). Cooking Gourami is a local cooking activity that is different from other provinces because Gourami is a Geographical Indication Product, which is a local product. Unlike other places, there is a way of life along the Sakae Krang River that is used as an area for creative tourism activities in terms of local food. These distinctive features can be developed into Creative Tourism.

The most crucial factor in the development of creative tourism activities in Uthai Thani Province is the process of planning and designing them. Uthai Thani Province needs to make cooperation between tourism communities and tourism entrepreneurs in developing and designing creative tourism activities that are suitable for the province.

4.2 Creative Tourist

Creative tourism activities in Uthai Thani province that have guidelines for developing activities to occur are all activities that tourists participate in learning and gaining real experiences in real places. Tourists experience authentic local culture and engage with the local community. Engaging in creative tourism is ideal for tourists with different characteristics and behaviors, according to Tan et al. (2013), Salman, D. & Uygur, D. (2010), and Liberato, D. (2022) pointed out that Creative tourists are the most active people, as they are the recipients of the travel experience. They look for real experiences on vacations that build relationships. Participation, learning and change from within. Moreover, tourists expect real-life experiences, not ones that are staged or recreated. In order for tourists to collaborate on activities or products, they want to see or learn about the past's legacy in tourist attractions. Including the possibility of learning from and interacting with locals.

In addition, creative tourists choose small-group activities because they want high-quality experiences, such as activities with a small number of participants that are ideal for learning and fully sharing knowledge. It's a peaceful spot to focus on activities, and it's a good place to do them. They choose to be in smaller places because of the other qualities they offer: a human scale, social cohesion, and a slower pace of life (Richards, G., & Duif, L., 2018; Liberato, D., 2022).

The design of activities that relate to the diversity of tourists participating in activities with various levels of participation requirements must be taken into consideration when developing creative tourism activities. Tourism planners should offer a diverse array of tourism products within the chosen categories of development to meet the diverse needs of creative tourists. Consequently, tourism providers or community should take into consideration the diverse means by which creative tourists can and may wish to acquire creative experiences and new knowledge. (Ramos, J., & Rosová, V., 2019; Li, P. Q., & Kovacs, J. F., 2021).

Therefore, the design of activities for tourists is crucial. If tourists visit the community to participate in activities and leave a positive impression, they will spread the word and return to the community to travel and participate in activities again (Suhartanto et al., 2020). Moreover, Tan et al. (2013) confirmed that experience quality, perceived value, tourist satisfaction, and tourist motivation are key factors that determine tourist loyalty towards a creative attraction.

The beginning of attracting tourists or finding creative tourist groups for Uthai Thani may start with Thai and local tourists first, according to Richards, G., Wisansing, J. & Paschinger, E. (2019) pointed out that many of the participants in the creative tourism programme are Thai domestic tourists and locals curious to find out more about the crafts that are on their doorstep. Therefore, Uthai Thani Province should promote creative tourism activities to be more aware of Thai tourists and local people in Uthai Thani Province. At least this is the starting point to raise awareness of the existence of creative tourism activities and help spread the word to others through offline and online media in the future. Moreover, Thailand has been spearheading the development of creative tourism to add value to tourism experiences and supporting local development. These experiences are often based on traditional arts and crafts, with the application of contemporary creativity. (Wisansing, J., & Vongvisitsin, T., 2019; Richards, G., 2021).

4.3 Creative Space for doing creative tourism activities

The term "creative space and environment" refers to a location that exudes a sense of singularity and conveys the idea that the location is original, authentic. Facilities and services that allow tourists to keep creating memories and the friendliness and generosity of the locals must be included in the provision of space and an atmosphere for creative activities. Space is the fundamental factor that produces a Creative Tourism destination. Richards, G. (2020) suggested that the elements of the placemaking model, in which the fundamental elements of resources, meaning, and creativity are combined through programming to improve place quality. In Thailand, creative tourism can be developed with relatively limited resources, developing meaning through storytelling and sensory enrichment.

In order for tourists to participate in creative tourism activities in a community or entrepreneurial area, there needs to be creative space available. An appropriate place to conduct creative tourism activities and have an atmosphere that promotes creativity is an important factor to make creative tourism in Uthai Thani happen. Because creative spaces are an important component of creative tourism, places or community areas are an important basis for creating creative tourism (Dachum, P., 2013; Wisudthiluck et al., 2015). To make a place more appealing to live in rather than just to visit, it is important to consider it from a broader perspective. It is possible that the connections between creativity, meaning, and resources are the foundation of a more comprehensive strategy for improving places (Chuenpraphanusorn et.al, 2018; Richards, G., 2020).

The atmosphere for creative tourism activities is an important factor that creates an environment that attracts tourists to want to do activities and inspires them to do activities. Create imagination or creativity during the activities and impress the tourists until they spread the word. Therefore, a place to do creative tourism activities must have an atmosphere that promotes tourism in various aspects as stated by Cheng, T.-M., & Chen, M.-T. (2023), who described that creative atmosphere consisting of the five factors—novel atmosphere, pleasurable atmosphere, artistic atmosphere, hedonic atmosphere, and distinctive atmosphere.

The three types of creative tourism activities have guidelines for developing and designing activities for tourists to learn and do. Each type of creative tourism activity has different areas for doing activities as follows.

4.3.1 Creative Space for Creative tourism activities related to food

1. Ban Rai District, local food of Lao Krang and Lao Wiang ethnic groups

The suitable area for local cooking activities in Ban Rai District is the community center area, homestays, and the community weekend market area.





Figure 105 Creative space and environment for cooking local food of Lao Krang and Lao Wiang ethnic groups, Ban Rai District

Source: Photo taken by author, 2023, <https://thai.tourismthailand.org/Attraction/>, 2021



Figure 106 Details of the ingredients in a local menu are displayed in the community learning center, Ban Rai District

Source: Photo taken by author, 2023

Creative tourism activities are a way to help preserve the community's intangible heritage by raising awareness of cultural values and understanding. These activities require the transfer of knowledge about local wisdom, design, and good management to lead to the preservation of local wisdom and culture through creative tourism activities which is consistent with Buamrungsilp, T., (2016), who pointed out that in the context of Thailand, the idea of creative tourism placed an emphasis on gaining an understanding of the culture and awareness of its value through educational activities. Cultural heritage preservation requires activities that are inherited, designed, and managed. As a result, the inheritor was crucial.

2. Mueang District, Giant Gourami Menu

The suitable area for local cooking activities in the Muang District area is the community learning center area, accommodation or resorts along the Sakae Krang River, and Community public raft designed for doing activities.



Figure 107 Creative space and environment for cooking (Giant Gourami Menu) of the Ban Rongnamkhaeng Community, Muang District.

Source: Photo taken by author, 2023, <https://thai.tourismthailand.org/Attraction/>, 2021

The capacity to discover culture in a location that is one-of-a-kind and can be used as a selling point for tourists is the primary factor that contributes to the success of creative tourism development. Discovering alternative forms of tourism, tourism routes, and activities in each area that impresses tourists with memories, brings pride to touch the essence of local culture and traditions that cannot be found anywhere else in the world, coupled with fun, excitement, and convenience. These are the key factors leading to the success of creative tourism development. (Economics Tourism and Sports Division, Ministry of Tourism & Sports. (2020).

Doing creative tourism activities in terms of local food in the area of Muang District might cause Uthai Thani Province to have unique creative tourism activities that are different from other places. It has the potential to be a draw for tourists, which is crucial to the success of creative tourism development. (Economics Tourism and Sports Division, Ministry of Tourism & Sports (2020).

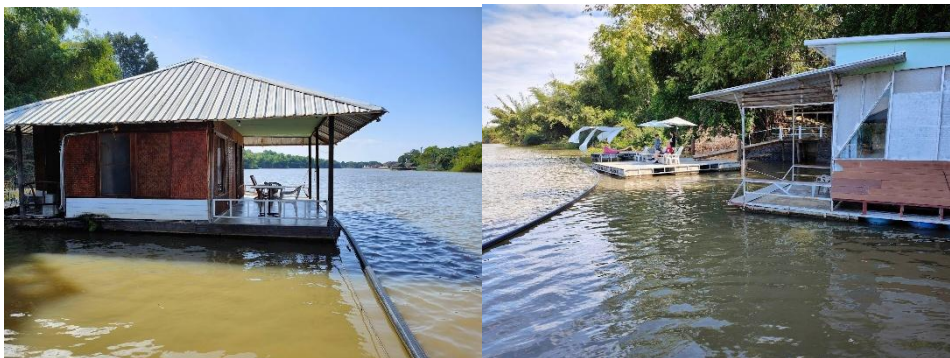


Figure 108 Resort in Ban Rong Nam Khaeng Community along the Sakae Krang River, Muaeng District. A creative space that can be used as a space for creative tourism activities in the future (1)

Source: Photo taken by author, 2023



Figure 109 Resort in Uthai Thani municipality along the Sakae Krang River, Muaeng District. A creative space that can be used as a space for creative tourism activities in the future (2)

Source: <https://thai.tourismthailand.org/Attraction/>, 2021



Figure 110 Resort in Uthai Thani municipality along the Sakae Krang River, Muaeng District. A creative space that can be used as a space for creative tourism activities in the future (3)

Source: <https://www.facebook.com/SakaeKrangVintagePoolVilla/>, 2023



Figure 111 Community public raft designed for doing activities, Muaeng District. A creative space that can be used as a space for creative tourism activities in the future. Source: Photo taken by author, 2023, <https://thai.tourismthailand.org/Attraction/>, 2021

In addition to the activity of cooking fish dishes within the Ban Rong Nam Khaeng community or resort along the Sakae Krang River. The development of creative tourism activities regarding the fish menu should take into account the floating house community in Uthai Thani Municipality, which is the last floating house community in Thailand that still exists, representing a way of life that lives with water. The cultural landscape of the floating house community has a clear identity and also has characteristics of a cultural landscape that are constantly changing, arising from the adaptation of the floating house community to the natural environment and the context of new social forms. The floating house community still has a lifestyle that is in line with the natural environment. Many local families living in floating houses also raise fish in cages, which shows their ability to develop and expand their wisdom to be able to manage resources and the environment appropriately under changing conditions of way of life. Raising gourami fish in cages in this floating house community can be further developed into a creative tourism activity, but it must be supported by relevant agencies. Design appropriate activities, design locations for creative tourism activities. Knowledge of tourist services, knowledge of tourism marketing so that people living on floating houses can create additional income for the community. It is also another way to help preserve the floating house community because it is an activity that uses a real atmosphere to carry out creative tourism activities.

Creative tourism activities related to food use real ingredients from the river. The activities have an environment that promotes creative activities, which are all real. It is an authentic experience that tourists will receive from doing creative tourism activities (cooking fish dishes on a floating house on the Sakae Krang River). If tourism activities occur within the community, it will generate income from tourism that is distributed to the community. People in the community are aware of the value of places (floating houses) that can be developed further to create benefits and generate income from tourism. In addition, the development of creative tourism activities will help preserve the way of life, preserve local wisdom, and preserve local architecture. People in the community work together to care for the environment and maintain the cleanliness of the river which is the source of raw materials (fish) for activities along with developing tourism activities. When considering the behavior of tourists and the development of creative tourism activities of the community, the community can add value to existing tourism products, which enhances the local wisdom of the community to be more widely known through the form of creative tourism. It is also about creating a direct experience between tourists and the community that owns the culture as well

as providing an impressive experience. Tourists create another way to spread the word of mouth and promote sustainable tourism to the community.



Figure 112 Sakae Krang River Floating Houses Community, Uthai Thani Municipality
Source: <https://www.facebook.com/TATContactcenter>, 2023



Figure 113 The way of life of people in the Sakae Krang River Floating Houses Community, Uthai Thani Municipality.

Source: Photo taken by author, <https://www.facebook.com/TATContactcenter>, 2023

4.3.2 Creative Space for Creative tourism and handicraft activities

The suitable area for making crafts in Ban Rai District is the community learning center and local handicraft entrepreneurs.





Figure 114 Creative space and environment for learning local weaving and making handicrafts for tourists, Ban Rai District

Source: Photo taken by author, 2022, 2023

It is important to develop a suitable place for creative tourism activities for tourists to have an atmosphere that promotes creativity and motivates tourists to participate. Although the community may not have a lot of cultural capital, the good atmosphere of the venue for doing activities, including the use of intangible local wisdom to develop creatively, will help create a good image for the community. According to Mukhles, M. (2020), who pointed out that creativity was used in cultural places by adding cultural development, which helps these places shine on the global tourism as an alternative to cultural development in places which lacked culture resources to compete effectively in the cultural arena such as a shift from cultural attractions towards intangible atmosphere to create the attractiveness of places.

Handicrafts are historical items that use fabric to tell the story of making a piece of work. It is a work of art with social value because it is valuable local wisdom that reveals the community's identity and tells the community's story through craftsmanship. Handicrafts are jobs with economic value because they bring in money for the people involved and the community which is consistent with Angkurawacharapan, T., & Saowapawong, K. (2018), who described that the cultural significance of the Handicraft groups has value of cultural significance as historic value, aesthetic value, social value, scientific value/education value, economic value, spiritual value, and rarity and unique value.

4.3.3 Creative Space for Creative tourism activities with folk songs learning

The suitable area for learning folk songs in Nong Khayang District is the community learning center area.



Figure 115 Creative space and environment for learning folk songs of Ban Tha Pho, Nongkhayang District.

Source: Photo taken by author, 2022, 2023,
<https://thai.tourismthailand.org/Attraction/>, 2021

A potential tourist attraction that may be classified as a creative tourist attraction should be spatially qualified in two ways: culturally or naturally diverse and distinctive, and a sense of community value by the owner of the tourist attraction culture. In addition, the community must be ready to exchange knowledge with tourists who may have cultural differences or to allow outsiders to participate in community cultural activities for a certain period of time. (Wisudthiluck et. al. 2015, 2016).

All three activities (food, handicrafts, and folk songs) of Uthai Thani Province are potential tourist attractions with diverse and distinctive cultures and awareness of the value of people in the community. All three activities have the potential to be developed into creative tourism activities of Uthai Thani Province.

Tourists in Uthai Thani Province can choose from a wide range of creative tourism activities based on their interests which is consistent with the research of Pinprachanan T., et.al. (2022) found that the preferences of the tourists for creative tourism activities were various choices of activities; participatory activities related to their way of life and wisdom and having a security system; and the creative tourism activities developed were learning traditional performance, arts and crafts, and local food cooking.

In summary, Creative tourism consists of an important feature that presents art, culture, way of life, and wisdom with an awareness of the value. There is an environment for tourists to do tourism activities and have a discussion and exchange of ideas about arts and culture, way of life, and wisdom (Chuenpraphanusorn et.al, 2018). Table 14 Details of the process of developing creative tourism activities from the beginning to the end of the process.

Input	Process	Output
<p>- Uthai Thani Province has four areas that can develop creative tourism experiences in four communities of three districts where tourists can study and learn arts, culture, way of life, and local wisdom.</p> <p>- Organizers or creative tourism entrepreneurs in the community of Uthai Thani province are ready to present and exchange knowledge on arts and culture, way of life, and wisdom with tourists.</p>	<p>.- Creative tourism activities communicate cultural heritage and tourism resources that are unique to the community in Uthai Thani province, which can be further developed to add value as an activity, including local food, handicrafts, and folk songs.</p> <p>-The community organizes activities that convey information or knowledge and allows tourists to participate in activities or be a part of learning about community culture, consisting of cooking local food, making handicrafts, weaving, and learning folk songs of Uthai Thani Province.</p> <p>- By doing creative tourism activities, the community can accept tourists to come and do tourism activities in the area all year round, not just during specific seasons. This is to allow tourists to contribute to the community by preserving local wisdom, which has been further developed into activities and applied to creative tourism activities, as well as to distribute tourism revenue to Uthai Thani Province communities.</p>	<p>- Creative tourism activity organizers in Uthai Thani province recognize and appreciate the uniqueness of their community. Creative tourism activity organizers have found ways to use existing resources in the community to do learning activities or restore the intangible cultural capital in the community to be usable again through tourism activities. Creative tourism activity organizers develop themselves through cross-cultural exchanges.</p> <p>- Creative tourists gained direct experience in doing tourism activities with the community, deeply understanding and appreciating the uniqueness of Uthai Thani's local wisdom, namely: local food, weaving crafts, and folk songs. Creative tourists impress and bond with their hosts and discover or enhance their potential by participating in tourism activities.</p>

Input	Process	Output
	- There is a network and cooperation within and outside the Uthai Thani tourism community as a result of the development of creative tourism activities.	

5. Enhancing the Value of Cultural and Natural Resources for Creative Tourism

According to the model of the components of creative tourism development is designed from all data collections of the site. Tools are used by primary and secondary data analysis, site surveys and in-depth interview with key informants. According to the model for creative tourism development in the future are divided into three types of creativetourism activities as follows:

1. Creative tourism activities are related to food

1.1 Ban Rongnamkhaeng, Mueang District

- Creative Person, Auntie Wanpen and local teams
- Creative Activity, making a simple fish menu or simple food preservation
- Creative Space, the area around Aunt Wanpen's house
- Creative Skill, Cooking
- Creative Design, design activities to try cooking
- Creative Cooperation: Collaborating with fish raisers, restaurants, homestays

1.2 Ban Sanam, Ban Rai District

- Creative Person, People in the community
- Creative Activity, Local Cooking making crafts
- Creative Space, an area in the Sau Hai market, the area of the house where the activity is performed
- Creative Skills: cooking, making handicrafts
- Creative Design, do your own cooking custom craft design
- Creative Cooperation, coordinating with community personnel, entrepreneurs, private sector, tourism business

2. Creative tourism activities and handicrafts

2.1 Ban Phathang, Ban Rai District

- Creative Person, people in the weaving center and people in the community
- Creative Activity, making crafts, local cooking, Collecting and cooking vegetables
- Creative Space, weaving center area and learning base
- Creative Skills: cooking, making handicrafts
- Creative Design, do your own cooking custom craft design
- Creative Cooperation, Coordinating with community personnel various learning bases, entrepreneurs, private sector, tour business and Study tour group

2.2 Ban Sanam, Ban Rai District

- Creative Person, People in the community
- Creative Activity, Local Cooking making crafts
- Creative Space, an area in the Sau Hai market, the area of the house where the activity is performed
- Creative Skills: cooking, making handicrafts

- Creative Design, do your own cooking custom craft design
- Creative Cooperation, coordinating with community personnel, entrepreneurs, private sector, tourism business

3. Creative tourism activities with folk songs

Ban Thapho, Nongkhayang District

- Creative Person, village philosopher, Kru Tui and senior
- Creative Activity, learn folk songs and making a sweet and savory deck
- Creative Space, Tha Pho folk song learning center
- Creative Skills: singing, dancing, cooking
- Creative Design, participation in singing and dancing activities
- Creative Cooperation: Collaborating with nearby attractions in the community to create a tourist route. Including the development of nearby places atmosphere attract people to visit

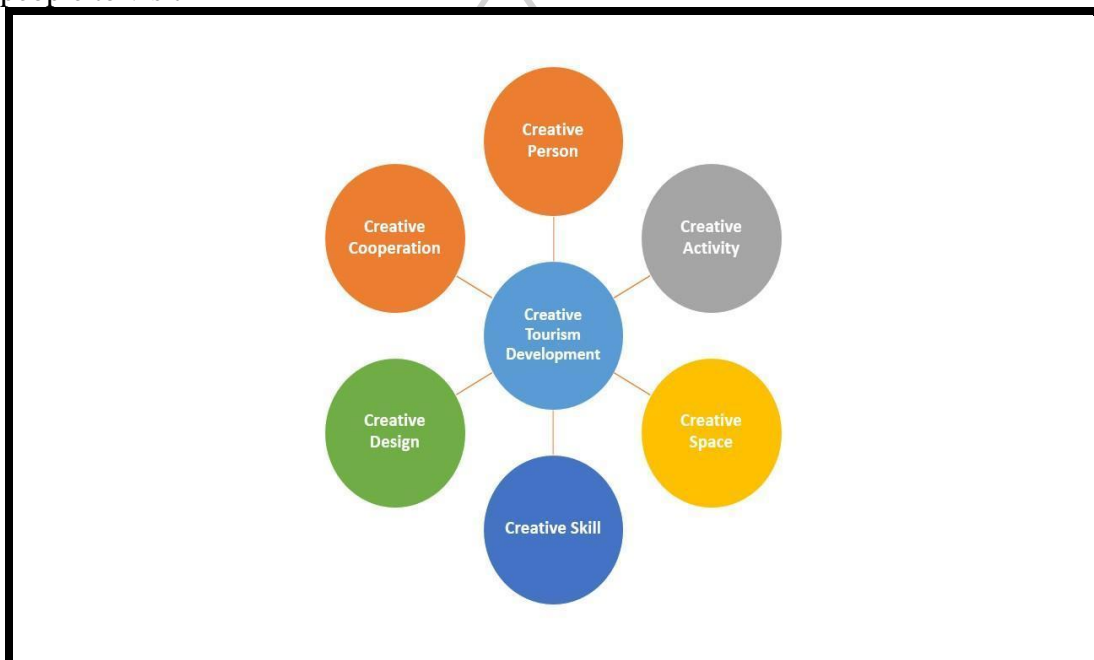


Figure 116 the components of creative tourism development

Source: Reseacher, 2023

In summary, all three types of creative tourism activities have the same detailed components of creative tourism development guideline as follows:

- Creative Person: People in the community (host).
- Creative Activity: Cooking, crafting, and learning traditional songs.
- Creative Space: Areas in the community or areas of creative tourism entrepreneurs.
- Creative Skills: Cooking, crafting and learning the performing arts.
- Creative Design: Designing activities suitable for the extension of local wisdom and the needs of tourists.
- Creative Cooperation: Coordinating with community, entrepreneurs, private sector, government sector, and tourist.

In addition, Uthai Thani Province is a peripheral tourist city. It has a small city size and most tourist attractions are in rural areas. Therefore, creative tourism activities in the province ought to be developed in the form of Uthai Thani Province itself and based on the environment, potential, and existing resources. According to Richards, G.

(2019) pointed out that small cities or rural areas should not attempt to replicate creative tourism management models from larger cities, but should find their own development model that is appropriate for their existing resources, capacity building, and bottom-up creativity.

An interesting initiative would be to organize a small festival to bring together tourists who are interested in participating in creative tourism activities. By beginning with a small step to spread the word about creative tourism activities in Uthai Thani Province to people outside the province and continue to do so via various online media. Bakas et al. (2019) stated that the inclusion of creative tourism activities as an integral component of these small-scale rural festivals can provide focal points for extended interaction among visiting and resident participants and promotion of local rural cultural values and traditions important to its identity, thus promoting the cultural integrity of the communities where the festivals take place and their cohesiveness and pride.

If creative tourism activities are successful from small-scale festivals, the scale of the festival may be expanded and involvement with direct and indirect tourism stakeholders. The development of a creative tourism event or festival to be possible and successful requires cooperation and support from all relevant sectors which is consistent with Upadhya, A., & Vij, M. (2017) and Dias et al., (2021) pointed out that to achieve a creative experience for tourists, The DMO's role must be expanded and redesigned in order to provide a creative experience for tourists. This may be possible in the creative place at three levels of tourist experience co-creation, which are as follows. 1. Collaborate with agencies in charge of making the creative place aesthetically pleasing and full of amenities for a creative-tourist experience; 2. Collaborate with industry to generate ideas for exciting creative activities; 3. Encourage and facilitate the industry, both at the craft and art levels, in the co-creation of souvenirs as a long-term memory takeaway.

Part 3 Tourism development issues of Uthai Thani Province

1. The development of tourism marketing

Online marketing is essential for creative tourism communities to reach and create awareness among tourists to drive their travel demand. Because nowadays there are many tourism products or tourism communities that use online media to promote their marketing. Tourism communities should adapt and try to use their talents to broadcast and prepare media that attract tourists. Including responding to communicating with tourists in a timely manner and learning to keep up with current tourist behavior. Community tourism needs to create meaning and value in the area to let tourists know the importance and interest of tourism activities in the community.

Tourism communities with potential in online marketing should promote public relations through various online media such as Facebook, Instagram, and Youtube. If tourism communities are without expertise in online marketing, communities may cooperate through government agencies such as Provincial Tourism and Sports or the Provincial Tourism Authority of Thailand, or local government agencies to facilitate access to community tourism resources for tourists. Including increasing channels to publicize community tourism to increase income for the community. Because tourism marketing is important and is one of the factors in developing the creative tourism of the tourism community to be successful. (Richards, G., 2009; Liberato et al., 2022;

Creative Tourism Network, 2020; Gato, M et al., 2022; Srijongsang, S., 2018; Laophuangsak, P., 2023; Wisudthiluck, S., & Sangnit, N., 2014).

In addition, the action of the tourism community after the epidemic affected the tourism industry. Tourism communities have to maintain visitors' interest in creative tourism destinations, the community can make use of a variety of online marketing tools. Examples of such initiatives include offering online virtual tours in creative tourism destinations, launching contests with prizes for social media users, and posting promotional videos and teasers on social media channels. In the post-COVID-19 era, offline marketing tools may also be taken into consideration by communities, such as organizing familiarization trips for bloggers and influencers who will write about their own experiences in creative tourism destinations (Liu et al., 2020).

Tourists of today share their experiences with friends, family, and others by publishing their travel tales online. Consequently, tourist attractions are well-known and appealing to individuals who have not yet visited the community. As a result, it's important to make traveling enjoyable through tourism activities. Because tourists will choose to use online media to share these experiences. (Királ'ová, A., 2017). However, communication design that the tourism business, tourist destination, and community must provide importance to internal and external communications. The use of numerous tools that are appropriate for the target groups could be integrated online and offline media such as website, mobile application, VDO and printed media (Dachum et al., 2018; Amtientrong, N., 2020).

In tourism marketing, creative tourism is important because it enables the creation of novel travel experiences and products, entices new markets and target audiences, aids in enhancing the destination's image and competitiveness, encourages sustainable tourism development, and benefits local communities economically and socially. The development of creative tourism is an important tool for building a province's brand (Duxbury, N., & Richards, G., 2019; Palenčíková, Z., & Csapó, J., 2021).



Figure 117 Guidelines for developing community tourism marketing for creative tourism activities

Source: Richards, G., Wisansing, J. & Paschinger, E., 2019

2. Human Resources for Tourism Development

Human resource issues that are important to the development of creative tourism can be divided into two parts: Local participation and strong leadership will enable the development of creative tourism within the community.

2.1 Community participation

Community participation is important in the development of successful creative tourism activities because it encourages local people to participate in community tourism planning and management and leads to local sustainable development. This is because the host community plays an important role in shaping the future direction of tourism (Richards, G., 2009; Vide, 2012; Buaban, M., 2016).

If Uthai Thani Province manages community-based creative tourism, it can encourage higher levels of local participation and contribute to the sustainable development of local communities in the province. It will create collaboration between local stakeholders, residents, and tourism networks. Managing creative tourism activities that provide valuable knowledge and skills to tourists while developing and preserving the community, but community participation is also important. The reasons why creative tourism will lead to sustainable tourism in Uthai Thani must come from community participation as follows: Firstly, when there is cooperation between communities and various agencies, it contributes to the efficient management of tourist attractions. Secondly, the strong management of the community is supported by both public and private organizations. Thirdly, when communities learn and benefit from each other, cooperation becomes more intense and broader. In addition, when the community gains knowledge and appreciates the cultural heritage, it will lead to the creation of value for the people in the community. Finally, with the supporting role of organizations related to knowledge and cultural heritage management, the community has become aware and interested in local benefits. The development of tourism products from cultural heritage to creative tourism activities of Uthai Thani Province (Buaban, M., & Srisawang, K., 2018; Chumduang, W., 2018; Sirichakkaraset, S., 2021).

Uthai Thani Province lacks local people who seriously contribute to the development of the area. There is a lack of knowledgeable local people in the tourism and community development fields. The community's knowledge of tourism or service must be expanded by those in the tourism industry or by communities.

Therefore, the potential of local people and efficient local human resources to play a role in creative tourism management are the key factors to success in creative tourism management and delivering creative tourism experiences that can meet the needs of creative tourists. Creative potential is also an important element in the development of creative tourism management. This includes the potential of community tourism resources and tourism networks to be used to develop creative tourism products and learning processes to create creative experiences. If there is the strength of local human resources as well as the potential of creative people in the community. These can create powerful creative experiences for tourists and benefit locals as well (Suhartanto, D. et al., 2018; Netpradit N., & wi B., 2021).

Uthai Thani province should encourage local people to participate in the tourism industry and make a career in tourism to attract young people to return to work at home after graduation. According to Sangchumnong, A. (2018) argued that it will be a new creative force for the tourism development of the province where the participation of the new generation allows them to express their talents in thinking, planning, utilizing

resources, and sharing the consequences, including designing tourism based on sustainable tourism concepts.

People in the community are considered an important factor in tourism activities. Creative tourism will be successful. Human resources are very important, even if the tourist attraction is beautiful. Activities within the community are diverse. But if the people in the community lack cooperation and help each other, all that has been done is difficult to succeed (Yuvadee, J., 2018). Therefore, communities that operate creative tourism activities in Uthai Thani Province should organize training in community-based tourism management. Organize training in tour guide skills and provide information to tourists to make them more interested in the process of doing creative tourism activities. Community human resource development is essential for successful community tourism operations.

In summary, local communities are the most important stakeholders in the development and implementation of creative tourism activities. If tourism communities want to increase the perceived value of tourists. The community should provide a positive experience through activities and an active atmosphere, as well as fun learning and a well-trained storyteller or instructor. In particular, community-based tourist service providers must ensure that tourists have opportunities to learn new things and should be aware of their capacity to provide services and conduct creative tourism activities (Chugh, S., R., 2018; Luiza, M., 2019).

2.2 Community leader

The strength of community leaders plays an important role in the development of community tourism. Having visionary leaders with people development skills, good decision-making, and community leadership advice is critical to the success and development of creative tourism. Because creative tourism is mainly operated by people in the community. The success of community-based creative tourism depends on how community leaders value the importance of this type of tourism, as well as creative tourism management direction initiatives and community leadership actions to respond to the growth of community creative tourism (Wattanacharoensil, W., & Schuckert, M., 2016; Suriyawon, K. et al., 2021; Amtiengtrong, N., 2020).

In addition, there is a community committee that works in tourism. There is a tourism promotion committee where people in the community participate in formulating a tourism promotion plan. Creating a community cultural map to help promote tourism as well as developing value-added activities as cultural entrepreneurs and the community's creative economy is very important to Uthai Thani Province. Because Uthai Thani province still lacks government-employed community developers who are serious about their work. There is currently no selfless leader serving the community in the area. Having strong community leaders plays a very important role in the policy or concept of creative tourism development of the community as well as the participation of people in the community in the development and management of creative tourism. Having people in the community take part in the development of community issues is very important to Uthai Thani Province in the development of creative tourism.

In conclusion, creative tourism management can be a tool to increase local participation in terms of sustainable rural development. This tourism model can create and differentiate culturally-based places by adding value to tourism products and services through cooperative activities between locals and community members.

Meanwhile, locals are the main actors playing an important role in managing creative tourism in culturally oriented rural areas. Because this tourism requires authentic tourism activities, authentic community culture, and local participation. Therefore, the participation of local people, the development of local people, and good leaders with skills and vision in tourism development and management are essential. To support effective tourism management of the tourism community in Uthai Thani Province and be able to provide valuable local knowledge and skills to tourists in conducting creative tourism activities.



Figure 118 Important personnel in developing community creative tourism activities
Source: Richards, G., Wisansing, J. & Paschinger, E., 2019

3. Knowledge of Creative Tourism and Tourism Development

Knowledge that is important in the development of creative tourism activities of tourism communities or creative tourism activity entrepreneurs are as follows (Tanongkit, M., 2018):

1. Knowledge of marketing and tourist behavior, including knowledge of the operation of tourism business operations. According to Scherf, K. (2021) pointed out that it is almost inevitable that small tourism communities or rural areas will have to rely on bottom-up strategies that make effective use of the community's limited resources to develop creative tourism. Various strategies, appropriate to the context of the location, are required to differentiate themselves from large-scale or nationally-renowned attractions. In addition, understanding the behavior of tourists with varying levels of participation in activities affects the design of activities in which tourists engage in activities based on different tourist needs (Tan et al., 2015).

Today's tourists tend to be interested in specific types of tourism, wanting to learn and experience something different each time they travel. They also prefer to travel within short distances and may choose to travel more within the country or within the same region. The trend of social and environmental responsibility and preservation of traditions and culture is becoming more popular with tourists. The concept of sustainable development has gradually been transferred to the overall tourism industry

and is being transformed into management that takes into account the community's carrying capacity, customs, traditions, culture, and way of life. Therefore, it is an opportunity to create a unique identity for cultural and natural tourism products of Uthai Thani Province to be known and accepted by tourists.

In addition, the community must study the tourist market that will come to do creative tourism activities in Uthai Thani province to determine what group of tourists they will be. How can the community make tourists aware of the community's tourism activities? The community must first experiment with organizing simulated tourism activities with tourists in order to use suggestions to improve and develop activities to suit the behavior of tourists before launching community creative tourism activities.

2. Coordination skills with government agencies and related tourism agencies. Since there are various agencies involved in tourism in various ministries, even inconsistencies in cultural and tourism policies often occur in cases where there are different responsible agencies. Tourism communities must have a clear understanding of the roles and responsibilities of relevant government agencies (Ministry of Tourism and Sports, Thailand, 2020). Coordinating with relevant sectors, both government agencies and the private sector, communities must coordinate with relevant agencies to bring in tourists to visit the community. Every sector related to tourism in Uthai Thani Province should have marketing communications for the province's tourism image. Doing various activities to create awareness among tourists by using events or activities and bringing in creative tourism activities as part of the presentation to create awareness among tourists. Including having a tourism center in the province to support creative tourism that leads to creating an impression that exceeds tourists' expectations.

3. Knowledge in the management of cultural capital or intangible cultural heritage in the community, coordination with the person responsible for the use and authorization of the use of the cultural heritage of the community, which is consistent with the research of Warunsub, D. et al. (2018) who described that the cultural capital management for creative tourism contained 5 aspects, including 1) creative community management, 2) creative story management, 3) creative activity management, 4) creative communication management, and 5) creative impact management. Tourism communities developing creative tourism activities or implementing them must recognize and understand these aspects. In addition, communities should understand and consider the importance of being a cultural entrepreneur because the important role of a cultural entrepreneur is to find the charm of local culture and bring the charm of that culture to create products. This results in increasing the economic value of the community along with creating value and preserving their own culture in the modern world through business operations that use technology and media as marketing strategies.

4. Management of people involved in community tourism, such as tour guides, service providers, or tourist coordinators. According to Telan, S., & Jamieson, W. (2021) pointed out that creative tourism involves social interactions and cultural exchange activities between tourists and host communities. Tourism communities or creative tourism operators should value expertise, local knowledge, and technical knowledge. Including training their public communication skills and marketing communication skills to add value to their tourism communities.

In addition, the knowledge of creative tourism management, knowledge management, or intangible local wisdom is no less important than the knowledge of

tourism management. According to in-depth interviews with tourism communities in Ban Rai District, it was found that the inheritance of local wisdom, which is the intangible cultural heritage of the community, is more of a story-telling rather than a written record that can be searched. There is a risk of losing the local wisdom of the community which exists today, which is consistent with the research of Luangchandang, F., & Panyadee, W. (2018), who described that there is a problem with creative tourism in tourist destinations that do not document or photograph their knowledge, wisdom, history, arts, and culture. In order to acknowledge or prepare a curriculum and promote conservation and inheritance for future generations, tourism sites do not disseminate knowledge to tourists and locals. Because people in the community do not have sufficient knowledge or experience or do not have the appropriate time to collect records related to the community. Although some communities have preserved the community wisdom, only partially and without serious dissemination. Therefore, the risk of loss of local knowledge, which is an intangible body of knowledge, the tourism community in Uthai Thani Province to carry out creative tourism activities needs to be aware of the importance of this matter.

In summary, for creative tourism management, tourism communities must acquire a variety of knowledge, including local and specific knowledge by counting on different organizations' support. The most important thing is to manage tourism in the area with the help of a well-organized tourism working group keep up with the uniqueness of the area by making learning exercises and drawing in tourists and hosts. The tourism community must be a good host to welcome tourists with goodwill. Make tourists feel secure and safe under the cooperation and participation of the community to prepare them to be a good and strong destination (Siriraj et al., 2019). However, creative tourism depends on the potential and creative use of each tourism community. Tourism management according to the principles of creative tourism or successfully developing a community for creative tourism depends partly on the creativity of each tourism community area that is different (Carvalho et al., 2019).



Figure 119 Important knowledge for designing and developing creative tourism activities

Source: Richards, G., Wisansing, J. & Paschinger, E., 2019

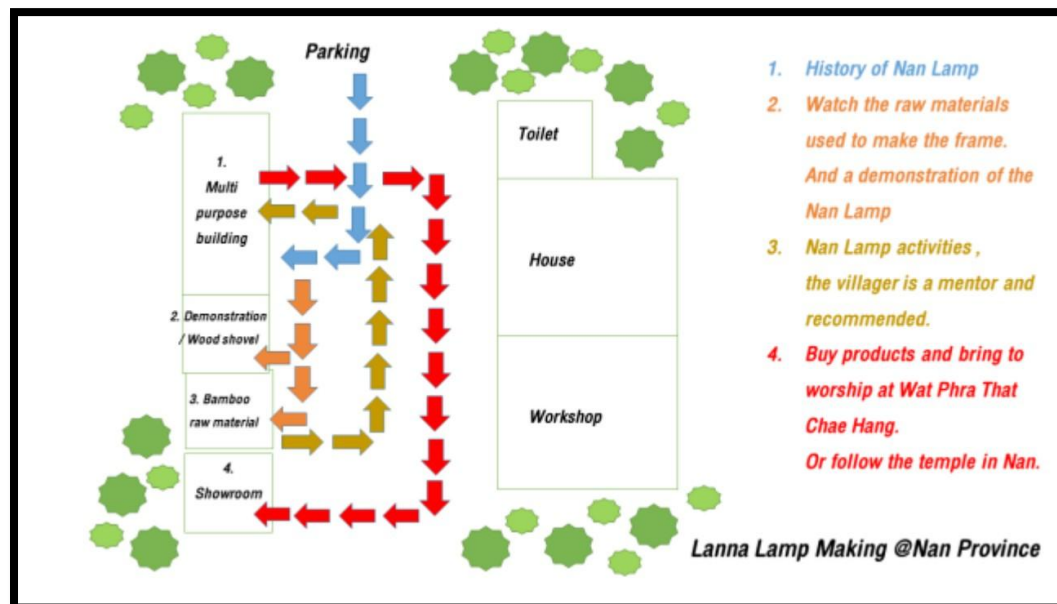


Figure 120 Example of activity base design for creative tourism activities

Source: Richards, G., Wisansing, J. & Paschinger, E., 2019

4. Tourism activities after the epidemic of COVID-19

The situation after the COVID-19 epidemic has affected the operation of tourism activities, which the tourism community has to adapt and use various strategies for the tourism community to survive. From now on, it is clear that tourism will necessarily have to take the health and well-being of communities into account when determining tourism approaches and agendas, and to (re)consider how tourism brings benefits to communities (Bakas, et al, 2020).

Tourism entrepreneurs or the community should take into account the guidelines for preparing the business to continue creative tourism towards sustainability along with operating the business under security measures. Strictly control the spread of the virus according to the announcement of the relevant authorities for the safety of all tourists (Dechtongkum, K., 2021; Amtiengtrong, N., 2020).

Creative tourism is another post-pandemic tourism alternative because it is designed for smaller groups of tourists, in line with the growing focus on domestic tourism and long stay in one place. Tourists explore a city or country with a new perspective on the diversity of tourism resources and tourists develop new skills as creative tourism activities diversify their interests.

In smaller and rural communities, creative tourism can help provide activities for tourists who want to stay longer and connect with nature and the outdoors. The impact of the pandemic on tourism and local communities. Communities need to rethink traditional tourism to alternative tourism that can be sustainable for the community (Goncalves et al, 2020; Remoaldo, P., 2020).

Destinations all around the world have turned to attract local and domestic tourists through the creation of fun, personal experiences in small groups that offer a transformative view of tourism in nearby destinations. Trends in the post-COVID epidemic, tourism will have the opportunity to shift to a more responsible future. Creativity is also essential to helping a place or a small community recover (Palenčíková, Z., & Csapó, J., 2021). Creativity will help small places or communities

attract tourists again. But tourist attractions or tourism communities must confirm the safety of traveling. Therefore, tourism entrepreneurs or communities need to be aware of the current trends or behaviors of tourists (Scherf, K., 2021).

Tourists' behavior after the COVID-19 situation will be in the form of Local Experience Tourism, which the nature of tourism that tourists like will be tourism with a small number of people, living and doing activities like local people. (Tourism Authority of Thailand, 2022) For this reason, Uthai Thani Province would be a tourism opportunity. Because Uthai Thani has a nature that can respond to the needs of tourists and the current tourism situation places importance on the hygiene and health safety of tourists in tourist destinations. Uthai Thani is a province where there are not many tourists, it may be an alternative destination for tourism activities. Because tourists need a less crowded place to do activities, which is suitable for creative tourism activities and tourism activities after the COVID-19 pandemic. In addition, transforming everyday life into creative tourism activities will benefit the province, particularly during the rainy season. It is an option for tourists who prefer to avoid large crowds or participate in activities with a small group.

In summary, there are some interesting suggestions for tourism communities who are engaged in creative tourism activities after the pandemic situation has passed. Creative tourism activities should be based on the value of sustainable development and, most importantly, the strength of the community to stand up and solve problems. (Marujo et al., 2021)

5. Tourism promotion from the government sector

The promotion of creative tourism has been given priority at the national and provincial levels in various development plans, including the 20-year National Strategic Plan (2017-2036), the 3rd National Tourism Development Plan (2023-2027), the marketing plan of the Tourism Authority of Thailand for the year 2024, the 20-year development plan of Uthai Thani Province (2023-2042), in which the details of various development plans are consistent with the promotion of creative tourism from government agencies and the direction of development of Creative Tourism of Uthai Thani Province.

5.1 The 20-Year National Strategic Plan (2017-2036) and Creative Tourism

The development of creative tourism activities in Uthai Thani Province is related to national policies including the 20-year national strategy that focuses on creative tourism and promoting creative tourism to create economic value for Thailand. The 20-Year National Strategy is a plan that aims to make developing nations more competitive so that they can become developed nations. Master Plan No. 5 (Tourism Issue) and Sub-Plan No. 1 (Creative and Cultural Tourism) are the national strategy's master plans for promoting the creative economy. The specifics include creating value for tourism products and services by focusing on knowledge and innovation in conjunction with strengths in natural resource diversity, culture, and way of life to meet tourist demand and enable tourists to select new experiences.

Creating value and increasing the value of products and services by bringing the cultural capital of Uthai Thani Province such as local food, local handicrafts, and folk songs are further developed into creative tourism activities for tourists in line with the national strategic plan for tourism in the issue of guidelines for the development of creative tourism. According to Office of the National Economic and Social Development Council (2021) described that create value and added value to products

and services on the basis of cultural capital and local wisdom that is unique to local areas such as historical sites, old cities, commercial districts, river basins, community products, Thai food, and traditional Thai medicine. To bring value through knowledge, innovation, technology, and design to create a product including the development of new activities and services for tourists.

5.2 National Tourism Development Plan No. 3 (2023 - 2027) and Creative Tourism

The 3rd National Tourism Development Plan emphasizes the importance of creative tourism as it is a form of tourism that Thailand has the potential to gain more support because it is in line with the needs of both Thai and foreign tourists in the country. Cultural learning tours in Thailand such as Thai cooking classes and festival visits. All these activities are classified as creative and cultural tourism. It also focuses on the development and creation of creative tourist attractions and modern art and culture. Changing the narrative to add economic value to traditional culture, adding value to natural resources and the environment in the tourism sector. Increase variety and attract tourists to spread out to more peripheral cities to travel in Thailand all year round (Ministry of Tourism and Sports, Thailand, 2023). Such policies are very consistent with Uthai Thani Province as being a peripheral city in terms of tourism that has promoted the distribution of tourists from main cities to secondary cities. Creating economic value for the local wisdom of the province by elevating it to creative tourism activity.

5.3 Marketing plan of the Tourism Authority of Thailand for the year 2024 with creative tourism

The tourism marketing development of Uthai Thani Province, which is a tourism peripheral city, is in line with the marketing plan of the Tourism Authority of Thailand (TAT), which has announced a strategic direction for 2024 that promotes the domestic market, focusing on encouraging Thais to travel in Thailand, increasing travel frequency, and distributing tourism income to the local communities, so to generate income for all sectors equally. Especially promoting soft power in food, Thai fabrics, and Thai traditional festivals to promote and develop high-value and sustainable tourism in Thailand (Tourism Authority of Thailand, 2023). Uthai Thani Province has cultural resources in the tourism community that can be further developed into creative tourism activities, including TAT promoting the tourism market of the Northern region through local arts and crafts that exist in the community as well.

5.4 The 20-year development plan for Uthai Thani Province (2023-2042) with creative tourism

The development of creative tourism is consistent with the 20-year development goal of Uthai Thani Province (2023-2042). The direction of Uthai Thani's development is to become a sustainable tourism city that focuses on quality tourists along with the well-being of the local population. This includes being a model city for the conservation of natural resources and culture that meets international standards and is famous internationally.

The private sector and civil society are of the opinion that the preservation of the traditional way of life of the floating houses community along the Sakae Krang River—the only place left in Thailand—is the tourism aspect of Uthai Thani Province. A wide range of ethnic groups (Karen, Lao Krang) and abundant natural resources (the UNESCO-listed Huai Kha Khaeng Wildlife Sanctuary) have contributed to the

diversity of cultures and traditions as well as local wisdom (Uthai Thani Provincial Office, 2023).

The 20-year development plan for Uthai Thani Province emphasizes the value of local culture and drives Uthai Thani to become a UNESCO creative city of crafts and folk arts. It is consistent with the development of creative tourism activities in terms of participation in handicraft making and folk song activities. These activities are part of promoting and pushing Uthai Thani to be a creative city in such areas. In order to be successful, wisdom about handicrafts and local arts must be developed into various types of tourism products. Including using creative tourism activities as a tool to help build and preserve this local wisdom as another way. Becoming a UNESCO Creative City is not easy. Therefore, Uthai Thani Province needs to have a good plan, promoting and developing local knowledge related to handicrafts and folk arts to create added value and participation of local people and tourists in order to become a UNESCO Creative City in the future. This is in line with the information obtained from the key informants. Tourism business operators and tourism communities need support from government agencies and DASTA to push Uthai Thani province to be a creative city of crafts like Chiang Mai and Sukhothai province, as well as to support the design of creative tourism activities in the same way as Nan province. Because Uthai Thani Province is not in the area of responsibility of DASTA.

However, waiting for the development plan to become a creative city for crafts and folk arts within twenty years may be quite a long time for the community to wait to receive support in various areas from the government to be successful in such issues. The community must prepare itself initially by coordinating with educational institutions or related agencies that can support the community in creative tourism knowledge and activity design or space design for creative tourism activities. This is to make the community ready to welcome tourists. The community has actual creative tourism activities and is ready for tourists to come study, learn, and do activities in the community. The community can publicize to create awareness among tourists that Uthai Thani Province has creative tourism activities as an alternative to tourism activities. In addition, to be part of the network in creating cooperation with all sectors in Uthai Thani Province to push Uthai Thani Province to be a creative city in the future.

The success of creative tourism is partly due to the support from government agencies, private sectors, and local organizations such as planning of provincial tourism policies and creating strategies for the continuous development of tourist attractions, including creating competitiveness of tourist attractions (Telan, S., & Jamieson, W., 2021; Gato et al., 2022; Remoaldo et al., 2020; Pimenta et al., 2021). The government and private sectors have contributed to community support in organizing tourism skills training including more skills in providing tourism services to the community, for example, increasing creative tourism activity design skills to be diverse and meet the needs of tourists. Training on the process of transferring knowledge and identity of the community through creative tourism activities will impress tourists to increase tourism value to attract more tourists (Srijongsang, S., 2018).

Therefore, the tourism community should have a good relationship with stakeholders in the community, such as accommodation owners, restaurants, and relevant government agencies such as the Tourism Authority of Thailand. Provincial Tourism and Sports Department, Fine Arts Department, and Local Administrative Organizations. Because the tourism community must have continuous coordination and

collaboration to develop community tourism. In addition, the extension of tourism in peripheral cities of various provinces may rely on basic necessities such as mass transit systems including creativity in policy design to extend the cultural capital of tourism communities in each area into tourism activities that reach tourists. It is a factor that should not be overlooked in promoting tourism in peripheral cities (Tanongkit, M., 2018).

Collaboration of all relevant sectors have a common direction both in policies and strategic plans for creative tourism, as well as having mechanisms that have been formally established both nationally and locally are important factors leading to the success of creative tourism development. (Douni, R. & Abd Halim, N., 2021; Ministry of Tourism and Sports, Thailand, 2020).

In summary, local government sectors have to promote Uthai Thani Province through various media using it by highlighting local products and tourist attractions. The Tourism Authority of Thailand's Uthai Thani Office should more seriously promote the province's tourist attractions and activities and promote tourism activities by dividing the province into tourism zones or organizing tourism activities that correspond to the tourism resources of different districts. The support of government agencies, the private sector, and local tourism-related organizations is a part of the success of creative tourism (Amtiengtrong, N., 2022). Additionally, Uthai Thani Province is a peripheral city, the province's tourism development should take into account the province's tourism resources. Therefore, small towns and rural areas shouldn't be developed in the same way as big cities. Instead, they should find a way to develop their own unique tourism activities. The community's capacity to develop activities should guide the development of rural or small towns (Richards, G., 2019, 2021). Creative tourism is another option for developing Uthai Thani tourism to have tourism activities to attract more tourists, which is consistent with Mareque et al. (2021); Pimenta et al., (2021), who argue that creative tourism is a new segment of the tourism market that could become a great opportunity for small towns to attract tourists. Thus, it can be a possible economic and social engine for local development.

6. The use of technology or AI in creative tourism activities

At present, Thailand has deployed technology in the tourism industry, developing digital services for tourists, tourist attractions, or related places, such as using robots to serve food in hotels to reduce contact with employees from the epidemic situation of COVID-19, the use of robots to interact with tourists or the use of robots to support elderly tourists (Tourism Authority of Thailand, 2022). Moreover, two primary functions of the robots that are utilized in the communities are to ensure that the community has an adequate supply of food and materials and to safeguard the residents' health by disinfecting and monitoring areas (Zeng et al., 2020). Bringing robots or human replacement technologies into the community must consider both advantages and disadvantages. The lack of human contact in the traditional high-touch hospitality industry will be realized if robots are used in community tourism activities (Astor et al., 2021). This is in line with the information obtained from the key informants. Almost everyone described that interacting in tourism activities with people in the community was a better experience than learning with technology media or robot. Natural dialogue interactions based on human behavior as well as real learning, and real experiences for creative tourism are essential. Technology might help people work less, but creative

tourism won't be as appealing. Because the heart of creative tourism is getting hands-on experiences and learning from real places.

This does not mean that technology is insignificant and is not useful for creative tourism in Uthai Thani province. In the future, the implementation of creative tourism activities may bring technology to help create a virtual experience before traveling to the community. To stimulate the interest of tourists in participating in creative tourism activities or being an intermediary in the activities of tourists with the community. According to Remoaldo et al. (2022) argued that AR is a promising technology tool for Creative Tourism, in line with the development of mobile technology. By adding a layer of information about tangible and intangible elements, the travel experience can be enhanced. With AR, the tourist does not lose contact with the physical environment, which is mainstream for tourism activity, maintaining place authenticity.

Technology is also useful for today's tourists, especially pre-visit and in-person experiences or participating in attractions. Tourists want information about destinations and reach that can be searched and tracked online. Tourism communities conducting creative tourism activities can leverage technology to improve tourism services and products gained from online tourist reviews. In addition, creative tourism managers or creative tourism entrepreneurs must be aware of the rapid change of technology and changing needs and demands of tourists so that they can sustain themselves in the competitive tourism industry (Astor et al., 2021).

7. Sustainable Tourism Development Guidelines

The development of creative tourism that leads to sustainable tourism is in line with the Sustainable Development Goals. The objectives under Goal 8 are promote development-oriented policies that support productive activities creating jobs that deserve entrepreneurship. Creativity and innovation and promoting the establishment and growth of small and medium-sized enterprises and planning and implementing policies to promote sustainable tourism that creates jobs and promotes local culture and products. In addition, creative tourism activities leading to sustainable tourism reinforce efforts to protect and safeguard the world's cultural and natural heritage in line with Goal 11 of the Sustainable Development Goals (UNWTO, 2019).

Creative tourism activities enable tourists to participate in conservation, rehabilitation, and creating a sustainable environment. In addition, designing tourism activities that increase responsibility for the environment, nature, society, and communities, for example, designing tourism activities arising from the circular economy. Enhancing local wisdom and continuation of traditions that are unique to Thailand in each area will lead to sustainable tourism in the community (Amtiengtrong, N., 2020).

Creative tourism has a positive impact on the tourism community in terms of economic, social, and environmental aspects leading to sustainable tourism in the community. The benefits that the community receives from creative tourism are that the community earns more from organizing tourism activities because the community can organize tourism activities throughout the year to attract tourists to visit the community. The distribution of income to the community (Janchai, N., & Penwansuk, A., 2020; Costa, V., & Pereira, R., 2022; Elkasrawy, S., 2020). Creative tourism activities can generate additional income for local businesses and artists and craftsmen in the tourism community, creating new job opportunities for local people such as local

guides, workshop instructors, and young artists. The community can use some of the income from tourism activities for the benefit of the community (Castanho et al., 2023).

Social and cultural impact, creative tourism activities contribute to the preservation of local cultural heritage and restore endangered arts and crafts and traditions, contributing to the conservation of the natural environment, local customs, and cultural identity of the community. Enhancing the local wisdom and encouraging local people in the community to participate in tourism development and preservation of the tangible and intangible wisdom of the community through creative tourism activities (Duxbury et al., 2021; Ramos, J., & Rosová, V., 2019; Dias et al., 2021; Blapp, M., & Mitas, O., 2018).

Creative tourism activities can help encourage more tourists to visit communities and help communities take pride in their cultural heritage and be able to preserve their heritage in the long run. It also inspires people in the community to value and protect their tangible and intangible cultural heritage. Therefore, creative tourism can bring long-term benefits to the community because creative tourism is seen as a practice that promotes community sustainability as it is a process of creativity, and activities that bring local wisdom or cultural heritage of the community are recycled through the design and implementation of tourism activities (Krajinovic, V., 2019; Liberato et al., 2022; Ohridska-Olson, R., & Ivanov, S., 2010; Suwanvijit, W., 2018; Poontrakulkiat, A., 2019)

The concept of BCG Tourism, which includes 1) Gastronomy Tourism, organic agriculture, and biodiversity, 2) Local Tourism, Responsible Tourism, Traditional Ways, and Using Storytelling Technology, and 3) Wellness Tourism, Health Promotion Activities, is also consistent with the development of creative tourism activities (Tourism Authority of Thailand, 2022). The community of Uthai Thani province engages in creative tourism activities, including cooking activities that utilize local raw materials to enhance biodiversity, particularly giant gourami fish, a GI product of the province. Local cuisine, handicrafts that have been handed down from ancestors, and learning folk songs, which are local wisdom, are traditional forms of tourism. Through food-related arts and crafts, folk songs, and other means, which are all tourism industry connected with BCG tourism.



Figure 121 Example of BCG tourism in Sukhothai Province

Source: <https://www.salika.co/>, 2023

In addition, BCG tourism or tourism based on the BCG concept focuses on sustainable tourism development by adapting new tourism concepts based on creative and sustainable tourism management guidelines. One example is promoting tourism in peripheral cities to lessen the number of tourists concentrating in the main cities. Encourage people in the community to recognize the value and uniqueness of each region's tourism products by developing and increasing their value. Promote products GI is a distinctive and valuable product that is a local product with a story (NSTDA, 2021).



Figure 122 BCG Model to BCG Tourism

Source: <https://tatacademy.com/>, 2023

Therefore, Uthai Thani Province should develop creative tourism activities on the basis of development related to BCG tourism in order to create sustainable tourism in Uthai Thani Province. Provincial tourism development must be developed in the same direction as national tourism development guidelines.

In summary, creative tourism is a part that makes sustainable tourism in Uthai Thani Province possible because creative tourism is the preservation of local wisdom and tangible and intangible cultures of the community such as local food, handicrafts, and folk songs. Creative tourism activities of Uthai Thani Province add value to the community's tourism resources by extending local cultural capital to develop activities for tourists as one of the ways to create sustainability in the community through conservation, and income distribution. This creates positive benefits to the economy, society, culture, and the environment in the community, which is the aim of sustainable tourism development (Angkurawacharapan, T., & Saowapawong, K., 2018; Pimenta et al., 2021). In addition, creative tourism will have social, cultural, economic, and environmental benefits for all stakeholders involved in tourism in that community, such as creative tourism developers, policymakers, and practitioners in Uthai Thani province must have deep knowledge and understanding of a holistic and integrated approach towards sustainable development in all dimensions (economic, environmental, social and cultural) (Baixinho et al., 2021).

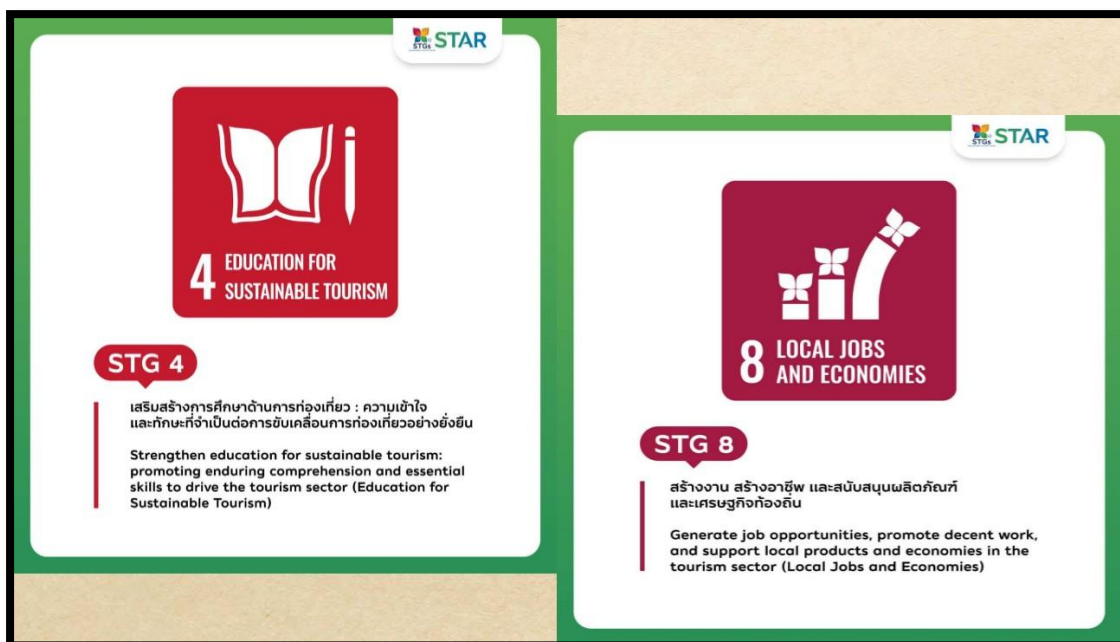


Figure 123 Positive impacts of creative tourism that lead to sustainable tourism (1)

Source: <https://www.tatstar.org/>, 2023

Figure 124 Positive impacts of creative tourism that lead to sustainable tourism (2)

Source: <https://www.tatstar.org/>, 2023

Chapter 7

Conclusion and Suggestions

This chapter presents the conclusion and suggestions of creative tourism development in Uthai Thani province, Thailand. There were 4 objects of the study 7.1) to study the value of the cultural and natural tourism resources of Uthai Thani Province; 7.2) to study the potential of tourist attractions in Uthai Thani Province to support the promotion of creative tourism; 7.3) to study creative tourism activities that are suitable for the tourism resources of Uthai Thani province; and 7.4) to study applying the concept of Creative Tourism to enhance the value of cultural and natural tourism resources of Uthai Thani province and tourism development towards sustainability.

7.1 To study the value of the cultural and natural tourism resources of Uthai Thani Province

The research showed that there are four communities in the three districts of Uthai Thani Province that have the value of the cultural and natural tourism resources and potential to promote the development of creative tourism activities as follows:

1. Ban Sanum, Ban Rai District

It is a valuable social community because organizing local traditions is the pride of people in society. It is the center of the minds of people in society, which causes the cooperation of people in the community when organizing activities. Whether it is the preparation of offerings, cooking, and cooperation in following the traditions. These reflect the community's unity and ties since ancient times. The variety of local food in the community is another culture that has been passed down from the ancestors. Food is a cultural heritage that has been handed down from the past to the present. Food culture means food according to the beliefs, values, way of life, and knowledge of each society. There are both the science and the art of food in each society. Local food is like the customs and traditions of people's behaviors in society that have been adhered to in every step of food and are shaped by the experiences and skills of people from generation to generation and passed on to their descendants.

This community is valuable to the economy. Because of its outstanding traditions, arts, and culture, as well as its well-known natural attractions, Sanam Village was chosen by the Provincial Community Development Office to be "OTOP Navatviti Village of Ban Rai District." Activities that tourists can do in the community such as learning about local food (Lao Wiang and Lao Krang food), cooking local food, learning about weaving, dyeing, and cotton spinning, and observing the community's way of life.

2. Ban Pa Thung Ancient Style Woven Cloth Center, Ban Rai District

Because it creates a gathering to preserve the traditional weaving wisdom that has been handed down from the ancestors, this place has social value. Youth and interested individuals, both within and outside the community, have been taught the art of weaving by the community. This weaving group wants to preserve local knowledge by teaching demonstrations to young people and those interested in actual practice. In addition, Uthai Thani Province's ancient weaving fabrics have earned it a UNESCO prize, establishing its reputation. It is important to the province of Uthai Thani because it is a cultural capital with social value.

This place has economic value because it produces local fabrics that are worn and used in homes to raise OTOP products, earning the villager's income and establishing a reputation. The villagers' weaving is seen as important to the economy. The creative economy is an economic development driven by cultural heritage capital. Moreover, villagers produce woven fabrics and add value to a variety of products, including mobile phone cases, pillows, and bags. Tourists can learn about weaving, dyeing, cotton spinning, and cooking local food, among other interesting activities.

3. Ban Tha Pho, Nongkayang District

This community is well-known for its lovely dialect, folk songs, local cuisine, and annual festival. Social values are also reflected in these cultural capitals because they encourage community unity. The language, speech, and pronunciation of folk songs are one of a kind, as are their aesthetic value. What's more, it has instructive worth since it makes new dialect learning and multifaceted correspondence. They were written by members of the community; folk songs still have social value because they can teach new generations about the values of the past and prepare them to pass them on. Folk song learning activities may contribute to promoting Thailand's folk art and culture to the world. Tourists can do activities in this community that are learning to sing folk songs and joining in the fun and dancing according to the melody of Tha Pho folk songs.

4. Ban Rong Nam Kaeng Community, Mueang District

The community has a Geographical Indication (GI) Giant Gourami fish, indicating that it is a product of that geographic origin and demonstrating to buyers its quality and characteristics as a result of the combination of natural factors. As a result, this community has economic value. Utilizing the expertise of the workers in the production area, a product with distinctive characteristics is produced. By registering under a geographical indication mark, the Giant Gourami fish is processed into a community product that also generates income for the community and has been passed down through the community.

Because it is the local way of life of the people of Uthai Thani, who live along the Sakae Krang River, this community also has social value. Individuals locally participated in bringing fish up in confines. It is regarded as traditional wisdom and an adaptation to the setting in which the villagers lived throughout time. Tourists can observe the Giant Gourami fish farming in cages, participate in cooking activities using Giant Gourami fish, or take a boat trip to see how the riverside community lives.

In summary, Uthai Thani Province has local wisdom that can be developed in creative tourism activities such as cooking, handicrafts, and folk music, which are the tangible and intangible cultural heritage of the province that can be further developed into creative tourism activities. The province of Uthai Thani has both tangible and intangible cultural heritage that can be further developed into creative tourism activities, and the province's local wisdom can be utilized in creative tourism activities like cooking, handicrafts, and folk music.

7.2 To study the potential of tourist attractions in Uthai Thani Province to support the promotion of creative tourism

The research showed the strengths, weaknesses, opportunities, and threats of tourism in Uthai Thani Province. By categorizing the components of tourism potential, consisting of 5 aspects, namely tourist attractions, accessibility, accommodations, amenities, and activities are as follows:

Table 15 SWOT analysis of the potential of tourist attractions in Uthai Thani Province

1.1 Attraction	
<p>1.1.1 Strengths -Uthai Thani has cultural and natural resource diversity, including ethnic diversity of people such as Lao Khrang, Lao Wiang, Karen, Mon, and Khmu. -The charm of local people and their way of life. The local communities are still conservative in their way of life, friendly and robust.</p>	<p>1.1.2 Weakness -Lack of effective promotion strategies and management plans for developing tourism in the area. -Lack of tourism professionals or tourism marketing expertise among locals or some local businesses.</p>
<p>1.1.3 Opportunities -Tourists tend to travel to seek experiences or learn about culture with the community and want to participate in tourism with the community. -Government agencies at the national level to support creative tourism.</p>	<p>1.1.4 Threats -The development of tourist attractions in many places has to rely on budget support from government agencies.</p>
1.2 Accessibility	
<p>1.2.1 Strengths -Uthai Thani Province has many accessible routes. -It is easy to get to and from tourist attractions via the transportation routes that connect districts and attractions.</p>	<p>1.2.2 Weakness -Public transportation in Uthai Thani Province is still insufficient and does not support tourists who do not have their own cars, especially traveling between districts or traveling between various tourist attractions.</p>
<p>1.2.3 Opportunities -In rural areas, the government sector has</p>	<p>1.2.4 Threats -Insufficient budget for basic infrastructure development.</p>

constructed additional roads for tourist attractions.	
1.3 Accommodation	
<p>1.3.1 Strengths</p> <p>-Uthai Thani Province has a wide range of lodging options, and the number of new lodging establishments is currently on the rise.</p>	<p>1.3.2 Weakness</p> <p>-Uthai Thani Province does not have accommodation that can accommodate large tour groups.</p>
<p>1.3.3 Opportunities</p> <p>-The popularity of tourists nowadays tends to want to stay to experience the rural culture and community way of life is increasing and tourists want to participate in activities that are a way of life through learning by doing.</p>	<p>1.3.4 Threats</p> <p>-The economic circumstance and pandemic can reoccur.</p>
1.4 Amenities	
<p>1.4.1 Strengths</p> <p>-Tourists' and locals' safety, due to the low rate of crime, life and travel in Uthai Thani Province are extremely safe.</p>	<p>1.4.2 Weakness</p> <p>-Uthai Thani Province has small local restaurants. - There are neither large restaurants for tour groups nor restaurants that cater specifically to tourists.</p>
<p>1.4.3 Opportunities</p> <p>-The province has a policy of improving each district's infrastructure to better serve the public, including tourists.</p>	<p>1.4.4 Threats</p> <p>-Insufficient budget for basic infrastructure development.</p>
1.5 Activities	
<p>1.5.1 Strengths</p> <p>-Uthai Thani Province has a variety of activities for tourists who like lifestyle, nature, or make merit and traditional festivals such as Tak Bat Thewo and Flower Hang Festival.</p>	<p>1.5.2 Weakness</p> <p>-Lack of effective communication channels for marketing and presenting tourism programs to specific tourist groups.</p>

<p>-Tourists can learn about the way of life, arts, and culture of ethnic groups, gain proficiency with the way of life and customs of the Uthai Thani Province. Doing things like cycling, singing folk songs, weaving, doing crafts, and activities related to local fish dishes.</p>	
<p>1.5.3 Opportunities -The behavior of tourists has changed from just visiting the area to tourists wanting to learn and participate in activities to gain hands-on experience in tourism.</p>	<p>1.5.4 Threats -Tourism products and services in the nearby provinces share many of the same characteristics.</p>

7.3 To study creative tourism activities that are suitable for the tourism resources of Uthai Thani province

The research results showed the details of creative tourism activities that are suitable for tourism resources of Uthai Thani Province. Local wisdom in the community has the potential to develop creative tourism activities, which can be divided into three types of creative tourism activities as follows:

1. Creative tourism activities related to food

The development of food-related creative tourism activities. The following are two areas in which tourism-related activities can be developed.

1.1 Ban Rai District

Cooking activities can be learned through the process of picking vegetables, cooking food, doing activities in areas where they are held in the community. Local cooking activities should be conducted in homestays and select creative tourism activities specifically targeted at groups of active travelers (Learning activities and doing activities with local communities). Moreover, compiling stories together and story-telling about food and local ways of life that lead to activities. It's important to have a story to tell during the activity. In order for the activities to take place, they need to be designed in a way that is appropriate.

1.2 Mueang District

Engaging in activities at homestays or in the Ban Rong Nam Khaeng community is an interesting alternative. Communities should receive advice and assistance in developing activities or stimulating and motivating the community to organize creative tourism activities to generate additional income through budget support from government agencies and related agencies. Communities or entrepreneurs that offer activities related to local cooking must develop a marketing story using the storytelling of the Sakae Krang River and the Giant Gourami fish in the river leading to food and activities with tourists. The activity should be a simple fish dish that doesn't

take long to complete the activity. Creative tourism activities should take place in Uthai Thani since there is no serious action yet, which may be another option for Uthai Thani tourism in the future. In addition, doing activities in the accommodation area will help extend the stay of tourists, helping to increase income for the community.

In addition, cooking activities are suitable for family groups. Cooking activities should be done in resorts or Sakae Krang River Floating Houses Community, which is ready to manage creative tourism activities for tourists. May be made into a travel package and have a suitable travel time. There is an interesting incentive for tourists to want to participate in activities and make simple food menus for tourists. If tourists have limited time or only two hours, we can easily and efficiently participate in cooking menu activities by choosing ones that can shorten the process. For instance, local cooking instructors have already created three menus, and tourists visit to create one or more menus, possibly by making chili paste to familiarize themselves with the ingredients. Make it look good to tourists that they made this menu. It ought to be yet another intriguing alternative that is appropriate for the conduct of Thai tourists.

2. Creative tourism and handicraft activities

A suitable activity for tourists is making small, simple handicrafts. Entrepreneurs also require event design as well as investment in the creation of events. In addition, the community must study activities suitable for tourists. Designing learning points to do activities in the form of various learning bases. Creative tourism activities about handicrafts in Uthai Thani are activities that tourists can do, but the community needs to be well-planned and organized. Moreover, it should be a simple handicraft-making activity that does not take long. It is the ability to make that piece of craftsmanship and bring that piece home. The making of small items is suitable for creative tourism activities such as handicrafts in Uthai Thani because handicrafts are woven fabrics, which weaving is a difficult task that must be adapted to suit activities and tourists. Another consideration is that most craft-specific tourists are women, which may be activities that communities or entrepreneurs of creative tourism activities must consider. Therefore, the guidelines for the development of creative tourism activities related to handicrafts in Uthai Thani Province in which the tourism community must learn and develop activities in line with the behaviors and needs of current tourists by creating benefits for the community both in terms of income distribution and preservation of local wisdom.

3. Creative tourism activities with folk songs

This activity will have more interest from tourists. The community must develop contemporary music. There are activities that attract the new generation to be interested or worth learning along with the preservation of folk songs and there are other activities to learn along with singing folk songs. Folk songs may be performed on the walking street to make it more known to locals and tourists. In addition, there ought to be a stage where folk songs can be performed at important events in Uthai Thani Province or where folk songs can be brought to perform at various seminars that are held there by the government and private organizations. This is done to preserve the community, increase outside participation, and encourage more people to visit. The number of tourists visiting Ban Tha Pho will rise if the community is connected to tourist routes that connect Muang District and nearby districts or if new tourist attractions are built nearby. In addition, the development of creative tourism activities

must be based on the community and the behavior of the people in the community without causing too much chaos and changes in the community's way of life.

In summary, activities for cooking, crafting, and learning traditional songs. It refers to the expansion of tourism-related activities by adding value to the community's existing cultural costs by expanding tourism-related activities in which tourists participate. Each community in Uthai Thani Province has its own unique set of resources from which to derive these three types of activities. Bringing the community's products into other tourism activities besides just being a product for tourists to buy means more income for the community.

Moreover, it is important for creative tourism activities to have a story to tell, whether the food is made from raw materials, the handicrafts have stories about making cloth, or folk songs have been passed down from generation to generation. Creative tourism activities are another way to help preserve the community's cultural heritage by teaching the younger generation about the value of community resources. However, it is essential to inform the upcoming generation of what the community has and how they can use it to further develop themselves and generate income, as well as to preserve the community's local wisdom.

7.4 To study applying the concept of Creative Tourism to enhance the value of cultural and natural tourism resources of Uthai Thani province and tourism development towards sustainability.

The three types of creative tourism activities have the components of creative tourism development guideline as follows.

- Creative Person: People in the community (host).
- Creative Activity: Cooking, crafting, and learning traditional songs.
- Creative Space: Areas in the community or areas of creative tourism entrepreneurs.
- Creative Skills: Cooking, crafting and learning the performing arts.
- Creative Design: Designing activities suitable for the extension of local wisdom and the needs of tourists.
- Creative Cooperation: Coordinating with community, entrepreneurs, private sector, government sector, and tourist.

Therefore, the development of creative tourism activities by enhancing the value of natural resources and culture in the community of Uthai Thani Province should have all six development components in the development of creative tourism activities. This will lead to the sustainability of the tourism industry in Uthai Thani Province. Creative tourism is a part that makes sustainable tourism in Uthai Thani Province possible because creative tourism is the preservation of local wisdom and tangible and intangible cultures of the community such as local food, handicrafts, and folk songs. Creative tourism activities of Uthai Thani Province add value to the community's tourism resources by extending local cultural capital to develop activities for tourists as one of the ways to create sustainability in the community through conservation, and income distribution. This creates positive benefits to the economy, society, culture, and the environment in the community, which is the aim of sustainable tourism development.

7.5 Suggestions for Further Research

7.5.1 Study of the long-term tourism development plan of Uthai Thani Province, extending creative tourism to sustainable tourism.

7.5.2 Study of Thai and International Tourist Behavior and Development of Creative Tourism Activities in Uthai Thani Province.

7.5.3 Study of Tourism Marketing mix factors on the guidelines for the development of creative tourism in Uthai Thani Province.

7.5.4 Study the factors that affect the success and development guidelines for Uthai Thani Province to become a UNESCO creative city of crafts and folk arts.



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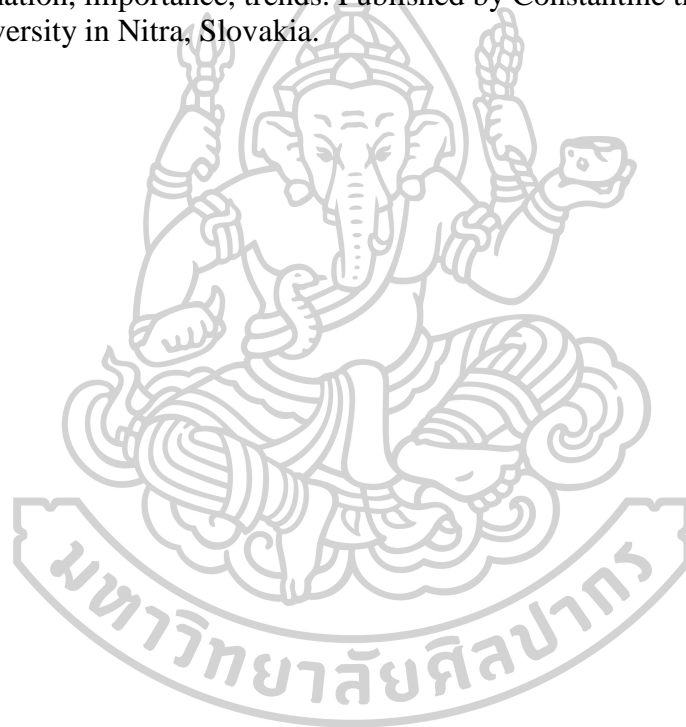
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APPENDICES

Appendix A

Interview Questions

1. Questions for government and stakeholders

Issues in the value of natural resources and culture	
How diverse are the tourist attractions of Uthai Thani Province?	<ul style="list-style-type: none"> - Temples, ancient sites, historic sites - Natural places - Community tourism, doing activities with local people
Which places in Uthai Thani are the most beautiful to visit?	<ul style="list-style-type: none"> - Tourists like to go - Local people like to go
Which historical places in Uthai Thani are most worth visiting?	<ul style="list-style-type: none"> - Tourists like to go - Local people like to go
Which place will represent Uthai Thani Province or reflect Uthai Thani Province well?	<ul style="list-style-type: none"> - It is folk wisdom. - It's a local way. - It is unique that Uthai only does not have.
Does Uthai Thani have any interesting legends or stories?	<ul style="list-style-type: none"> - Folktales/narratives/beliefs
What is the charm of Uthai Thani?	<ul style="list-style-type: none"> - People/Lifestyle/Nature/Art and Culture
Tourism Potential Issues	
How is it to travel to various tourist attractions in Uthai Thani Province?	<ul style="list-style-type: none"> - The route is convenient and easily accessible. - There is a tour bus / van / local car service.
How many tourists can Uthai Thani Province accommodate?	<ul style="list-style-type: none"> - Accommodation / bus - Restaurant/shop/souvenir shop
What is the tourism potential of Uthai Thani Province?	<ul style="list-style-type: none"> - Strengths and weaknesses - Opportunities and threats
How does tourism in Uthai Thani compare to neighboring provinces?	<ul style="list-style-type: none"> - A variety of attractions - Accommodation - Restaurant - Travel and tourism transportation
What is the plan/direction of developing tourism facilities in Uthai Thani Province?	<ul style="list-style-type: none"> - Road, electricity, water supply - Security/development of tourist attractions

How do local people participate in tourism?	<ul style="list-style-type: none"> - People in the community own accommodation/restaurants/shops. - People in the community take care of tourist attractions / tourist services. - People in the community do activities together with tourists. - Does the government encourage the new generation to participate?
Which groups of tourists are most tourists / what activities do they come to do?	<ul style="list-style-type: none"> - School age/working age/elderly - Family/group tour - Nature tours/temples/communities
Creative tourism development issues	
Have you ever heard, become familiar with, or know the term creative tourism?	
What do you think about developing or doing tourism activities that use creativity from the cultural capital of the community?	<ul style="list-style-type: none"> - Such as making basketry, making pottery, making local food.
What types of creative tourism activities are appropriate for Uthai Thani Province?	<ul style="list-style-type: none"> - 1. Handicraft group: weaving, basketry, knife making, amulets, pottery. - 2. Folk music group, folk games - 3. Agricultural farming group and cooking local food. Learn about local herbs, healthy food, and food for the elderly. - 4. Do camping/team building for various organizations/cycling groups/runners.
Which communities/tourist attractions in Uthai Thani Province have the potential to develop creative tourism activities?	
Which group of tourists is suitable for creative tourism in Uthai Thani?	
Do you know the term “sustainable tourism”?	

Can creative tourism create sustainability for the province or community?	<ul style="list-style-type: none"> - There is a constant income for the community. - Local cultural wisdom is preserved. - Environmental preservation - Community knowledge is passed on to people in the community and outside.
Health and tourism safety policies, how do you think the tourism community should adapt?	<ul style="list-style-type: none"> - Arrangement of distance from activities - Choosing to do activities with the tourism community only as much as possible. - Studying first by yourself from the media of the travel community and then doing activities in the community. - Use other technology to teach instead of humans. - Travel in a Virtual Experience

2. Questions for the community, local philosophers, tourism activity operators/tourism businesses and stakeholders

Issues in the value of natural resources and culture	
What ways of life or local wisdom does the community still have today?	<ul style="list-style-type: none"> - 1. Handicrafts - 2. Folk music, folk games - 3. Local food, local herbs
What do you think is the important and unique cultural identity of the community?	- Nature/culture/way of life
How does the community have an atmosphere unlike any other place?	- Environment/people/geography/rarity of culture or wisdom.
Does the community have any interesting stories or legends?	
Tourism Potential Issues	
What activities does the community have that can bring the community's identity to activities?	- Local crafts, folk music, local cooking
From the above activities, how can tourists participate?	<ul style="list-style-type: none"> - Hands-on /Simple experiment - Learning about the way of life and local wisdom.

How does the community teach activities to tourists?	<ul style="list-style-type: none"> - Teach tourists to participate in hands-on activities. - Teach tourists to try designing on their own. - Teach tourists to follow after finishing the story.
How are the duties of community members divided in organizing tourism?	<ul style="list-style-type: none"> - Hospitality work, cooking, teaching tourists to do activities - Driving, finance, doing public relations
Do people in the community give importance to the community's heritage?	<ul style="list-style-type: none"> - Communities help each other to take care of inheritance. - Communities take it to spread the word or use it as a product to earn money. - The community acts as a source of learning/activities for outsiders to get to know the community better.
Are there people in the community who can relay stories and information about the community to tourists or people outside the community?	
Does the community have accommodations, restaurants, parking, and shops to accommodate tourists?	
What are the public and private sectors in the province involved in helping or developing in the tourism community?	
What needs to be developed further by the community or how does it need support from the government?	<ul style="list-style-type: none"> - Knowledge/Utilities - Public relations/funding sources
Creative tourism development issues	
Have you ever heard, become familiar with, or know the term creative tourism?	
Do you think that the area in the community is enough for tourism activities and what activities should be done in the community?	<ul style="list-style-type: none"> - Local crafts, folk music, local cooking - Community center/home of community members
Does the community have stories that can be told during tourism	<ul style="list-style-type: none"> - Legends/folktales/beliefs about objects/food

activities to create interest and excitement for tourists?	
Who in the community can make creative tourism activities happen?	<ul style="list-style-type: none"> - Community members, community leaders, Subdistrict Administrative Organization. - Outsiders (government/educational institutions)
Is the community ready and welcoming to tourists?	- Teach tourists to do activities/welcome tourists.
What group of tourists do you think community tourism activities are suitable for?	<ul style="list-style-type: none"> - School age/working age/elderly - Family/group tour/study visit/MICE
Do you know the term “sustainable tourism”?	<ul style="list-style-type: none"> - There is regular income generation for the community. - Local culture is preserved - Environmental preservation - Community knowledge is passed on to outsiders.
Can creative tourism create sustainability for the province or community?	<ul style="list-style-type: none"> - There is a constant income for the community. - Local cultural wisdom is preserved. - Environmental preservation - Community knowledge is passed on to people in the community and outside.
Who will be able to carry out tourism marketing activities for the community?	<ul style="list-style-type: none"> - The community publicizes and communicates community information to outsiders/tourists by themselves. - Communities provide help from the public and private sectors.
Do the new generation (youth, working age) take an interest in community development, community tourism, or preserving local wisdom?	- How do these people get involved? What do they do or what do they want to do?
What do you think about creating a network of creative tourism routes in Uthai Thani?	- Making a route linking with other tourist attractions/provinces

Health and tourism safety policies, how do you think the tourism community should adapt?	<ul style="list-style-type: none"> - Arrangement of distance from activities - Choosing to do activities with the tourism community only as much as possible. - Studying first by yourself from the media of the travel community and then doing activities in the community. - Use other technology to teach instead of humans. - Travel in a Virtual Experience
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3. Questions for Thai tourists

Issues in the value of natural resources and culture	
How diverse are the tourist attractions of Uthai Thani Province?	<ul style="list-style-type: none"> - Temples, ancient sites, historic sites - Natural places - Community tourism, doing activities with local people
Which places in Uthai Thani are the most beautiful to visit?	<ul style="list-style-type: none"> - Tourists like to go - Local people like to go
Which historical places in Uthai Thani are most worth visiting?	<ul style="list-style-type: none"> - Tourists like to go - Local people like to go
Which place will represent Uthai Thani Province or reflect Uthai Thani Province well?	<ul style="list-style-type: none"> - It is folk wisdom. - It's a local way. - It is unique that Uthai only does not have.
What is the tourism image of Uthai Thani Province?	<ul style="list-style-type: none"> - A must-visit secondary city - A city with a simple charm/lovely people/way of life - Natural World Heritage City/Charming Old City - Purple City (Krom Somdet Phra Khanittha)
Tourism Potential Issues and needs of tourists	
What are the tourism facilities and tourist support in Uthai Thani Province?	<ul style="list-style-type: none"> - Accommodation - Restaurant - Local buses/taxi - Travel safety and safety in tourist attractions
What are the strengths and weaknesses of Uthai Thani Province?	

Have you ever heard the term creative tourism?	Tourism that focuses on learning with the community. The community teaches various activities for tourists to do something unique to that community.
Do you like activities that are engaging and hands-on as well as being close to the local community?	- Activities where you learn local wisdom and gain experience in learning new ways of life. - Small group activities - Activities with stories and stories that deepen understanding of the community.
What communities or tourist attractions in Uthai Thani Province can develop creative tourism activities?	
What types of creative tourism activities are appropriate for Uthai Thani Province?	- 1. Handicraft group: weaving, basketry, knife making, amulets, pottery. - 2. Folk music group, folk games - 3. Agricultural farming group and cooking local food. Learn about local herbs, healthy food, and food for the elderly. - 4. Do camping/team building for various organizations/cycling groups/runners.
Creative tourism development issues	
What do you think about creating a network of creative tourism routes in Uthai Thani?	learning local wisdom, which is a creative tourism route in particular
Do you know the term “sustainable tourism”?	- There is regular income generation for the community. - Local culture is preserved - Environmental preservation - Community knowledge is passed on to outsiders.
Can creative tourism create sustainability for the province or community?	- There is a constant income for the community. - Local cultural wisdom is preserved. - Environmental preservation - Community knowledge is passed on to people in the community and outside.

<p>Health and tourism safety policies, how do you think the tourism community should adapt?</p>	<ul style="list-style-type: none"> - Arrangement of distance from activities - Choosing to do activities with the tourism community only as much as possible. - Studying first by yourself from the media of the travel community and then doing activities in the community. - Use other technology to teach instead of humans. - Travel in a Virtual Experience
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Focus Group Topic

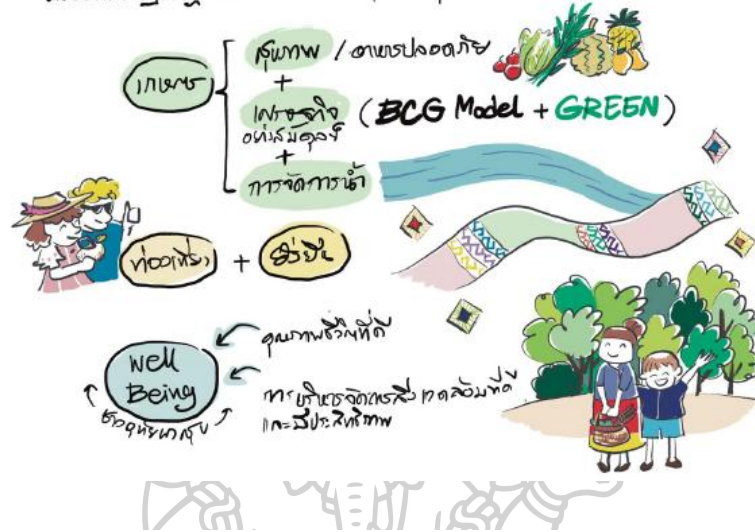
1. Development of creative tourism activities in Uthai Thani Province, Thailand
 - 1.1 Creative tourism activities are related to food
 - 1.2 Creative tourism activities and handicrafts
 - 1.3 Creative tourism activities with folk songs
 - 1.4 Places or other creative tourism activities
2. Tourism development issues in Uthai Thani Province, Thailand
 - 2.1 Tourism marketing
 - 2.2 Human Resources
 - 2.3 Knowledge of tourism
 - 2.4 Creative Tourism activities after COVID-19
 - 2.5 Promotion from the government sector/Stakeholders/DMO
 - 2.6 Technology or AI and its use in creative tourism activities
 - 2.7 Sustainable Tourism of Uthai Thani Province



Future UTHAI in 2585

เป้าหมายที่มหาวิทยาลัย 20 ปี

เมื่อต้นแบบความสำเร็จที่มุ่งเน้นในมิติด้านสิ่งแวดล้อม หรือฉบับเต็มตามกรอบที่เขียน
 ต่อมาโดยธุรกิจที่สร้างภาพ วิทยาศาสตร์และเทคโนโลยี การท่องเที่ยวที่ควบคู่กันไปด้วย



Appendix C

Information about Uthai Thani Province and the tourist community



Uthai Thani Province



Ban Rong Nam Kaeng Community, Mueang District



The Sakae Krang River, Mueang District



Ban Sanum Community, Ban Rai District



Ban Pa Thung Ancient Style Woven Cloth Center, Ban Rai District



Ban Tha Pho Community, Nongkayang District

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