Chiang Mai: A Creative City Using Creative Tourism Management

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Abstract

This research article investigates how to use the physical, social, cultural and environmental potential of Chiang Mai province to increase the region's cultural capital and develop more creative tourism management. The research showed that the diverse culture of Chiang Mai offers high potential for development of additional local community participation. Further local participation in creative tourism management can be supported by creating new tourism routes. This approach is consistent with the provincial policy on promoting the city's creative economy and has received awards from The United Nations Educational, Scientific and Cultural Organization (UNESCO) for the Creative City (crafts and folk art).

Keywords: *Cultural Tourism, Thailand, Chiang Mai, Experience, Creative City, Creative Tourism*

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Introduction

There is an abundance of natural and cultural tourism resources in Thailand. The wide range of cultural resources can be divided into two groups. The first, reflecting a tangible heritage, includes such locations as buildings, temples, historic sites, and monuments. The intangible resources include traditions, knowledge, local wisdom, ways of life, culture folklore, and various beliefs. The value and unique characteristics of Thailand's cultural capital have been widely recognized for a long time.

Following an economic crisis in 1997, Thailand succeeded in improving the country's economy through instituting creative policies in cultural resource management. This is consistent with John Howkins (2001), who spoke about creating value from human thought. Howkins' concept has also been used in a tourism context by the Office of the National Economic and Social Development Council (NESDC) in Thailand. NESDC, a national economic planning agency, uses the United Nations Conference on Trade and Development (UNCTAD) as its main conceptual framework, and has collaborated with the United Nations Educational, Scientific and Cultural Organization (UNESCO) in their approach to tourism.

This creative economic policy conforms to the National Economic and Social Development Plans No. 11 (2012-2016) and No. 12 (2017-2021) by creating economic value from cultural resources for the common good. There are 3 main aspects that should be considered: having an in-depth cultural understanding, recognizing consumer demand and linking authentic values and identities with contemporary needs. (Saychur, Wimonsiri, Piwit, Wisutipol, Bonnak and Lisatukai, 2009). Therefore, this concept can use creative tourism to enhance the learning experiences of tourists.

The province of Chiang Mai is located in northern Thailand, an area which has a long history and used to be the capital of the Lanna Kingdom. It includes the city of Chiang Mai, with a unique identity focused on the arts, culture, and traditions of the northern Thai way of life. There are many tourist and cultural attractions in the city.

Based on its many participation from the government sections and local people on the conservation of craft and folk arts Chiang Mai was nominated as a UNESCO creative city. This designation has seven subcategories: literature, crafts and folk art, design, music, gastronomy, cinema and media arts. Chiang Mai received an official designation as a UNESCO Creative City of Crafts and Folk Art on 31 October 2017. Therefore, it can now be promoted for its creative industries, offering unique tourist experiences (UCCN, 2017). Tourists can learn about authentic ways of life such as weaving the local cloth and making silverware. They also gain in-depth knowledge and experience from the local people. Therefore, it is necessary to explore the potential ways in which Chiang Mai, as a creative city, can increase the value of its cultural heritage by suggesting ways that tourists can explore the creativity of tourism routes in Chiang Mai.

Research Objectives

1. To investigate the tourism potential of the physical, social and cultural aspects of Chiang Mai province in order to add value
2. To support further development of local participation in creative tourism management
3. To create more new tourism routes and ways to manage creative tourism in Chiang Mai

Research Approach

This research explored how the concept of a Creative Economy can drive an economic system and increase the value of products and services. This idea, which can be seen in many developed countries, prioritizes the ways in which imaginative qualities and creative skills combine with intellectual property to drive an economy (Pholphirun, 2013). Thailand has adopted the concept of a creative economy in accordance with the National Economics and Social Development Council (NESDC), adhering to the guidelines of the United Nations Conference on Trade and Development (UNCTAD). This framework, working with concepts from The United Nations Educational, Scientific and Cultural Organization (UNESCO), includes a list of creative industries, divided into four main groups and 15 subgroups as follows (Termpitayapaisit, 2010):

1. Cultural heritage - including crafts, historical and cultural tourism, Thai traditional medicine, and Thai food
2. Arts – including the performing and visual arts
3. Media – including movies and videos, publishing, broadcasting, and music
4. Functional Creation such as design, fashion, architecture, advertising and software

According to UCCN (2017), there are seven types of creative cities. They include 180 cities from 72 countries, networking for the purpose of encouraging creative management in each location and cultural industry. This provides a core of development, using international networks to assist with planning for communities and activities. Starting with the cultural tourism concept, these actions have led to the concept of creative tourism, a new form of tourism developed by Greg Richards and Crispin Raymond in 1999 - 2000. They defined creative tourism as sustainable, based on the authenticity of local culture, and stated that it offers tourists creative experiences. The sources of knowledge may be homes or workplaces (Raymond,2007). Local people are happy to share their routine lives with visitors, and develop closer relationships with the tourists. They also suggest that this type of tourism is different from other forms such as craft or heritage tourism.

Creative tourism is related to cultural tourism and arts tourism, but it is more than just taking photos of an attraction or merely going sight-seeing. This type of tourism is more profound and encourages tourists to learn from their activities. It goes beyond cultural activities that show historical value and architecture; it focuses on the ways of life of the local people and encourages interaction. Tourists

can benefit from authentic cultural experiences, traditional crafts and artisanal products. Such interactions between the community and the visitors can result in an impressive experience for the tourists, as shown in Figure 1 (Richard, G., 2010).
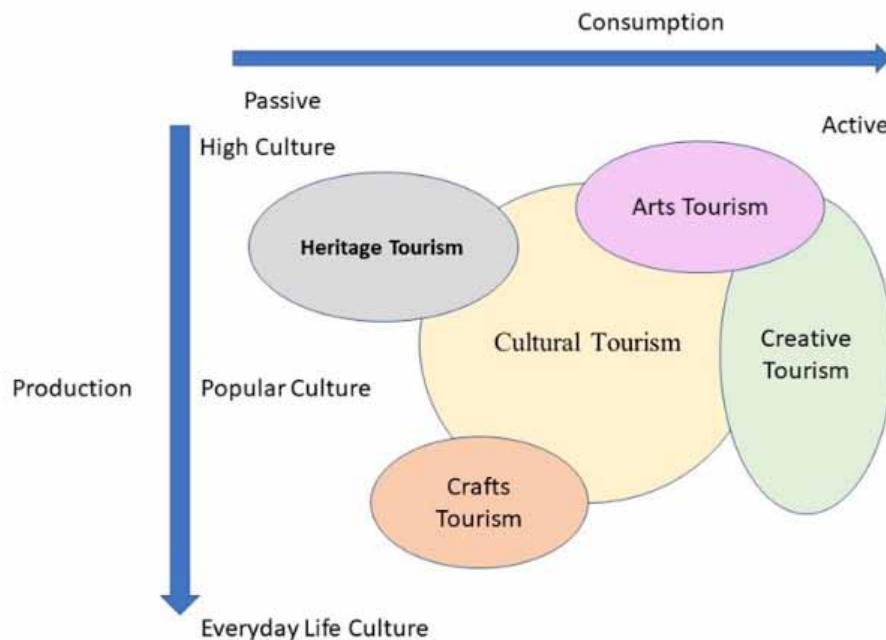

Figure 1. Development of cultural tourism to creative tourism. Source: Richard, G. (2010).

There are variety of researchers who follow Richard and Raymond's approach. Wurzburger (2009) claimed that creative tourism creates engagement and experiences and encourages participation in art education and in local cultural heritage. Wisuttiluk (2013) conducted a study of creative tourism in Thailand. He described creative tourism methods as those which encourage tourists to exchange knowledge with local residents in order to understand the social values, culture, and environment of the area, gaining in-depth knowledge through direct experiences.

In addition, Richards, (2009); Richards and Wilson (2007) focused on creative tourism's ability to enhance tourists' skills and experiences, enabling them to travel and learn about unique local lifestyles. This is considered an important aspect of creative tourism, with intangible resources such as music, language, lifestyle, and local wisdom. It builds on natural and cultural resources, emphasizing culture in daily life. It differs from cultural tourism's focus on high culture and heritage, including ancient temples and architectural sites. When tourists participate in local activities, it creates connections with local communities of artists and entrepreneurs, and gives insight into the local identities. It also allows tourists to experience the attractions and participate in local management processes.

Cohen and Uphoff (1977) discuss the involvement of stakeholders. People in local communities, tourism establishments and other involved parties are important in driving conservation and development of creative tourism to achieve sustainability. There are four levels of participation from the locals:

1. Participation in the initial stages and decision making
2. Participation in the operation through providing resources, administrative tools and cooperation
3. Participation on the benefits including money and social benefits
4. Participation in an evaluation of results and an assessment of the operation's efficiency

Suprapa Somnuxpong (2018) states that creative tourism management includes the following six aspects:

1. Defining identity and analyzing capital required for further development. Local identities are an intangible part of the cultural heritage. Clear and comprehensive definitions will create outstanding cultural and natural attractions that represent the local area.
2. Learning about tourism management readiness. Consider the five important is-sues of attraction, accessibility, amenities, accommodation and activities (Dickman, 1997).
3. Forming a creative tourism organization by establishing a commercial or administrative organization within the community.
4. Designing creative activities for the tourists, considering their total experience before, during and after their trips. This will impress tourists with how management effectiveness provides a comprehensive customer experience.
5. Finding different and creative ways to present tourism resources in order to encourage tourists to interact with the attractions. Tourists can also gain new experiences from the presentation of local identities through some intangibles and everyday life culture (Richard, 2010) such as lifestyles, recreation, languages, storytelling and local wisdom. These experiences focus on conveying the sense of authenticity.
6. Planning for creative tourism marketing by focusing on the target groups of tourists. Feedback received from the tourists should be analyzed to enable better marketing models in the future.

In addition to the above suggestions, the World Tourism Organization (UNWTO, 2015) recommends that a creative tourism route should connect to the stories inside its area. It should show the authentic identity of the area, be accessible to resources and have good facilities. Moreover, plans for creative routes need to meet tourists' requirements. There should also be discussions among the stakeholders before creating the route, with both short and long-term planning. Designers should identify ways to connect to the tourists and measure the tourists' satisfaction with the designed route.

An additional relevant study was conducted by Sereewichasawat (2012), who researched the development of cultural tourism in the upper northern region of Thailand. This project used a creative tourism model to study cultural tourism by foreign national tourists in this region, including which cultural tourism activities foreign tourists were most interested in. The creative tourism model included three study areas: Chiang Mai, Chiang Rai and Mae Hong Son. The research found

that Chiang Mai offered two activities, Khan Toke Lanna dining and Bor Sang umbrella making. In Chiang Rai province, making Chinese tea and shopping for earthenware are famous activities. In Mae Hong Son Province, Tai Yai dressing and decorative metal crafting (Pan soy) are popular activities.

Another relevant research project was conducted by Siow-Kian Tan et al (2012). They studied another experience in creative tourism in Taiwan. These research-ers interviewed tourists and observed four creative industries: a leisure-farm, a 'story house,' a pottery-making museum with a workshop, and a wooden furniture museum with a workshop. They found that reflections of the exteriors and interi-ors of structures created a learning experience for the tourists. In the past, tour-ists related to the environment, people and products, services and experiences. At present, tourism allows tourists be more aware, demanding creativity and having more interactions and exchanges of experiences.

There are a variety of opinions about which types of creative experience would be most useful for local communities interested in developing tourism around their cultural heritages such as traditional craft, gastronomy, painting, etc. In summary, research related to creative tourism has focused on tourism resources connected to the local people's daily lives. However, each area still has unique characteristics, with different ways in which the tourists can learn skills, gain direct experiences and interact with the locals. Participants should be aware of the process required to exchange ideas and encourage creativity. Sharing the local people's lifestyle with tourists is considered a new form of tourism, enabling the spread of knowl-edge and the conservation of local wisdom and culture. Guidelines for creative tourism management include education, a capital analysis to determine levels of readiness to form tourism organizations, creative tourism operations, travel expe-rience design, and creative thinking, marketing and planning.

Research Methods
In this research, data was collected within Muang District, Chiang Mai Province. This area consists of 16 sub-districts, and includes communities and tourism establishments with potential to be creative tourism areas. The content focuses on characteristic provincial policies regarding the creative economy and creative tourism. This includes physical, economic, social and cultural capital and natural resources within the urban are-as that have potential to be developed as creative tourist attractions or as creative tourism establishments. Furthermore, this project also includes qualitative research, which have been conducted by the researcher for in-depth interviews with experts from the government sector, community leaders, and tour company operators. In addition to these semi-structured inter-views, documentary research was conducted. This collected basic social data on cultural resources, ways of life, traditions, activities and natural resources from the interviews as well as books, documents, texts, journals and related online da-tabases. The interview subjects included three groups: local government experts (n=5), five related community leaders (n=5) and travel company business opera-tors (n=10). When all the qualitative and quantitative results are acquired, the satisfaction survey is then conducted.

Qualitative Data Analysis

This research analyzed interviews and document data in order to establish the outstanding characteristics of the local identity and tourism marketing within Chiang Mai province. It looked at the overall potential of the province and creative tourism, including connecting/linking routes, local community participation/suggestions, local characteristics and general characteristics of the province's tourism market. It tried to establish the overall potential for promotion of creative tourism. After the analysis of the data, the theoretical framework was applied in order to propose guidelines for creative tourism in Chiang Mai.

Quantitative Research Methodology

Questionnaires were used to gather tourists' opinions about current management and creative tourism routes within the city of Chiang Mai. The total number of subjects needed was estimated using Yamane's formula. According to Chiang Mai tourist center statistics, 9,623,958 tourists came to the city of Chiang Mai in 2016. Therefore, the required size of the sample group was calculated to be 200 foreign tourists and 200 Thai tourists. A multi-stage cluster sampling method, which was divided into two steps, was performed:

- *Step 1* Required subject characteristics: All tourists chosen were over 18 years old and had come to visit attractions in the city of Chiang Mai.
- *Step 2* Random sampling among the target tourists.

The data obtained from the questionnaire was analyzed to identify which physical, social, cultural and environmental characteristics of Chiang Mai province had the potential to increase cultural and natural values, and to encourage collaboration with local people to manage creative tourism within the community. Finally, recommendations and creative routes for the creative tourism management in Chiang Mai were proposed and summarized.

The questionnaire was composed of three parts as described below:

- *Part 1:* General - questions about age, educational background, occupation, annual income and country of residence were included. The questions were in a checklist format. The results were compiled, and are described in the analysis section.
- *Part 2:* The tourists' motivation for travelling to Chiang Mai, as well as their travel periods, the method(s) of travel, the number of tour members/companions, length of trip and target location(s). These data were also gathered through the checklist questions, and the corresponding percentages are discussed in the analysis section.
- *Part 3:* The tourists' opinion about the management of the creative routes in Chiang Mai. A Likert scale was used in this part to measure tourist satisfaction (5= Very satisfied, 4 = Satisfied, 3 = Neither satisfied nor dissatisfied, 2= Somewhat dissatisfied, 1 = Very dissatisfied).

Finally, this data was plotted as a radar chart to represent and analyze the results.

Quantitative Data Analysis

In this part, the designed questionnaire was priory tested by the specialists in order to measure the precision of the results by testing in a group of around 10% of the overall sample group. After that, the questionnaire was improved and then tested on the tourists in the study area. The data acquired from all three parts of the questionnaire were analyzed to produce a frequency distribution, which is shown as mean percentages and standard deviations. Mean values were classified into three levels: dissatisfied (1.00-2.33), moderately satisfied (2.34-3.66) and satisfied (3.67-5.00). Finally, all analyzed data from both the qualitative and quantitative research were combined and summarized to help with the goal of creating a new creative route in the city of Chiang Mai.

Results

1. Physical, Cultural and Social Characteristics of Chiang Mai

Chiang Mai is a province that located in the Northern part of Thailand. There is a river called Ping river flow through the province. In the past, Chiang Mai used to be the capital of Lanna Kingdom. This city has its own identity, cultures, tradition language as well as creativity in the city.

About the social characteristics of Chiang Mai, most of the local people are Buddhist. They are also farmers who mostly plant rice and garden fruit, for example, strawberries, lychee and longans. There are also many industries such as agro-industry, logistics, drinks industry and tourism.

For the cultural characteristic of the province, Chiang Mai has a very long history for more than 700 years. The city has once been a capital of Lanna Kingdom, which was established by the first Lanna's king named Pha Ya Meng Rai, and was called Nop Buri Sri Nakorn Ping Chiang Mai. This province has a unique cultural identity (Lanna culture) and it has been transferred to the present generation. Most of the people living in Chiang Mai are Tai Yuan as well as other tribes such as Akha, Karen, Lahu and Lishu. As the result, Chiang Mai culture is a blend of all of these tribes and becomes unique culture e.g. local language, meals, folks and beliefs and traditions. These cultures can still influent the locals and they try to conserve all of these cultures though there might be some change from time to time (Chiang Mai government office, 2017).

One of an important policy in Chiang Mai is to support the city to be creative city. According to the interviewing with all the specialists, it can be described as follows. It appears that the provincial government of Chiang Mai is the main sponsor on a plan called Creative Chiang Mai (CCM) (see logo - Figure 2). This plan supports any creative projects based on tourism industries such as local handicrafts. These projects are cooperative ventures between the academic, governmental and private sectors of the Chiang Mai community. Many activities were designed to serve this purpose. For example, the Chiang Mai Design Awards (CDA) encourage new creative designers to promote Chiang Mai province. Another project, called Salahmade, promotes hand-crafted products in the province. There is also a project called TEDx Chiang Mai, which encourages creativity by inviting intellectuals

to talk and exchange experiences and ideas about creativity Moreover, Chiang Mai province has received awards from the United Nations Educational, Scientific and Cultural Organization (UNESCO) of craft and folk-art science annually since 2017. These awards are good examples of cooperation among the provincial government, the Faculty of Fine Arts in Chiang Mai University, the private sector, artists and the local population (Somnuxpong, 2018).

Figure 2. Chiang Mai's creative city logo. Source: Chiang Mai creative city, 2017.

The creative city policy in Chiang Mai province has led to other tourism developments in the local vicinity, including creative tourism, natural tourism and cultural tour-ism. The Chiang Mai area has many different kinds of culture. These include the authentic local Lanna culture of Thailand, a modern city culture, and an authentic ancient tribal culture which has been preserved by the local peoples. Therefore, this province has the potential to be developed as a creative city.

An example of creative activity in Chiang Mai is the NAP (Nimmanhaemin Art & Design) Festival. This event occurs annually in the vicinity of Nimmanhaemin Soi 1, which is an established community and an important commercial region in Chiang Mai. Kridshanon (2017) describes the development of the Nimmanha min community as divided into 3 periods. The first period allocated the area in the region of Nimmanhaemin (1964-1997). The second period occurred between 2009-2016. There were a lot of tourists visiting, and there were many coffee shops, restaurants, entertainment places and different kinds of shops. All the shops established in the area maintained an identity of contemporary Lanna culture such as utilizing locally made fabrics to make modern designed clothes, This culture was attractive to both domestic and foreign tourists. Around that time, the first NAP occurred according to the policy of Chiang Mai authority, selling many creative goods with unique identities. During the third period (2016 - present) this community has become very popular through exposure on online media. This trend has continued until the present time, and NAP events have become famous for their creativity and success at gathering artists and craftspeople who regularly produce many one of-a-kind goods such as decoration furniture and dresses.

Another creative activity is the Chiang Mai Design Awards (CDA). This project sup-ports and encourages innovations from new designers. It was established in 2012 and became an annual event. In 2018, this award was given at the Thailand Creative and Design Center (TCDC) as part of Chiang Mai design week (Venzky-Stalling, 2018).

Figure 3. Nimmanhaemin Art & Design Promenade (NAP). Source: author, December 6, 2018.

Figure 4. Chiang Mai Design award (CDA). Source: author, December 15,2018.

2. Local Participation and Creative Tourism Management

As described above that the economic and social policy of Chiang Mai province support the artists, the business owner and the local people to participate in the tourism activities. Furthermore, the policy also supports for the local community to manage and participate on the creative tourism activities by themselves. There are also some communities that gain grants from the government authority. The way to manage such these creative activities need to analyze for the cost and identity in order to develop on both the natural and cultural identity in the community.

Nevertheless, it is necessary to prepare for the tourism readiness such as accommodations and facilities. Although some of the communities are ready according to the factors described by Dickman (1997), but some community are still missing some factors such as activities, attractions, accessibilities, amenities and accommodation. Moreover, the local people should also take parts to participate on planning for sustainable management on the creative tourism in form of an organization in the communities. There are three types of the local organizations

to deal with this issue, which are enterprises, committees and clubs. The locals can participate into the process for all four stages. The first stage is to decide along with the government agencies to limit the responsible area or decide on the organization management for the tourism plan. The second stage is to participate in the operation stage such as participating on the tourism management in the community and deciding on the scope of responsible in the community. The third stage is to participate on the benefit distribution e.g. providing income or jobs to the locals or other benefits (facilities and amenities development), so the community can have more readiness on the tourism. Lastly, the locals can take part on the evaluation when the process is running along with the government agencies. This is on the purpose to increase the efficiency of the management plan in the community by encouraging the locals to design and share their experience and creativity on the tourism activities, in order to convince other tourists to come to visit their communities and propose an understandable authentic culture and cultural conservation at the same time.

Furthermore, many communities within the Chiang Mai city limits have combined authentic and contemporary styles, vividly showing a traditional local identity along with their creative designs. This can inspire many tourists, but this aspect of a creative city still requires cooperation from stakeholders. There are different sectors such as the local residents, government offices and academia work together in order to create a knowledge exchange network between the community and the tourists. A creative city is also a way to conserve and deliver traditions and culture via tourism. There are some interesting places that can be developed as creative tourism destinations, including:

Puak Tam temple – The community around this temple has strong tourism management. It also offers environmentally friendly sightseeing. Tourists can learn about local handicrafts and architecture of traditional houses that have been preserved. These homes offer many amenities such as nice gardens and beautiful trees. They have received awards from the conservation project established by the architecture association in Chiang Mai.

Figure 5. Kua Tong learning activity at Puak Tam temple. Source: author, September 3, 2018.

Wat Phra Singh sub-district - An ancient site with tours showing visitors around this community. This activity helps tourists to acknowledge and appreciate the local lifestyle and culture, which is primarily dependent upon natural resources in the area. This location is capable of becoming an attractive destination for tourists to visit and learn about creative tourism activities.

Khuan Kha Ma community - Located in the Sri Phoom sub-district, this community strongly cooperates on tourism activities. There is a walking street, a local artists community and a lot of contemporary merchandise for sale. These projects are supported by Chiang Mai University and the local government agency, and include graffiti and murals on local walls. They also cooperate with other communities and with an artist's group called "Addict Art Studio" to support some activities.

Figure 6. Graffiti created by the local and artists in the community. Source: author, October 12, 2018.

Figure 7. Learning how to drum at Sli Ping Jai Keaw Kwang learning center. Source: Kornkanok Sumeth-pun, September 5, 2017.

Fah Ham sub-district - This area has a community center called Sling Ping Jai Keaw Kwang learning center. At the learning center, there are local specialists to teach about folk art, folk song and performance, self-defense and handicrafts. They encourage tourists to learn about the local way of life along the riverbank. Furthermore, this community also supports other local educational activities through public and private sector funding.

Suthep sub-district - This includes various tourism resources, such as the campus of Chiang Mai University, which is very famous place among the tourists. There are street food stalls, restaurants, accommodations, artists and local specialists. San Lom Joy, a tribal community (Lishu ethnic), is also located in this area and has the potential to be a creative route. This community contains cultural learning resources, creative tourism resources, forest hiking trails and other natural resources, and has acquired sufficient funding for support.

Hai Ya sub-district - This includes the Sri Suphan community, which has many silver crafts and works of art, with decorative elements that have been passed down through generations and preserved as local wisdom.

Furthermore, creative tourism enables tourists to participate in many local activities such as cooking lessons and shopping tours at the Pra Tu Chiang Mai market, the Chang Pheuk market and Waroros market. These tours generally last around 2-3 hours (Krongsatiphanya, 2018).

Local participation is the most important part of creative tourism. Many local people in Chiang Mai gladly welcome tourists as from the author's observation. Some areas, such as the Puak Tamcommunity and the Khuan Kha Ma community are very well prepared, with accommodations such as homestays or small hotels available. Tourists can stay in these facilities overnight to learn about the area and participate in community activities. In some areas, there have been routes prepared for tourists to walk and learn about the important attractions.

2. Quantitative Research Results
The results obtained from both sample groups, including the foreign and Thai tourists, can be divided into three types of data as follows:

Personal Data
Personal details about the Thai and foreign tourists who came to visit Chiang Mai are shown in the table in figure 8.

Gender			
Thai		**Foreign**	
Male	32.5%	Male	37.5%
Female	67.5%	Female	62.5%
Age (years old)			
Thai		**Foreign**	
Less than 20	21%	Less than 20	9%
20-29	40%	20-29	62.5%
30-39	22.5%	30-39	16%
40-49	11%	40-49	6%
More than 50	5.5%	More than 50	6.5%

Level of Education Attained			
Thai		**Foreign**	
High school and Diploma	29.5%	High school and Diploma	30%
Bachelor degree	51.5%	Bachelor degree	31.5%
Higher than bachelor	12.5%	Higher than bachelor	35.5%
Other	6.5%	Other	3%

Monthly income (THB, USD)			
Thai		**Foreign**	
Less than 16,000	45.5%	Less than $500	25%
16,000-32,000	33%	$500-$1,000	20.5%
32,000-48,000	11%	$1,001-$1,500	12%
More than 48,000	10.5%	More than $1,500	42.5%

Residence			
Thai		**Foreign**	
Bangkok	37.5%	America	27.5%
Northern	45%	Europe	57%
Central and Eastern	8%	Asia	13%
North Eastern	6%	Australia	2.5%
Southern	1.5%		
Other countries	2%		

Figure 8. Details of Thai and foreign tourists.

The majority of both Thai and foreign tourists were female (67.5% and 62.5% respectively). Moreover, the largest percentage of tourists were between 20-29 years old (40% Thai and 62.5% foreign). Most Thai tourists have acquired a bachelor's degree (51.5%) whereas many foreign tourists (35.5%) have education beyond a bachelor's degree. The income section showed that 45.5% of Thai tourists earned less than 15,000 baht (about $500) per month while many foreign tourists (42.5%) earned more than $1,500 per month. Lastly, the largest percentage of Thai tourists came from the Northern part of Thailand (45%), followed by Bangkok (37.5%) while most foreign tourists come from European countries (57%) followed by the USA and Canada (27.5%).

Trip Characteristics

Data about the trip characteristics for both Thai and foreign tourists is shown in the table in figure 9.

Type of visit			
Thai		**Foreign**	
Alone	16.5%	Alone	16.5%
In a group	83.5%	In a group	83.5%
Travel with			
Thai		**Foreign**	
Family	46.86%	Family	29%
Friends	42.29%	Friends	50%
Colleagues	9.71%	Colleagues	1%
Other	1.14%	Other	20%
Number of group members			
Thai		**Foreign**	
Less than 5	76%	Less than 5	92%
5-10	18%	5-10	7.5%
More than 10	6%	More than 10	0.5%
Duration			
Thai		**Foreign**	
1- 7 days	70%	1-7 days	90.5%
8-14 days	11%	8-14 days	7.5%
15-30 days	5.5%	15-30 days	0.5%
More than 30 days	13.5%	More than 30 days	1.5%
Accommodation			
Thai		**Foreign**	
Resorts and hotels	58%	Resorts and hotels	73%
Own houses	20%	Own houses	0.5%
Friend's houses	16%	Friend's houses	2%
Etc.	6%	Etc.	24.5%
Frequency			
Thai		**Foreign**	
First time	12%	First time	11.5%
More than 1 time	88%	More than 1 time	88.5%
Visiting period			
Thai		**Foreign**	
January-March	16.5%	January-March	3%
April-June	41%	April-June	67.5%
July-September	13.5%	July-September	24.5%
October-December	29%	October-December	5%

Figure 9. Characteristics of the trip for both Thai and foreign tourists.

It was found that almost all of the tourists visited Chiang Mai as part of a group (83.5%). The largest percentage of Thai tourists travelled with their family (46.86%), followed by those who travelled with friends (42.29%), while about half of the foreign tourists travelled with friends (50%) with a smaller group travelling with family (29%). There were fewer than 5 members in most group tours taken by both Thai and foreign tourists (76% and 92% respectively). In addition, most

of them spent fewer than seven days in Chiang Mai (70% for Thai and 90.5% for foreigners). Regarding accommodations, most Thai and foreign tourists stayed at resorts or hotels (58% and 73% respectively). Furthermore, most of the tourists had visited Chiang Mai more than once (88%). Finally, the peak time for Thai tourists to visit Chiang Mai was in April - June (40%), but the peak time for foreigners was October-December (29%).

Opinions on Creative Tourism in Chiang Mai

The opinions of Thai tourists about creative tourism route management in Chiang Mai was measured using a Likert scale where (0-2) was very dissatisfied, (2.01-3) dissatisfied, (3.01-4) satisfied and (4.01-5) very satisfied. Tourists were asked about their satisfaction with two major categories, attractions and activities.
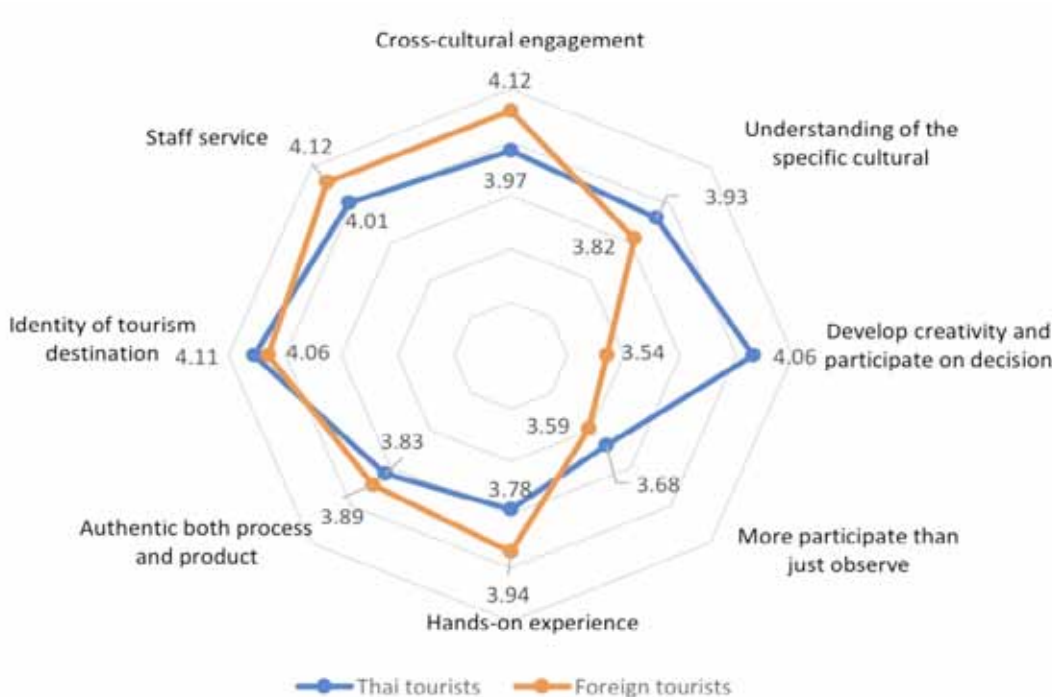
Issue 1: Tourist Attractions

Figure 10. Satisfaction with the tourist attraction.

Figure 10 shows how satisfied Thai and foreign tourists were with local attractions. Both groups were very satisfied with the service at destinations (4.01 for Thais and 4.12 for foreigners) and the identity of the tourism attractions (4.11 and 4.06). Furthermore, both groups were satisfied with their understanding of the specific cultural value of the attractions (3.93 and 3.82), having tourism destinations that were more participatory than observational (3.68 and 3.59), being offered hands-on experiences in the tourism destinations (3.78 and 3.94 points) and the authenticity of both process and product (3.83 and 3.89). However, the Thai tourists were very satisfied with the opportunities they were offered to develop their creativity and participate (4.06), while the foreign tourists are just satisfied in this category (3.54). In contrast, the foreign tourists were very satisfied with their cross-cultural engagement with local people (4.12), but the Thai tourists were just satisfied (3.97).
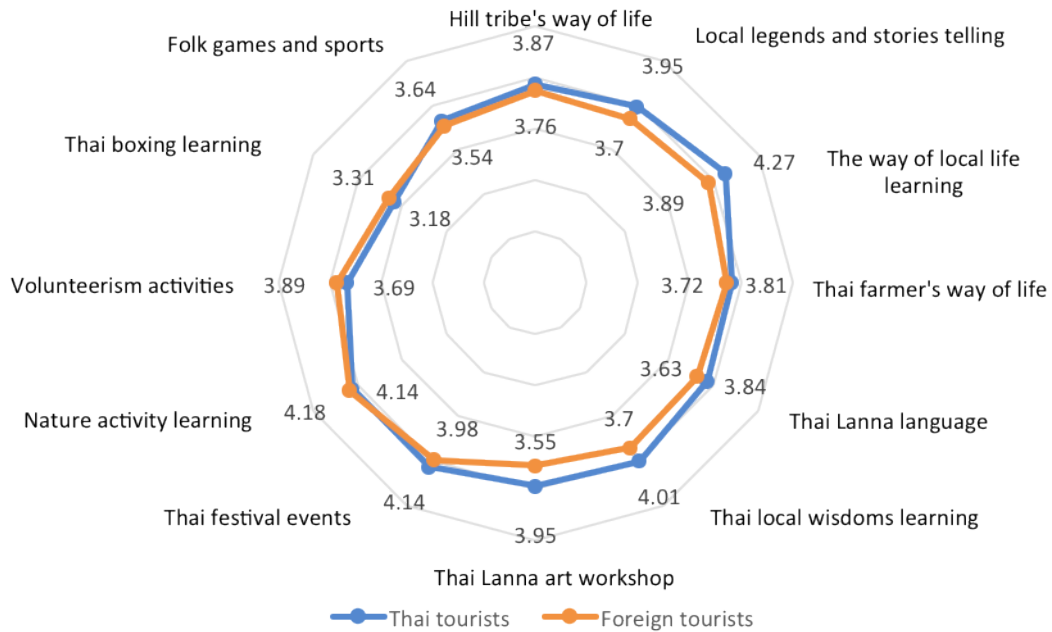
Issue 2: Activities

Figure 11: Activity Satisfaction.

Figure 11 shows the satisfaction levels of Thai and foreign tourists with activities at the tourism destinations. It was clear that most tourists were satisfied with opportunities to learn about nature (4.14 for Thais and 4.18 for foreigners). Thai tourists were also very satisfied with learning about local lifestyles (4.27), local wisdom (4.01) and participation in Thai festival events (4.14). Nevertheless, the foreign tourists were just satisfied with these three learning activities (3.89 - local lifestyle, 3.7 - Thai local wisdom, 3.98 - Thai festival events). Both groups were satisfied with the other activities, including learning about hilltribe lifestyles (3.87 and 3.76), local legends and storytelling (3.95 and 3.7), the lifestyle of Thai farmers (3.81 and 3.72), Lanna language learning (3.84 and 3.63), Lanna arts workshops (3.95 and 3.55), volunteer activities (3.69 and 3.89), folk games and sports participation (3.64 and 3.54) and Thai kickboxing (3.18 and 3.31).

Creative Tourism Routes in Chiang Mai
The Chiang Mai area has great potential with various identities and different ways of life. There are also many ways in which creative tourism can create value in the city of Chiang Mai. Therefore, it is necessary to create a route for creative tourism in this city. This route is based on information about current tourism trends obtained from interviewing specialists in the area, including the Vice-Director of the Tourism Authority of Thailand (TAT)(2018) and the manager of the Human Resources Department of the Thailand Creative and Design Center (TCDC) (2018).

These interviews established that tourism trends in Thailand and Chiang Mai show increases in senior travelers, couples, religious believers, females and medical tourists. Having a creative tourism route in Chiang Mai for seniors is one interesting possibility. This group does not usually like to do extreme activities,

but they do want to learn about local lifestyles. According to this research, there are four creative routes which are ranked from the popularity of the attractions in Thailand. These routes are the creative route for seniors, couples, females and the religious believers. Some of these routes are demonstrated as the examples, which are the creative route for seniors and the religious believers. Both of them do not like the extreme activities, but they prefer to learn the way of the folks living. The programs for these two routes are reviewed as follows:

Program 1 Creative Tourism Route for Seniors
The program for this group is firstly visit to San Sai Ton Kok temple (Old name: Saleeping Jai kaew kwang). This temple is very beautiful, constructed using a Lanna and Burmese architecture style. Inside this temple, there is a magnificent Buddha sculpture named 'Luang por dee sa lee ping jai sak sit.' Many locals believe that anyone who prays in front of this sculpture will be granted luck, so the sculpture is very respected by locals and tourists. After that, the tourists could go to the San Sai Ton kok village, an economically self-sufficient village which serves as a role model for creative villages. The tourists can learn about a traditional beating drum (Klong sa bad chai) from the locals. Furthermore, there will be opportunities for tourists to learn about Thai local dessert baking, play some authentic Thai games and also learn about the local people's self- sufficient agriculture. After lunch, the tourists will also be prepared by the locals, offering an example of a local meal that is normally served in the area. In the evening, the tourists will be able to take a boat from the Saleeping Jai Lanna Pracha Rat pier along the river and learn about the history of that area and the local way of life near the river.

Program 2 Creative Tourism Route for Religious Believers
At the present time, there are many tourists that their main reason to travel is to explore new attractions according to their beliefs. They would like to gain new experience relating to religions, traditions and some important places related to various religions. For such a program in Chiang Mai, it can start from praying at Ket Karam temple, then visiting Ket Karam temple museum and wooden architecture to learn about the locals' way of life including Muslim's mosque and Sikh's church in the first day. The lunches are prepared in the community and then visiting the first Christian's church in Chiang Mai in the afternoon. There is also a charity event with Bhan Saman Jai foundation and visit at the ancient hotel that is firstly established in the province called Sri Prakard. For the second day, The tourists are going to visit Puak Tam temple community to see a carved house and a spiritual building, which is used for the local worship called Phee Mod Phee Meng (spiritual worship). After that, they are going to learn how to cook for the folk meals and having lunch together. In the afternoon, the tourists do some activities such as making flower accessories (Dok Mai Whai), making brass containers (Kua Tong) and visiting the local museum.

From the above examples, it can be concluded that this type of tourism is not only just visit all the attractions just like the cultural tourism, but the tourists also have chance to participate to the local activities. However, it is necessary to manage a proper route and timetable for each type of tourists.

Conclusion

This research shows that Chiang Mai has unique physical, social and cultural characteristic along with policy of promoting its creative economy (Piriya Pholphirun, 2013). The City's diversity is an important factor that could help enable Chiang Mai to be a creative city. The United Nations Conference on Trade and Development (UNCTAD), part of the United Nations Educational, Scientific and Cultural Organization (UNESCO), designated Chiang Mai as a creative city in craft and folk arts. Together with various creative activities that are held in Chiang Mai, this award can help raise the city's image and promote creative tourism. Urban communities have the potential to be developed according to their lifestyles and tourist attractions. These portions of an intangible cultural heritage enable cities to be developed as learning resources, using experiences, creative tourism activities and interactions between tourists and local people (Richards, 2009; Richards and Wilson, 2007). Tourism establishments that have adopted a blend of contemporary and Lanna cultures add value to a quality tourism experience (Raymond, 2007; Wurzburger, 2009 and Sudan Wisutrakul, 2013).

Furthermore, the local government also encourage the communities, artists and the business owner to participate in the creative tourism and cultural tourism. The government has supported on the budget, knowledge and skill improvement, so the communities can administrate the tourism in a proper way.

Participation in creative tourism management is based on Cohen and Uphoff's (1977) discussion about the nature of public participation. They state that it is composed of the four levels previously described. It can be seen that local people, holders of local knowledge and traditions, entrepreneurs and local artists all have a desire to participate in all dimensions of creative tourism in the province, including decision-making, operations, and assessment. Besides, the creative routes that are presented in this work depend mainly on the current trend on the tourism. These routes are senior tourism, couple tourism, female tourism and the religious tourism. These routes are created from the cultural and natural tourism resources in the community by using the intangible cultural heritage knowledge-based. This process can develop the learning skill and the tourists can gain more deep experience, which is specific on their own requirement. Therefore, the tourists would be pleased to pay for such this program and it can increase the value of tourism from just the simple one.

Acknowledgements

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