

**ATTRIBUTES OF CREATIVE TOURISM VALUE PROPOSITION
AND GUIDELINE FOR THE LOWER NORTH EASTERN
PROVINCE GROUP 2**



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**A Dissertation Submitted in Partial
Fulfillment of the Requirements for the Degree of
Doctor of Philosophy (Integrated Tourism Management)
The Graduate School of Tourism Management
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ABSTRACT

Title of Dissertation	ATTRIBUTES OF CREATIVE TOURISM VALUE PROPOSITION AND GUIDELINE FOR THE LOWER NORTH EASTERN PROVINCE GROUP 2
Author	JAKAWAN WONGMANEE
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The purpose of this study were 1) to identify the measurement of creative tourists, 2) to construct the creative tourism value proposition from creative tourist' perspective, 3) to analyze the differences of value proposition among creative tourist segments, 4) to assess destination capability in responding to value proposition of creative tourism, and 5) to develop a guideline for developing creative tourism product, activities, and destination to the Lower Northeastern Provinces Group 2. Mixed methods research was used in this study. Questionnaire was employed as the tool of quantitative research. The quantitative data were collected from 400 tourists visiting the world's creative cities located in four provinces in Thailand including Phuket, Chiang Mai, Bangkok, and Sukhothai by using the quota and snowball sampling techniques. In addition, a semi-structured interview form was used to collect qualitative data from 15 key informants.

To respond to the research objective 1, 2, and 3, descriptive statistics, inferential statistics, Exploratory Factor Analysis (EFA), and cluster analysis (K-means techniques) were employed to analyze the quantitative data of this study. To respond to the research objective 4 and 5, the content analysis was then used to analyze the qualitative data obtained from the in-dept interviews. The research results were revealed as follows.

1) This study found that the levels of creative tourists can be identified by measuring psychological and behavioral aspects of tourists' opinions toward creative tourism participation. The level of creative tourist can be measured by identifying the mean value of tourists' opinions and determine the level of creative tourist by applying the three levels of class interval (high, medium, and low levels) proposed in this study.

2) This study indicated that the creative tourism value proposition from creative tourist' perspective includes four components, namely memorable and uniqueness experience (Eigen value = 7.330), authentic and engagement experience (Eigen value = 1.483), rareness and attractive experience (Eigen value = 1.180), and reliability and worthiness experience (Eigen value = 1.037).

3) By Analyzing the differences of value proposition among creative tourist segments, this study found that tourists with different levels of average monthly income and frequency of visit had different levels of expectation toward the value propositions (Demographic segment). Regarding geographic segment, creative tourists visiting different creative cities had different expectation toward value propositions. For psychology segment, tourists with level of consciousness/awareness had different expectation toward value propositions. Regarding behavior segment, tourists with different creative travel style had different expectation toward value propositions.

4) This study also assessed the destination capability in responding to value proposition of creative tourism. The results indicated that 1) memorable and uniqueness experience dimension consists of three items with high capability level, two items with medium capability level, and two items with low capability level. 2) authentic and engagement experience dimension includes two items with high capability level and 2 items with medium capability level. 3) rareness and attractive experience dimension includes three items with medium capability level. 4) reliable and worthiness experience dimension consists of two items of high capability level and one item with medium capability level.

5) Finally, this study proposed a guideline for developing creative tourism product, activities, and destination to the Lower Northeastern Provinces Group 2 which is so-called 'S-A-G-E Model. The model comprises 1) Standard memorable and uniqueness experience: creative destination reputation, attractive special event/tradition, local friendliness and honesty of host community, availability of true authenticity, available creative place atmosphere, facilitation of creative experience, local community openness, 2) Alternative rareness and attractive experience: differentiation product and service, fascinating creative products and activities,

novelty and useful products, 3) Good reliability and worthiness experience: delivering authenticity experience, sharing indigenous value, open co-creation experience, special learning and interaction with local, 4) Extraordinary Authentic and Engagement Experience: Effective Safety Destination, More Value for Money, Better Accessibility.



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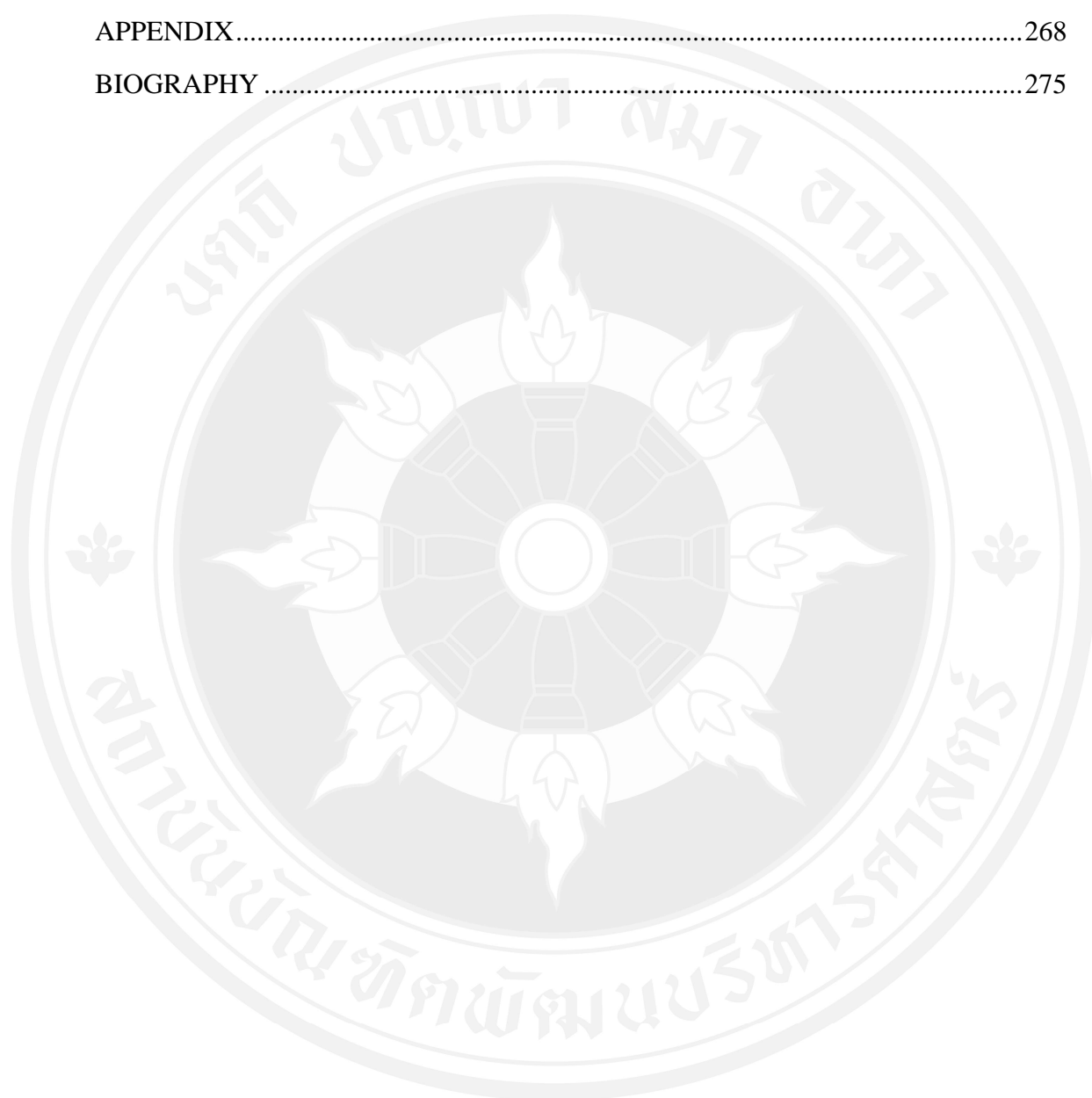
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CHAPTER 1

INTRODUCTION

1.1 Significance of the Study

Creative tourism is a new form of tourism that grows and expands rapidly over two decades to response to creative consumers or tourists in cultural sights. The inspiration of creative tourism occurred when Crispin Raymond received an email from his daughter who was impressed by her trip while she was on vacation during 1999-2000. She had the chances to participate in Thai massage course in Chiang Mai, cooking class in Bali and Jillaroo training in Australia. Therefore, the local cultural tourism activities are valued and necessary, focusing on the activities that create interrelationship (Raymond, 2009).

Richards and Raymond (2000) named a new form of tourism as Creative Tourism and defined it as a type of tourism related to the active participation of travelers in the culture of the host community, through interactive workshops and informal learning experiences based on the characteristics of the holiday destination where they are undertaken. Furthermore, Richards (2003) further explained the characteristics of creative tourism that it is a new type of tourism that concentrates on participating in active activities rather than passive ones. The purpose of creative tourism is to develop self-potential and self-experience. Therefore, it does not just help develop the bond between guests and host but also develop tourist's self-actualization as of Maslow's hierarchy of needs. The conference of Creative Cities Network also defined creative tourism as a tourism that aimed at tourist's real relationships and experiences through the participated learning of art, heritage or unique features of the destination (Wurzburger, 2010).

UNESCO (2015a) explained the definition of creative tourism that it is a kind of travelling with a purpose to gain a genuine experience through a participation in arts, heritage, or special characteristics of destination, and to encourage links with

local people in order to create a living culture. UNESCO further explained that it is needed a design of learning activities from direct experience i.e., participating in green activities or engaging with local people. The purpose of creative tourism is to be a part of local community. Besides, The UNESCO Creative Cities (UCCN) proposed the collaboration of creative cities in 2014 which were strategic factors in sustainable city development. To join this network, the creative cities must comprise and share their good practices, and represent a collaborating development plan among public sectors, private sectors and especially civil society with the purposes of strengthening the creation, production, distribution and dissemination of cultural activities, goods and services; developing hubs of creativity and innovation and broadening opportunities for creators and professionals in the cultural sector; improving access to and participation in cultural life, in particular for marginalized or vulnerable groups and individuals; fully integrating culture and creativity into sustainable development plans. The component of creative cities consists of seven elements which are Craft and folk, Arts, Media Arts, Film, Design, Gastronomy, Literature, and Music (Tan, Kung, & Luh, 2013).

Some successful creative tourism businesses around the world have classified their creativity both similarly and differently from UNESCO, depending on their identity and reputation. For instance, Creative Paris divided their creative tourism activities into art, music, culinary, and design, etc. while Barcelona Creative Tourism divided their activities into performing art, theatre-related art, gastronomy, music, and literature, etc. Taiwan also promoted itself as Creative Life Industries Country which their creative activities include food culture, life education, natural ecology, interior decoration, historical arts, and handicraft culture (Wurzburger, Pratt, & Pattakos, 2009).

For Thailand, Phuket is a successful creative city which was declared by UNESCO in 2015. Phuket has been declared a creative city for culinary as the city has a variety of food cultures and innovations. The profits from its variety of cultures and the exchange of wisdom, especially in gastronomy, contributed income to the local economy over 3.6 billion dollars per year (UNESCO, 2015b). In 2017, Chiang Mai was the second city that was declared. Crafts and Folk Arts become significant components that lead Chiang Mai to become a creative city. The values of crafts and

folk arts including the innovation and creativity make craftsmen in Chiang Mai have a secure craft career. As a result, 159 enterprises were established around Chiang Mai (UNESCO, 2017a). Later, Bangkok and Sukhothai were declared as creative cities in 2019. Bangkok was selected as a creative city of design while Sukhothai was named a creative city of crafts and folk arts, the second city of Thailand following the city of Chiang Mai. As a result, it brings total number of UNESCO creative cities in Thailand to four. Like other two cities, both Bangkok and Sukhothai cities have committed to sharing their best practices and developing partnership involving the government and private sectors and the local communities. Under the sustainable tourism development agenda, the creative cities as a creative tourism will help strengthening up the cultural activities, enhancing accessibility of cultural life, developing hub of creativity and innovation, and fully integrating culture and creativity into its development in Thailand for international readiness. Consequently, it may attract more creative tourists in Thailand, and generally boost up more revenue to the cities. Moreover, other cultural and heritage cities around the country might see this opportunity as a way to promote their cities as creative cities as well. Therefore, the concept of cultural capital which is further developed through creativity and innovation can be utilized. Considering the background, all four UNESCO creative cities have high potential in being a model of the creative city resulting from their cultural capitals.

Moreover, in 2015, World Economic Forum (WEF) stated in its Travel and Tourism Competitiveness Report that Thailand's tourism competitiveness ranked number 35 out of 141 participant countries. It showed that Thailand had potential and various opportunities in Tourism such as location which Thailand locates in the center of Southeast Asia Region, variety of tourism natural resources, cultures, traditions, and courteousness (Ministry of Tourism and Sports, 2015). Thailand also received Grand Travel Award from Travel News Magazine, a well-known tourism business from Scandinavia Region, since 2011 and for 8 consecutive years. The award revealed Thailand has unique cultures and various tourism destinations (National Tourism Policy Board, 2018). This is to confirm that Thailand has outstanding cultural and traditional tourism destinations.

According to the Ministry of Tourism and Sports (data are shown in Figure 1), it is found that most of tourists are interested in various provinces, both in Bangkok

and the central, southern, northern, and eastern regions. On the other hand, the number of tourists is sparse in the northeastern provinces, and there is only Nong Khai province ranked number 13 with the highest number of tourists. Therefore, it is clear that a problem for the Northeastern Region is the less potential to attract tourists, while the tourist attractions, uniqueness art and culture, various populations, and ethnic groups are diverse. This issue might be considered as a result of the followings.

- 1) Most of the tourist destination are traditional and cultural sights which are not much attractive especially for tourists who used to visit the place.
- 2) The previous development of tourism plans and policies that focused on developed supply side and preservation do not meet the need of tourists.

The northeastern region of Thailand is divided into 5 province groups as follows; the upper northeastern region 1 consists of Udon Thani, Loei, Nong Khai, Nong Bua Lam Phu, and Bueng Kan; the upper northeastern region 2 consists of Sakon Nakhon, Nakhon Phanom, and Mukdahan; the central northeastern region consists of Kalasin, Khon Kaen, Maha Sarakham and Roi Et; the lower northeastern region 1 consists of Chaiyaphum, Nakhon Ratchasima, Buriram, and Surin; the lower northeastern region 2 consists of Yasothon, Si Sa Ket, Ubon Ratchathani, and Amnat Charoen (Government Gazette, 2017).

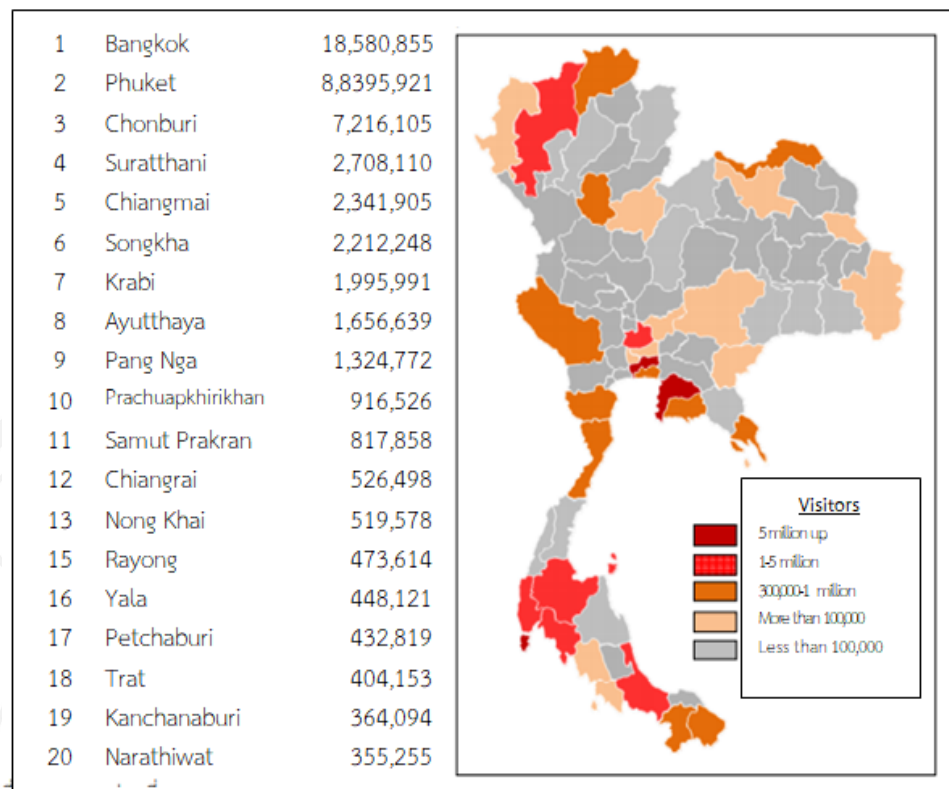


Figure 1.1 Foreign Tourists' Dispersion

Source: Ministry of Tourism and Sports (2015).

Although many provinces in the northeast region have distinctive cultural tourism, which is the basis for the development of creative tourism. When considering specifically on areas, it is found that the lower northeastern province group 2 located on the important strategic, that is its only one province group has contact territories and links to Laos and Cambodia and also has convenient transportation, including trains, buses, and airplanes. Therefore, travel routes can be linked to neighboring countries as well, and it can be possible to gain more tourists. Moreover, these provinces also have strong cultural capital and a variety of traditional, cultural, local wisdom, ethnic groups, food, local art and music, and unique architecture. These cultural heritages are high potential to be developed into creative tourist destinations.

From the above problems of the Northeastern provinces and cultural tourism potential that can be enhanced creative tourism, it is consistent to lead to solutions since the creative tourism is an enhancement of cultural tourism for the next

generation and help increasing the level of satisfaction with the intention to proudly fulfill the self-esteem with a positive (Ohridska-Olson & Ivanov, 2010). In addition, the key to gain a sustainable advantage from tourism development is to design an experience from creative tourism that draws tourists' attraction and matches their perceived value at their destination. The perceived value affects the willingness of repeated tourists to the destination (Chang, Backman, & Huang, 2014; Chen & Tsai, 2007; Tung & Ritchie, 2011; Zátori, 2016). If the impression occurred when tourists perceived the value of destination as they expected, they would likely return to the destination. It can be said that creative tourism offers activities and tourism experiences that provide values that can attract and meet the expectations of tourists.

Tourism products derived from creative tourism help maintaining tourism resources more sustainable than the traditional cultural products, which are mostly concrete (Richards & Wilson, 2006). Tourism resources of creative tourism focus on the tourism process and experience gained from participating in natural and cultural activities. Therefore, the sustainability of creative tourism is based on the consumption of products derived from the environment and culture, which are unnecessary to heavily invest in order to conserve a cultural heritage. The heritage is preserved automatically when the environment and culture are related to the survival of the tourism related business as a result of changing the tourism form or theme to a creative tourism (Tan, Luh, & Kung, 2014).

In the past, there were many studies on creative tourism in different dimensions such as Prince (2011) explored creative tourism in the dimension of the goals of sustainable development and creative tourism; Stipanovic and Rudan (2014) examined the strategies for creative tourism in Croatia. Carvalho, Ferreira, and Figueira (2016) studied cultural and creative tourism in Portugal. Blapp and Mitas (2018) investigated creative tourism in the rural communities of Bali. Moreover, there were the studies in other dimensions such as Tan et al. (2014) explored creative tourism in the dimension of tourist's interaction with 'consciousness/ awareness', 'needs' and 'creativity', later Tan, Tan, Luh, and Kung (2016) developed their exploration to the different perceptions of creative tourists, and groups differ as to concerns over desired tourist experiences in Taiwan. Likewise, Chugh (2018) studied the similar variable of the creative tourist's awareness level and their willingness to

participate in creative tourism in Shimla, India. Besides, Chang et al. (2014) investigated an aspect of the influencing factors on creative tourists' revisiting intentions, including motivation, experience and perceived value, as these variables affect the revisiting of tourists, and the service providers in the destination can develop products and services to match the 'need' and 'want', can attract tourists into the tourist destination. Likewise, Berezka, Kolkov, and Pereskokova (2018) found that communication of the value proposition to the target group of tourists will be able to make tourists reserve and purchase that travel product easily, including the decision to travel to that destination.

However, there were also various researches in Thailand such as, Wisudthiluck, Saiphan, Teparakul, and Sindecharak (2016) studies the development of new destinations in tourism known as "Creative Tourism" in Thailand by the creative tourism activities. Also Unkaew (2015) investigated indicators to develop the creative tourism in Thailand, which find out the research in the context of development creative tourism in another areas in Thailand (Archarungroj et al., 2017; Arunpipattanapong, 2011; Pradiphatnarumol, 2014; Siriroj, 2014), but there were few studies considering the perceived value and provided value proposition in attributes of creative tourism.

Consequently, this research is focused on investigating value proposition from the point of view of creative tourists who perceive value, analyzing the factors of value proposition of creative tourist, creative product, creative destination, and creative service provider, assessing capability of creative tourist, creative product, creative destination and creative service provider at Phuket and Chiang Mai, which are the creative cities of UNESCO and are true creative tourist destinations. Eventually, this research will identify opportunities and constraints of Lower Northeastern provinces 2 and draw a guideline for developing creative tourism appropriate to the context of the Lower Northeastern provinces group 2.

1.2 Research Objectives

This study aims to draw a guideline for developing a creative tourism in Lower Northeastern Provinces Group 2 in Thailand. The particular objectives are as follows.

- 1) To identify the measurement of creative tourists.
- 2) To construct the creative tourism value proposition from creative tourist perspective.
- 3) To analyze the differences of value proposition among creative tourist segments.
- 4) To assess the destination capability in responding to value proposition of creative tourism.
- 5) To develop a guideline for developing creative tourism product, activities, and destination to the Lower Northeastern Provinces Group 2.

1.3 Research Questions

According to research objectives, exploring a solution is focused on the following questions.

- 1) What is the tool for measuring creative tourists?
- 2) What are the creative tourism value propositions from creative tourists' perspective?
- 3) What are the differences of value proposition among creative tourist segments?
- 4) What is the destination capability in response to value proposition of creative tourism?
- 5) What should be the guideline for developing creative tourism products, activities, and destination in the Lower Northeastern provinces group 2?

1.4 Expected Result of the Study

The expected result of this study are as follows.

- 1) The tool for measuring creative tourists
- 2) The components of creative tourism value proposition from creative tourist perspective.
- 3) The differences of value proposition among creative tourist segments.
- 4) The destination capability in response to value proposition of creative tourism.
- 5) A guideline for developing creative tourism products, activities, and destination in the Lower Northeastern Provinces 2.

1.5 Expected Benefits of the Study

1) For tourism-related sectors, this study will contribute direct benefits to firms, organizations, or related sectors in the tourism industry. The result of this study will help them to develop or adjust their products and services, including their policy, to meet the creative tourism's criteria, which will increase their tourism competitiveness.

2) For government use, the result of the study will help related government sectors, such as Tourism Authority of Thailand, to be able to improve their policies, plans or strategies to elevate the tourism industry by using a creative tourism concept in the Lower Northeastern provinces. The results also help increase the number of tourists visiting these provinces through creative tourism.

3) For academic contribution, the result of the study will provide knowledge about the value proposition of creative tourism, which universities or institutes that have tourism-related courses can apply this research result into their curriculum or courses and also can further develop this knowledge and learn more about the importance of creative tourism.

1.6 Scope of the Study

1.6.1 Scope of Content

This study focuses on the identification of creative tourist and explores the value proposition of creative tourism, and then analyzes the attribute of creative tourism from creative tourists' perspective collected data as a pilot study in Phuket and Chiang Mai, which were announced as the creative cities by UNESCO. The result of the pilot study will assess the capability of the destination in responding to the value proposition of creative tourism in the Lower Northeastern Provinces Group 2. Eventually, this study will develop the appropriate guideline for creative tourism in the Lower Northeastern Provinces Group 2.

1.6.2 Scope of Area

The results of the pilot study were then assessed with the Lower Northeastern Provinces Group 2, which are Ubon Ratchathani, Sisaket, Amnat Charoen and Yasothon, and designed guidelines for the development of creative tourism that are suitable for the area in the future. For this study, Ubon Ratchathani was determined as a study area representing the Lower Northeastern Provinces Group 2. From the preliminary study, it was found that Ubon Ratchathani has the potentials to be the representative of the group as follows. 1) Area context. Ubon Ratchathani is the center of the group, with the governor of Ubon Ratchathani acting as the chairman of the group. 2) History. Ubon Ratchathani has a long history. It was the colonial province with autonomous government, and it was the center of Monthon Laokao and Monthon Ubon Ratchathani. 3) Transportation. It is the center of transportation in the Lower Northeast. It has an international airport, a train station and a bus station linked to Laos and Cambodia. 4) Cultural capital. Ubon Ratchathani has a valuable and diverse cultural capital because it is the center of the 3-river civilization, the Mekong, Chi River and Moon River. As a result, various ethnic groups, such as Thai-Lao and Khmer in Thailand, settled down here. There are also many scholars and artists who have inherited cultural heritages and local wisdoms. 5) Natural resources. Ubon Ratchathani has diverse natural resources to attract tourists. In conclusion, it can be

affirmed that Ubon Ratchathani has the potentials to represent the Lower Northeastern Provinces Group 2.

1.6.3 Scope of Demography

To draw an appropriate guideline for developing a creative tourism in the Lower Northeastern Provinces Group 2, results were collected from three groups of population; Thai tourists, international tourists, and tourism stakeholders. Groups of Thai and international tourists were used in the pilot study and the group of tourism stakeholders was used to evaluate and verify a proposed guideline that was derived from a pilot study by a quantitative method.

1.6.4 Scope of Time

This study was conducted during December 2019 to June 2021. All related processes include literature review, research design, pilot study, data collection, data analysis, and report of study were applied during this period.

1.7 Definition of Terms

Terms can be defined in various ways subject to the theoretical method used. The following definitions of terms are constructed from previous literatures and are utilized in this study.

1) Creative Tourism is defined as a type of tourism related to the active participation of travelers in the culture of the host community, through interactive workshops and informal learning experiences based on the characteristics of the holiday destination where they are undertaken (Richards & Raymond, 2000).

2) Creative Tourist is defined as whom are the initiators or co-producers of their own experiences and genuine experience resulting from the creative activity that tourists looking for (Chang et al., 2014; Richards, 2003; Tan et al., 2014).

3) Creative Product is defines as tourism product comprise with creative activity product and creative destination product (Ohridska-Olson & Ivanov, 2010; Richards, 2010a).

4) Creative Destination is defined as a place where create experience and engages the visitors and host community through creative activities from their natural and cultural heritage.

5) Creative Service Provider is defined as entrepreneurs and stakeholders in the area who provide or facilitate becoming and living experience or reproduction and consumption of space in tourism destination.

6) Value Proposition is defined as the commitment to satisfaction that the firms will deliver to customers in various fields such as delivering valuable products or services that the firms will do certain things for the customer so that their clients receive that value.

7) Perceive Value is defined as a visitor's overall assessment perception of the utility and value received from the creative product, destination, and service provider on and being a creative tourist.

8) Lower Northeastern Province Group **2** is defined as group number 2 of provinces located in a lower part of The Northeast Region of Thailand including Ubon Ratchathani, Amnat Charoen, Yasothon, and Sri Saket. For this research, Ubon Ratchathani was selected as a representative of the study area.

CHAPTER 2

LITERATURE REVIEW

This chapter examines the concepts, theories, and related research according to the focus of the study of attributes of creative tourism value propositions and guideline for the Lower Northeastern Provinces Group 2. It represents five sections of creative tourism as follows.

- 2.1 Concept of Creative Tourism
- 2.2 Concept of Creative Tourist
- 2.3 Attribute of Creative Tourism
- 2.4 Perception Value and Value Proposition of Creative Tourism
- 2.5 Study Area
- 2.6 Distribution of Research Variable

2.1 Concept of Creative Tourism

Creative tourism is a new type of tourism that has been focused over two decades. It is considered as a powerful tool in a current tourism development (Chang et al., 2014). This new form of tourism is a result of experience tourists gained through their participated activities. The inspiration of Creative Tourism occurred when Crispin Raymond received an email from his daughter who was impressed by her trip while on vacation during 1999-2000. The chance to participate in Thai massage course in Chiang Mai, cooking class in Bali and Jillaroo training in Australia. Therefore, the local cultural tourism activities are valued and necessary, focusing on the activities that create interrelationship (Raymond, 2009).

Richards and Raymond (2000) named a new form of tourism as Creative Tourism and defined it as a type of tourism related to the active participation of travelers in the culture of the host community, through interactive workshops and informal learning experiences based on the characteristics of the holiday destination

where they are undertaken. Furthermore, Richards (2003) further explained the characteristics of creative tourism that it is a new type of tourism that concentrates on participating in active activities rather than passive ones. The purpose of creative tourism is to develop self-potential and self-experience. Therefore, it does not just help develop the bond between guests and host but also develop tourist's self-actualization as of Maslow's hierarchy of needs. The conference of Creative Cities Network also defined creative tourism as a tourism that aimed at tourist's real relationships and experiences through the participated learning of art, heritage or unique features of the destination (Wurzburger, 2010).

Since the study of creative tourism became an interesting topic, various experts gave the definitions. Ohridska-Olson and Ivanov (2010) explained that creative tourism is a type of cultural tourism nevertheless more special. A journey is intended to be bound up with a unique local experience, a combination of learning the art, heritage, or unique characteristics of the destination, and helps to connect with local people to create a living culture. Tan et al. (2014) stated that creative tourism is a journey that aims to engage with authentic experiences by engaging in learning activities concerning art, heritage or location effects and vibrantly build a relationship with the owner of the culture. Blapp and Mitas (2018) defined it as a type of tourism that offers tourist some opportunities to participate in activities linked to the destination such as music, visual arts, sport, cooking, spiritual activity, language, or art works. This creates the interaction between host and visitors/tourists and helps in developing their creative potential and new skills. Consequently, a very meaningful experience for tourists and locals are occurred. Dodds and Jolliffe (2016) also defined that it is a new type of tourism that focuses on the development of authenticity, creativity, and experience.

UNESCO (2006) explained the definition that it is a kind of travelling with a purpose to gain a genuine experience through a participation in arts, heritage, or special characteristics of destination, and to encourage links with local people in order to create a living culture. UNESCO further explained that it is needed a design of learning activities from direct experience i.e., participating in green activities or engaging with local people. The purpose of tourism is to be a part of local community.

In Thai experts' context, creative tourism was widely studied and defined. The important issue presented is that creative tourism is a tool in creating a commitment relationship between tourists and host communities through the development of creative thinking, unique experience at the destination, learning exchanges of values of society, culture, environment in order to have a living culture. This includes the participation of local people in an activity design process; therefore, the revenue is generated sustainably to local communities (DASTA, 2017; Kaewsanga & Chamnongsri, 2013; Ministry of Tourism and Sports, 2015; Unkaew, 2015; Wisudthiluck et al., 2016)

From the definition discussed earlier, it shows that the definition of creative tourism is focused on "tourist experience". The experience that tourists look or search for during their trip or at the attractions (Salman & Uygur, 2010; Tan et al., 2013). It demonstrates that experience at the destination has highly influenced to creative tourism (Chang et al., 2014) and lastly, tourists believe that the creative experience gained during their trip helps developing themselves (Richards & Wilson, 2006).

Joseph Pine and Gilmore (1998) stated that experience is a memory. The experience consumption is like a product that was delivered through the unbelievable memory of service and environment. The indicator of experience is the complexity of the opportunity delivery process to consumers on the following topics; sensations, feelings, expressions and relationships with companies and brands of the products they consume. The more experience you have, the more effective and memorable it is. Wurzburger (2010) mentioned that creative experience at the destination must provide customers or tourists the followings; more deliberate more customize, more experience, and more authentically; therefore, it would count as a truly happy travel experience. Zátori (2016) stated that experiential tourist is a traveler who is interested in a specific issue while travelling i.e., self-trip arrangement, self-trip control, and uncontrollable travel plan. This tourist seeks for escaping from normal everyday activities and looks for a tour program that is worth the price he or she pays, and is interested in the environment-friendly activities and local cultures.

2.1.1 Characteristics of Creative Tourism

Creative tourism is a new type of tourism that is based on a cultural tourism. Their characteristics are similar because of the shared use of resources (Ohridska-Olson & Ivanov, 2010; Richards & Wilson, 2006). However, the cultural tourism focuses on seeing, watching or being explained by tourist guide i.e., art museum visit, while creative tourism focuses on tourist experience received from activity they participate i.e., cooking with local or drawing class. Therefore, the concept of creative tourism allows the search or exploration of tourism resources derived from both tangible and intangible cultural heritages, till it can be developed to be interesting and differentiate products and be offered to interested tourists (Organisation for Economic Co-operation Development, 2014) .

Ohridska-Olson and Ivanov (2010) mentioned that the beginning of creative tourism started around 19th to 20th century. Knowledge of handicrafts and technology in the past has been lost from export-oriented countries. The new generation in the country is longing for culture; therefore, the tourists go out and search for those things or because of the interest to learn new skills and increase involvement in the creation of the Baby Boomer Group who has free time and financial readiness to find activities they have never done before. Richards (2010b) stated that creative tourism begins because the tourists are tired of traditional tourist products and tour packages. Management of tourism destinations for mass tourism looks for new ways to add value to cultural destination and supports the identity of the community in destinations and encourages people to become creatively interested in local cultures. Therefore, the factors that characterize creative tourism are as follows.

- 1) The rise of skilled consumption. Creative tourism is a form of tourism that needs skills. Starting with the need to improve the skills of tourists. The development of their skill is due to consumers or tourists wanting to take part in tourism activities and to absorb the experience of attending the activity. It might be an educational activity, learning in a real place or called a field trip, and act or learn from experience gained by practicing. Tourism helps promote learning, add some specific skills, and create an understanding of the specific value of the place they visit (Maitland, 2010; Tan et al., 2014)

2) The experience economy. The beginning of business initiative was from the concept of Joseph Pine and Gilmore (1998), which is called “experience economy”. It is the product development in the form of goods and services to experiential products which creative tourism is a form of tourism that brings cultural experience. As a result of participating in tourism activities, it becomes a main product. It also helps develop the original product in the local community and results in the economic expansion as well, for example, experience from participating in a community pottery handicraft class.

3) Shift from tangible to intangible tourism resources. It is a form of tourism that changes from the sale of tangible tourism resources to the intangible tourism resources or change from the sale of material goods to non-material goods. As well, Couret (2016) explained that creative tourism is the transmission of value from the material product or concrete products to the value of the experience that is intangible. This change is due to the changing needs of tourists as shown in Figure 2.1 below.

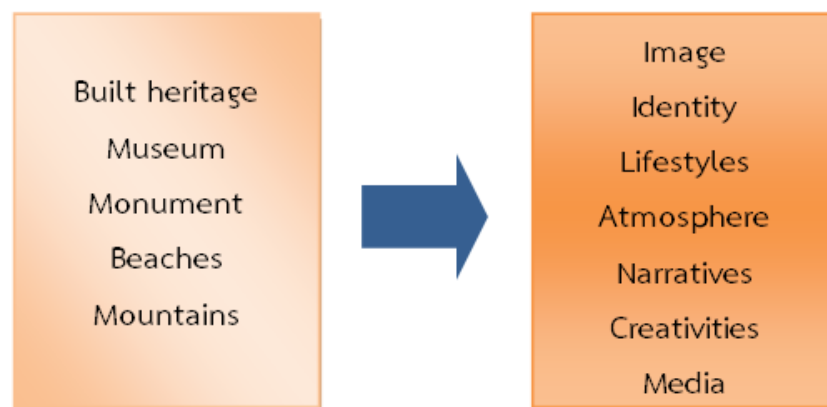


Figure 2.1 The Shift from Tangible to Intangible Resources in Tourism.

Source: Richards (2010b).

4) Shift from high culture to everyday culture. It is a form of tourism that transforms from high-level cultural goods into everyday cultural goods. Therefore, tourist is able to learn and touch the locality and understand local cultures easily. It is said that high-level culture is a tourist attraction to visit such as museum

or monument while everyday culture is something tourists meet experience in the local way of life such as local market or local food, according to Blapp and Mitas (2018). Creative tourism products changed from concrete resource so it is more sustainable. Creative products move more easily comparing with cultural products which are abstract. Participation in creative value creation between tourists and destination owner/keeper, or called host, (Carvalho et al., 2016) is shown in Figure 2.2.

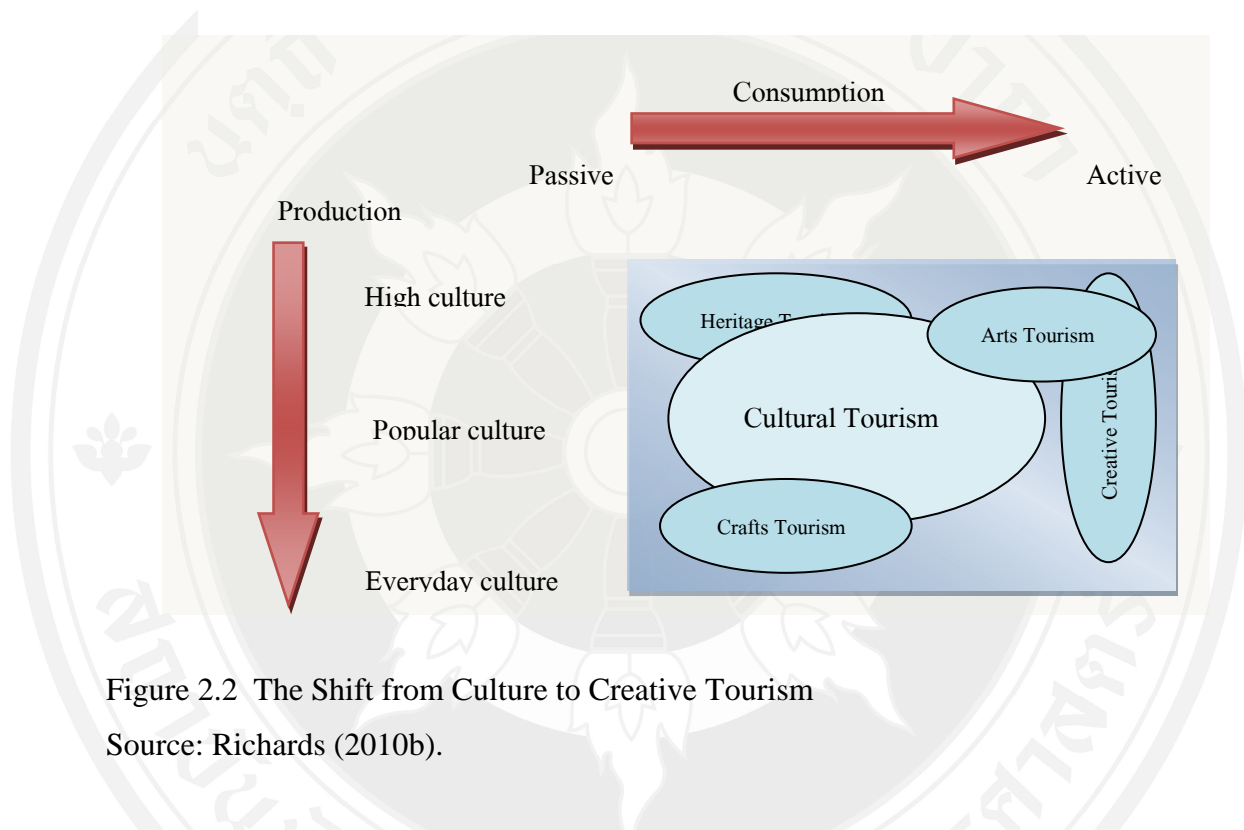


Figure 2.2 The Shift from Culture to Creative Tourism

Source: Richards (2010b).

5) Desire for more active, engage experiences. It is a form of tourism that allows tourists to participate in tourism activities with local communities. Tourists can experience the local way of life that is authentic (Organisation for Economic Co-operation Development, 2014; Richards, 2010b; Tan et al., 2014). For example, creative tourism in New Zealand organizes various tourism activities i.e., carving, learning the Maori language, weaving, woodworking, cooking, and for each activity, there will be local villagers providing advices on how to do that.

6) The need for place to make themselves more distinctive. It is a form of tourism that makes tourists a uniqueness to themselves. At tourism

destinations, there are a variety of tourism resources. It is necessary to search for a unique identity for their own attractions since tourists look for an exotic experience (Salman & Uygur, 2010). For example, for the city of Barcelona, its distinctive local cuisine has been developed into a creative tourism activity. Tourists can participate in cooking classes, learn recipes, and learn how to cook. This type of activity is characterized by unique local identity.

The concept of combining cultural tourism with creativity was discussed by Pearce and Butler since 1993 (cited in Chang et al., 2014). In the early days, cultural tourism and creativity evolved from creative activities. For example, participation in the performing arts during their stay in the destination or learning of Japanese silk weaving during the holidays. Currently, creativity has been adapted to address specific market segments, connected with the art and craft products adapted to the wider phenomenon (Richards, 2011). Richards and Raymond (2000) described the concept of integrating cultural tourism and creativity as creative tourism. Experience is more alive and more in the tourist destination. What creative tourists look for engagement and true experience? That is what supports that understanding of the specific culture of the place.

2.1.2 Creative Destination

Most tourism activities take place in the tourist destination which mostly appears in the system components or in different tourism models. WTO (2002) defined “destination” as a place where attracts the visitors to temporary stay which may include the travelling from continents to countries or states as well as from cities to towns or villages for relaxation purpose. The boundary of tourist destination in each state is defined by the local government. Furthermore, those tourist destinations must be flexible and able to adjust to a different location and market (Dredge, 1999).

WTO (2002) also introduced the specific definition of local tourism destination as areas included tourism products, such as service and attraction, tourism resources, which are physical characteristics managing a great extent. There are images and perception about the capacity of marketing competitiveness. Also, the local destinations include many stakeholders such as community owning the areas and it can expand more connection of the tourist destinations.

In the perception of creative tourism, destination is particularly defined as places in both suburb and urban where are able to improve the well-being of the population through tourism (Morgan, Pritchard, & Pride, 2011). It can create a bond and fulfill the meaning of the experience through creative activities related to pottery, handicrafts, workshop art or other creative activities including authentic cultural (Chang et al., 2014). Creative tourism destination is a resource gathering tourism product and the tourists' experiences (Batabyal & Mukherjee, 2016). The objective is to effectively manage the integration of holistic approach in the investment, personal talent, and human capital. In addition, it can create the confidence in areas which arise from the commitment of social responsibility, ethical performance and sustainability, and strong interactions between government, civil society, and business sector.

All tourist attractions try to adapt themselves to the need of tourists in the new market group by product innovation development. Many countries in many regions have started looking for a new development model. The creative industry approach included in tourism is exciting, especially in the context of experience economic, entertainment economic, or educational tourism. The creative initiative is essential to further the innovation of tourism products. Creative tourism destinations can be useful by cultural innovation, researches, and local artist products. These are the strength of the capital, which is the identity of the tourist attraction. The primary motivation for traveling to some destinations does not present creativity, but it can find destinations from travel programs to present. (Stipanovic & Rudan, 2014).

The qualification of the creative place or creative destination must combine with creative industry, creative city and creative class (Richards, 2011). The details are shown in Table 2.1 as follows.

Table 2.1 Key Conceptual Approaches to Creativities in Cities

	Creative industry	Creative cities	Creative class
Focus	Creative Production	Creative milieu	Creative consumption
Form of capital	Economic	Social and cultural	Creative
Creative	Arts, media, film,	Creative places, artistic	Atmosphere

	Creative industry	Creative cities	Creative class
content	design architecture	production	and 'cool'
Key resource	DCMS (1998)	Landry and Bianchini (1995)	Florida (2002)

Source: Richards (2013).

Creative industries are the foundation for creative product development. Their scope includes advertising, architecture, arts and crafts, fashion design, film, music, performing arts, public publishing, software, toys and games, TV, video and video games (DCMS, 1998) and tourism industry. UNCTAD (2010) identified the creative industries as follows.

- 1) Heritage is the traditional cultural heritage of the culture, the spirit of culture including anthropology, ethnic group, architecture and social perspectives that influence creative thinking such as traditional and cultural expressions: arts, handicrafts, festivals and celebrations / culture site: architecture, museum, library, exhibition.
- 2) Arts are based on original art and culture, value identity, symbolic meaning such as visual arts: photo, sculpture, painting, antiques / performing arts: music, dance, drama, singing, circus, puppetry.
- 3) Media produce creative works that can communicate with a great number of audiences such as publisher, printing, media/ film, television, radio and broadcast.
- 4) Functional Creation focuses on the design of the product according to the needs of the buyer, especially the design of products and services that emphasizes on the use such as interior design, fashion, jewelry, toys/new media, video, games, creative digital content/creative services in architecture, advertising, culture and recreation, creative research and development, digital and others related to services.

The role of the creative industry affects the development of tourism and influences the image of tourism destinations (Richards, 2011) such as travelling concerning the film. It cannot be denied that the movie industry or drama plays a role

in motivating tourists to visit the destination, especially the highly successful films such as *Lord of the Ring* filmed in New Zealand and *The Beach* filmed in Thailand. Music city tours can describe the creative tourist market group such as travelling concerning the artists or musical skill training or even travelling to participate in various music festivals. Gastronomic tourism is another type of tourism that has become a very popular tourist attraction (Richards, 2002) based on the tourists' experiences from cooking course or developing new cuisine.

For Creative City, Landry (2012) discussed the paradigm of this creative city as it is the development of creativity surrounding the city. It allows creative people all over the world to come. Most creative cities are developed based on the government policies. Richards (2011) described creative cities as an aim to make the city to be a creative society using creative methods to solve urban problems and contribute to the development of creative products and the government has a system that generates a holistic creative society which can use strategies to the cities and the general population and dare to express initiative ideas. Creative city also means various cultural activities which are important part of the economy and society of the city. It must have the stable foundation of society and culture. There is a massive accumulation of creative workers and there is an environment that attracts investment due to cultural sustainability in the area (Sung, 2015).

UNESCO established the network of the UNESCO Creative Citi in 2004 to offer cooperation of creative cities, which is a strategic factor in sustaining the city development. The UNESCO Creative Cities Network covers seven groups: Craft and Folk, Arts, Media Arts, Film, Design, Gastronomy, Literature and Music. Creative cities must strive to share good practices and develop cooperation, both public and private, and especially civil society: strengthen the creation, production, distribution and dissemination of cultural activities, goods and services, develop hubs of creativity and innovation and broaden opportunities for creators and professionals in the cultural sector, improve access to and participation in cultural life, in particular for marginalized or vulnerable groups and individuals, and fully integrate culture and creativity into sustainable development plans.

Later, it has been further explained that creative city is the cooperation between local communities and the government to create a city through the

environmental development, social structure, economic structure system and the interweave of the cultural assets, history, tradition as well as the customary with modern technology to be a city with favorable atmosphere. The significant components of creative city are as follows (United Nation, 2008).

- 1) Creating cultural identify for the city.
- 2) Creating a diverse and open society for cultural exchange causing creative ideas.
- 3) Collecting talent people and creative entrepreneurs to accumulate creative thinking people who integrate culture and local wisdom to the technology, culture, and business management to promote the employment and the ability to consume product cycle as a mechanism for economic growth.
- 4) Creating space and the facility to be the sufficient and effective fundamental structure causing the favorable atmosphere for producing creative thinkers and businesses.
- 5) City management can be done by the government and private organization which must have a vision for urban development as a flexible organization and work together in the future to achieve creative goals. There are ways to improve the city as a Creative City by combining history and creativity in the city.

In the Creative Class, Florida (2002) adapted its traditional style which most people are still not stimulated by the city in the industry. However, for the people who have creative ideas to be the business encouraging people, the creative class is described as a sketch of a city filled with a cool atmosphere and is set to be more appealing to the creative people. Richards (2011) further explained this concept as a method that relies on the idea of a person having a need or interest in a place or situation. It can be said that the creative atmosphere means the places where creative people come to do the activities and develop their imagination together. Chang et al. (2014) mentioned that the creative class in the form of the creative economy and creative industry is the leader in transforming cultural tourism into creative tourism. Tourism destinations can be transformed into creativity by beginning from making plans and acting based on the uniqueness of culture, society, and physical identity and develop it to be competitive advantages. This will require more activity and interaction to meet the satisfaction and the needs of the modern tourists.

2.1.3 Concept of Creative Tourism Development

The emergence of creative tourism, compared to the experience economy, is a part that encourages a paradigm shift. It transfers values from material goods to values derived from tangible experiences and linear economy into circular economy and multi-directional economy (Courret, 2016). Carvalho et al. (2016) represented the likely strategy of development for creativity which is a result of a relationship between three factors. First, creative spectacles are potential areas that attract people to spend time in creative expression that there may be nodes to create a creative tourism network resulting in direct link between creativity and tourism. Second, creative space is the area that drives interaction between products and consumers and lastly, creative tourism can add value to the product, developed from traditional cultural products and initiatives between destination managers and visitors.

Lindroth, Ritalahti, and Soisalon-Soininen (2007) stated that elements of creativity that can be introduced into a management and development process of tourism destinations to increase competitiveness and create the differentiation of tradition cultural destination are; 1) the destination attractiveness, derived from the architectural style of the city and the unique identity of the medieval little town. Therefore, it is a variety that can become an attractive cultural attraction; 2) content, diversity, and quality of cultural stories including related events of valued tradition which are the need of tourists of facilities and interpretation; 3) tourist interpretation, focusing on cultural appeal and tourist routes; and 4) space available for an event, different areas for different types of events.

The development of important events is a development of creative tourism. Richards (2010a) stated that Events can help make the city an attractive place for visitors and member of the city. Therefore, it is necessary to create a strong stakeholder network which is important to support the city's creative potential by organizing a cultural event. This is the reason why cities around the world turn their interest into using an event as a tool in to its cultural, society and economic success. It can create a strong physical structure and help restore the decaying physical environment by making a difference to the city by creating great events and atmosphere from the event. It also responses the needs of tourists to feel they are

there. Organizing an event can also reduce costs and achieve great results in the short run.

Creative tourism development can take place in all areas. Blapp and Mitas (2018) presented a creative tourism development in rural regions managed by a local community. Destination managers must take into account the action of both supply and demand sides. Sharing daily life with tourists is the community's charm that will create an experience of community interaction. The important thing is that the balance between the need for income and cultural sharing must be matched. Therefore, creative tourism in the community should not be viewed as economic benefits, but it should be beneficial to create cultural value. Profits can be motivational but should not be a priority. The balance between the number of tourists and the destination's capacity needs to be focused on. Lastly, allowing access to local community culture is a condition for the success of the creative tourism community.

Moreover, Richards (2010a), stated that the key factors that lead to a success of creative tourism management are context, local involvement, partnerships, long-term planning, clear objective, strong content, political independence and artistic, good communication and marketing, sufficient funds, strong leadership and committed team, and political will. In 2013, Richards also suggested the development of relationships between creativity and tourism into conceptual model. It is necessary to study the indicators of the opportunities for building relations between tourism and creativity by linking to the importance of culture, society and economy. The indicators are as follows. The production based on traditional cultural capital must be transformed into co-creation and changes from tangible cultural heritage to intangible cultural heritage. In-person creativities are conveyed to the society through a process called relational capital by the ability of switcher and tourism products are creatively and culturally embedded, which this embedding creates relationships with visitors and locals (Richards, 2013).

Stipanovic and Rudan (2014) described that the key factors supporting creative tourism are 1) interactive content offer – tour, event, food, etc., 2) educational content offer- activity promotion, and 3) meeting multiple needs – activity that motivates tourists i.e., education entertainment, etc. Moreover, the focus on the creative tourism development process from potential resources and destination

creativity is needed. Tourists must be participated and it will be good if tourists are involved in designing these development policies. According to the study of Mukherjee, Adhikari, and Datta (2018), they stated that important factors that lead to a successful creative tourism are interaction, education, self-promotion, diverse needs accessibility, creative tourism design appropriate to their cultural sources, creative workshops, and educational programs.

Richards (2010a) identified that creative tourism development needs to be done together with both demand and supply development. Demand side is in the view of tourism stakeholders and businesses which the creative tourism must be commercially developed. It consists of the experience gained from creative tourism which is a tourism product, the start of a creative tourism business which is based on the customer base, a workshop which must be an activity or issue that interests the customer, and the tutor who must ensure customer that financial costs are sufficient to start a business. For supply side, the development in the view of local community must be derived from a source of inspiration for developing a creative image by presenting creative works depending on the following factors; creating a non-profit creative tourism network, inviting local experts or artists to support the network through tutor's work shop and become a cluster group, avoiding the word 'tourism for sale promotion, and viewing work shop's participants as a customer and tutor as a network customer as shown in Table 2.2.

Table 2.2 The Model of Development Creative Tourism in New Zealand

The Commercial Tourism Model (View from demand side)	The Community Network Model (View from supply side)
View creative tourism experience as tourism products	Invite potential tutors to join a Creative Tourism network
Partner with a Tourism Business that has an established client base	Promote tutors' workshop as a cluster
Choose workshop topics to meet this established client demand and then find tutors to teach them	Establish the network as a not-for-profit

The Commercial Tourism Model (View from demand side)	The Community Network Model (View from supply side)
Ensure sufficient finance to cover the start-up period	Minimize the use of the word Tourism in promotion
View workshop participations as customers and tutors as suppliers/partners	View workshop participations as the tutors' customers and tutors as the network's customers

Source: Adapted from Raymond (2009).

In the view of Ohridska-Olson and Ivanov (2010), creative tourism must be used as a cultural resource to attract tourist. It is a form of creative local community development that is stimulated by an outside creative industry. The local economy must be profitable from a creative tourism rather than a traditional tourism. Besides, Ohridask-olson and Ivanov also proposed a model of creative tourism development as shown in Figure 2.3. The development plan must consider the demand factors which include participation in culture and creativity, cultural heritage preservation and authenticity, cultural heritage preservation and authenticity, human interaction and cultural immersion, and cultural travel and tourism. For the supply factors, the main factors influencing the tourism stakeholders includes creative industry, global cultural diversity, unique local cultural offerings and unique local arts and crafts, tourism infrastructure, cultural tourism resources, hospitality and other type of tourism, and creative tourism products and services.

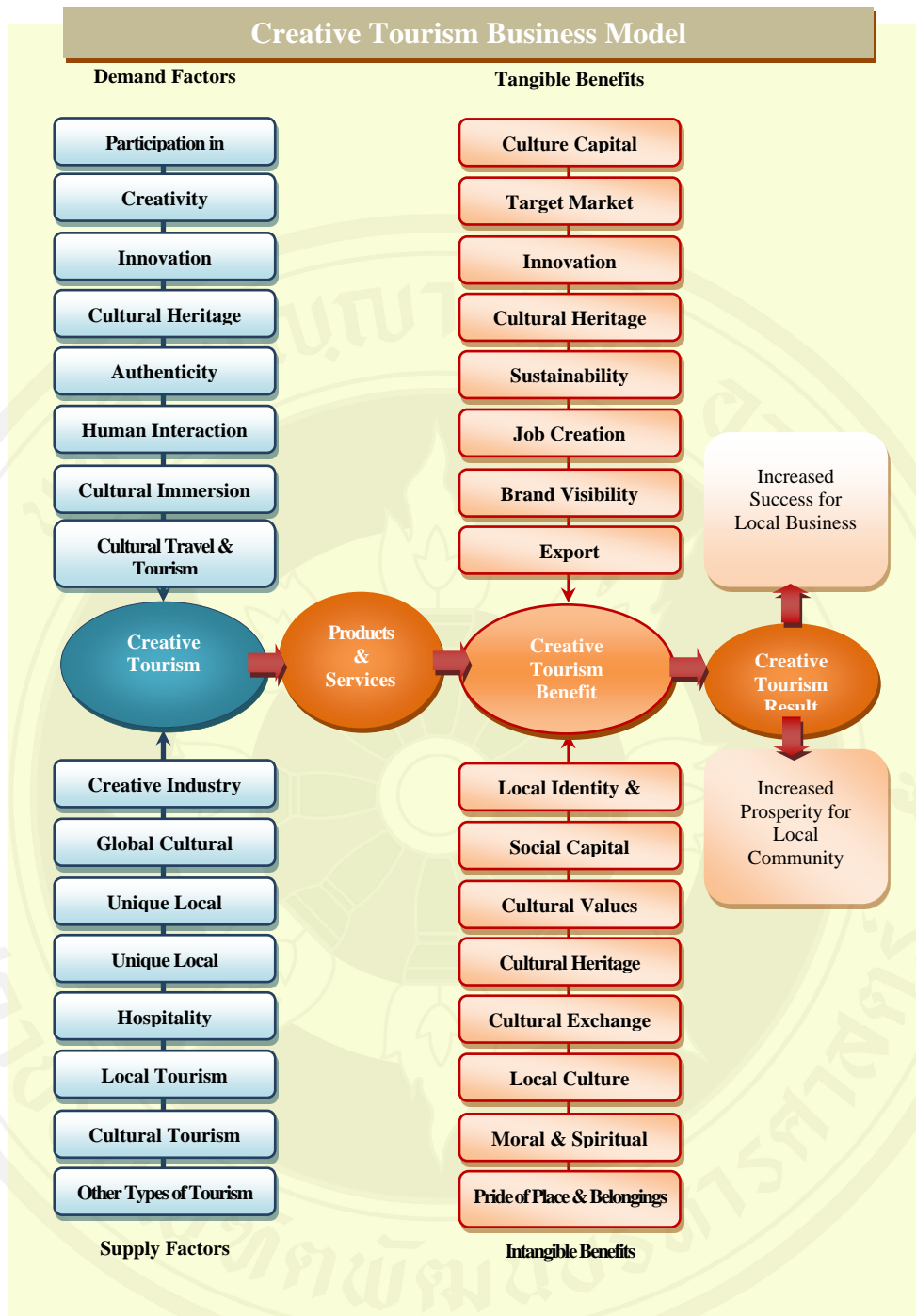


Figure 2.3 Business Model of Creative Tourism
 Source: Ohridska-Olson and Ivanov (2010).

It is clear that a creative tourism development can develop a local community, preserve cultural heritage, create interpersonal relationship including sustainably develop local community. It is the advantage or profit which occur before, between or after a trip (Carvalho et al., 2016; Chugh, 2018; Tan et al., 2014). However, the benefit derived from a creative tourism can be in both forms of tangible and intangible benefits. Tangible benefits are among useful creative tourism innovation to community, market expansion supporting creativity and new business improvement, tangible value and image creation toward art and local handicrafts through export and cultural product distribution, and sustainable creative industry. Intangible benefit is in the form of value giving to identity of local social capital wisdom, conservation of culture from both visitors and owners, good interaction with cultural exchange, creating experiences and learning from creative tourism products and services, and becoming learning and sharing society and understand each other (Ohridska-Olson & Ivanov, 2010).

2.2 Concept of Creative Tourist

2.2.1 Definition of Creative Tourist

Creative tourists are those who are the initiators or co-producers of their own experiences. This is a genuine experience resulting from the creative activity that tourists looking for (Chang et al., 2014). Richards (2010a) stated that creative tourists, who may also be called 'creative consumers', want to engage in co-creation activities – tourism activities to develop the potential of creativity by interacting with local cultures. This concept is consistent with today's industry, that is, consumers have transformed themselves into prosumers-consumers who involve in designing the manufacture or the development of the products or services (Tan et al., 2014).

At present, what is called co-creation or prosumption is the tourism in the creative cooperation between consumers and producers (Richards, 2011). Tan et al. (2014) further described that creative tourists are those who look for places to create their own experiences. This group of tourists is a skilled consumer, in other words, they can initiate their own experiences creatively according to what they want to see and when they want to see something, they have to know its story more.

Tourists in postmodern era are those who have a special interest in choosing their own destination. They look for authenticity during participating in creative activities (Jelincic & Zuvela, 2012; Tan et al., 2014). Once they have a chance to choose their tourist attractions, this group of tourists will not expect just what holidays they will get. They intend to bring their interests to be a part of the local diversity to improve their knowledge. Creative tourists are those who participate, find and fulfill the fun in developing their new capabilities, or they can be called 'Interactive Traveler'. Creative tourists are no longer satisfied with just observation or visit the cultural exhibits; they are looking for serious involvement. Creative tourists may participate in various activities, such as the choirs performing at each of the locations they visit, dance groups performing at various events, the artists inspired by the creative environment in which they traveled, or being a part of a craftsman's family and learning how to make a pottery in a short period (Tan et al., 2014).

2.2.2 Type of Creative Tourist

Classification of creative tourists is divided into several categories. Raymond (2003) classified creative tourists in New Zealand based on demographic into three groups: the baby-boomers and newly retired; under 30, which are the students, backpackers, perhaps visiting New Zealand on a gap year; and "New Zealanders themselves of all ages who are interested to learn more about different aspects of their country's culture". Andersson (2007) divided tourist needs comprised with basic needs, social needs, and intellectual needs (intellectual experience included novelty, excitement, and challenges). Dodds and Jolliffe (2016) categorized the creative tourist in Canada based on market segmentation into 5 groups: families, foodies, outdoor activity seekers, nature and history lovers, and sustainable thought leadership and learners.

Creative tourists are consumers who look for interactive engagement and experience that help them develop and build their identity. Moreover, Salman and Uygur (2010) focused on the characteristics of creative tourists as visitors who intend to break the traditional way of cultural tourism, find new alternatives, find real and ongoing experience, engagement, participation, learning and delivering their experience during their holidays, want to participate in creative activities to develop

their skills; have the expectations in experience which allows them to deeply interact and reflect on the host of the community, and this tourists' experience is a part of their identity designation.

It can be seen that the study of creative tourists relates to "experience and creativity" (Chang et al., 2014; Jelincic & Zuvella, 2012; Tan et al., 2014; Zátori, 2016). Therefore, several studies were focused on behaviors and needs of the tourists in experience and creativity. For example, Zátori (2016) defined that 'Experience Traveler' is an experienced traveler or tourist. It means the travelers who have special interest in managing the trip on their own. They can control their trip but cannot predict the trip. Their vacation is to escape from usual activities in daily life. Moreover, this group of tourists is still looking for the trip that is worth their money. They are satisfied with the difference and they pay the attention to the activities which do not have negative effect to the environment and culture of the destination. It can be said that the definition of Experience Traveler is quite similar to the definition of Creative Tourist.

Cohen (1979) presented the experience styles of tourists as follow: recreational Tourists - focus on recreational activities or physical relaxation; the Diversionary Tourists - try to find a way to forget a dull daily life; the Experiential Tourists - seek for real experience. They are interested in learning and experiencing from the destination; the Experimental Tourists - have distinctive character. They like to talk to local people to learn and understand their way of life and they can adjust themselves to local environment; and the Existential Tourists - live in the same culture and way of life of local people. They spend long time in the tourist attraction.

Tan et al. (2014) studied the creative experience from the consumers' aspects by analyzing the components of travel experiences derived from creative tourism. The result shows that tourists' creative experiences come from their 'inner reflection' and 'outer interaction.' The types of tourists are classified according to their behaviors in creative tourism as follow: novelty-seekers - This type seeks for the novelty and want to participate in the activities that make their trip different from others, and they will select the activity that provides them some insight into the local culture for self-development; knowledge and skill - focuses on gaining knowledge from engaging in the activities and can bring back home; aware of travel partners' growth - this group

focuses on the activities that require instructors to get the right understanding because they travel with their children, who will learn from creative experience; aware of green issue - they are also aware of local culture and they need the environmentally-friendly for cultural heritage conservation; and relax and leisure type - this group is particularly interested in the leisure time to relax. Their activities mostly help them to relax, enjoy and forget their daily routine. More than that, they want a place designed for leisure activities and they do not like chaos. Tan et al. (2016) classified the new types of tourists according to the level of needs for the creative experience. There are three types of tourists including: relaxer – participate in tourism activities for fun and relax; sensation – seekers - gives more priority to the ability and the transmission of creative process from the instructors rather than the creative environment; and existential type – enjoy doing activities with their family and attractive activities that they can do by themselves.

Hung, Lee, and Huang (2016) classified the types of tourists according to the level of concentration for the creative experience. There are three types of tourists including: sense of achievement – relating to self-confidence, competence, and achievement; Unique learning – participating in the activity, opportunity to creativities and the activity provided different experiences from any other places; and interaction with instructors – the interaction between the instructor and tourist to gain knowledge and experience from instructors.

Tan et al. (2013) presented the theory of "A Model of Creative Experience." This theory has six categories mentioned above which were integrated into four themes, including 'consciousness awareness', 'creativity', 'needs', and 'learning and interacting' as shown in Figure 2.4. The first three themes are named 'inner reflection' as the intuitive process happens to the inner-self. The last theme is called 'outer interaction' because tourists interact with outside factors, as detailed follow. 1) Consciousness – Awareness - There are four levels of the tourists' needs of creative experience from consciousness and awareness: individual, social, cultural context, and environment-related. 2) Needs - The needs dimensions are from the basic needs, society needs, and intelligence needs. Basic needs are the destination providing which are relaxing, enjoyable, fun, and safe. Society needs are from traveling with friends or family and participating in creative activities. Lastly, intelligence needs are what the

tourists expect that they will gain knowledge and self-improvement from participating in the creative activities. 3) Creativity in creative experience results from several dimensions, including novelty, usefulness, challenge and controlled risk, experiential, and existential. 4) Learning and Interacting - The tourists engage in the learning process and interact with people, environment, product, service, and experiences. It further creates outer interaction. Interacting with others results from the learning process, with the local people, people giving advice, professional trainers in a particular activity, tourism in education, or even interacting with family members or companions who do activities together and share experiences. This group of tourists focuses on the attitude towards individuals in friendship, politeness, and kindness. For environment, products, services, and experience, tourists interact or feel the ambiance, design, and tourism planning. For example, tourists may think that the creation of the route is not good and there are long queues and crowded people. At the same time, in the aspect of products, features and productions are focused. Experiences or services are the results of the learning process.

For the indicators of creative tourists in Creative Travel Style, they consisted of the followings.

Uniqueness Learning refers to the participation in learning with activities that gave the opportunity to have a unique experience that was different from others (Hung et al., 2016; Ohridska-Olson & Ivanov, 2010), such as co-design, activities that were unique to the local area, or attending a ballet show. In addition, the learning activities of creative tourists must be a pattern that are more deliberate, more customize, more experience and more authentically to create the unique creative experience of that place (Wurzburger, 2010).

Engaging with Local refers to the interaction between the instructor and sharing experience (Hung et al., 2016). Similarly, Cohen (1979) pointed out that tourists seeking experience would live like locals. Tourists who wanted to bury themselves or lived under the same culture and way of life as local would spend time in the destination for a long time.

Active Participation refers to being involved in activities and relationships rather than being passive (Richards, 2011). Couret (2016) explained that from tourists' perspective, the participation is the key to gain the experience and the process during

participation is more important. If they are directly involved at every level of experience, it will build trust and action. In addition, Tan et al. (2014) defined that behavior to cooperate, search, and fulfill the fun of developing new abilities of tourists might be called 'Interactive Traveler.'

Co-creation Experiences refers to the participation in workshop or activity and getting hand-on experience from authentic place. The attributes of creative tourists are those who are co-initiators or co-producers of their own experiences, which is an authentic experience resulted from creative activities that tourists seek (Chang et al., 2014). Richards (2009) stated that creative tourists can be called 'creative consumer' and they want activities with co-creation and tourism activities to develop creative potential by interacting with local cultures. This concept is consistent with the current industrial sector. That is to say, consumers have transformed themselves into consumers who are also involved in the design, production or development of the products or services by themselves (prosumer) (Tan et al., 2014).

Sense of Achievement relates to self-confidence, competence, and achievement (Hung et al., 2016). Moreover, the Designated Area for Sustainable Tourism Administration (Public Organization) of Thailand (DASTA, 2017) mentioned that one characteristic of creative tourists is they are ready to engage in learning, doing and having fun to achieve the development of their own new abilities. Similarly, Richards (2003) stated that creative tourism not only improves the bond between the visits and visitors and between hosts and guests, but also develops tourists at the level of "self-actualization."

As a result, the type of creative tourist was defined into various categories and different depending on the scholars. However, this study accordingly focuses on the evaluation of creativity in tourist adapted from Tan et al. (2013), especially the consciousness-awareness which is identified as important dimensions throughout the creative experience. Moreover, Davis (1982) clearly stated that awareness is the first step of development of creativities; and Tan et al. (2013) argued that it is a key dimension and prerequisite which differentiates creative tourism from other types of tourism. In addition, tourists who have 'consciousness -awareness' are more likely to engage in creative experience for tourism rather than more general activities.

Therefore, the key dimension of creative tourist for this study is adapted from a model of creative experience as shown in Table 2.3.

Table 2.3 Key Dimension of Creativity in Creative Tourist Aspects

Categories/Theme	Subcategories	Dimension of Creativities
Consciousness-awareness	Individual	Self-actualization
	Social	Family and younger generation
	Cultural	Preserving the culture
	Environmental	Loving and appreciating the environmental
Needs	Basic needs	Relax/Leisure, Fun, Safe
	Social needs	Family, Friends
	Intellectual needs	Skills development, Knowledge gaining, Self-improvement
Creative Travel Style	Uniqueness learning: Participating or learning in an activity providing different experiences from any other places.	
	Engaging with Local: The interaction between the instructor and sharing experience.	
	Active participation: Being involved in activities and relationships rather than being passive.	
	Co-creation experiences: Participating in workshop or activity and get hand-on experience from authentic place.	
	Sense of Achievement: Relating to self-confidence, competence, and achievement.	

2.3 Attribute of Creative Tourism

When the attribute of creative tourism in destination is discussed, many previous studies have been published. Kim (2014) presented that the attributes of tourist destinations that are associated with memorable experiences of tourists include infrastructure, accessibility, local culture and history, physiography, activities and events, destination management, quality of service, hospitality, place attachment, and superstructure. Besides, he suggested that destinations that understand how to deliver memorable creative experiences will remain competitive advantages, such as providing different programs for tourists to learn about the local culture, local life, and local history. Important things to help supporting a memorable experience are locals' friendliness, helpfulness, and willingness to welcome tourists (Chandralal & Valenzuela, 2013; Kiatkawsin & Han, 2017; Mahdzar, Shuib, Ramachandran, & Afandi, 2015).

Mahdzar et al. (2015) stated that the tourist destination attributes that attract tourists consist of the following hospitality – friendly and willing to share information, value for money, and activities – interesting and different kinds of recreation activities. Kiatkawsin and Han (2017) claimed that there are 5 dimensions affecting tourist's attitude value in attributes of destination as follows: tourism friendliness – hospitality, communication, service, and safety and security, shopping – quality of facilities, value for money, and diversity of shopping experience, climate – comfortable, and pleasant, activities – variety, quality, and uniqueness, and traditions – historical, artistic, and traditional.

Caber, Albayrak, and Matzler (2012) said the attributes of destinations that American tourist value in 3 dimensions refer to core resources and attractors, supporting factors and resources, and qualifying and amplifying determinants, which can be ranked as follows: safety, cuisine, natural beauty, nightlife, different culture, interesting organization and activities, interesting architecture, climate, notable history and heritage, museum and galleries, high quality accommodation, transportation facilities in area, shopping, value reasonable, advance infrastructure, accessibility to area, hospitality, acceptance of children, health and wellness offers, no language barriers.

Fuchs and Weiermair (2004) further studied into 19 variables that simultaneously relate to tourist satisfaction consisted of booking and reservation, resort information, mobility within destination, landscape, nostalgic atmosphere, modernity of destination, hiking trails, possibilities to relax, customs and traditions, animation, nightlife, traffic management, management of waiting queues, service adaptability for tourist's families, friendliness of employees, all-inclusive cards, access to internet, and tourism service after departure. Seakhwa-King (2007) argued that the attributes and quality of tourist destination comprise 12 dimensions as follow: authentic of environment, security, affordability, cleanliness and tidiness, availability of tourist information, relaxing, lack of crowding, variety of facilities and attractions, friendliness of host community, weather, novelty, and child-friendliness.

It can be said that variables in tourism characteristics affect the decision making of tourists in various forms according to the expectations of the tourists themselves (Caber et al., 2012; Fuchs & Weiermair, 2004; Kim, 2014; Mahdzar et al., 2015; Seakhwa-King, 2007).

In the case of remote local tourist destinations, creative tourism plays an important role in the local community because creative tourism is involved in learning activities related to local culture and is bound to the experience which is the unique of the community (Blapp & Mitas, 2018; Carvalho et al., 2016; Chugh, 2018; Salman & Uygur, 2010). It is one of the main reasons why tourists choose to travel to the local community during their holidays. Therefore, a study of the variable characteristics of creative tourism is an issue that should be carefully considered in order to be able to present the characteristics of tourism that conforms to the value perception of creative tourism.

Ardhala, Santoso, and Sulistyarso (2016) defined that necessary factors for rural areas to develop into creative tourism destinations must include basic requirement for creative industry (creative labor, skill, capital, technology, government policy, training, electrical and telecommunication network), tourism attraction (visitor of creative tourism, creative exploration, availability of work shop place, and community participation), accessibility and mobility (road network, transport route, road condition, distance to the city center and access to the tourism attraction) product development (the new products, and quality of products). In the

view of Blapp and Mitas (2018), the issue of successful creative tourism destinations in rural areas is emphatically described in the context of host community including intangible heritage and resources of the destination, rebalancing power relations between tourists and the community, sparking interest in culture, enthusiasm towards intercultural exchange and intangibility as a challenge for differentiation and marketing.

One thing that can promote the success of creative tourism is to encourage local community to create an image for the community (Carvalho et al., 2016; Richards, 2009; Richards & Wilson, 2006). Buhalis (2000) stated that an image is a set of expectations and perceptions of tourists towards the destination. Morgan et al. (2011) defined that creating a destination for creative tourism involves strengthening the reputation of the destination. Therefore, the characteristics that must be studied consist of 6 components as follows: a place's tone, traditional, tolerance, talent, transformability and testimonies. Mukherjee et al. (2018) argued that destination features that directly meet the needs of tourists are value for money offered, food, transportation, surrounding, accommodation, and quality of attributes. Actually, all factors need to have quality.

Wisudthiluck (2011) discussed the characteristic of creative tourism from community-based tourism in Thailand that it must include both spatial and process-oriented features. It means spatial features must be diverse and distinctive in the culture and natural. Also, it must have the awareness of value to the community by the owner of the culture. For the qualification of process feature, it must include the exchange of cross-cultural learning and experience with the owner of the culture. There is a process that leads to a deeper understanding of the tourism area. It does not destroy the values of the community and leads to economic, social, cultural and environmental balance. In addition, they propose the interesting criteria for assessing creative tourism as follows (Wisudthiluck et al., 2016): Area - a natural area and an interesting cultural heritage, identity, soul, sense of places and the truth of places, Process - the exchange of culture, direct experience of the activities of the source owner, the understanding of the spirit or the sense of places, The activity Owner – a personality that expresses the readiness and enthusiasm, the ability to communicate and express the activities which are important and the knowledge and understanding

the activities, The management – the suitability of area and equipment, the suitability of activities with time and the appropriateness of the activity with the expense, and The environment – the suitability of the environment, the sustainability in the social, cultural, economic and environmental dimensions.

Unkaew (2015) studied the indicator of creative tourism. It can be divided into 3 aspects: location indicator, transmission indicator and interactive indicator, which are explained below: Location Indicator – urbanity and community, and uniqueness and identity, Transmission Indicator – creative people, participating learning, visitors, and the creative staff, and Interactive Indicator – the existing culture, authentic experience, process, tourism activities.

Mukherjee et al. (2018) emphasized that the quality of tourist destinations must contain 3 elements as follows: Quality of Service – quality of safety, quality of information quality of regulatory factors, and quality of staff, Quality of Destination Feature – value for money, food, transportation, surrounding, accommodation, and physical attributes, Quality of experience – quality of emotional responses, quality of uniqueness, quality of people, and quality of climate.

It can be seen that the quality destination consists of the quality of service, quality of destination feature and the quality of experience. They can be the indicator of the quality of the destination especially the quality of experience that many destinations present to the visitors. The experience occurring on the site is important to the image of the creative destination as well (Chang et al., 2014). Likewise, Karayilan and Cetin (2016) presented the study of the tourism destinations development about the different experiences in tourist attractions such as adventure activities, accommodation, and food, etc. An overview of the tourists' experience in the tourist destination should be planned and developed by stakeholders.

For tourism products, they may be seen as a part of the features of tourism. However, the attributes of the creative products are very special. Smith (1994) defined that tourism products are the result of the combination of tourism needs and are presented in the tourism market in the perspective of marketers. The tourism products can be both tangible products like beaches, sea sides, mountains, hotels, resorts, etc. and intangible products like ways of life, dialects, beliefs, etc. Benur and Bramwell (2015) stated that in general destinations, tourism products that attract tourists are

called primary tourism products. They include physical and environmental characteristics of tourist destination (climate, landscape and ecology) and socio-cultural characteristics (history, politics, arts, activities related to economy, way of life, monuments). These are the new experiences that tourists expect from the destination.

Mossberg (2007) mentioned that the tourism products created the experience in the destination can be classified in 3 groups: a group of gross production includes various souvenirs, a group of living products required interaction and participation from tourists includes transportation, food and accommodation, etc., and a group of *products* creating value to the main products includes atmosphere, arts, crafts, fashion, music, concerts, performing arts, films, architecture and design.

Creative tourism is based on cultural tourism because they share the same resource base and are modified from the original form - cultural tourism (Ohridska-Olson & Ivanov, 2010; Richards, 2000; Richards & Raymond, 2000). Thus, the tourism products are changed according to the interests or needs of consumers. It seems that the traditional tourism, or mass tourism, has lower quality at present. The features of traditional tourism are visiting and taking photos in natural attractions such as beaches, mountains and waterfalls, or in the man-made attractions such as arts, crafts, local culture, museums and monuments, etc. However, tourists in the new generation want to participate in the culture of the area they visit. Creative tourism is shifted the interest from tangible cultural resources to intangible cultural resources (Richards, 2010a). Therefore, the creative products focus on the value and the quality that tourists will get.

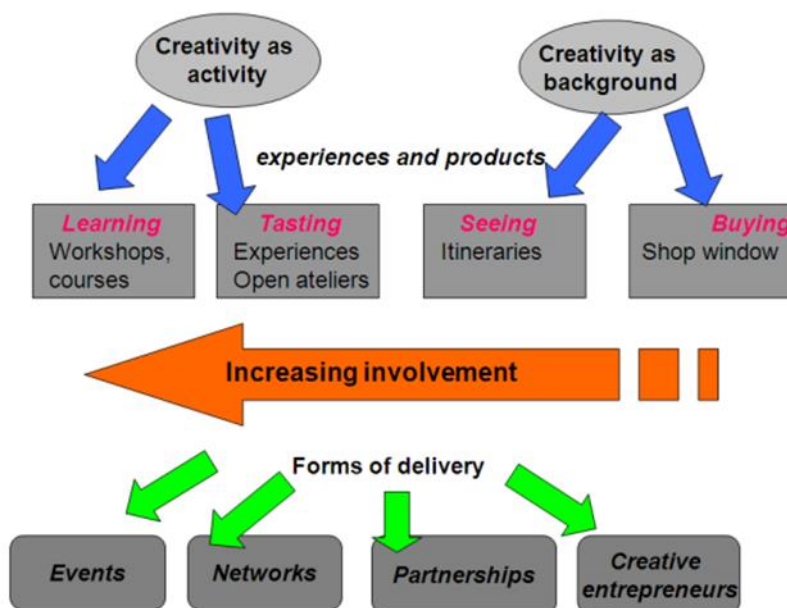


Figure 2.4 Model of Creative Tourism

Source: Richards (2010a).

Model of experience and product of creative tourism can be explained as follows Richards (2010a). *Creative as activities* – It is the defined creative activities so that tourists can get the knowledge, skills and experience of tourism. Creative activities include acquisition such as learning from doing in the classroom and testing such as experimental experience in art. *Creative as background* – It is the traditional tourism products, or traditional cultural tourism resources that can be developed into creative tourism. There are two features. One is seeing, such as traveling with the itinerary and another is buying, like buying souvenirs in tourist attractions, which are found in general travels. The participation of increasing networks can cause experience and creative products delivery in various forms including: event - delivering creative tourism in the form of activities or events, network - delivering in the form of creative tourism network in the region, partnership - the cooperation of public and private sector partners and civil society in delivering products and creative experience, and creative entrepreneurs - delivering by creative entrepreneurs in tourism destinations.

The development of creative tourism products is an important issue needed development (Stipanovic & Rudan, 2014). Because the tourists need quality products, local brands must be competitive in the market as new products. Pushing product into the competition will improve the quality of the products and increase the speed and flexibility of the products (Ardhala et al., 2016). In addition, Benur and Bramwell (2015) proposed the strategies of tourism product development for the competitive advantage and sustainability of the destination in two aspects. The first, creating tourism product diversity will develop the competitive ability of the tourist destination by giving various experiences and activities. More than that, it is to increase the potential of the products by focusing on specific individual needs of tourists and increase the flexibility of the products to meet the changing demands or the tastes of tourists. Promoting a variety of tourism products can also help protect the natural resources and conserve cultural heritages (Messerli, 2011). Second, it is the point of tourism product concentration in destination by selecting only one or a few tourism products to develop. In this case, the destination will have the advantage in the competition and there is such sustainability. It may be successful in the image and reputation that may attract many tourists with the products, especially the group that interests in the image and experience.

Moreover, Sudasna Na Ayudhaya, Thanitbenjasith, Mekkaphat, and Chalai (2018) stated the features of good creative products must consist of innovative, story, timing, price, information, regional acceptance, life cycle, Dodds and Jolliffe (2016) studied the development of creative tourism products by classifying creative tourist markets in Canada into five groups. They are families, foodies, outdoor activity seekers, nature and history lovers, and sustainable thought leadership and learners. Each group of tourists has different expectation on tourist activities. For example, the families want to take their children cycling or ice skating. The foodies want to learn cooking or are interested in wine tasting. Outdoor activity seekers are interested in mountain climbing and cliff climbing. From this study, they explain the issues in appropriate product development towards creative tourism and the design to attract tourists as follows: offer a variety of programs and activities to different markets, present the attraction from the identity of the natural and cultural heritage in the area, must be a leader in environmental design, offer activities according to a variety of

seasons; create activities and experiences from the natural area, and offer marketing products from local agriculture and offer freedom to participate in the activities of tourists.

Besides, Dodds and Jolliffe (2016), stated that the creative tourism products of in the study are classified according to the following compositions: restaurants, support of products sustainability such as the use of innovative power and applying advantages of the cultural and natural heritage sites in presenting to tourists, the creation of the cultural heritage and natural activities appropriate for different tourists. The mentioned techniques are important for tourist attractions and local people to attract the tourists. Target markets will help people responsible for the products to design their products to match the tourists. It can also stimulate the motivation and the interest of tourists as well, as shown in Table 2.4.

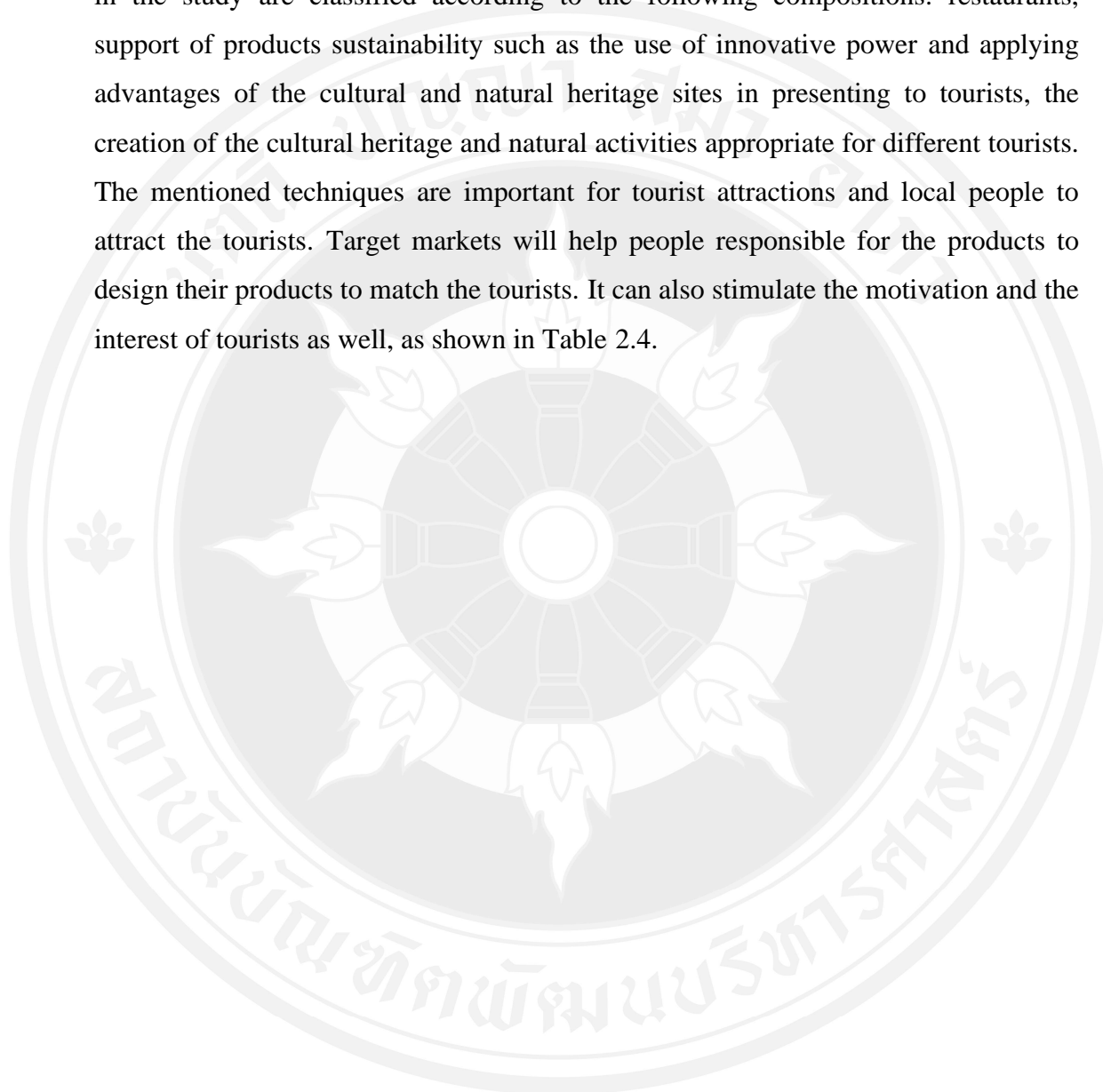


Table 2.4 The Suggestion to Product Enhancement for Creative Tourism

Visitors Segment	Common Activities for Visitor	Product Enhancement
Families	Farmer markets/fair/festival	Kids tasting menu during event
	Workshop/seminars	Brick making classes/children
	Interpretive programs/architecture/historical sites	Guided tours in costumer/character
Foodies	Local food ingredients/dining/outdoor cafes	Outdoor café/ test local festival
	Food/drink festival/cooking/wine	Wine event
Activities	Cycling/	Geocaching
Outdoor seekers	hiking/running/climbing/canoeing/kayaking	
Nature and History Lovers	Nature Park/birding/wildlife viewing/ wildness skill	Weekend outward bound survival skills courses
	Interpretive programs/architecture/historical sites	Guided tours in costumer/character
Sustainable Thought Leadership and Learners	Seek out opportunities to participate in authentic experiences	Provide guide/study tours for different interest/ green building Promote public transport (shuttle bus, bike parking, trail lines, carpooling) visitor guides/reduce their footprint
	Seek out alternative/active transportation methods	

Source: Adapted from Dodds and Jolliffe (2016).

In the context of local tourism products in remote areas, most of the studies focus on consumers' interests in characteristic indigenous tourism market, motivation and attitude, segmentation effort, tourist's experience and tourist's preference (Espeso-Molinero, Carlisle, & Pastor-Alfonso, 2016; McIntosh & Ryan, 2007; Moscardo, Pearce, & Morrison, 2001). Another point to be considered is the local creative products must be derived from the value of indigenous and the products should be developed and raised from non-active areas (Stipanovic & Rudan, 2014).

Blapp and Mitas (2018) conducted a study on creative tourism of the rural areas in Bali and suggested that the daily life of the natives is able to be developed to tourism product (Everyday life in tourism products). It means to share everyday activities to tourists to cause happiness (enjoyment of sharing everyday life). When the hosts see the tourists interested in participating in activities or doing anything that is their daily life, they will be happy and excited. For example, when tourists learn the local language or dress in local costume, they are happy and dealing with local people is easier when they are in local costume. Apart from the fun and enjoyment, there is also a strange excitement. Happiness and pride from sharing daily life to tourists thus can be a part of the creative activities.

The adaptation of shared daily life to tourists to suit the creative tourism has to consider the design of activities with appropriate groups of tourists. Creative activities must naturally occur in everyday life. For example, tourists who stay in the city and have limited time to travel in the local community and tourist who stay in homestays, and live with the local community will have the condition about time. The limitations of cultural norms and belief are also taken into consideration. For example, in Bali, the privacy during prayer time and gender limitations are important. Another point to be considered is the impacts of tourism on everyday life of local community. When many tourists come to the community, services providing will become a new part of the daily life of local people. Therefore, when creative tourism is more potential, it must not change the everyday life of local people (Blapp & Mitas, 2018).

Espeso-Molinero et al. (2016) promoted the four steps of the design process to improve local products as follow: Step 1 - defining vision, Step 2 - analyzing the current situation, Step 3 - the process of products creation; and Step 4 - trialing new product. Differences of activities in each step are planning on bringing the local

knowledge to practice and adding value to the product regarding to the needs of the consumer or tourists. One point to be considered in applying the local knowledge of the community to design the tourism products is the appropriateness of local culture, regulations and values. To create the experiences of tourists, the permission from the owners must be gotten and is favorable by the visitors, as shown in Figure 2.5.

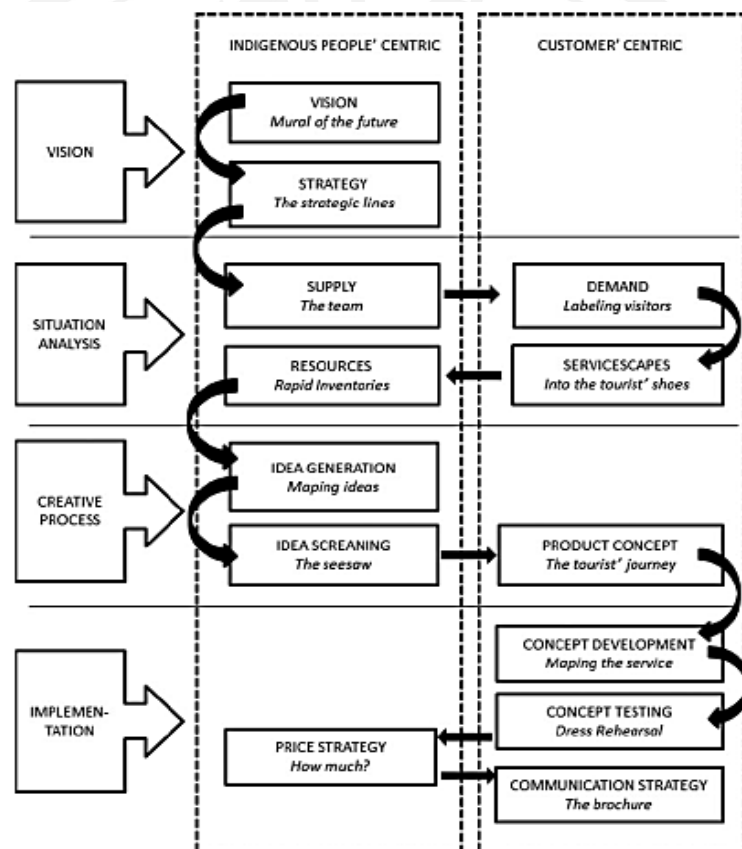


Figure 2.5 Indigenous Tourism Product Design Model

Source: Espeso-Molinero et al. (2016).

In the context of the stakeholders at destination or local business, Salazar (2005) stated that service providers as the stakeholder in the local community members must be able to help create the experience for the tourists. A warm welcome in the traditional way of the community makes tourists feel welcome, safe and filled with supportive help. Generosity and local social system are the key images of the host community that can promote positive experiences of tourists as well. On one

hand, the social interactions, the local culture, cultural heritage, way of life, traditions and beliefs influence the experience of tourists directly. Murphy and Price (2005) described participatory tourism that it is possible that the host community is the pull factor that attracts tourists to the tourist destination, especially for the community with unique socials culture and lifestyles. Similarly, the cultural festivals or events will become a link for interactions between host and guests.

Prince (2011) claimed that the local stakeholder transforms cultural capital into spaces for representative encounters and changes with a specific end goal to exhibit their cultural and natural heritage in a one-of-a-kind way, giving them an aggressive edge over spaces that depend on the basic presentation of culture. Customized experiences, for example, hand-create workshops, volunteer chances and educative visits, and the generation of room, such a selling local food and offering settings to interface with locals, must be seen and outlined as tools for economic development. These exercises can be utilized to produce local incomes, stimulate capital investment, advance a trade of local products and services and make occupations in the community. The interest for space reproduction will fortify nearby local exercise and activities as means for economic subsistence by empowering goods and service advancement in a community. Holmefjord (2000) stated that market synergies are encouraged through the reproduction of space since products and services that are sold on local markets end up fascinating to a more noteworthy gathering of people hunting down an association with local individuals and their customs. Therefore, creative tourism ought to enable a community to utilize its cultural capital in a monetarily viable way while conserving and resuscitating it for local value.

In this study, the works of literature, concepts, and theories associated with tourism attributes, that are perceived value by creative tourists, were investigated and considered with research objectives. Therefore, a table to check the list of related variables was designed and the appropriate variables for this study were summarized, as shown in Table 2.5.

Table 2.5 The List of Variable Related to Creative Tourism Attributes

Variable of Attributes	Kim (2014)	Chandra & Valenzuela (2013)	Mahdzar (2015)	Kiatkawsin & Ham (2017)	Caber et al. (2012)	Fuch & Weiermair (2004)	Seakhoa-King (2007)	Ardhala et al. (2016)	Blapp & Mitas (2018)	Morgan et al. (2011)	Wisudhithuck et al. (2010)	Unkaew (2015)	Mukherjee et al. (2018)	Karayilan A Cetin (2016)	Benur & Bramwill (2015)	Mossberg (2007)	Richards (2010)	Richards (2014)	Dodds & Jolliffe (2017)	Holmeford's (2000)	Prince (2001)	Salazar (2005)	Murphy (2005)	Ohrtiska-Olson (2010)	Mohammadi et al. (2018)	Supanovic & Rudan (2014)	Total Frequency	
Infrastructure	X						X																					2
Accessibility	X				X	X		X								X												5
Indigenous value	X			X					X		X	X	X	X	X		X	X	X				X					14
Landscape	X					X					X	X	X	X	X		X	X	X									8
Activities & events	X			X		X					X	X	X	X	X		X	X	X				X					12
Management/process	X					X					X	X	X	X	X		X	X	X									6
Service Quality	X			X							X	X	X	X	X		X	X	X									4
Hospitality	X			X						X	X	X	X	X	X		X	X	X				X					12
Place attachment	X			X		X		X		X	X	X	X	X	X		X	X	X				X					8
Superstructure	X				X			X		X																		4
Friendliness						X																X						5
Helpfulness						X																						2
Willingness to welcome tourist						X																	X					4
Value for money			X	X	X		X																					6

Variable of Attributes	Kim (2014)	Chandral & Valenzuela (2013)	Mahdzar (2015)	Kiatkawsin & Han (2017)	Caber et al. (2012)	Fuch & Weiermair (2004)	Seakhoa-King (2007)	Arthala et al. (2016)	Blapp & Mitas (2018)	Morgan et al. (2011)	Wisudhikul et al. (2010)	Unkaew (2015)	Mukherjee et al. (2018)	Karayilan A Cetin (2016)	Benur & Bramwill (2015)	Mossberg (2007)	Richards (2010)	Richards (2014)	Dodds & Joliffe (2017)	Holmefjords (2000)	Prince (2001)	Salazar (2005)	Murphy (2005)	Ohrtiska-Olson (2010)	Mohammadi et al. (2018)	Stipanovic & Rudan (2014)	Total Frequency	
Communication			X		X																							6
Safety & Security					X																							4
Shopping Quality				X	X								X															3
Climate			X	X	X		X					X																4
Tradition			X	X			X			X												X						6
Cuisine					X							X	X							X						X		6
Co-creation																									X			3
Transportation in area					X			X				X																4
Acceptance of children/family					X							X																4
Health and wellness					X																							1
Authentic environment					X						X													X				9
Modernity						X																						1
Possibilities to relax						X																						2
Internet access						X																						1
Credit Card payment						X																						1
After service							X																					1

After the relevant literature was investigated, variables that are consistent with this research objective were compiled. Then, the frequency was calculated by selecting variables that have a large number of studies. While in the low-frequency area, what attribute was similar to those were considered and combined with that variable. In addition, some of the variables that were considered important to the study were kept for further study. So, the variables of attributes of creative tourism summarized appropriately for this study are 17 issues as shown in Table 2.6.

Table 2.6 The Potential Construct of the Creative Tourism Attributes

Construct Domains	Construct Definitions	Relevant Literature
Value of Indigenous	This factor refers to valuable to the heritage of local culture, such as the way of life, local wisdom, local history, artistic, and traditional.	Stipanovic and Rudan (2014), Espeso-Molinero et al. (2016), Blapp and Mitas (2018)
Authentic Experience	Destinations provide different programs and ways to experience the unique culture and true authentic experience. (e.g., artwork, handicrafts, performances, etc.)	Wurzburger (2010), Richards (2011), Couret (2016)
Opportunity to Co-creation	The availability of novelty activities enables a destination to provide tourists with an opportunity to co-creation their creative experience.	Richards (2009), Archarungroj (2019),
More Learning and Interaction with Local	This attribute refers to learning and interaction between host community and visitor, such as interact with culture, tradition,	Wisudthiluck (2011)

Construct Domains	Construct Definitions	Relevant Literature
Value for money	interact between the instructor, and tourist will get knowledge and experience form instructors. Also include communication. The perceived value of money does not indicate the absolute low prices, but mean's the visitor perceives the value of money for products, services or activities in a destination.	Caber et al. (2012), Kiatkawsin and Han (2017), Mahdzar et al. (2015), Ardhala et al. (2016)
Emotional and Visual Attractive Product	This factor refers to a tourism product that is visually and emotionally attractive.	Archarungroj (2019), Mukherjee et al. (2018)
Rare Product and Service (unique, distinctive)	This factor refers to the tourism product and service that is a unique, distinctive, and rare item.	Richards (2009), Archarungroj (2019)
Novelty and Useful of Tourism Product	It is a unique product, offering novelty in areas such as different functionalities, new designs, new materials, or others that are suitable for the needs of consumers in that market.	Sudasna Na Ayudhaya et al. (2018), Dodds and Jolliffe (2016)
Authenticity (natural, genuine)	The meaning of the authenticity of this factor refers to the tourism destination that is natural, genuine, pure, and without new decoration.	Caber et al. (2012), Fuchs and Weiermair (2004), Seakhoa-King (2007)
Friendliness of Host Communities	This factor is the hospitality of host, which includes the perceived	Kim (2014), Chandralal and

Construct Domains	Construct Definitions	Relevant Literature
	friendliness of the local people and the community's attitudes towards visitors. Thus, while visitors are interacting with local people, visitors can perceive a warm reception and find it helpful to receive tourist information from the residents.	Valenzuela (2013), Mahdzar et al. (2015), Kiatkawsin and Han (2017), Caber et al. (2012)
Special Event/Tradition	Festivals and events in which visitors can be highly involved as participants help tourists to experience "escapism" and ultimately to develop memorable experiences.	Kim (2014), Mahdzar et al. (2015), Kiatkawsin and Han (2017)
Open and Diverse Society	This factor refers to the tourist destination has diverse and open local people and visitors	Archarungroj (2019), Morgan et al. (2011),Caber et al. (2012)
Available Place of Creative	It refers to the tourist destination that has organized space or manage and contributes to creative activities.	
Place's Tone/Sense of Place	It refers to the destination which gives the feeling of identity of the creative place. It is the atmosphere of tourist attractions with the air of culture in a unique place	Morgan et al. (2011), Seakhoa-King (2007), Caber et al. (2012), Fuchs and Weiermair (2004)
Facilitation of becoming and	This factor refers to infrastructure and superstructure in a destination.	Holmefjord (2000), Prince (2011)

Construct Domains	Construct Definitions	Relevant Literature
living experiences	It should facilitate their ability to create highly personalized mementos of travel experience or should take advantage of this popularity to develop strong memorability of visitation experiences.	
Uniqueness Mobility	This factor is both of access to a destination, and transportation in the tourist destination as well.	Fuchs and Weiermair (2004), Caber et al. (2012), Caber et al. (2012), Kim (2014), Ardhalia et al. (2016)
Safe Challenge	Destinations should be able to make their visitors always feel safe and secure during their stay or participate with any activities at destination. Any undesirable incidents resulting from a failure to ensure visitors' safety/security will lead to negatively memorable experiences.	Seakhoa-King (2007), Caber et al. (2012), Kiatkawsin and Han (2017), Archarungroj (2019)

2.4 Perception Value and Value Proposition of Creative Tourism

Perceived values are very important in marketing because the consumers are interested in purchasing specific product only when they perceive the value of the product (Parasuraman & Grewal, 2000). Perceived values are also important for tourist behavior. Chang et al. (2014) stated that perceived values of tourists are the basis for a marketing activity, which arises from the expectations of tourists with the goal of purchasing tourist products. As well as a study of the reasons for the decision

to re-visit of tourists from Hong Kong, it is found that tourists perceive the values of the overall quality of a tourist attraction than what they expect. It can be said that the perception leads to predictions of the intention to return travel and the after-decision-making behavior of tourists can be better understood (Um, Chon, & Ro, 2006).

Chen and Tsai (2007) explained that the study of perceived values plays an important role in levels of satisfaction and behavioral intentions for future travel of the consumer. Chang et al. (2014) presented the results of a survey of pleasure tourists in Hong Kong on their re-visit intention. It is found that tourists give more priority to the acquisition of the destination performance than the satisfactions that they get. In addition, the re-visit intention also relates to the perceived values of tourists' behavioral intentions; including customer service quality, perceive value, satisfaction, and post-purchase intention. For the re-visit of tourists, they pay attention to quality or post-purchase intention. It, therefore, can be concluded that perceived value can be used to predict the re-visit intention of tourists.

Ohridska-Olson and Ivanov (2010) stated that the values of creative activity that tourists find are various. Tourists perceive the values from the activities in which they participate; each group can, however, satisfy them in different ways. For example, dance lovers enjoy dance activities they have joined; artists want to spend time in areas where there is a creative environment for them to find the inspiration; or the family chooses pottery class during vacation. Prince (2011) mentioned these groups of tourists that they focus on creative areas, required materials, techniques and skills to work. Their required values are experience, practice and performance in art; space and atmosphere for creating work, interaction with local artists or teachers; and a variety of everyday life skills. Zátori (2016) also mentioned that the recognition of local cultural tourism experience further affects the decision to re-visit the same destination as well. It represents that the unique creative activity makes the experience memorable.

Kiatkawsin and Han (2017) presented the list of value as tourist perceive in destination consisting of warm relationships with others, sense of accomplishment, excitement, self-respect, being well-respected, sense of self-fulfillment, sense of security, fun and enjoyment in life, and sense of belonging.

Kambil, Ginsberg, and Bloch (1997) stated that value is created when the characteristics of the product meet the specific needs of the consumer. Therefore, marketing perspectives tend to present the issue of value proposition in line with delivering value to consumers in response to the needs of consumers or tourists. Value proposition has been studied in many areas over the past two decades. Bower and Garda (1985) presented value proposition as the commitment to satisfaction that the firms will deliver to customers in various fields such as delivering valuable products or services that the firms will do certain things for the customer so that their clients receive that value. Wiersema and Treacy (1995) added that the value promising to deliver to consumers must arise from unique mix like price, quality, performance and convenience. Lanning and Michaels (1988) explained that value proposition is “A clear, simple statement of the benefits, both tangible and intangible, that the company will provide, along with the approximate price it will charge each customer.” Their value proposition is presented in value delivery system in the firms consisting of three steps: choosing, providing, and communicating the value. Moreover, Ballantyne, Frow, Varey, and Payne (2011) stated that value proposition is the presentation of the value to the market and the value proposition that is delivered by the firms may be created by the firms themselves or sometimes it may be created by a network of entrepreneurs.

The value perception of consumers is generally considered the two main components which are the value perception of the benefits and the value perception of price. The value perception of the benefits is generally about the characteristics and functionalities including the product quality. The companies can present their own products in different and various ways, for example, product features, design, timing, location, service and support, product mix, linkage between functions, linkage with other companies, reputation and a combination of these (Afuah & Tucci, 2000; Kambil et al., 1997; Trkman, 2010). Consumers do not only buy goods from product's characteristics but also from the benefits that the product delivers. During the purchase decision process, they will compare the products and consider the benefits, which is the quality of the products, and at the same time they will evaluate the perceive cost by considering the cost effectiveness (Lindič & Da Silva, 2011).

Likewise, the perception of tourism products is due to the positive and negative assessments of what tourists have received. The values they consider are material and psychological values, and most importantly, the emotional values that come from the emotions and impressions of the travel experience. It is an important factor to influence the satisfaction of tourists as well (Berezka et al., 2018).

In conclusion, the perceived value of tourism is very an important to tourist's decision. It is possible to claim that perception value motivates tourist to decide to choose tourism products and services, or travel to the destination where they perceive the value. Additionally, they also expect to any things to supporting their expectation so that tourist satisfaction is impressed by valuable tourism experience (Chang et al., 2014; Ohridska-Olson & Ivanov, 2010; Parasuraman & Grewal, 2000; Prince, 2011; Um et al., 2006). Thus, it is very important to examine the attribute of the creative tourism value to improve the value proposition directly from the perspective of creative tourists.

2.5 Study Area

According to the UNESCO, the UNESCO Creative Cities Network (UCCN) was announced in 2004 to promote cooperation with cities that will use creative strategies as a way to develop cities sustainably. One hundred and eighty cities announced together as a network work together to achieve the goal of placing creative and cultural industries at the heart of local development plans and actively collaborate internationally. The Network covers seven creative fields: Crafts and Folk Arts, Media Arts, Film, Design, Gastronomy, and Literature and Music. In Thailand, four there are four cities are announced as creative cities networks, Phuket, Chiang Mai, Bangkok, and Sukhothai, which are important areas for researching and collecting data in order to obtain the information that best matches the objectives of the study. The details of the study area are as follows.

2.5.1 Phuket Province

Phuket, located in the south of Thailand, is the largest island in the Andaman Sea and it is an important tourist destination with many tourists visiting. The famous

tourist destinations are the sandy beaches, seaside and many islands. In this study, however, the study area is designated in the context of a creative city of food culture, which was announced by UNESCO in 2015, with the value of creative city of gastronomy (UNESCO, 2015b). The study of creative tourism in Phuket is considered to be awakening because Phuket has diverse cultures, such as the Hokkien Chinese culture, Peranakan Malay culture including the influence of being a port city with architecture called Sino-Portuguese. Therefore, cultures and traditions have shaped Phuket to be a unique and remarkable place on the Andaman coast and they also resulted in various creative tourism studies in the past. In 2017, there were 13,493,273 tourists visiting Phuket: 9,655,039 foreigners and 3,838,234 Thai people. Total tourism income was 377,878 baht and the average income per person per day was 7,242 baht. It is considered the province that has the best tourism statistics in Thailand (Phuket Statistical Office, retrieved December 19, 2018).

Because Phuket is the tourist destination for tourists around the world, and in particular, UNESCO announced that Phuket is the world's creative city for gastronomy. It attracts a large number of tourists and is also a tourism research destination. For example, Charoenkittayawut (2015) conducted a study on loyalty models of European tourists traveling to Phuket. It was found out that one factor motivating tourist is beaches and food. Another reason for the travel of tourists is to find new things and travel experiences. It means that European tourists are also interested in creative tourism in Phuket food. It is similar to a study of Phakdeeauksorn and Pattaro (2019) which claimed that Phuket local food motivates international tourists as a tourist attraction. Tourists traveling to relax want to increase knowledge about food safety and look for opportunities to experience local activities, try exotic food and learn new experiences. It is obvious that tourists interested in Phuket's local food also have the qualification of creative tourists.

In addition, in tourist areas like walking street, food, beverages and desserts that represent Phuket culture are also a motivation for tourists (Kerdrit, 2017). Phuket/Thalang Walking Street focuses on the traditional Phuket local food, especially it wants to present tourists the history or the knowledge about each type of food and desserts. Therefore, tourists get the knowledge together with the taste of local food,

instead of buying it for eating alone, which allows tourists to experience the lifestyle of Phuket people (Archarungroj et al., 2017)

Although tourists interested in the local food of Phuket are considered as tourists with creative qualifications, the Phuket Old Town area is still considered a creative cultural tourism destination as well. For example, Panitcharernkit (2012) conducted a research on a successful development of creative tourism in the Sino-Portuguese historical area. Phuket Old Town has a valuable cultural capital in a unique blend of cultural styles known as "Sino Portuguese". To be successful, Phuket needs to have integration from all sectors. It should develop readiness in recognizing cultural values of the community, the readiness of the cultural heritage identity of the community, especially community management. In order to determine the creative tourism that is consistent with the cultural context of the community, four models are created as follows: 1) Walking around Sino-Portuguese architecture, 2) House of Culture and Community Way of Life in Sino-Portuguese Historic District, 3) Travel to exchange and learn traditions, culture and local food and 4) Ecotourism.

In the aspect of the unique culture of Phuket people, in addition to the Sino-Portuguese architecture, there is also a culture group called "Peranakan" or Malay Chinese integration culture, which is an outstanding feature in the Andaman and Phuket coastal provinces as well. Chuenpraphanusorn et al. (2018) mentioned that creative tourism management concepts from authenticity trend should include: cultural, social, and community tourist destinations that have their own origins and have been inherited for generations, unique principles, beliefs, processes, and people in the society which are outstanding and able to attract visitors' attention. The primary objective is to promote knowledge, maintenance, and awareness about the value of historical sites, culture and traditions and food, etc., and the cooperation from all sectors such as communities, civil society, government, and private agencies. Importantly, tourism development of Peranakan culture should be developed from the owner of the culture rather than outside, which may not correspond to the social context of the Peranakan people.

Moreover, Jirathamakul (2016) presented that creative tourism in the aspect of spatial development is to conform to the needs of tourists for their overall satisfaction. Basic facilities that cannot be overlooked and must be developed are positioning the

learning base systematically, providing enough parking spaces and setting them in the right location, improving the toilets to meet the standards of cleanliness and hygiene, providing noticeable signs and providing appropriate activity area.

It can be concluded that Phuket is a creative city area with tourists coming from many countries around the world. Tourism attractions are not only the beautiful beaches, the coasts, the islands and the sea, but Phuket is also a good place to learn about creative culture. It can be seen that Phuket has an outstanding cultural capital that is unique combination and it is a local culture. It has also been declared a creative city of gastronomy by UNESCO. Therefore, it can be confidently claimed that Phuket is the destination for creative tourists and it will enable this research to collect data from the perspective of real creative tourists.

2.5.2 Chiang Mai Province

Chiang Mai is located in the north of Thailand. It grew up as the capital of the Lanna Kingdom in 1296. Craftspeople played an important role in establishing the kingdom into a famous city and a trading center, which has the Ping River as the main route to transport goods. Until now, the artisan groups have settled in the villages around the city of Chiang Mai and have continued their handicrafts to become the craft industry that consists of 159 handicrafts community groups gathering together at present. This transition leads to Chiang Mai's craft practices including pottery, silverwork, wood carving, silk embroidery and lacquer ware by organizing programs for the youth for over a decade in the art museum area or in the learning center of the community enterprise itself. They strongly believe that this will raise awareness of the valuable history of Chiang Mai's crafts and folk arts and help children develop new creative and innovative skills in local handicrafts and arts as well. Conserving the value of local handicrafts and art is one of Chiang Mai's most distinctions and Chiang Mai was declared by UNESCO as the world's creative city for crafts and folk arts in 2017 (UNESCO, 2017b)

Chiang Mai has received attention as a tourist destination with unique and distinctive culture and creativity that can meet the needs of creative tourists. For example, attending a Thai massage course in Chiang Mai during 1999-2000 impressed Crispin Raymond's daughter very much and it seems to be his inspiration

to study about creative tourism (Raymond, 2009). As well as the studies of creative tourism in the context of Chiang Mai in the past, Thosuwonchinda (2017) studied the food activity uniqueness for creative tourism development in Chiang Mai. It was found that the great lifetime experience and value perception is an important factor that tourists decide to join the activity. The most important thing is the food activities in Chiang Mai is what the tourists choose to develop the uniqueness of tourism because Chiang Mai is a place where they can learn Thai culture through cooking. In addition, tourist destination is one of the important factors for tourists. That is to say, the authentic destination or the source of activity will impress the tourists when they engage with local people and everything that comes from local resources. Moreover, suitable times of local food activities in Chiang Mai are 1-2 hours for observing local cooking demonstrations and tasting food from communities or popular local restaurants and 4 hours or half day for learning cooking some local recipes. Sightseeing and food tasting in the community markets or souvenirs markets will also increase revenue for the local community as well (Tantraseub & Madhyamapurush, 2018).

In the context of creative tourism in the community of Chiang Mai, Chantraprayoon and Trirat (2018) stated that activities allowing tourists to join and get real experience are the programs that tourists are interested. The community of tourist attractions must participate and has positive attitude towards learning development process and promotes sustainable conservation of local knowledge and natural resources. It shows that the community takes into consideration the environment, society, culture and local wisdom as well as the ownership role of the community in taking care of, allocating and conserving resources with knowledge and understanding. It is in accordance with Sahatsapas and Sungrugsa (2017) that presented strategies for the development of creative tourism of communities in Chiang Ma as follows. The first Strategy is to create a model for the development of Lanna culture and wisdom in the economic aspect. It is also for adding value in the eyes of tourists from the base of the Lanna civilization to be a tourist attraction of creative tourism. The second strategy is to promote domestic and international marketing strategies in order to create and communicate the image of the tourist city of Lanna civilization based on participation from the public and private sectors by

focusing on the market among quality tourists. The third strategy is to link tourism within the cluster to increase the length of stay through the enhancement of tourism activities and linking tourism routes.

In aspect of Archarungroj et al. (2017), who studied Chiang Mai Walking Street, they mentioned that Thai tourists at Chiang Mai Walking Street want to see the local identity of Chiang Mai, which is beautiful and distinctive, especially the art, culture and architecture of temples. The factor that helps create a competitive advantage is a good modeling, such as enough space to accommodate tourists, convenient transportation and good public utilities that results in tourists shopping and spending more time in walking streets. For Chinese tourists, they visiting Chiang Mai Walking Street because they want to experience the outstanding and famous arts and culture, the factors of creativity, local food, which are worth for money including containers made from natural materials affecting their satisfaction and intention to recommend or tell others.

Lastly, Chiang Mai, a creative city, is based on being the capital of the Lanna Kingdom and it has accumulated local wisdom for over 700 years in many fields such as art, handicrafts, architecture and food culture. The knowledge is taught through learning activities to young people. Currently, it is developed to add value for tourism in Chiang Mai and to attract tourists from all over the world. Therefore, Chiang Mai is another place to study creative tourism.

2.5.3 Bangkok

Bangkok, the capital of Thailand, was established in 1782 after King Rama I moved the capital from Thonburi to the other side of the Chao Phraya River. Because it is located on the river and has been connected with Ayutthaya since the past, Bangkok has become a trading center since Ayutthaya period and has continued to the time of the establishment of the country's administrative center. In addition, Bangkok is open to cultural diversity as a driving force for the city to be extremely diverse. Because of cultural openness and diversity, Bangkok has become a popular destination for foreigners. In 2018, more than 20 million tourists were reported to visit Bangkok. Bangkok had a population of approximately 15.8 million people and there were approximately 9.2 million people living in the urban area. Gross Provincial

Product (GPP) was \$219 million and there were more than a million migrant workers working in Bangkok. Industries related to design and creativity in Bangkok, especially construction and fashion product designs, accounted for 32 percent of the country's total revenue.

For cultural environment, Bangkok is surrounded by cultural treasures, which is considered a great valuable resource and the combination of traditional aesthetics with exotic aesthetics, which is a mixture of urban design evolution. In 2017, there was a report on the occupations of craftsmen and specialized supplies including the creative production communities. Moreover, there are also many forms of efforts in urban development, including conservation, improvement of the area, community development, and the combination of different cultures, which affect the sustainability of the city's growth. At the same time, the industry related to the design and creative business plays an important role in the growth of Bangkok's economy and it is an important mechanism for creative economy development.

In 10 years, there have been trade and design exhibitions in regional level that continue to deliver new creative trends. Some of the most famous international events are ASA Architect Expo and the product design exhibition STYLE Bangkok including Bangkok Design Week, which is like an attraction for designers and interested people of all ages and an event that stimulates creativity in every aspect. There are also academies with the faculties related to art and design around Bangkok. There are institutes promoting design and design centers of both public sector and private sector. These influence Bangkok to be a city where the environment is conducive to design and creativity and Bangkok becomes a design hub with sustainable growth.

This urban development for creative city is in accordance with the research report of The Faculty of Architecture and Planning, Thammasat University (Kaewlai et al., 2011) surveyed six creative areas in Bangkok, including Chatuchak, Thonglor, Siam Square, Town in Town, RCA and Sukhumvit. The results of the research showed that Bangkok has important components of the creative city scattering in the city center, such as advertising and movie business which is the starting point of the fashion business, creative product markets, residential areas for foreign entrepreneurs who live and do business in Thailand, including learning sources that create the

inspiration and stimulate the creativity that often arises along the sky train routes. These are all driving mechanisms for Bangkok to be the creative city.

In addition, the cultural diversity of Bangkok affects the development of the city as a creative city. It can be seen from a study by Chaisuraphawat (2015), who studied the role of Chatuchak Weekend Market and creative city development, which showed that there were four concepts of creative cities that have gained attention over the years: Creative Milieu, Creative Economy, Creative Class, and Creative Ecologies. Although Bangkok used the creative economy as a leading concept but it still focused on local development and the development of local products as well. The guideline to sustainable creative development was the concept of the ecology of creativity, which consisted of four factors: diversity, changing, learning and adaptation. These four factors are commonly seen in Bangkok, which reinforces the concept of a creative city as well.

Another factor promoting Bangkok as a creative city is local policies. Bangkok has policies for urban development in several aspects and one policy that is consistent with being a creative city is the food safety policy. Potchamanawong (2018) studied the city of gastronomy and the creative economy, pointed out that Bangkok had a policy to promote and develop Bangkok to be the tourism center of Asia. A key factor of this policy was food diversity and the tourism promotion was directly in accordance with food and hotel businesses. When Bangkok was developed to be a creative economy city, the food business would directly be affected. This was another strong point of Bangkok because the distinctive points of Bangkok were the uniqueness and diversity. Moreover, it is a source of food production, source of raw materials, center of raw materials from all over the country including a center of service, creative development of taste and the design of the food feature from a traditional style to a modern and luxurious look but not leaving the unique taste of Thai food. These has resulted in the food business of Bangkok to be quickly developed into a creative business.

2.5.4 Sukhothai Province

Sukhothai was a kingdom that lasts 700 years and was established as the first capital of Thailand. Pho Khun Si Inthrathit was the first king of Phra Ruang Dynasty

who gathered people and established the Sukhothai Kingdom in 1237. Sukhothai Kingdom gradually prospered and reached the highest growth in the reign of King Ramkhamhaeng the Great, who was a warrior, ruler, and culturally and religiously wise. He was also the inventor of Thai characters. The word Sukhothai comes from the combination of two words, the word Sukha and the word Uthai, which means the dawn of happiness.

Sukhothai is located in the lower northern region of Thailand. It has contact areas with many provinces, including Phitsanulok, Uttaradit, Phrae, Tak and Lampang. Most of the population is descended from the traditional Thai people who have lived in this area for a long time. They have a unique colloquial accent including culture, customs, and traditions as well.

The cultural costs of Sukhothai which has been passed down for a long time, including the civilization, religion, ancient site, architecture, painting, language, culture, tradition, and Sukhothai Historical Park, are the best guarantee. The declaration of Sukhothai as a world heritage in 1991 affects the communities surrounding the Sukhothai Historical Park which have local cultural identities. Watcharaphong (2018) studied the community of Moo 3 village of Sukhothai whose handicrafts have been produced and exported since the Sukhothai period. Until now, it remains an important handicraft production source and wholesale market in the region. Besides handicrafts, there are also other aspects of culture such as food, folk songs, and agriculture. There is a joint development of people in the community to create a cultural walking street in the old town of Sukhothai with a distance of 1 kilometer and a cultural venue is also created. All of these are costs contributing to the development of community or province to become sustainable creative city.

Being a creative city of Sukhothai is based on the strength of arts and crafts including the locality that have been well preserved by the culturally owned communities and they become a unique feature of Sukhothai art. It is the cornerstone of many Thai arts especially handicrafts. Another important factor is the collaboration of local communities and government agencies. Chumduang and Shummadtayar (2019) stated that having conservation measures and mechanisms in accordance with the way of life of the communities, including historical communities, cultural communities, market communities, and waterfront communities, can enhance the

development of Creative-Community Based Tourism (C-CBT). It can also be developed and upgraded in accordance with local and national strategies by linking with world heritage sites in neighboring countries.

Besides art and culture, 700-year history of Sukhothai also gains attention because Sukhothai used to be the capital and was the administrative center of the kingdom and a trading center. An important trade route starting from Sawankhalok District through Si Satchanalai District to the center of Sukhothai Kingdom and ending at Kamphaeng Phet is called Phra Ruang Road. At present, archaeological sites and important places along the route of Phra Ruang Road are still discovered. These archaeological sites, such as Wat Chang Lom, Wat Chedi Chet Thaeo, Wat Nang Phaya, and archaeological sites on Phanom Phloeng Mountain, indicate the long history of Sukhothai. Onlamoon (2014) studied the overall context of current Phra Ruang Road and pointed out the potential of the area development along the Phra Ruang route that can be a source of creative tourism together with community development and local crafts development. The development of tourism routes on Phra Ruang Road is an example of the tourism development from historical and cultural heritage that can still be developed to be sustainable and can also encourage the participation of local communities.

In conclusion, the diverse cultural heritage, the craftsmanship that is still preserved in both form and production process, and a long history cause Sukhothai to be a truly creative city. The community participation and the seeking for its own identity help Sukhothai to be developed sustainably, which is in accordance with UNESCO's guidelines for creative city development.

2.6 Distribution of Research Variable

After reviewing literatures of concepts related research about creative tourist, creative perception, creative tourism attributes, variables and related proxies were chosen for this study. The table 2.7 provided details of variables used for this research

Table 2.7 Overview of Variables Used for this Research

Variable	Dimension	Sub-dimension	Objective
Tourist's Profiles	Gender, Age, Marital Status, Education, Nationality, Average Monthly Income, Occupation, Travel Source, Frequency of Visit, Travel Companion, Number of the day visit, Expenditure		1
Creativity in Creative Tourist Aspects	Conscious/Awareness Need Creative Travel Style	Individual, Social, Cultural, Environmental Basic needs, social needs, Intellectual needs Uniqueness learning Engaging with Local Active participation Co-creation experiences Sense of Achievement	1

Variable	Dimension	Sub-dimension	Objective
Creative Tourism Attributes	Value of Indigenous, Authentic Experience, Opportunity to Co-creation, More Learning and Interaction with Local, Value for money, Emotional and Visual Attractive Product, Rare Product and Service (unique, distinctive), Novelty and Useful of Tourism Product, Authenticity (natural, genuine), Friendliness of Host Communities, Special Event/Tradition, Open and Diverse Society, Available Place of Creative, Place's Tone/Sense of Place, Facilitation of becoming and living experiences, Uniqueness Mobility, Safe Challenge		2& 3

CHAPTER 3

RESEARCH METHODOLOGY

This research was designed using Mixed Research Method and the methodology used in this study included research framework, conceptual research framework, research hypothesis, research methodology, and the summary table of research methodology to make this research consistent and achieve research objectives.

3.1 Research Framework

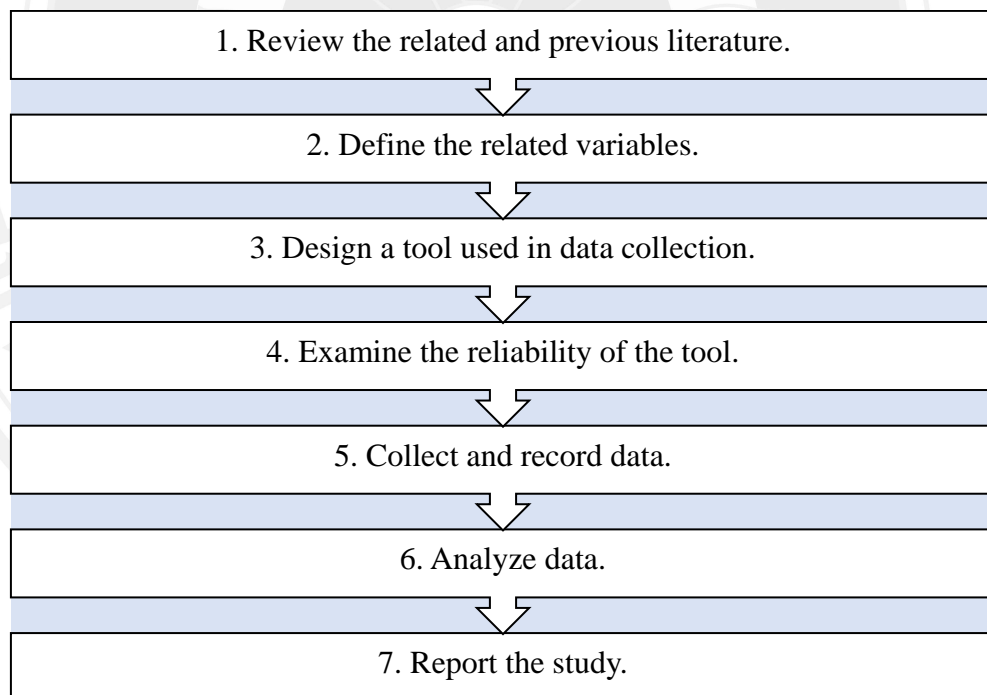


Figure 3.1 Research Framework

3.2 Conceptual Framework

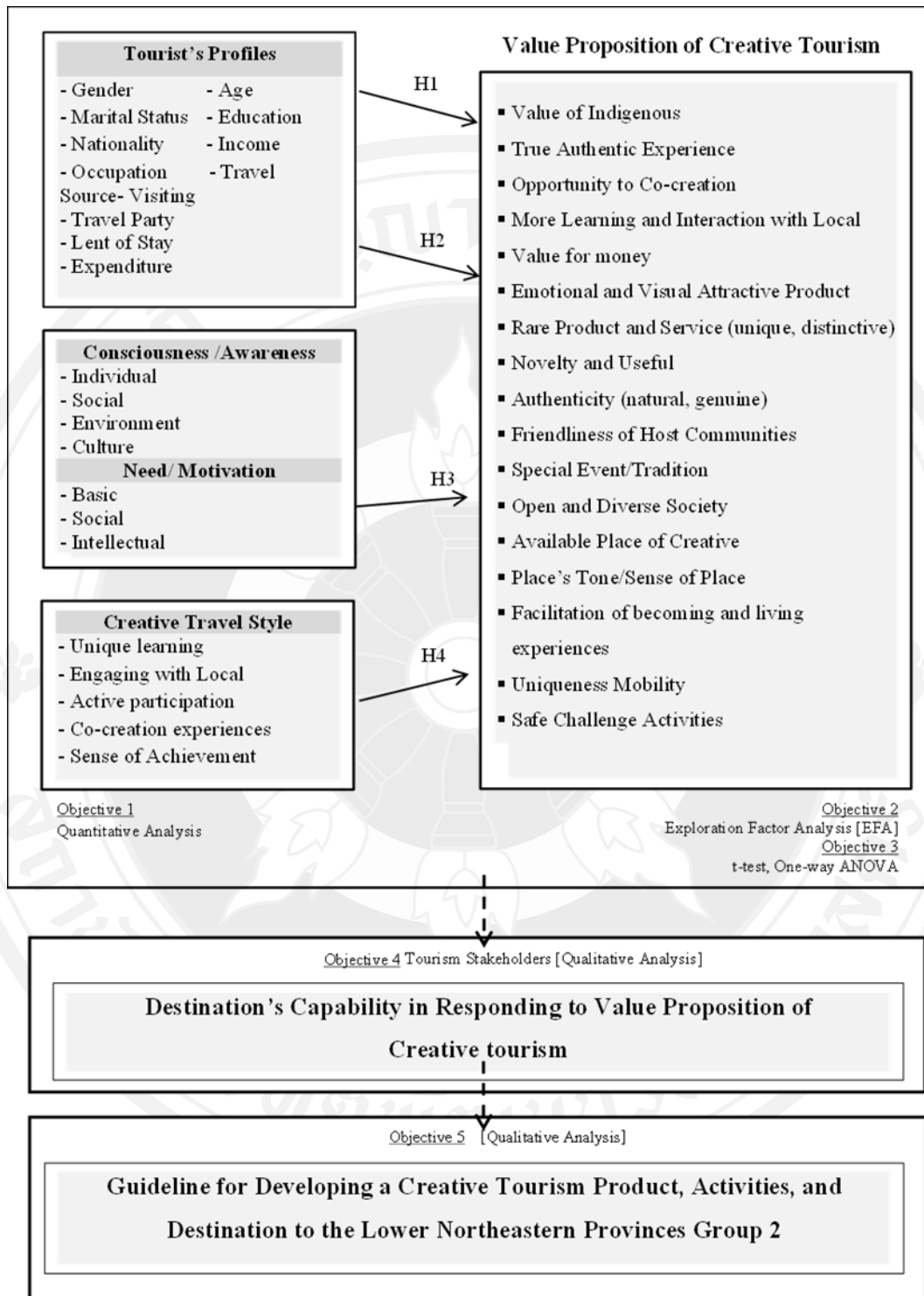


Figure 3.2 Conceptual Framework

3.3 Research Hypothesis

Hypothesis 1: Tourists with different demographic factors have different expectation of creative tourism value proposition

Hypothesis 2: Tourists with different geographies have different expectation of creative tourism value proposition

Hypothesis 3: Tourists' consciousness and need positively affect tourists' expectation of creative tourism value proposition

Hypothesis 4: Creative travel style positively affects tourists' expectation of creative tourism value proposition

3.4 Research Methodology

Mixed research method was used for this study. It consisted of both quantitative and qualitative research approaches. Mix research method enabled the researcher to fully answer research questions and completely achieve research objectives. The research objectives were as follows.

- 1) To identify the measurement of creative tourists.
- 2) To construct the creative tourism value proposition from creative tourist' perspective.
- 3) To analyze the differences of value proposition among creative tourist segments.
- 4) To assess destination capability in responding to value proposition of creative tourism.
- 5) To develop a guideline for developing creative tourism product, activities, and destination to the Lower Northeastern Provinces Group 2.

3.4.1 Population (N)

Target population in this study consisted of two groups as follows.

- 1) Thai and foreign tourists coming to the world-class creative cities of Thailand.
- 2) Government representatives, entrepreneurs, and tourism stakeholders in the Lower Northeastern Provinces Group 2.

3.4.1.1 Thai and foreign tourists coming to the world-class creative cities of Thailand were the populations (N) used in data collection to achieve research objectives no. 1, 2, and 3. The populations (N) were Thai and foreign tourists coming to the world-class creative cities of Thailand that were declared by UNESCO. Phuket was declared a Creative City of Gastronomy in 2015 (UNESCO, 2015). Chiang Mai was declared a Creative City of Crafts and Folk Art in 2017 (UNESCO, 2017). Bangkok was declared a Creative City of Design in 2019 (UNESCO, 2019). Also, Sukhothai was declared a Creative City of Crafts and Folk Art' in 2019 (UNESCO, 2019). Although each province had clear statistics of tourists visiting, not all tourist populations could be confirmed as creative tourist populations constructively for the purposes of the study. Therefore, the population to be studied was defined as an infinite population.

3.4.1.2 Government representatives, entrepreneurs, and tourism stakeholders in the Lower Northeastern Provinces Group 2 were the populations used for data collection and analysis to achieve objectives no. 4 and 5. Qualitative Methods were used in the study together with the data analysis obtained from objectives no. 1 to 3. The populations used in this study were government representatives, entrepreneurs, and tourism stakeholders in the Lower Northeastern Provinces Group 2. For this study, Ubon Ratchathani was selected as the study area.

3.4.2 Samples (n)

In order to obtain the samples that represented a good population in a quantitative study, it was necessary to select the appropriate samples and they should have important, complete and related characteristics or similar to the population (Neuman, 2014). Because the population (N) in this study was an infinite population, referring to the infinite population of creative tourists visiting Thailand, the formula

of Cochran (1977) is popularly used for calculating a sample size when the population is infinite. The confidence level is defined at 95% or margin error is 5%, and estimated sampling is 50% (Silpjaru, 2014) which is determined in the following formula:

The Cochran's formula is

$$n = \frac{P(1-P)(Z)^2}{e^2}$$

Where

n = Size of samples

P = The estimated proportion of an attribute that is present in the population (50%)

e = Sampling error or the level of precision (.05)

Z = The selected critical value of desired confidence (confidence level 95%) Z = 1.96

The formula is as follows:

$$\begin{aligned} n &= \frac{(.50)(1-.50)(1.96)^2}{0.05^2} \\ &= \frac{(.50)(.50)(3.8416)}{0.0025} \\ &= \frac{0.9604}{0.0025} \\ &= 384.16 \text{ or } 384 \end{aligned}$$

Regarding to Cochran's formula, the required sample size of this study is 384 samples with 95% confidence level and margin error at 5%

3.4.3 Sampling

To achieve the research objectives in data collection, non-probability sampling was used with the following steps.

3.4.3.1 Sampling (n). Although the number of tourists traveling to Phuket, Chiang Mai, Bangkok and Sukhothai from tourist statistics by the Department

of Tourism, Ministry of Tourism and Sports was significantly presented, the statistics of creative tourists who traveled only in the UNESCO creative cities, including Phuket - Creative City of Gastronomy, Chiang Mai - Creative City of Crafts and Folk Art, Bangkok - City of Design and Sukhothai - Creative City of Crafts and Folk Art, had not been obviously collected yet. Therefore, the quota sampling was used to provide a sample selection to represent the population from four provinces as shown in Table 3.1. The Accidental Sampling was then used and the data were collected from tourists who were willing and convenient to answer the questionnaires to meet the research objectives no.1 – 3.

Table 3.1 The Number of Samples (n) Who are the Tourists Used in the Study

Types of Tourist	Phuket	Chiang Mai	Bangkok	Sukhothai
Thai tourist (person)	50	50	50	50
Foreign tourist (person)	50	50	50	50
Total (person)	100	100	100	100

3.4.3.2 Purposive sampling was used for selecting the samples of government representatives, entrepreneurs, and tourism stakeholders in Ubon Ratchathani. The samples were selected from their qualifications suitable for the purposes of study to obtain information to assess destination capability in responding to value proposition of creative tourism and to develop a guideline for developing creative tourism product, activities, and destination to the Lower Northeastern Provinces Group 2. The data were collected from the sample group which were 15 government representatives, entrepreneurs or tourism stakeholders in Ubon Ratchathani. Individual interviews was used to answer the research objectives no. 4 and 5.

To obtain the appropriate key informants, the sample selection criteria were outlined and comprised of the following. 1) Government officers are the chairpersons or representatives of the provincial group and tourism policymakers. 2) Private sectors are the chairperson of Tourism Industry Council of the Lower Northeastern Provinces Group 2 and tour operators or tour guides organizing tour

programs in creative tourism destinations. 3) Academic sectors are lecturers or researchers who hold a doctoral degree or expertise in the field of creative tourism. 4) Cultural experts are those who have knowledge, abilities, and expertise in the culture and cultural resources of Ubon Ratchathani. 5) Local communities are the masters and artisans, community leaders, and the owners of creative tourism destinations.

3.4.4 Data and Data Collection

This research study was to provide information of tourists traveling to the world-class creative cities of Thailand. To acquire the information, two sources of information were studied.

3.4.4.1 Primary Data

1) Questionnaires. Data were collected from 400 questionnaires answered by samples who are Thai and foreign tourists coming to the world-class creative cities of Thailand. Data collections were determined as follows.

(1) Phuket - Creative City of Gastronomy. Data were collected from 50 questionnaires answered by Thai tourists and 50 questionnaires answered by foreign tourists in the historical architectural district of Phuket, Old Phuket Town, walking street in Phuket, and creative tourist attractions reflecting the food culture of Phuket.

(2) Chiang Mai - Creative City of Crafts and Folk Art. Data were collected from 50 questionnaires answered by Thai tourists and 50 questionnaires answered by foreign tourists in the source of production of arts and crafts, the walking street area of Chiang Mai, and creative tourist attractions reflecting the arts and crafts of Chiang Mai.

(3) Bangkok - City of Design. Data were collected from 50 questionnaires answered by Thai tourists and 50 questionnaires answered by foreign tourists in a community with a design that creates a creative combination of traditional culture and exotic culture.

(4) Sukhothai - Creative City of Crafts and Folk Art. Data were collected from 50 questionnaires answered by Thai tourists and 50 questionnaires answered by foreign tourists in the source of production of arts and

crafts, antique jewelry, Teenjok sarong, chinaware, and creative tourism destinations reflecting the arts and crafts of Sukhothai.

2) In-depth Interview. It was conducted with the samples who are the representative of government agencies, entrepreneurs, or tourism stakeholders in Ubon Ratchathani.

3.4.4.2 Secondary Data

Secondary data was related to the concepts and theories of creative tourism and study objectives, which were obtained from academic articles, research journals, textbooks, statistical information, reliable sources on the Internet, and previous related research, dissertations, and documents relating to the concepts and theories of creative tourism and study objectives. These collected secondary data include the concept of creative tourism, the concept of creative tourist, attributes of creative tourism, the perceived value and value proposition to creative tourism, and the study area distribution is necessary to used in the design of appropriate research instruments.

3.4.5 Research Instrument

3.4.5.1 Quantitative Research

Questionnaires were used as the instrument in this quantitative research. Data were collected from Thai and foreign tourists who traveled to the world-class creative cities of Thailand. The details of the research instrument were as follows.

Part 1: Tourists' Demographic and Behavior Factors. The questionnaire contained 12 questions with multiple choices, including gender, age, marital status, nationality, education level, occupation, average monthly income, creative tourism information source, frequency of visit, travel companion, number of the day visit, and expenditure.

Part 2: Consciousness/Awareness and Need to Creative Experience Factors. The questionnaire contained the assessment of the level of feedback on the desire for creativity and the tourists. It covered the variables of consciousness/awareness of creativity in the issues of individual, social, environment, and culture and the variables of needs in the basic, social and intellectual issues. The respondents

had to choose a rating scale based on 7-Point Likert scale with the lowest point of 1 and the highest point of 7 (Table 3.3).

Part 3: Behavior of Creative Travel Style. The questionnaire contained the assessment of the frequency of participation in various activities when traveling. It covered variables of creative travel style in uniqueness learning, engaging with locals, active participation, Co-creation experiences, and sense of achievement. The respondents had to choose a rating scale based on 6-Point Likert scale with the lowest point of 1 and the highest point of 6 (Table 3.4).

Part 4: Expectations for Attributes of Creative Tourism in Destination. The questionnaire was to assess the level of expectation of tourists on the value of creative tourism in the tourist destination. It covered creative tourism features of products and services, destinations, and travel service providers. The respondents have to choose a rating scale based on 7-Point Likert scale with the lowest point of 1 and the highest point of 7 (Table 3.3).

Part 5: Recommendation. It was an open-ended question allowing respondents to provide further useful feedback to the research.

Table 3.2 Summary of Research Variable and Measurement Scale

Questionnaire Structure	Variable Used	Measurement Scale	Type of Data
<i>Part 1:</i> Tourists' Demographic and Behavior Factors	Gender, Age, Marital Status, Education Level, Nationality, Average Monthly Income, Occupation, Creative Tourism Information Sources, Frequency of Visit, Travel Companion, Number of the Day Visit, Expenditure	1) Nominal Scale 2) Ordinal Scale 3) Ratio Scale	1) Categorical 2) Quantitative
<i>Part 2:</i>	Consciousness/Awareness:	Interval Scale	Quantitative

Questionnaire Structure	Variable Used	Measurement Scale	Type of Data
Consciousness/ Awareness and Need to Creative Experience Factors	Individual, Social, Culture Environment Need: Basic, Social, Intellectual		
<i>Part 3:</i> Behavior of Creative Travel Style	- Unique learning - Engaging with Local - Active participation - Co-creation experiences - Sense of Achievement	Interval Scale	Quantitative
<i>Part 4:</i> Expectations for Attributes of Creative Tourism in Destination	The Value Proposition of Creative Tourism	Interval Scale	Quantitative
<i>Part 5:</i> Recommendation			

Table 3.3 The Evaluation of 7-Point Likert Scale and the Interpretation of the Evaluation.

Point Scale	Interpretation
7	Strongly High
6	Moderately High
5	Slightly High
4	Neutral
3	Slightly Low
2	Moderately Low
1	Strongly Low

Table 3.4 The Evaluation of 6-Point Likert Scale and the Interpretation of the Evaluation

Point Scale	Interpretation
6	Always
5	Usually
4	Frequently
3	Sometimes
2	Rarely
1	Never

Quality Determination of the Instrument

The quality of the questionnaire was examined before collecting the actual data as follows.

1) Review concepts, theories, research, and related information.

2) Examine the validity of the questionnaire to ensure the quality and appropriateness as follows.

(1) The research questionnaire was examined by the advisor to determine the structure validity of the questionnaire.

(2) The content validity was assessed by five experts. The item-objective congruence or IOC was also assessed. The experts who examined the instrument were listed in Table 3.5.

Table 3.5 List of Experts Evaluating the Item-objective Congruence (IOC)

Name – Surname	Position	Workplace
Asst. Prof. Dr. Supaporn Prasongthan	Instructor	Department of Tourism and Hospitality Industry, Faculty of Humanities, Kasetsart University
Dr. Kulwadee Lamaigeen	Deputy Dean /Chairperson	Faculty of Humanities and Social Sciences, Ubon Ratchathani Rajabhat University /Department of Tourism and Hospitality Management
Dr. Ekkarat Suwannakul	Assistant Dean/ Instructor	Faculty of Liberal Arts, King Mongkut's Institute of Technology Ladkrabang/ Department of Innovation in Tourism and Hospitality
Dr. Wittika Thangchan	Assistant Dean/ Instructor	Faculty of Business Administration and Accountancy, Khon Kaen University
Dr. Nijira Klangsombut	Instructor	Department of Tourism Management, Faculty of Liberal Arts, Kasem Bundit University

The scores were then summarized and the questions were corrected according to the experts' opinions before submitting them to the thesis advisor for review and approval. The index of each item in the questionnaire was higher than the minimum score of 0.75 (Turner & Carlson, 2003). It was represented that the questionnaire used in this research was valid.

3) The reliability of the questionnaire is examined by trying out with 30 samples who were different from the samples in collecting the actual data but they had similar qualifications to the actual samples. Later, the reliability was obtained using Cronbach's Alpha Coefficient.

3.4.5.2 Qualitative Research

Data were collected from samples who were the government officers, private sector, academic sector, and tourism communities by individual interview and

asking permission to record during the interview. For this research, Ubon Ratchathani was selected as a representative of the study area.

Structure interview was used in the individual interview. The structure interview used to collect data was developed from the research results of the objectives no. 1, 2, and 3. The information from the interview was used to answer objective no.4 (to assess the potential of a destination to meet the expected value of a creative tourist) and objective no.5 (to develop a guideline for creative tourism development for destinations in the Lower Northeastern Provinces Group 2).

3.4.6 Data Analysis

3.4.6.1 Quantitative Data Analysis (Objective no. 1, 2 and 3)

In this research, the data from the questionnaire and hypothesis testing were processed. The quantitative method research method was to answer research question no.1, 2 and 3.

1) Descriptive Statistics was used to analyze the characteristics of data. The statistics used in the study are as follows.

(1) Frequency was used to describe tourists' demographic and behavior factors including gender, age, marital status, nationality, education level, occupation, average monthly income, creative tourism information source, frequency of visit, travel companion, number of the day visit, and expenditure.

(2) Mean and Standard Deviation was used to describe the consciousness/awareness and the need of creative experience factors, behavior of creative travel style and expectations for attributes of creative tourism in destination.

2) Inferential Statistics was used to examine each hypothesis. The inferential statistics used were shown as follows.

(1) T-test, was used to compare the mean of two independent population groups

(2) One-way ANOVA, was used to compare the differences between the mean of more than 2 population groups (objective no. 3)

3) Exploratory Factor Analysis (EFA) was the analysis to explore and identify common components explaining the relationships between observed variables. The results of the EFA analysis were able to reduce the new

variables as a cofactor (Punpukdee, 2016). In this study, EFA was used to analyze the components and categorize the expected values from the creative tourists' perspectives (objective no. 2). Later, these variables were used to analyze the differences in expected values of creative tourism among different groups of tourists.

4) Cluster Analysis was used to study the classification of creative tourists traveling in Thailand according to creative travel style. Non-hierarchical Cluster Analysis was used to define the desired group as K groups as appropriate. This method of classification analysis can be called K-Mean (Vanichbuncha, 2005). In this data analysis for the classification of creative tourists, inferential statistics were also used to compare the demographic and behavior characteristics and consciousness/ awareness of creative tourists in each cluster. They were Chi-Square, Independent Sample t-test, and One-Way ANOVA.

3.4.6.2 Qualitative Data Analysis (Objective no. 4 and 5)

To analyze qualitative data in this study, structure interview was conducted for individual interview. Later, data were gathered from the interviews and were analyzed using content analysis according to conceptual framework and theories by the analysis, intertextuality and compiling from qualitative data and summarizing the data in response to objective no. 4 and 5. The methods of qualitative data analysis employed the tools and techniques according to research objectives as follows:

1) In order to achieve research objective no. 4, qualitative data for content analysis were obtained from research results from research objective no. 2. That is to say, the results of the component analysis of value attributes of creative tourism from the creative tourists' perspective were classified as the creative tourism value proposition. Later, structure interview was designed to collect data from thirteen key informants from government officers, private sector, academic sector, and local communities. Data were then used for content analysis on the issue of the assessment of spatial capability of creative tourism in accordance with the creative tourism value proposition from creative tourists' perspective in Thailand.

2) In order to achieve research objective no.5, content analysis was used for analyzing qualitative data from two key parts: secondary data in the issue of the development of creative tourism and the research result from the objectives no. 1-4. Data were later used for content analysis on the issue of the

development of creative tourism from the perspective creative tourists traveling in Thailand. Finally, a guideline which was appropriate and consistent with the context of Lower Northeastern Provinces Group 2 area was proposed.



3.5 Summary of Research Methodology

Table 3.6 Summary of Research Methodology

Objectives	Research Method(s)	Population (Finite/Infinite)	Sample Size	Sampling Technique(s)	Research Tool(s)	Data Analysis
1. To identify the measurement of creative tourists.	Quantitative	Thai/Foreign Tourists who visit creative city in Thailand (Infinite)	400	Quota Sampling + Accidental Sampling	Questionnaire	Inferential Statistic
2. To construct the creative tourism value proposition from creative tourist perspective	Quantitative	Thai/Foreign Tourists who visit creative city in Thailand (Infinite)	400	Quota Sampling + Accidental Sampling	Questionnaire	EFA
3. To analyze the differences of value proposition among creative tourist segments.	Quantitative	Thai/Foreign Tourists who visit creative city in Thailand (Infinite)	400	Quota Sampling + Accidental Sampling	Questionnaire	Inferential Statistic
4. To assess destination capability in responding to value proposition of creative tourism.	Qualitative	Stakeholders/DMOs in Lower NE Provinces Group2	13	Purposive Sampling	Semi-Structured Interview	Content analysis
5. To develop a guideline for developing creative tourism product, activities, and destination to the Lower Northeastern Provinces Group 2	Qualitative	Stakeholders/DMOs in Lower NE Provinces Group2	13	Purposive Sampling	Semi-Structured Interview	Content analysis

CHAPTER 4

CREATIVE TOURIST VALUE PROPOSITION

This study comprised of five important objectives. The first objective is to identify the measurement of creative tourist. The second objective is to construct the attributes of the creative tourism value proposition from creative tourists' perspective. The third objective is to analyze the differentiation of value proposition of creative tourists' segments. The fourth objective is to assess the capability of the destination in responding to value proposition of creative tourists. The fifth objective is to develop the guideline for creative tourism in the Lower Northeastern Provinces Group 2. This chapter displayed the significant results for research objective no. 1, 2 and 3. The results for research objective no. 4 and 5 were later demonstrated in Chapter 5 and 6 respectively. The analysis results of this chapter were classified into five sections in regard with the research objectives as follows.

4.1 General information of creative tourists

4.2 Descriptive Result related to the measurement of creative tourists in response to research objective 1

4.3 The construction of creative tourism value proposition in response to research objective 2

4.4 Classification of Creative Tourist Cluster

4.5 Difference analysis of value proposition among creative tourists' segments in response to research objective 3

4.6 Discussion and research results

4.1 General Information of Creative Tourists

4.1.1 Profiles of Creative Tourists

From the selection of the creative tourists, 400 samples were in the preliminary criteria of creative tourists. Therefore, 400 sets of general data of the respondents, tourists' demographic and behavior factors were analyzed including gender, age, marital status, nationality, education level, occupation, average monthly income, creative tourism information perception, times of visit, travel companion, and expenditure. The results are shown in Table 4.1.

Table 4.1 Frequency and Percentage of Respondents by Gender

(n ₁ =400)		
Factor	Frequency	%
Gender		
Male	203	50.75
Female	197	49.25
Total	400	100.00
Age		
Under 20	20	5.00
20-30	132	33.00
31-40	114	28.50
41-50	74	18.50
51-60	42	10.50
Over 60	18	4.50
Total	400	100.00
Marital status		
Single	230	57.50
Married/Domestic Partner	144	36.00
Widowed/ Divorced	26	6.50
Total	400	100.00

Factor	Frequency	%
Nationality		
Thai		
North	18	4.50
Central	100	25.00
North East	45	11.25
South	22	5.50
East	11	2.75
West	8	2.00
Total of Thailand	204	51.00
East Asian	78	19.50
Southeast Asian	9	2.25
Middle Eastern	0	0.0
European	74	18.50
Oceanian	4	1.00
American	26	6.50
African	5	1.25
Total	400	100.00
Education Level		
Below bachelor's degree	82	20.50
Bachelor's degree	234	58.50
Above Bachelor's degree	84	21.00
Total	400	100.00
Occupation		
Government Official/	50	12.50
Government Employee		
State Enterprise Worker	10	2.50
Private Company Employee	97	24.25
Housewife	11	2.75
Student	55	13.75
Business Owner/Merchant	54	13.50

Factor	Frequency	%
Retired	23	5.75
Employee	35	8.75
Freelance	54	13.50
Other	11	2.75
Total	400	100.00
Average Monthly Income (USD)		
Less than 500	57	14.25
500 -1000	109	27.25
1001-1500	88	22.00
1501- 2000	71	17.75
More Than 2000	75	18.75
Total	400	100.00
Creative Tourism Information Resource		
Advertisements	45	11.25
Leaflets/Brochures	33	8.25
Television	63	15.75
Guidebooks	65	16.25
Internet	177	44.25
Social Media	185	46.25
Friends and Relatives	179	44.75
Other	16	4.00
Frequency of Visit		
Never	116	29.00
1 Time	95	23.75
2 Times	38	9.50
3 Times	33	8.25
More than 3 times	118	29.50
Total	400	100.00
Travel Companion		
Alone	64	16.00

Factor	Frequency	%
Partner	46	11.50
Family/Relatives	77	19.25
Friends	178	44.50
Group Tour	27	6.75
other	8	2.00
Total	400	100.00
Number of the Day Visit		
1 Day	82	20.50
2 Day, 1 Night	98	24.50
3 - 7 Days	140	35.00
More than a week	80	20.00
Total	400	100.00
Expenditure (USD)		
under 200	334	83.50
201- 400	54	13.50
401- 600	7	1.75
601- 800	3	0.75
over 800	2	0.50
Total	400	100.00

Note: 1 USD = 33.26 Bhat (September 20, 2021)

The results in Table 4.1 outlined the demographic data of the respondents. Males (50.75%) represented a higher proportion of the respondents than female (49.25%). The most age group of the respondents was 20-30 years old (33.00%), followed by 31-40 years old (28.50%), while the oldest group (over 60 years) represented the least number of respondents. The majority marital status group of the respondents was single which represented mostly half of the respondents (57.50%), and the rest were married/domestic partner (36.00%) and widowed/ divorced (6.50%) respectively.

204 respondents (51.00%) were from Thailand which accounted for almost half of the total respondents, followed by 78 respondents (19.50%) from the East Asia and 74 respondents (18.50%) from Europe, consecutively.

More than half of respondents (58.50%) had earned a bachelor's degree, and 21.00% of them held above a bachelor's degree and below a bachelor's degree (20.50%) were less presented. For occupation, the private company employee respondents were found to be almost a quarter of the respondents (24.25%), followed by students (13.75) and state enterprise worker (2.00%) were represented as the minority.

Moreover, the majority group of respondents marked that their average monthly income was between 500-1,000 USD by 109 respondents (27.25%), followed by 88 respondents earned 1,001-1,500 USD monthly (22.00%) and 57 respondents earned less than \$500 monthly (14.25%) was the least accounted.

For the behavior of travel decision making, it was found that the most influential information on travel decision making is social media (46.25%), followed by friends and relatives (44.75%) and the Internet (44.25%), respectively. Most of the respondents visited creative tourism destinations more than three times (29.50%) and it was found that 29.00% of the respondents traveled to the destination for the first time, which represented the similar proportion. For travel behavior, it was found that 178 respondents traveled with friends (44.50%), 77 respondents traveled with family/relatives (19.25%) and 64 respondents traveled alone (16.00%) respectively. One third of the respondents spent 3 - 7 days (35.00%) for a trip, followed by 2 days 1 night (24.50%) and 1 day (20.50%) travel time, respectively. In addition, 83.50% of respondents spent less than \$200 per person per day, the second group spent between \$201-\$400 (13.50%) and the last group spent between \$401-600 (1.75%), respectively.

4.1.2 Consciousness/Awareness and Need/Motivation of Creative Tourists

This section of the study measured the level of consciousness/awareness and need/motivation of the creative experiences of the respondents. Seven-level score was applied (7 = strongly agree and 1 = strongly disagree). Criteria for interpreting the

mean score of variables in the propulsion and the differential was determined by the following formula.

$$\begin{aligned} \text{Class interval} &= \frac{\text{Upper Limit} - \text{Lower Limit}}{\text{Number of intervals}} \\ &= \frac{7 - 1}{7} \\ &= 0.85 \end{aligned}$$

The criteria interpreting mean scores were presented in Table 4.2.

Table 4.2 The Criteria to Interpret Mean Scores for Level of Agreement of Consciousness/Awareness of Creative Tourism

Ranges of Mean Scores	Interpretation (Level of Agreement)
6.14 – 7.00	Strongly High
5.28 – 6.13	Moderately High
4.42 – 5.27	Slightly High
3.56 – 4.41	Neutral
2.70 – 3.55	Slightly Low
1.84 – 2.69	Moderately Low
1.00 – 1.85	Strongly Low

Table 4.3 Means, Standard Deviations, and Interpretation of
Consciousness/Awareness of Creative Tourism

(n₁=400)

Consciousness/Awareness of Creative Tourism	\bar{x}	S.D.	Interpretation
1) In every trip, you want to gain new experience and knowledge.	5.91	1.01	Moderately High
2) I believe that the children getting involved with various activities during the trip will learn useful things from those activities.	5.81	0.96	Moderately High
3) Traveling to various places makes me more value on nature and the environment.	5.95	0.98	Moderately High
4) Traveling to various places makes me focus on preserving and responsibility for cultural heritage.	5.97	1.01	Moderately High
Total	5.91	0.844	Moderately High

From Table 4.3, it could be seen that the overall mean of respondents' opinions towards consciousness/awareness to creative tourism was 5.94. It was represented that most of the respondents fairly agreed. When considering each item, it was found that most of the respondents reasonably agreed with all questions. The means were sorted as follows: Traveling to various places makes me focus on preserving and responsibility for cultural heritage ($\bar{x} = 6.01$), Traveling to various places makes me more value on nature and the environment ($\bar{x} = 6.00$), In every trip, you want to gain new experience and knowledge ($\bar{x} = 5.90$), and I believe that the children getting involved with various activities during the trip will learn useful things from those activities ($\bar{x} = 5.85$).

Table 4.4 Means, Standard Deviations, and Interpretation of Need to Creative Tourism

(n1=400)

Need/Motivation to Creative Tourism	\bar{x}	S.D.	Interpretation
1) Relaxation	5.81	1.13	Moderately High
2) Leisure	5.77	1.05	Moderately High
3) Fun/Pleasure	5.86	1.10	Moderately High
4) Safety	5.82	1.10	Moderately High
5) Strengthening relationships with family members	5.76	1.15	Moderately High
6) Strengthening the friendship between close friends	5.81	1.13	Moderately High
7) Strengthening the friendship between colleagues	5.69	1.11	Moderately High
8) Acquiring new skills	5.60	1.30	Moderately High
9) Having new knowledge	5.92	1.04	Moderately High
10) Developing oneself from a new perspective	5.79	1.12	Moderately High
Total	5.81	0.97	Moderately High

From Table 4.4, it was found that the overall mean of respondents' opinions towards need to creative tourism was 5.81. It was shown that most of the respondents fairly agreed. When considering each item, it was found that most of the respondents reasonably agree with all items of need to creative tourism. The item with the highest mean was Having new knowledge ($\bar{x} = 5.92$), followed by Fun/Pleasure ($\bar{x} = 5.86$) and Safety ($\bar{x} = 5.85$) respectively.

4.2 Descriptive Results Related to the Measurement of Creative Tourists in Response to Research Objective 1

Because tourists traveling in tourist destinations are diverse in attitudes and tourism behaviors, they have different values expectations of creative tourism

attributes as well. Therefore, a study for categorizing creative tourists is important and it will benefit the tourist destinations for delivering creative experiences to meet the needs of tourists.

From the study of related literature to measure the creative tourists, it was found that there are two important factors that indicate creative tourists and represent the characteristic of creative tourists. The first is the psychological factor. That is to say, opinions, attitudes, needs for creative experiences are important variables, and they are the first things that every creative tourist must have in themselves. Consciousness/ awareness is a desire and awareness of creative experiences, and it is considered a critical issue that differentiates creative tourists from other groups of tourists. Moreover, Need/Motivation is the issue that can indicate the inspiration or need for the value attributes of creative tourism that affect the decision to travel to various creative destinations. The second is the behavioral factor. For creative tourists, it is the behaviors that they express when they travel and participate in tourism activities. The travel behaviors or styles include unique learning, engaging with Locals, active participation, co-creation experiences, and a sense of achievement. However, when measuring creative tourists, it is necessary to consider combining two factors that should not be considered separately because of both psychological and behavioral factors. It represents the overall features of being a creative tourist.

Therefore, to measure the creative tourist features, a tool to measure the levels of opinions towards the characteristics of creative tourists consisted of 1) levels of psychological opinion and 2) the levels of creative tourism participation behavior. According to the measurement tools shown in table 4.7.

Table 4.5 The Tool to Measure the Levels of Opinions Towards the Characteristics of Creative Tourists

Psychological factor	Behavioral factor
<i>Awareness/consciousness Issues</i>	<i>How often do you do these things when you travel?</i>
1. In every trip, you want to gain new experience and knowledge.	1. Participating in activities that offer a different experience
2. I believe that the children getting involved with various activities during the trip will learn useful things from those activities.	2. Learning from participating in activities in other places
3. Traveling to various places makes me more value on nature and the environment.	3. Participating in unique activities
4. Traveling to various places makes me focus on preserving and responsibility for cultural heritage.	4. Exchange of ideas with local people who lead the activities
	5. Exchange of opinions and views with local people
	6. Doing activities together with local people
	7. Being eager to participate in the activities with local people
	8. Willing to cooperate in the activities specified by the event organizer in the place

Psychological factor	Behavioral factor
<i>Needs/Motivation Issue</i>	9. Initiating relationships with local people
<i>How much of the following travel needs do you expect your travel trip to meet in?</i>	10. Participating in action-packed activities in the tourist area
1. Relaxation	11. Trying what the local people do to learn and gain experience
2. Leisure	12. Do activities that are the identity in that area
3. Fun/Pleasure	13. Feeling confident when accomplishing the specified activities in the place
4. Safety	14. Feeling proud to share and learn with local people
5. Strengthening relationships with family members	15. Feeling that I have more experience and expertise from traveling and interacting with people in different areas
6. Strengthening the friendship between close friends	16. Feeling more confident when traveling to meet people in the tourist place that are different from you
7. To strengthen the friendship between colleagues	
8. Acquiring new skills.	
9. Having new knowledge	
10. Developing oneself from a new perspective	

The levels of creative tourists were determined by the mean frequency distribution of opinion levels of creative tourist attributes. The class interval is divided into three levels: high, medium, and low. The formula used for calculating the width of the class interval is shown below (Siriwan Serirat, 2006).

The width of the class interval

$$= \frac{\text{Data with the highest number} - \text{Data with the lowest number}}{\text{Number of classes}}$$

In this study, the opinion level was defined as a 7-level rating scale, the interpretation criteria for the average score, as shown in Table 4.8

Table 4.6 The Criteria to Interpret Mean Scores for the Measurement of Creative Tourist

Ranges of Mean Scores	Interpretation (Group of Creative Tourist)
5.01 – 7.00	High
3.01 – 5.00	Medium
1.00 – 3.00	Low

Table 4.8 shows the criteria for creative tourist assessment, it means that tourists with an average level of opinion on the creative tourist attributes between 5.01 - 7.00 are highly creative; tourists with an average level between 3.01 – 5.00 are moderately creative; and tourists with an average level between 1.00 – 3.00 are low creative.

This empirical study collected data from 400 samples of tourists in Thailand Creative Cities by UNESCO. The results of the data analysis are shown in Table 4.9.

Table 4.7 The Results of the Analysis for the Measurement of Creative Tourist

(n₁=400)

Group of Creative Tourist	Frequency	%	\bar{x}	S.D.
High	271	67.75	5.63	0.389
Medium	129	32.25	4.51	0.367
Low	0	0.00	0.00	0.00

Table 4.9, it was found that 271 sample tourists have a high average level of opinions on creative tourist attributes ($\bar{x} = 5.63$, 67.75%). One hundred and twenty-nine sample tourists have a medium average level of opinions on creative tourist attributes ($\bar{x} = 4.51$, 32.25%). None of the sample tourists have an average level of opinions on creative tourist attributes at a low level.

4.3 The Construction of Creative Tourism Value Proposition in Response to Research Objective 2

This study was to identify the components to analyze the Value Proposition from the creative attributes in the perspective of creative tourists. At this stage of the study, Exploratory Factor Analysis (EFA) was used to explore the relationship between a set of variables related to expectations for the characteristics of creative tourism in the destination.

EFA is a technique of data reduction. It was created to determine the number and nature of variables by reducing irrelevant variables and refining data to be smaller by arranging variables in the same group into appropriate elements or factors (Pallant, 2016).

Factors analysis in this study was conducted by using questionnaires containing 17 questions from 17 variables to construct the attributes of creative tourism from creative tourists' expectation into components and later there were called as creative tourism value proposition.

Before applying EFA in this study, it was necessary to assess data from respondents to determine whether the data set in this study was suitable for EFA. There were two important issues to be considered as followed.

1) Examining the sufficiency of the sample or Kaiser-Meyer-Olkin (KMO). It is ranked 0.00 – 1.00 and KMO must be 0.60 and above to be considered appropriate. According to Bartlett's Test of Sphericity, a suitable index for factor analysis should be statistically significant of $p > 0.05$ (Tabachnick & Fidell, 2013).

2) Sample size. Hair et al. (2010) suggested that at least five or hopefully 10 cases per item or variable would be sufficient for a case-intensive study.

In this study, KMO (Kaiser-Meyer-Olkin Measure of Sampling Adequacy) and Bartlett's Test of Sphericity were examined. The results showed that the Kaiser-Meyer-Olkin was 0.910, which was sufficient and acceptable for the research.

For Bartlett's Test of Sphericity, the results showed that the statistical test had an approximate distribution of the Chi-square of 3264.442, with statistical significance at 0.000 (Sig = 0.000 < .05). It represented that the variables were related. Therefore, from the results, it can be concluded that the dataset in this study met the requirements of Exploratory Factor Analysis (EFA). The results were shown in Table 4.10 below.

Table 4.8 Kaiser-Meyer-Olkin (KMO) Measure of Sampling Adequacy and Bartlett's Test of Sphericity

Test		Results
Kaiser-Meyer-Olkin Measure of Sampling Adequacy.		0.910
Bartlett's Test of Sphericity	Approx. Chi-Square	3264.442
	df	136
	Sig.	0.000

Principle Component Analysis (PCA) and Varimax factor rotation were used on variables to determine the appropriate number of factors. PCA is the most widely used technique in factor extraction to determine the number of fundamental factors that best describe the relationships between variables. Kaiser's criterion is a common

technical method used to determine the number of factors needed to be maintained. With this condition, factors with an Eigen value of 1.0 or higher are kept for further analysis (Pallant, 2016).

For evaluation criteria of Loading Factor, the significance guidelines suggest that the loading factor can be assessed at 0.30-0.40 (normally acceptable), loading 0.50 or over (necessary for practically significant) and loading exceeding 0.70 (well-defined structure) (Hair et al., 2010). Considering the mentioned values, the loading factor 0.50 or higher was used in this study for compiling the variables and keeping them for further analysis.

Varimax factor rotation with orthogonal rotation methods is a guideline to create a solution when a factor or component does not relate to other variables and reduce the number of factors with a low loading factor. This will make the factors more clearly separated or easy to interpret (Tabachnick & Fidell, 2013). For evaluation criteria of loading factor the significance guidelines suggest that the value of loading factor can be assessed from the loading at 0.30-0.40 (normally acceptable), loading 0.50 or over (necessary for practically significant), and loading exceeding 0.70 (well-defined structure) (Hair et al., 2010). Considering the mentioned values, the loading factor 0.50 or higher was used in this study for gathering the variables and keeping them for further analysis.

17 variables used for constructing the attributes of creative tourism from creative tourists' expectation were shown in Table 4.11.

Table 4.9 Exploratory Factor Analysis of Creative Tourists' Expectation of toward Attributes of Creative Tourism

ITEM	Factor			
	1	2	3	4
ACT14 The sense of the place in creative uniqueness	0.760	0.285	0.062	0.167
ACT11 The availability of a special event, festival, or tradition that is worth joining and memorable	0.724	0.231	0.180	0.231
ACT13 The availability of place and atmosphere for creative activity	0.647	0.241	0.143	0.287
ACT15 The availability of facility and infrastructure that helps tourists to have creative memories	0.631	0.144	0.172	0.441
ACT10 The friendliness and generosity of the local people	0.620	0.187	0.282	0.106
ACT9 Being in a place that is genuine and natural	0.556	0.184	0.530	0.056
ACT12 The diversity of tourism activities within the destination	0.502	0.148	0.360	0.380
ACT2 True authentic experience from the way of life which is not a setting or a new creation	0.327	0.789	0.070	-0.077
ACT1 The heritage which is inherited from the past of the tourist attraction	0.282	0.744	0.015	0.086
ACT3 The availability of opportunity for the tourists to co-creation activities/product	0.171	0.651	0.324	0.228
ACT4 The opportunity to learn and interact with local people in the destination	0.113	0.647	0.431	0.116
ACT7 Participating in the tourism activities that are uniqueness and rareness	0.190	0.104	0.806	0.115

ITEM	Factor				
	1	2	3	4	
ACT6	The attractiveness of tourism activity/product both visual and emotional	0.240	0.272	0.675	0.268
ACT8	The novelty of tourism activity and product	0.551	0.092	0.566	-0.017
ACT17	The feeling of safety in life and property throughout travelling in the destination	0.202	-0.009	0.159	0.805
ACT16	The convenience of travel to and within the destination	0.399	0.127	0.043	0.757
ACT5	The value of the experience compared to the money paid.	-0.002	0.422	0.493	0.512
Eigen Value		7.330	1.483	1.180	1.037
Cumulative Percentage of Variance					64.881

Table 4.11 showed the results of the Exploratory Factor Analysis referring to the factorization criteria of variables with an Eigen value exceeding 1.00 which are used to factorize or retain a suitable number of factors. The analysis revealed that 17 variables used in the analysis were able to classify into four components.

According to Hair et al. (2010), the loading factor of 0.50 and higher is considered significant. Therefore, for factor analysis in this study, only variables with values 0.50 or higher were selected. It was found that 17 variables had the loading factor higher than 0.50. Thus, there were 17 variables used for further analysis and they were classified into four components as shown in Table 4.12.

Table 4.10 Results of Exploratory Factor Analysis of Creative Tourist's Expectation of Attributes of Creative Tourism Value Proposition

ITEM	Factor loading	Eigen Value	% Of Variance	Cronbach Alpha
Factor 1 Memorable and Uniqueness Experience		7.330	21.701	0.877
ACT14 The sense of the place in creative uniqueness	0.760			
ACT11 The availability of a special event, festival, or tradition that is worth joining and memorable	0.724			
ACT13 The availability of place and atmosphere for creative activity	0.647			
ACT15 The availability of facility and infrastructure that helps tourists to have creative memories	0.631			
ACT10 The friendliness and generosity of the local people	0.620			
ACT9 Being in a place that is genuine and natural	0.556			
ACT12 The diversity of tourism activities within the destination	0.502			
Factor 2 Authentic and Engagement Experience		1.483	15.343	0.793
ACT2 True authentic experience from the way of life which is	0.789			

	ITEM	Factor loading	Eigen Value	% Of Variance	Cronbach Alpha
	not a setting or a new creation				
ACT1	The heritage which is inherited from the past of the tourist attraction	0.744			
ACT3	The availability of opportunity for the tourists to co-creation activities/product	0.651			
ACT4	The opportunity to learn and interact with local people in the destination	0.647			
Factor 3 Rareness and Attractive Experience			1.180	15.106	0.762
ACT7	Participating in the tourism activities that are uniqueness and rareness	0.806			
ACT6	The attractiveness of tourism activity/product both visual and emotional	0.675			
ACT8	The novelty of tourism activity and product	0.566			
Factor 4 Reliable and Worthiness Experience			1.037	12.731	0.714
ACT17	The feeling of safety in life and property throughout travelling in the destination	0.805			
ACT16	The convenience of travel to and within the destination	0.757			
ACT5	The value of the experience compared to the money paid	0.512			

ITEM	Factor loading	Eigen Value	% Of Variance	Cronbach Alpha
Total		11.030	64.881	0.916

Table 4.12 showed the results of the analysis of the expectation of attributes of the creative tourism in the destination from the creative tourists' perspective. The results were found that all structures had a loading factor between 0.512 - 0.806, which was practically significant. Eigen values of these factors were between 1.037 - 7.330, which were divided into four factors or components, and total variance was 64.881%. All four factors were identified as improved creative place and living (Factor 1), creative localness (Factor 2), creative unique product and service (Factor 3) and Reliable and Worthiness Experience (Factor 4).

In regard to Factor 1, it consisted of seven items including: 1) the sense of the place in creative uniqueness, 2) the availability of a special event, festival, or tradition that is worth joining and memorable, 3) the availability of place and atmosphere for creative activity, 4) the availability of facility and infrastructure that helps tourists to have creative memories, 5) the friendliness and generosity of the local people, 6) being in a place that is genuine and natural, and 7) the diversity of tourism activities within the destination. The results showed that construct had factor loadings ranged between 0.502 - 0.760; the eigenvalues were 7.330 and explained 21.701% of the variance.

The second factor consisted of four items. The construct included 1) true authentic experience from the way of life which is not a setting or a new creation, 2) the heritage which is inherited from the past of the tourist attraction, 3) the availability of opportunity for the tourists to co-creation activities/product, and 4) the opportunity to learn and interact with local people in the destination. The results showed that this construct had factor loadings ranged between 0.647 - 0.789; the eigenvalues were 1.483 and explained 15.343% of the variance.

The third factor consisted of three items. The construct included 1) participating in the tourism activities that are uniqueness and rareness, 2) the attractiveness of tourism activity/ product both visual and emotional, and 3) the novelty of tourism activity and product. Factor loadings for items were recorded

between 0.566 - 0.806; 1.180 of eigen values and this construct accounted for 15.106% of variance explained.

The last construct consisted of three items, including 1) the feeling of safety in life and property throughout traveling in the destination, 2) the convenience of travel to and within the destination, and 3) the value of the experience compared to the money paid. The results showed this construct had factor loadings ranged between 0.512 - 0.805; the eigenvalues were 1.037, and explained 12.731% of the variance.

In regard to Cronbach's coefficients, the tests were conducted to assess the reliability of the analyzed data and to measure the internal consistency of each factor. The resulting values ranged from 0.714 to 0.877, reflected a high level of reliability in each construct. Reliability coefficients with a value close to 0.70 or greater is recommended (Nunnally, 1994).

4.4 Classification of Creative Tourist Cluster

Analysis of creative tourists' segment from the factor of Creative Travel Style. The study was conducted using K-Means clustering. Statistically appropriate numbers of groups and effective travel market segmentation criteria, according to Philip Kotler, Bowen, and Makens (2010), are between 2 and 5 clusters. Considering the feasibility and suitability criteria in terms of the tourism market and its manageability practically, it was found that 3 clusters were the most appropriate (Charoenkittayawut, 2015). Therefore, 3 clusters were assigned. The results of the grouping analysis using K-Means clustering and comparative analysis to classify the appropriate creative tourists are as follows.

The clustering of creative tourist was divided into three groups. Cluster 1 contained 136 samples. Cluster 2 contained 159 samples. Cluster 3 contained 105 samples. Comparing means of the factor in Behavior of Creative Travel Style of each cluster with One-Way ANOVA, it was found that every cluster had different levels of participation in creative tourism (p -value < 0.001) as shown in Table 4.13.

Table 4.11 The Comparison of the Means of Participation in Creative Tourism Activities of Each Cluster

Creative Travel Style	Cluster1 (n=136)	Cluster2 (n=159)	Cluster3 (n=105)	F	p- value
1. Participating in activities that offer a different experience	5.53 (0.60)	4.72 (0.81)	4.25 (1.05)	76.03	0.000
2. Learning from participating in activities in other places	5.51 (0.58)	4.69 (0.73)	3.95 (0.85)	138.14	0.000
3. Participating in unique activities	5.42 (0.72)	4.84 (0.80)	3.80 (0.92)	118.45	0.000
4. Exchange of ideas with local people who lead the activities	5.51 (0.57)	4.69 (0.78)	3.67 (0.90)	177.14	0.000
5. Exchange of opinions and views with local people	5.48 (0.54)	4.62 (0.77)	3.69 (0.94)	166.17	0.000
6. Doing activities together with local people	5.53 (0.58)	4.67 (0.70)	3.53 (0.82)	242.63	0.000
7. Being eager to participate in the activities with local people	5.62 (0.51)	4.82 (0.65)	3.73 (0.66)	281.63	0.000
8. Willing to cooperate in the activities specified by the event organizer in the place	5.55 (0.55)	4.75 (0.66)	3.78 (0.74)	217.58	0.000
9. Initiating relationships with local people	5.55 (0.65)	4.67 (0.66)	3.51 (0.85)	240.62	0.000
10. Participating in action-packed activities in the tourist area	5.39 (0.92)	4.76 (0.73)	3.56 (0.78)	137.83	0.000
11. Trying what the local people do to learn and gain experience	5.60 (0.54)	4.92 (0.67)	3.56 (0.80)	253.57	0.000
12. Do activities that are the identity in that area	5.64 (0.53)	4.81 (0.64)	3.73 (0.76)	260.58	0.000

Creative Travel Style	Cluster1 (n=136)	Cluster2 (n=159)	Cluster3 (n=105)	F	p- value
13. Feeling confident when accomplishing the specified activities in the place	5.55 (0.56)	4.91 (0.64)	3.84 (0.90)	188.30	0.000
14. Feeling proud to share and learn with local people	5.57 (0.57)	4.93 (0.58)	3.87 (0.88)	188.30	0.000
15. Feeling that I have more experience and expertise from traveling and interacting with people in different areas	5.61 (0.54)	5.00 (0.67)	3.88 (0.84)	190.83	0.000
16. Feeling more confident when traveling to meet people in the tourist place that are different from me	5.66 (0.53)	5.02 (0.59)	3.86 (0.93)	207.63	0.000
Total	5.55 (0.27)	4.80 (0.23)	3.78 (0.43)	946.38	0.000

Comparing means of the factor in Consciousness/Awareness of each cluster using One-Way ANOVA, it was found that every cluster had different levels of Consciousness/Awareness in every item ($p\text{-value} < 0.001$), as shown in Table 4.14.

Table 4.12 The Comparison of the Means of Consciousness/Awareness in Creative Tourism of Tourists in Each Cluster

Consciousness/Awareness	Cluster1 (n=136)	Cluster2 (n=159)	Cluster3 (n=105)	F	p- value
1. In every trip, I want to gain new experience and knowledge.	6.47 (0.74)	5.79 (0.94)	5.49 (1.07)	24.95	0.000
2. I believe that the children getting involved with various activities during the trip will learn useful things from those activities.	6.34 (0.73)	5.77 (0.88)	5.32 (1.03)	39.87	0.000
3. Traveling to various places makes me more value on nature and the environment.	6.40 (0.77)	5.96 (0.97)	5.49 (1.03)	27.83	0.000
4. Traveling to various places makes me focus on preserving and responsibility for cultural heritage.	6.45 (0.81)	5.95 (0.94)	5.50 (1.18)	33.63	0.000
Total	6.41 (1.04)	5.87 (0.77)	5.45 (1.16)	45.55	0.000

Comparing the means of Need for creative tourism of each cluster using One-Way ANOVA, it was found that every cluster had different levels of opinion of Need for creative tourism in every item ($p\text{-value} < 0.001$), except Safety, which was found that all three clusters had no differences of Motivation/Need in Safety, as shown in Table 4.15.

Table 4.13 The Comparison of the Means of Motivation/Need in Creative Tourism of Tourists in Each Cluster

Motivation/Need	Cluster1 (n=136)	Cluster2 (n=159)	Cluster3 (n=105)	F	p- value
1. Relaxation	6.06 (1.04)	5.76 (1.12)	5.54 (1.16)	6.75	0.001
2. Leisure	6.07 (0.98)	5.73 (0.91)	5.43 (1.19)	11.72	0.000
3. Fun/Pleasure	6.25 (0.94)	5.77 (1.01)	5.49 (1.18)	16.90	0.000
4. Safety	5.94 (1.10)	5.83 (1.00)	5.66 (1.21)	1.96	0.141
5. Strengthening relationships with family members	5.96 (1.23)	5.84 (1.04)	5.39 (1.13)	8.04	0.000
6. Strengthening the friendship between close friends	6.08 (1.25)	5.87 (0.96)	5.36 (1.11)	13.19	0.000
7. To strengthen the friendship between colleagues	6.06 (1.10)	5.74 (0.97)	5.11 (1.11)	24.38	0.000
8. Acquiring new skills.	6.05 (1.17)	5.52 (1.17)	4.79 (1.29)	32.80	0.000
9. Having new knowledge	6.50 (0.72)	5.82 (1.00)	5.30 (1.08)	49.15	0.000
10. Developing oneself from a new perspective	6.26 (0.92)	5.78 (1.04)	5.19 (1.19)	31.00	0.000
Total	6.12 (0.75)	5.76 (0.69)	5.32 (0.90)	31.13	0.000

Comparing the demographic factors of tourists in each cluster using Chi-Square, it was found that all three cluster had no differences in gender (p-value=0.223), age (p-value=0.782) and income (p-value=0.558). However, the different factors in each cluster were marital status (p-value=0.037), nationality (p-value=0.012), occupation (p-value=0.036) and education level (p-value=0.019), as shown in Table 4.16.

Table 4.14 The Comparison of Demographic Factors of Each Cluster

Variable	Cluster 1 (n=136)	Cluster 2 (n=159)	Cluster 3 (n=105)	Chi-Square	p-value
Gender				$X^2=3.005$	0.223
Male	44.9%	54.7%	52.4%		
Female	55.1%	45.3%	47.6%		
Age				$X^2=6.379$	0.782
Under 20	4.4%	5.0%	5.7%		
20-30	31.6%	34.0%	33.3%		
31-40	27.9%	26.4%	32.4%		
41-50	16.9%	21.4%	16.2%		
51-60	13.2%	8.2%	10.5%		
Over 60	5.9%	5.0%	1.9%		
Marital status				$X^2=10.230$	0.037
Single	50.7%	55.3%	69.5%		
Married/Domestic Partner	41.9%	39.0%	23.8%		
Widowed/ Divorced	7.4%	5.7%	6.7%		
Nationality				$X^2=36.988$	0.012
Thai	50.7%	47.9%	51.0%		
Foreigner	49.3%	52.3%	49.0%		
Education Level				$X^2=11.802$	0.019
Below bachelor's degree	19.9%	23.3%	17.1%		
Bachelor's degree	50.7%	62.9%	61.9%		
Above Bachelor's	29.4%	13.8%	21.0%		

Variable	Cluster 1 (n=136)	Cluster 2 (n=159)	Cluster 3 (n=105)	Chi-Square	p-value
degree					
Occupation				$X^2=20.482$	0.036
Government Official/ Government Employee	15.4%	12.6%	8.6%		
State Enterprise Worker	1.5%	3.8%	1.9%		
Private Company Employee	22.8%	22.0%	29.5%		
Housewife	1.5%	4.4%	1.9%		
Student	9.6%	14.5%	18.1%		
Business Owner/Merchant	14.7%	14.5%	10.5%		
Retired	7.4%	5.7%	3.8%		
Employee	5.9%	9.4%	11.4%		
Freelance	16.9%	11.9%	11.4%		
Other	4.3%	1.2%	2.9%		
Average Monthly Income (USD)				$X^2=6.803$	0.558
Less than 500	11.8%	14.5%	17.1%		
500-1000	24.3%	27.7%	30.5%		
1001-1500	22.1%	22.6%	21.0%		
1501-2000	17.6%	17.0%	19.0%		
More Than 2000	24.2%	18.2%	12.4%		

Comparing the travel behaviors of creative tourists in traveling and expense of each cluster using Chi-Square, it was found that all three cluster had no differences in travel companion with whom (p-value=6.390) and expenditure (p-value=0.216). However, in each cluster, there were differences in frequency of visit (p-value=0.002), and number of the day visit (p-value=0.009), as shown in Table 4.17.

Table 4.15 The Comparison of Travel Behaviors of Each Cluster

Variable	Cluster 1 (n=136)	Cluster 2 (n=159)	Cluster 3 (n=105)	Chi-Square	p-value
Travel Companion				$X^2=7.895$	6.390
Alone	16.9%	15.1%	15.2%		
Partner	9.6%	15.7%	7.6%		
Family/Relatives	22.8%	15.7%	21.0%		
Friends	41.2%	44.7%	48.6%		
Group Tour	7.4%	6.9%	5.7%		
Other	2.1%	1.9%	1.9%		
Frequency of Visit				$X^2=24.582$	0.002
Never	27.2%	28.3%	21.0%		
1 Time	16.2%	20.2%	39.0%		
2 Times	11.8%	9.4%	6.7%		
3 Times	8.8%	6.9%	9.5%		
More than 3 times	36.0%	35.2%	23.8%		
Number of the Day Visit				$X^2=17.167$	0.009
1 Day	24.3%	23.3%	30.5%		
2 Day, 1 Night	12.5%	20.8%	26.7%		
3 – 7 Days	42.6%	30.8%	31.4%		
More than a week	20.6%	25.1%	11.4%		
Expenditure (USD)				$X^2=10.761$	0.216
under 200	83.2%	81.0%	86.7%		
201-400	14.7%	13.7%	10.5%		
401-600	1.5%	3.4%	1.9%		
601-800	0.7%	1.3%	0.9%		
over 800	0.9%	0.6%	0.0%		

From the results of the analysis to categorize creative tourists and compare behaviors and psychology to classify creative tourists, the key characteristics of the creative tourists in each cluster could be identified as follows.

Cluster 1 had 136 members, which were 34%. Most of them were female (55.1%), followed by male (44.9%). Most of them were 20-30 years old (31.6%),

followed by 31-40 years old (27.9%). For marital status, most of them were single (50.7%), followed by married/domestic partner (41.9%). For nationality, Thais (50.7%) were equal to foreigners (49.3%). Half of the members in this cluster had a bachelor degree (50.7%), followed by higher than bachelor degree (29.4%). Most of them were office employees, followed by government officials/ government employees (15.4%). Their average monthly income was 500-1000 USD (24.3%), followed by more than 2000 USD (24.2%). For traveling behaviors and expenditure for creative tourism, most of this cluster traveled with friends (41.2%), followed by with families or relatives (22.8%). Most of them had never visited the destination more than 3 times (36.0%). Most of them spent time traveling 3-7 days (42/6%), followed by 1 day (24.3%). They spent money per person per day less than 200 USD (83.2%), followed by 201-400 US dollar (14.7%).

For the traveling style of these tourists, it was found that the mean in Creative Tourism Style was strongly high ($\bar{x} = 5.55$). When considering each aspect, it was found that the remarkable issues with the highest mean in the top 5 of this cluster of tourists were Feeling more confident when traveling to meet people in the tourist place that are different from me ($\bar{x} = 5.66$), Doing activities that are the identity in that area ($\bar{x} = 5.64$), Being eager to participate in the activities with local people ($\bar{x} = 5.62$), Feeling that I have more experience and expertise from traveling and interacting with people in different areas ($\bar{x} = 5.61$), and Trying what the local people do to learn and gain experience ($\bar{x} = 5.60$) respectively.

For the features of Awareness/consciousness, it was found that the opinions towards Awareness/consciousness for creative tourism was moderately high ($\bar{x} = 6.06$). They were likely to pay attention to In every trip, I want to gain new experience and knowledge at the highest level ($\bar{x} = 6.47$). In the need of creative tourism, it was found that the overall mean was moderately high ($\bar{x} = 6.12$). The top 3 issues that this group of travelers wanted were Having new knowledge ($\bar{x} = 6.50$), Developing oneself from a new perspective ($\bar{x} = 6.26$) and Fun/Pleasure ($\bar{x} = 6.25$) respectively.

Cluster 2 was the biggest group with the highest number of members in the group, 39.75% of all respondents. Most of the members were male (54.7%), followed by female (45.3%). Most of the members were 20-30 years old (34%), followed by 31-40 years old (26%). Most of them were single (55.3%), followed by

married/domestic partners (39.0%). Most of tourists were foreigners (52.3%) and Thais (47.90%). Most of them had a bachelor degree (62.9%), followed by the members with lower than a bachelor degree (23.3%). Most of tourists were office employees (22.0%), followed by university students and businesspeople (14.5%). Their average monthly income was 500-1000 USD (27.7%), followed by 1001-1500 USD (22.6%).

For travel behaviors and creative tourism expenditures of creative tourists, most of these tourists traveled with friends (44.7%), followed by with families and with partners (15.7%). Most of them had traveled to the destination more than 3 times (35.2%), followed by they traveled there for the first time. Moreover, most of them spent time traveling 3-7 days (30.8%), followed by more than one week (25.2%). Tourists spent money per person per day less than 200 US dollar (81.3%), followed by 201-400 US dollar (13.7%).

For the traveling style of these tourists, it was found that the mean in Creative Tourism Style was moderately high ($\bar{x} = 4.80$). When considering each aspect, it was found that the remarkable issues with the highest mean in the top 5 for this cluster of tourists were Feeling more confident when traveling to meet people in the tourist place that are different from me ($\bar{x} = 5.02$), Feeling that I have more experience and expertise from traveling and interacting with people in different areas ($\bar{x} = 5.00$), Feeling proud to share and learn with local people ($\bar{x} = 4.93$), Trying what the local people do to learn and gain experience ($\bar{x} = 4.92$), and Feeling confident when accomplishing the specified activities in the place ($\bar{x} = 4.91$) respectively.

For the features of Awareness/consciousness, it was found that the opinions towards Awareness/consciousness for creative tourism was moderately high ($\bar{x} = 5.87$). Considering each aspect, it was found that this group of tourists were likely to pay attention to Traveling to various places makes me more value on nature and the environment), which was the issue with the highest mean ($\bar{x} = 5.96$). In the need of creative tourism, it was found that the overall mean was high ($\bar{x} = 5.76$). Considering in details, it was found that Strengthening the friendship between close friends ($\bar{x} = 5.87$), Strengthening relationships with family members ($\bar{x} = 5.84$) and Safety ($\bar{x} = 5.83$) were the top 3 that this group needed the most.

Cluster 3 was the smallest group with 105 members (26.25%). The number of female (47.6%) was fewer than male (52.4%). Most of them were 20-30 years old (33.3%), followed by 31-40 years old (32.4%). Most of the members in this cluster were single (69.5%), followed by married/domestic partner (23.8%). Most of the member were Thais (51.0%), followed by foreigners (49.0%). Most of them had a bachelor degree (61.9%), followed by higher than bachelor degree (21.0%). For the occupation, most of them were office employees (29.5%), followed by university students (18.1%). Their average monthly income was 500-1000 US dollar (30.5%), followed by 1001-1500 US dollar (24.2%).

For the traveling behaviors and expenditure in creative tourism, most of the tourists in this cluster traveled with friends (48.6%), followed by with families or relatives (21.0%). Most of them had been to the destination at least one time (39.0%), followed by more than three times (23.8%). Most of them spent time traveling 3-7 days (31.4%), followed by one day (30.5%). They spent money per person per day less than 200 US dollar (86.7%), followed by 201-400 US dollar (10.5%).

For the traveling style of this cluster, it was found that the mean in Creative Tourism Style was moderately high ($\bar{x} = 3.78$). When considering each aspect, it was found that the remarkable issues in the top 5 were Participating in activities that offer a different experience ($\bar{x} = 4.25$), Learning from participating in activities in other places ($\bar{x} = 3.95$), Feeling that I have more experience and expertise from traveling and interacting with people in different areas ($\bar{x} = 3.88$), Feeling proud to share and learn with local people ($\bar{x} = 3.87$), and Feeling more confident when traveling to meet people in the tourist place that are different from me ($\bar{x} = 3.86$).

For the features of Awareness/consciousness, it was found that the opinions towards Awareness/consciousness for creative tourism was moderately high ($\bar{x} = 5.54$). Tourists paid attention to Traveling to various places makes me focus on preserving and responsibility for cultural heritage ($\bar{x} = 5.49$). For the need of creative tourism, it was found that the overall mean was moderately high ($\bar{x} = 5.32$). The top 3 issues that this group of travelers wanted were Safety ($\bar{x} = 5.66$), Relaxation ($\bar{x} = 5.54$) and Leisure ($\bar{x} = 5.49$) respectively.

From data analysis to compare the clusters from tourist profile, psychological features and behavioral features, creative tourists could be classified into three types as follows.

Cluster 1: Intensive Creative Tourist. This group of tourists had the highest concentration of participation in tourism activities. They focused on getting a new experience from every trip. They also wanted to gain new knowledge, self-improvement from new perspectives, and enjoyment from traveling. When visiting a destination, they were eager to participate in activities which were the identity of the area. They would try to do what the locals do to learn and gain experience. They had more confidence when meeting people in tourism areas that were different from themselves. They felt that they gained more expertise from traveling and interacting with local people as well as creative tourists in other groups.

Cluster 2: Moderate Creative Tourist. This group had moderate levels of participation in creative tourism activities. This group of tourists paid attention to the travel that brought the greatest value to nature and the environment. They wanted to travel to strengthen friendship with close friends and strengthen relationships with family members, and importantly, they wanted safety. When they traveled and participated in creative activities, they felt confident when they were able to complete the activities assigned to the area. They were also proud to share and learn with local people. In addition, they felt that they got more experience and expertise from traveling and interacting with local people in the area.

Cluster 3: Light Creative Tourist. Tourists in this group focused on conservation and were responsible for cultural heritage when traveling to various places. Safety was their first priority and they wanted to rest or relax and spend their free time usefully. While traveling, they would participate in activities that offered a different experience and learn from participating in activities in other areas that were different from where they came from. They gained more confidence when traveling to meet people in tourism areas that were different from themselves. Additionally, this group of tourists felt that they had more experience and expertise from traveling and interacting with local people as well as creative tourists in other groups.

4.5 Difference Analysis of Value Proposition among Creative Tourists' Segments in Response to Research Objective 3

This section of the study was response the research objective 3, that presented difference analysis of value proposition among creative tourists' segments. It started with segmenting creative tourists. Based on the travel behavioral factor - creative travel style, it was analyzed by using Cluster Analysis. The second part was used for answering the fourth research objective and all four research hypotheses were conducted using Independent Sample t-test, One-way ANOVA to analyze the effects of demographic factors, geographic factors, psychological factors, and creative travel style of creative tourists on their expectations towards creative tourism value proposition. There were four elements as follows: Memorable and Uniqueness Experience, Authentic and Engagement Experience, Rareness and Attractive Experience, and Reliable and Worthiness Experience.

4.5.1 Creative Travel Style of Creative Tourists

The study in this section was to measure the frequency the tourists' behavior in creative tourism participation. Six-level score was applied (6 = Always and 1 = Never). Six-level mean equation of class interval was used as the criteria for interpreting results as follows.

$$\begin{aligned} \text{Class interval} &= \frac{\text{Upper Limit} - \text{Lower Limit}}{\text{Number of intervals}} \\ &= \frac{6 - 1}{6} \\ &= 0.83 \end{aligned}$$

The criteria interpreting mean scores were presented in Table 4.5.

Table 4.16 The Criteria to Interpret Mean Scores for Frequency of the Creative Tourists' Characteristics

Ranges of Mean Scores	Interpretation
5.16 – 6.00	Always
4.33 – 5.15	Usually
3.50 – 4.32	Frequently
2.67 – 3.49	Sometimes
1.84 – 2.66	Rarely
1.00 – 1.83	Never

Table 4.17 Means, Standard Deviations, and Interpretation of Behavior of Creative Travel Style

(n1=400)

Creative Travel Style	\bar{x}	S.D.	Interpretation
1) Participating in activities that offer a different experience	4.88	0.97	Usually
2) Participating in activities that offer a different experience	4.78	0.94	Usually
3) Learning from participating in activities in other places	4.76	1.03	Usually
4) Exchange of ideas with local people who lead the activities	4.71	1.04	Usually
5) Exchange of opinions and views with local people	4.67	1.02	Usually
6) Doing activities together with local people	4.67	1.04	Usually
7) Being eager to participate in the activities with local people	4.81	0.95	Usually
8) Willing to cooperate in the activities specified by the event organizer in the place	4.77	0.94	Usually
9) Initiating relationships with local people	4.67	1.06	Usually
10) Participating in action-packed activities in the	4.69	1.05	Usually

Creative Travel Style	\bar{x}	S.D.	Interpretation
tourist area			
11) Trying what the local people do to learn and gain experience	4.82	1.01	Usually
12) Do activities that are the identity in that area	4.82	0.98	Usually
13) Feeling confident when accomplishing the specified activities in the place	4.85	0.96	Usually
14) Feeling proud to share and learn with local people	4.87	0.94	Usually
15) Feeling that I have more experience and expertise from traveling and interacting with people in different areas	4.92	0.96	Usually
16) Feeling more confident when traveling to meet people in the tourist place that are different from me	4.94	0.97	Usually
Total	4.79	0.75	Usually

From Table 4.6, it could be seen that the overall mean of behavior of creative travel style of the respondents was 4.79. This meant the majority of respondents attended various activities as usual. When considering each item, it was found that the majority of respondents participated in all activities regularly. The item with the highest mean was Feeling more confident when traveling to meet people in the tourist place that are different from you ($\bar{x} = 4.94$), followed by Feeling that I have more experience and expertise from traveling and interacting with people in different areas ($\bar{x} = 4.92$) and participating in activities that offer a different experience ($\bar{x} = 4.88$) respectively.

4.5.2 Hypothesis 1

Tourists with different demographic factors have different expectations on creative tourism value proposition.

Hypothesis H1 and sub-hypotheses were tested to study the differences between the creative tourist profiles (independent variable) and their expectations on creative tourism value proposition (dependent variable). Demographic factors of

creative tourists included gender, age, marital status, educational level, occupation, average monthly income, frequency of visit, travel companion, number of day visit, and expenditure, while the component of creative tourism value proposition was expected.

The statistical analysis results were presented as follows.

1) Gender

Hypothesis 1.1: Tourists with different genders have different expectations on creative tourism value proposition.

Table 4.18 Independent Samples t-test Results of Expectation Value of Creative Tourism Attributes in Destination Classified by Gender

Value Proposition	Male (n=203)		Female (n=197)		t	Sig.
	\bar{x}	S.D.	\bar{x}	S.D.		
Memorable and Uniqueness Experience	6.13	0.65	6.16	0.63	0.49	0.625
Authentic and Engagement Experience	6.14	0.62	6.08	0.69	0.90	0.367
Rareness and Attractive Experience	6.07	0.69	6.10	0.74	0.46	0.649
Reliable and Worthiness Experience	6.17	0.62	6.20	0.62	0.36	0.721
Total	6.13	0.65	6.14	0.67	0.41	0.590

Note: *p < 0.05

Table 4.18 represented the results of differentiation between demographic data of creative tourists and expectations for creative tourism attributes classified by gender. It was found that overall Sig. value was 0.590, which meant both male and female creative tourists had no significant differences in expectations for the value of the creative tourism attributes at 0.05.

2) Age

Hypothesis 1.2: Tourists with different ages have different expectations on creative tourism value proposition.

Table 4.19 The Differences Comparison of Expectation on Creative Tourism Value Proposition Classified by Age

Value Proposition	SS	df	MS	F	Sig.
Memorable and Uniqueness Experience				2.11	0.064
Between Groups	4.28	5	0.86		
Within Groups	159.72	394	0.41		
Total	164.00	399			
Authentic and Engagement Experience				0.41	0.845
Between Groups	0.88	5	0.18		
Within Groups	170.30	394	0.43		
Total	171.17	399			
Rareness and Attractive Experience				0.67	0.645
Between Groups	1.72	5	0.34		
Within Groups	201.17	394	0.51		
Total	202.89	399			
Reliable and Worthiness Experience				0.70	0.624
Between Groups	1.35	5	0.27		
Within Groups	152.29	394	0.39		
Total	153.64	399			
Overall				0.69	0.630
Between Groups	1.076	5	0.21		
Within Groups	122.62	394	0.31		
Total	123.69	399			

Note: *p < 0.05

Table 4.19 represented the results of differentiation between demographic data of creative tourists and expectations on value of creative tourism attributes classified by age. It was found that overall Sig. value was 0.630, which meant creative tourists with different age had no significant differences in expectations for the value of the creative tourism attributes at 0.05.

3) Marital Status

Hypothesis 1.3: Tourists with different marital status have different expectations on creative tourism value proposition.

Table 4.20 The Differences Comparison of Expectation on Creative Tourism Value Proposition Classified by Marital Status

Value Proposition	SS	df	MS	F	Sig.
Memorable and Uniqueness Experience				0.07	0.934
Between Groups	0.06	2	0.03		
Within Groups	163.94	397	0.41		
Total	164.00	399			
Authentic and Engagement Experience				0.18	0.838
Between Groups	0.15	2	0.08		
Within Groups	171.02	397	0.43		
Total	171.17	399			
Rareness and Attractive Experience				0.71	0.493
Between Groups	0.72	2	0.36		
Within Groups	202.17	397	0.51		
Total	202.89	399			
Reliable and Worthiness Experience				0.59	0.554
Between Groups	0.46	2	0.23		
Within Groups	153.19	397	0.39		
Total	153.64	399			

Value Proposition	SS	df	MS	F	Sig.
Overall				0.24	0.786
Between Groups	0.15	2	0.07		
Within Groups	123.54	397	0.31		
Total	123.69	399			

Note: *p < 0.05

Table 4.20 represented the results of differentiation between demographic data of creative tourists and expectations for creative tourism attributes classified by marital status. It was found that overall Sig. value was 0.786, which meant creative tourists with different marital status had no significant differences in expectations for the value of the creative tourism attributes at 0.05.

4) Education Level

Hypothesis 1.4: Tourists with different education level have different expectations on creative tourism value proposition.

Table 4.21 The Differences Comparison of Expectation on Creative Tourism Value Proposition Classified by Education Level

Value Proposition	SS	df	MS	F	Sig.
Memorable and Uniqueness Experience				2.44	0.088
Between Groups	2.00	2.00	1.00		
Within Groups	162.00	397.00	0.41		
Total	164.00	399.00			
Authentic and Engagement Experience				0.75	0.474
Between Groups	0.64	2.00	0.32		
Within Groups	170.53	397.00	0.43		
Total	171.17	399.00			

Value Proposition	SS	df	MS	F	Sig.
Rareness and Attractive Experience				0.02	0.984
Between Groups	0.02	2.00	0.01		
Within Groups	202.87	397.00	0.51		
Total	202.89	399.00			
Creative Function Value				0.32	0.723
Between Groups	0.25	2.00	0.13		
Within Groups	153.39	397.00	0.39		
Total	153.64	399.00			
Overall				0.42	0.659
Between Groups	0.25	2.00	0.13		
Within Groups	123.43	397.00	0.31		
Total	123.69	399.00			

Note: * $p < 0.05$

Table 4.21 represented the results of differentiation between demographic data of creative tourists and expectations for creative tourism attributes classified by education level. It was found that overall Sig. value was 0.659, which meant creative tourists with different education level had no significant differences in expectations for the value of the creative tourism attributes at 0.05.

5) Occupation

Hypothesis 1.5: Tourists with different occupation have different expectations on creative tourism value proposition.

Table 4.22 The Differences Comparison of Expectation on Creative Tourism Value Proposition Classified by Occupation

Value Proposition	SS	df	MS	F	Sig.
Memorable and Uniqueness Experience				1.80	0.067
Between Groups	6.53	9.00	0.73		
Within Groups	157.47	390.00	0.40		
Total	164.00	399.00			
Authentic and Engagement Experience				1.49	0.149
Between Groups	5.69	9.00	0.63		
Within Groups	165.48	390.00	0.42		
Total	171.17	399.00			
Rareness and Attractive Experience				1.59	0.116
Between Groups	7.19	9.00	0.80		
Within Groups	195.70	390.00	0.50		
Total	202.89	399.00			
Reliable and Worthiness Experience				2.17	0.023*
Between Groups	7.32	9.00	0.81		
Within Groups	146.32	390.00	0.38		
Total	153.64	399.00			
Overall				1.96	0.042*
Between Groups	5.36	9.00	0.59		
Within Groups	118.33	390.00	0.30		
Total	123.69	399.00			

Note: *p < 0.05

Table 4.22 represented the results of differentiation between demographic data of creative tourists and expectations for creative tourism attributes classified by occupation. It was found that overall Sig. value was 0.042, which meant creative tourists with different occupation had expectations for the value of the creative tourism attributes with significant differences at 0.05.

Considering the details of each component, it was found that Reliable and Worthiness Experience component had a Sig. Value of 0.023, which meant creative tourists with difference occupation had expectations of the value of creative tourism attributes in Reliable and Worthiness Experience significantly different at the level of 0.05. Therefore, Scheffe's method was conducted to test multiple comparison as shown in Table 4.23.

Table 4.23 presented the results of post-hoc test to find the multiple comparison. It was found that the results of comparing the differences between creative tourists classified by occupation and expectations to attributes of creative tourism in Reliable and Worthiness Experience were not different in multiple comparison with statistically significant at 0.05.

Table 4.23 Multiple Comparison between Different Occupation Groups and Expectation towards Reliable and Worthiness Experience

Occupation	Expectation of Reliable and Worthiness Experience									
	(1)	(2)	(3)	(4)	(5)	(6)	(7)	(8)	(9)	(10)
\bar{x}	6.29	6.20	5.98	5.97	6.15	6.21	6.32	6.09	6.11	6.51
Reliable and Worthiness Experience										
(1) Government Official/ Government State Enterprise	6.29	-	0.07	0.35	0.27	0.01	0.11	0.00	0.11	0.15
(2) State Enterprise Worker	6.20	-	0.29	0.21	0.05	0.04	0.07	0.11	0.09	0.06
(3) Private Company Employee	5.98	-	-	0.08	0.34	0.24	0.35	0.17	0.19	0.35
(4) Housewife	5.97	-	-	-	0.26	0.16	0.27	0.09	0.12	0.27
(5) Student	6.15	-	-	-	-	0.10	0.11	0.07	0.04	0.11
(6) Business Owner/Merchant	6.21	-	-	-	-	-	0.11	0.07	0.04	0.11
(7) Retired	6.32	-	-	-	-	-	-	0.18	0.15	0.00
(8) Employee	6.09	-	-	-	-	-	-	-	0.03	0.02
(9) Freelance	6.11	-	-	-	-	-	-	-	-	0.15
(10) Other	6.51	-	-	-	-	-	-	-	-	-

Note: *p < 0.05

6) Average Monthly Income

Hypothesis 1.6: Tourists with different monthly income have different expectations on creative tourism value proposition.

Table 4.24 The Differences Comparison of Expectation on Creative Tourism Value Proposition Classified by Average Monthly Income

Value Proposition	SS	df	MS	F	Sig.
Memorable and Uniqueness Experience				5.22	0.000*
Between Groups	8.24	4.00	2.06		
Within Groups	155.76	395.00	0.39		
Total	164.00	399.00			
Authentic and Engagement Experience				5.35	0.000*
Between Groups	8.80	4.00	2.20		
Within Groups	162.37	395.00	0.41		
Total	171.17	399.00			
Rareness and Attractive Experience				4.26	0.002*
Between Groups	8.38	4.00	2.10		
Within Groups	194.50	395.00	0.49		
Total	202.89	399.00			
Reliable and Worthiness Experience				3.30	0.011*
Between Groups	4.97	4.00	1.24		
Within Groups	148.67	395.00	0.38		
Total	153.64	399.00			
Overall				5.38	0.000*
Between Groups	6.39	4	1.59		
Within Groups	117.30	395	0.29		
Total	123.69	399			

Note: *p < 0.05

Table 4.24 represented the results of differentiation between demographic data of creative tourists and expectations for creative tourism attributes classified by average monthly income. It was found that overall Sig. value was 0.000 which meant creative tourists with different average monthly income had expectations for the value of the creative tourism attributes with significant differences at 0.05.

Considering the details of each component, it was found that Memorable and Uniqueness Experience had a Sig. value at 0.000. Authentic and Engagement Experience had a Sig. value at 0.000. Rareness and Attractive Experience had a Sig. value at 0.002 and Reliable and Worthiness Experience had a Sig. value at 0.011. These meant creative tourists with different average monthly income had expectations for the value of the creative tourism attributes with significant differences at 0.05. Therefore, Scheffe's method was conducted to test multiple comparison as shown in Table 4.25.

Table 4.25 Multiple Comparison between Different Average Monthly Income Groups on the Expectation towards Memorable and Uniqueness Experience

Average Monthly Income	\bar{x}	Expectation of Memorable and Uniqueness Experience				
		(1)	(2)	(3)	(4)	(5)
		6.15	5.98	6.10	6.40	6.18
Memorable and Uniqueness Experience						
(1) Less than 500 USD	6.15	-	0.17	0.05	0.25	0.04
(2) 500-1000 USD	5.98	-	0.12	0.43*	0.21	
(3) 1001-1500 USD	6.10	-	-	0.31	0.22	
(4) 1501-2000 USD	6.40	-	-	-	0.22	
(5) More Than 2000 USD	6.18	-	-	-	-	

Note: *p < 0.05

From Table 4.25 presenting the results of post-hoc test to find the multiple comparison, it was found that the results of comparing the differences between creative tourists classified by average monthly income and expectations to attributes of creative tourism in Memorable and Uniqueness Experience showed one difference in multiple comparison with statistically significant at 0.05. It was creative tourists with average monthly income of 1,501 -2,000USD had a higher expectation of creative tourism attribute in Memorable and Uniqueness Experience than those with 500 -1,000 USD.

Considering the details of each component, it was found that Memorable and Uniqueness Experience had a Sig. value at 0.000. Authentic and Engagement Experience had a Sig. value at 0.000 Rareness and Attractive Experience had a Sig. value at 0.002 and Reliable and Worthiness Experience had a Sig. value at 0.011. These meant creative tourists with different average monthly income had expectations for the value of the creative tourism attributes with significant differences at 0.05. Therefore, Scheffe's method was conducted to test multiple comparison as shown in Table 4.26.

Table 4.26 Multiple Comparison between Different Average Monthly Income Groups on the Expectation toward Memorable and Uniqueness Experience

Average Monthly Income	\bar{x}	Expectation of Memorable and Uniqueness Experience				
		(1)	(2)	(3)	(4)	(5)
		6.15	5.98	6.10	6.40	6.18
Memorable and Uniqueness Experience						
(1) Less than 500 USD	6.15	-	0.17	0.05	0.25	0.04
(2) 500-1000 USD	5.98		-	0.12	0.43*	0.21
(3) 1001-1500 USD	6.10			-	0.31	0.22
(4) 1501-2000 USD	6.40				-	0.22
(5) More Than 2000 USD	6.18					-

Note: * $p < 0.05$

From Table 4.26 presenting the results of post-hoc test to find the multiple comparison, it was found that the results of comparing the differences between creative tourists classified by average monthly income and expectations to attributes of creative tourism in Memorable and Uniqueness Experience showed one difference in multiple comparison with statistically significant at 0.05. It was creative tourists with average monthly income of 1,501-2,000 USD had a higher expectation of creative tourism attribute in Memorable and Uniqueness Experience than those with 500-1,000 USD.

Table 4.27 Multiple Comparison between Different Average Monthly Income Groups on the Expectation toward Authentic and Engagement Experience

Average Monthly Income	\bar{x}	Expectation of Authentic and Engagement Experience				
		(1)	(2)	(3)	(4)	(5)
		6.15	6.00	6.00	6.41	6.09
Authentic and Engagement Experience						
(1) Less than 500 USD	6.15	-	0.15	0.16	0.26	0.07
(2) 500-1000 USD	6.00		-	0.01	0.40*	0.08
(3) 1001-1500 USD	6.00			-	0.41*	0.09
(4) 1501-2000 USD	6.41				-	0.32
(5) More Than 2000 USD	6.09					-

Note: * $p < 0.05$

From Table 4.27 presenting the results of post-hoc test to find the multiple comparison, it was found that the results of comparing the differences between creative tourists classified by average monthly income and expectations to attributes of creative tourism in Authentic and Engagement Experience showed two differences in multiple comparison with statistically significant at 0.05. They were creative tourists with average monthly income of 1,501-2,000 USD had a higher expectation of creative tourism attribute in Authentic and Engagement Experience than those with 500-1,000 USD and 1,001-1,500 USD.

Table 4.28 Multiple Comparison between Different Average Monthly Income Groups on the Expectation toward Rareness and Attractive Experience

Average Monthly Income	\bar{x}	Expectation of Rareness and Attractive Experience				
		(1)	(2)	(3)	(4)	(5)
		6.33	5.90	6.04	6.22	6.09
Rareness and Attractive Experience						
(1) Less than 500 USD	6.33	-	0.43 *	0.29	0.11	0.23
(2) 500-1000 USD	5.90		-	0.14	0.31	0.19
(3) 1001-1500 USD	6.04			-	0.17	0.05
(4) 1501-2000 USD	6.22				-	0.12
(5) More Than 2000 USD	6.09					-

Note: * $p < 0.05$

From Table 4.28 presenting the results of post-hoc test to find the multiple comparison, it was found that the results of comparing the differences between creative tourists classified by average monthly income and expectations to attributes of creative tourism in Rareness and Attractive Experience showed one difference in multiple comparison with statistically significant at 0.05. It was creative tourists with average monthly income of 500-1,000 USD had a higher expectation of creative tourism attribute in Rareness and Attractive Experience than those with less than 500 USD.

Table 4.29 Multiple Comparison between Different Average Monthly Income Groups on the Expectation toward Reliable and Worthiness Experience

Average Monthly Income	\bar{x}	Expectation of Reliable and Worthiness Experience				
		(1)	(2)	(3)	(4)	(5)
		6.28	6.06	6.20	6.37	6.10
Reliable and Worthiness Experience						
(1) Less than 500 USD	6.28	-	0.21	0.08	0.09	0.18
(2) 500-1000 USD	6.06		-	0.13	0.30*	0.04
(3) 1001-1500 USD	6.20			-	0.17	0.26
(4) 1501-2000 USD	6.37				-	0.26
(5) More Than 2000 USD	6.10					-

Note: *p < 0.05

From Table 4.29 presenting the results of post-hoc test to find the multiple comparisons, it was found that the results of comparing the differences between creative tourists classified by average monthly income and expectations to attributes of creative tourism in Reliable and Worthiness Experience showed one difference in multiple comparisons with statistically significant at 0.05. It was creative tourists with an average monthly income of 1,501-2,000 USD had a higher expectation of creative tourism attribute in Reliable and Worthiness Experience than those with 500-1,000 USD.

7) Frequency of Visit

Hypothesis 1.7: Tourists with different frequency of visit have different expectations on creative tourism value proposition.

Table 4.30 The Differences Comparison of Expectation on Creative Tourism Value Proposition Classified by Frequency of Visit

Value Proposition	SS	df	MS	F	Sig.
Memorable and Uniqueness Experience				4.99	0.001*
Between Groups	7.89	4.00	1.97		
Within Groups	156.11	395.00	0.40		
Total	164.00	399.00			
Authentic and Engagement Experience				2.68	0.031*
Between Groups	4.53	4.00	1.13		
Within Groups	166.65	395.00	0.42		
Total	171.17	399.00			
Rareness and Attractive Experience				3.27	0.012*
Between Groups	6.49	4.00	1.62		
Within Groups	196.39	395.00	0.50		
Total	202.89	399.00			
Reliable and Worthiness Experience				2.98	0.019*
Between Groups	4.50	4.00	1.13		
Within Groups	149.14	395.00	0.38		
Total	153.64	399.00			
Overall				3.87	0.004*
Between Groups	4.67	4	1.17		
Within Groups	119.03	395	0.30		
Total	123.70	399			

Note: *p < 0.05

Table 4.30 represented the results of comparisons between behavioral data of creative tourists and expectations for creative tourism attributes classified by frequency of visit of creative destination. It was found that overall Sig. value was 0.004, which meant creative tourists with different frequency of visit had different expectations of the value of the creative tourism attributes with statistical significance at 0.05.

Considering the details of each component, it was found that Memorable and Uniqueness Experience had a Sig. Value of 0.001. Authentic and Engagement Experience had a Sig. Value of 0.031. Rareness and Attractive Experience had a Sig. Value of 0.012. Reliable and Worthiness Experience had a Sig. Value of 0.019. These meant creative tourists with different frequency of visit had different expectations of the value of creative tourism attributes in every component with statistical significance at 0.05. Therefore, Scheffe's method was conducted to test multiple comparison as shown in Table 4.31, 4.32, 4.33 and 4.34.

Table 4.31 Multiple Comparison between Different Frequency of Visit Groups on the Expectation towards Memorable and Uniqueness Experience

Frequency of Visit	\bar{x}	Expectation of Memorable and Uniqueness Experience				
		(1)	(2)	(3)	(4)	(5)
		6.10	6.00	5.95	6.27	6.32
Memorable and Uniqueness Experience						
(1) Never	6.10	-	0.11	0.15	0.17	0.22
(2) 1 Time	6.00		-	0.04	0.28	0.33*
(3) 2 Times	5.95			-	0.32	0.37*
(4) 3 Times	6.27				-	0.05
(5) More than 3 times	6.32					-

Note: *p < 0.05

From Table 4.31 presenting the results of post-hoc test to find the multiple comparison, it was found that the results of comparing the differences between creative tourists classified by frequency of visit of creative destination and expectations to attributes of creative tourism in Memorable and Uniqueness Experience showed two differences in multiple comparison with statistically significant at 0.05. They were tourists visiting creative destination more than 3 times had a higher expectation to attributes of creative tourism in Memorable and Uniqueness Experience than those visiting creative destination 1-2 times.

Table 4.32 Multiple Comparison between Different Frequency of Visit Groups on the Expectation towards Authentic and Engagement Experience

Frequency of Visit	\bar{x}	Expectation of Authentic and Engagement Experience				
		(1)	(2)	(3)	(4)	(5)
		6.13	5.93	6.20	6.27	6.16
Authentic and Engagement Experience						
(1) Never	6.13	-	0.20	0.07	0.13	0.03
(2) 1 Time	5.93		-	0.27	0.33	0.23
(3) 2 Times	6.20			-	0.06	0.10
(4) 3 Times	6.27				-	0.10
(5) More than 3 times	6.16					-

Note: *p < 0.05

From Table 4.32 presenting the results of post-hoc test to find the pair comparison, it was found that the results of comparing the differences between creative tourists classified by frequency of visit and expectations to attributes of creative tourism in Memorable and Uniqueness Experience were not different in multiple comparison with statistically significant at 0.05.

Table 4.33 Multiple Comparison between Different Frequency of Visit Groups on the Expectation towards Rareness and Attractive Experience

Frequency of Visit	\bar{x}	Expectation of Rareness and Attractive Experience				
		(1)	(2)	(3)	(4)	(5)
		6.08	5.98	5.85	6.09	6.25
Rareness and Attractive Experience						
(1) Never	6.08	-	0.10	0.23	0.01	0.17
(2) 1 Time	5.98		-	0.13	0.12	0.28
(3) 2 Times	5.85			-	0.24	0.40
(4) 3 Times	6.09				-	0.16
(5) More than 3 times	6.25					-

Note: * $p < 0.05$

Table 4.33 presented the results of post-hoc test to find the multiple comparison. It was found that the results of comparing the differences between creative tourists classified by frequency of visit and expectations to attributes of creative tourism in Rareness and Attractive Experience were not different in multiple comparison with statistically significant at 0.05.

Table 4.34 Multiple Comparison between Different Frequency of Visit Groups on the Expectation towards and Reliable and Worthiness Experience

Frequency of Visit	\bar{x}	Expectation of Reliable and Worthiness Experience				
		(1)	(2)	(3)	(4)	(5)
		6.16	6.07	6.05	6.20	6.33
Reliable and Worthiness Experience						
(1) Never	6.16	-	0.09	0.11	0.04	0.17
(2) 1 Time	6.07		-	0.02	0.13	0.26
(3) 2 Times	6.05			-	0.15	0.28
(4) 3 Times	6.20				-	0.13
(5) More than 3 times	6.33					-

Note: * $p < 0.05$

From Table 4.34 presenting the results of post-hoc test to find the multiple comparison, it was found that the results of comparing the differences between creative tourists classified by frequency of visit and expectations to attributes of creative tourism in Reliable and Worthiness Experience were not different in multiple comparison with statistically significant at 0.05.

8) Travel Companion

Hypothesis 1.8: Creative tourists traveling with different companion have different expectations on value of creative tourism attributes.

Table 4.35 The Differences Comparison of Expectation on Creative Tourism Value Proposition Classified by Travel Companion

Value Proposition	SS	df	MS	F	Sig.
Memorable and Uniqueness Experience				0.33	0.897
Between Groups	0.68	5.00	0.14		
Within Groups	163.32	394.00	0.41		
Total	164.00	399.00			
Authentic and Engagement Experience				2.15	0.059
Between Groups	4.54	5.00	0.91		
Within Groups	166.64	394.00	0.42		
Total	171.17	399.00			
Rareness and Attractive Experience				0.95	0.446
Between Groups	2.43	5.00	0.49		
Within Groups	200.46	394.00	0.51		
Total	202.89	399.00			
Reliable and Worthiness Experience				0.65	0.664
Between Groups	1.25	5.00	0.25		
Within Groups	152.39	394.00	0.39		
Total	153.64	399.00			
Overall				0.87	0.499
Between Groups	1.36	5	0.27		
Within Groups	122.34	394	0.31		
Total	123.70	399			

Note: *p < 0.05

Table 4.35 represented the results of comparisons between behavioral data of creative tourists and expectations for creative tourism attributes classified by travel companion. It was found that overall Sig. value was 0.499, which meant overall creative tourists with different travel companion had no differences in expectations of the value of the creative tourism attributes with statistical significance at 0.05.

9) Number of the Day Visit

Hypothesis 1.9: Creative tourists with different day of visit have different expectations on creative tourism value proposition.

Table 4.36 The Differences Comparison of Expectation on Creative Tourism Value Proposition Classified by Number of the Day Visit

Value Proposition	SS	df	MS	F	Sig.
Memorable and Uniqueness Experience				3.30	0.021*
Between Groups	4.00	3.00	1.33		
Within Groups	160.00	396.00	0.40		
Total	164.00	399.00			
Authentic and Engagement Experience				1.12	0.342
Between Groups	1.44	3.00	0.48		
Within Groups	169.74	396.00	0.43		
Total	171.17	399.00			
Rareness and Attractive Experience				1.03	0.378
Between Groups	1.58	3.00	0.53		
Within Groups	201.31	396.00	0.51		
Total	202.89	399.00			
Reliable and Worthiness Experience				1.17	0.319
Between Groups	1.36	3.00	0.45		
Within Groups	152.29	396.00	0.38		
Total	153.64	399.00			
Overall				1.95	0.121
Between Groups	1.80	3	0.60		
Within Groups	121.90	396	0.31		

Value Proposition	SS	df	MS	F	Sig.
Total	123.70	399			

Note: *p < 0.05

Table 4.36 represented the results of comparisons between behavioral data of creative tourists and expectations for creative tourism attributes classified by number of the day visit at the creative destination. It was found that overall Sig. value was 0.121, which meant overall creative tourists with different day of visit had no differences in expectations for the value of the creative tourism attributes with statistical significance at 0.05.

Considering the details of each component, it was found that Memorable and Uniqueness Experience had a Sig. Value of 0.021, which meant creative tourists with different day of visit to creative destination had different expectations for the value of creative tourism attributes towards Memorable and Uniqueness Experience with the significant difference at the level of 0.05. Therefore, Scheffe's method was conducted to test multiple comparison as shown in Table 4.37.

Table 4.37 Multiple Comparison between Different Number of the day visit Groups on the Expectation towards Memorable and Uniqueness Experience

Number of the Day Visit	\bar{x}	Expectation of Memorable and Uniqueness Experience			
		(1)	(2)	(3)	(4)
		6.01	6.07	6.22	6.25
Memorable and Uniqueness Experience					
(1) 1 Day	6.01	-	0.07	0.21	0.24
(2) 2 Day, Night	6.07		-	0.15	0.18
(3) 3–7 Days	6.22			-	0.03
(4) More than a week	6.25				-

Note: *p < 0.05

From Table 4.37 presenting the results of post-hoc test to find the multiple comparison, it was found that the results of comparing the differences between creative tourists classified by number of the day visit at the creative destination and expectations to attributes of creative tourism in Memorable and Uniqueness Experience were not different in multiple comparison with statistically significant at 0.05.

10) Expenditure

Hypothesis 1.10: Creative tourists with different expense per person per day have different expectations on creative tourism value proposition.

Table 4.38 The Differences Comparison of Expectation on Creative Tourism Value Proposition Classified by Expenditure

Value Proposition	SS	df	MS	F	Sig.
Memorable and Uniqueness Experience				0.95	0.434
Between Groups	1.56	4.00	0.39		
Within Groups	162.43	395.00	0.41		
Total	164.00	399.00			
Authentic and Engagement Experience				0.95	0.434
Between Groups	1.63	4.00	0.41		
Within Groups	169.54	395.00	0.43		
Total	171.17	399.00			
Rareness and Attractive Experience				0.10	0.982
Between Groups	0.21	4.00	0.05		
Within Groups	202.68	395.00	0.51		
Total	202.89	399.00			
Reliable and Worthiness Experience				0.27	0.898
Between Groups	0.42	4.00	0.10		

Value Proposition	SS	df	MS	F	Sig.
Within Groups	153.23	395.00	0.39		
Total	153.64	399.00			
Overall				0.28	0.890
Between Groups	0.35	4	0.09		
Within Groups	123.34	395	0.31		
Total	123.70	399			

Note: *p < 0.05

Table 4.38 represented the results of comparisons between behavioral data of creative tourists and expectations of creative tourism attributes classified by expenditure (expense in travel destination per person per day). It was found that overall Sig. value was 0.890, which meant overall creative tourists with different expenditure had no differences in expectations for the value of the creative tourism attributes with statistical significance at 0.05.

From the testing of Hypothesis 1 (H1) and sub-hypotheses, the results of the research were summarized as follows.

Gender Both males and female creative tourists responding to the questionnaire, overall, had no differences on expectations towards every component of creative tourism value proposition.

Age Creative tourists responding to the questionnaire from all age groups, overall, overall, had no differences on expectations towards every component of creative tourism value proposition.

Marital status Creative tourists responding to the questionnaire from every marital status, overall, had no differences on expectations towards every component of creative tourism value proposition.

Educational level Creative tourists responding to the questionnaire from every educational level, overall, had no differences on expectations towards every component of creative tourism value proposition.

Occupation Creative tourists responding to questionnaire from different occupational groups, overall, had differences on expectations towards creative tourism value proposition and different in the component of functional value.

Average monthly income Creative tourists responding to the questionnaire having different average monthly income, overall, had differences in expectations on every component of creative tourism value proposition.

Frequency of Visit Creative tourists responding to the questionnaire with different frequency of visit to creative destination, overall, had differences in expectations on creative tourism value proposition.

Travel Companion Creative tourists responding to the questionnaire traveling to the creative destination with different travel companion, overall, had no differences in expectations on creative tourism value proposition.

Number of the day visit Creative tourists responding to the questionnaire traveling to the creative destination with different day of visit, overall, had no differences in expectations on creative tourism value proposition. Considering each component, it was found that expectations towards Memorable and Uniqueness Experience were different.

Expenditure Creative tourists with different expense per person per day in creative destination, overall, had no differences in expectations on creative tourism value proposition.

4.5.3 Hypothesis 2

Tourists with different geographic factors have different expectations on creative tourism value proposition.

Hypothesis H2 and sub-hypotheses were tested to study the differences between the geographic data of creative tourists (independent variable) and the expectation value of different creative tourism attributes (dependent variable). Geographic data included nationality referred to tourists' hometowns, creative tourism destinations that the tourists visited.

The statistical analysis results were presented as follows.

Hypothesis 2.1: Tourists with different nationality have different expectations on creative tourism value proposition.

Table 4.39 The Differences Comparison of Expectation on Creative Tourism Value Proposition Classified by Nationality

Value Proposition	SS	df	MS	F	Sig.
Memorable and Uniqueness Experience				3.43	0.005*
Between Groups	6.84	5	1.37		
Within Groups	157.15	394	0.40		
Total	164.0	399			
Authentic and Engagement Experience				1.94	0.086
Between Groups	4.12	5.00	0.82		
Within Groups	167.05	394.00	0.42		
Total	171.17	399.00			
Rareness and Attractive Experience				1.67	0.142
Between Groups	4.20	5.00	0.84		
Within Groups	198.69	394.00	0.50		
Total	202.89	399.00			
Reliable and Worthiness Experience				3.03	0.011*
Between Groups	5.70	5.00	1.14		
Within Groups	147.95	394.00	0.38		
Total	153.64	399.00			
Overall				1.58	0.110
Between Groups	4.82	5.00	0.48		
Within Groups	118.86	394.00	0.30		
Total	123.69	399.00			

Note: *p < 0.05

Table 4.39 represented the results of comparison between geographic data of creative tourists and expectations of creative tourism attributes classified by nationality. It was found that overall Sig. value was 0.110, which meant overall

creative tourists with different nationality had no differences in expectations of the value of the creative tourism attributes with statistical significance at 0.05.

Considering the details of each component, it was found that Memorable and Uniqueness Experience had a Sig. Value of 0.005 and Reliable and Worthiness Experience had a Sig. Value of 0.011 which meant creative tourists with different nationality had different expectations of the value of creative tourism attributes towards Memorable and Uniqueness Experience and Reliable and Worthiness Experience significantly different at the level of 0.05. Therefore, Scheffe's method was conducted to test multiple comparison as shown in Table 4.40.

Table 4.40 Multiple Comparison between Different Nationality Groups on the Expectation towards Memorable and Uniqueness Experience

Nationality	\bar{x}	Expectation of Memorable and Uniqueness Experience					
		(1)	(2)	(3)	(4)	(5)	(6)
		6.18	6.05	6.26	6.21	5.92	6.77
Memorable and Uniqueness Experience							
(1) Thailand	6.18	-	0.20	0.08	0.04	0.26	0.59
(2) East Asia	6.05		-	0.28	0.23	0.06	0.79
(3) Europe	6.26			-	0.06	0.34	0.55
(4) Oceania	6.21				-	0.30	0.55
(5) America	5.92					-	0.85
(6) Africa	6.77						-

Note: *p < 0.05

From Table 4.40 presenting the results of post-hoc test to find the multiple comparison, it was found that the results of comparing the differences between creative tourists classified by nationality and expectations of the attributes of creative

tourism in Memorable and Uniqueness Experience were not different in multiple comparison with statistically significant at 0.05.

Table 4.41 Multiple Comparison between Different Nationality Groups on the Expectations towards Reliable and Worthiness Experience

Nationality	\bar{x}	Expectation of Reliable and Worthiness Experience					
		(1)	(2)	(3)	(4)	(5)	(6)
		6.18	6.05	6.26	6.21	5.92	6.77
Reliable and Worthiness Experience							
(1) Thailand	6.18	-	0.24	0.02	0.01	0.12	0.57
(2) East Asia	6.05		-	0.21	0.25	0.36	0.34
(3) Europe	6.26			-	0.03	0.14	0.55
(4) Oceania	6.21				-	0.11	0.58
(5) America	5.92					-	0.69
(6) Africa	6.77						-

Note: * $p < 0.05$

From Table 4.41 presenting the results of post-hoc test to find the multiple comparison, it was found that the results of comparing the differences between creative tourists classified by nationality and expectations of the attributes of creative tourism in Reliable and Worthiness Experience were not different in multiple comparison with statistically significant at 0.05.

Creative City in Thailand

Hypothesis 2.2: Tourists visiting different creative tourism destination have different expectations of creative tourism value proposition.

Table 4.42 The Differences Comparison of Expectations on Creative Tourism Value Proposition Classified by Creative City in Thailand

Value Proposition	SS	df	MS	F	Sig.
Memorable and Uniqueness Experience				8.99	0.000*
Between Groups	10.46	3	3.49		
Within Groups	153.54	396	0.39		
Total	164.00	399			
Authentic and Engagement Experience				11.02	0.000*
Between Groups	13.19	3	4.40		
Within Groups	157.98	396	0.40		
Total	171.17	399			
Rareness and Attractive Experience				6.02	0.001*
Between Groups	8.86	3	2.95		
Within Groups	194.03	396	0.49		
Total	202.89	399			
Reliable and Worthiness Experience				9.09	0.000*
Between Groups	9.90	3	3.30		
Within Groups	143.75	396	0.36		
Total	153.64	399			
Overall				11.48	0.000*
Between Groups	9.89	3	3.30		
Within Groups	113.80	396	0.29		
Total	123.70	399			

Note: *p < 0.05

Table 4.42 presented the results of a comparison of differences between the geographic data of creative tourists and the value expectations of creative tourism attributes classified by Creative City in Thailand. It was found that overall Sig. value was 0.000, which meant creative tourists traveling to different creative cities in Thailand had different value expectations of creative tourism attributes with statistically significant at 0.05.

When considering the details of each component, it was found that Reliable and Worthiness Experience had Sig. value of 0.000. Authentic and Engagement Experience had Sig value of 0.000. Creative Fascinating, Rareness and Newness had sig value of 0.001. It showed that creative tourists traveling to different creative cities in Thailand had different value expectations of creative tourism attributes in all dimensions with statistically significant at 0.05. Therefore, multiple comparisons were tested using Scheffe's method as shown in Table 4.43, 4.44, 4.45, and 4.46.

Table 4.43 Multiple Comparison between Different Creative City in Thailand on the Expectations towards Memorable and Uniqueness Experience

Creative City in Thailand	\bar{x}	Expectation of Memorable and Uniqueness Experience			
		(1)	(2)	(3)	(4)
	6.36	6.36	6.08	5.92	6.18
Memorable and Uniqueness Experience					
(1) Chiang Mai	6.36	-	.278*	.443*	.181
(2) Phuket	6.08		-	.165	-.097
(3) Bangkok	5.92			-	-.261*
(4) Sukhothai	6.18				-

Note: * $p < 0.05$

Table 4.43 presented the results of post-hoc test for multiple comparisons. The results of the comparison of the differences between creative tourists classified by Creative City in Thailand and value expectations of creative tourism attributes in Memorable and Uniqueness Experience showed that creative tourists traveling to Chiang Mai had higher expectations in Memorable and Uniqueness Experience than tourists traveling to Phuket and Bangkok. Tourists traveling to Sukhothai had higher expectations than tourists traveling to Bangkok with statistically significant at 0.05.

Table 4.44 Multiple Comparison between Different Creative City in Thailand on the Expectations towards Authentic and Engagement Experience

Creative City in Thailand	\bar{x}	Expectation of Authentic and Engagement Experience			
		(1)	(2)	(3)	(4)
		6.36	6.08	5.92	6.18
Authentic and Engagement Experience					
(1) Chiang Mai	6.36	-	.078	.474*	.131
(2) Phuket	6.08		-	.396*	.053
(3) Bangkok	5.92			-	-.343*
(4) Sukhothai	6.18				-

Note: * $p < 0.05$

Table 4.44 presented the results of post-hoc test for multiple comparisons. The results of the comparison of the differences between creative tourists classified by Creative City in Thailand and value expectations of creative tourism attributes in Authentic and Engagement Experience showed that creative tourists traveling to Chiang Mai and Phuket had higher expectations in Authentic and Engagement Experience than tourists traveling to Bangkok. Tourists traveling to Sukhothai had higher expectations in Authentic and Engagement Experience than tourists traveling to Bangkok with statistically significant at 0.05.

Table 4.45 Multiple Comparison between Different Creative City in Thailand on the Expectations towards Rareness and Attractive Experience

Creative City in Thailand	\bar{x}	Expectation of Rareness and Attractive Experience			
		(1)	(2)	(3)	(4)
		6.36	6.08	5.92	6.18
Rareness and Attractive Experience					
(1) Chiang Mai	6.36	-	.115	.403*	.131
(2) Phuket	6.08		-	.289*	.019
(3) Bangkok	5.92			-	-.270
(4) Sukhothai	6.18				-

Note: * $p < 0.05$

Table 4.45 presented the results of post-hoc test for multiple comparisons. The results of the comparison of the differences between creative tourists classified by Creative City in Thailand and value expectations of creative tourism attributes in Rareness and Attractive Experience showed that creative tourists traveling to Chiang Mai and Phuket had higher expectations in Rareness and Attractive Experience than tourists traveling to Bangkok with statistically significant at 0.05.

Table 4.46 Multiple Comparison between Different Creative City in Thailand on the Expectations towards Reliable and Worthiness Experience

Creative City in Thailand	\bar{x}	Expectation of Reliable and Worthiness Experience			
		(1)	(2)	(3)	(4)
		6.36	6.08	5.92	6.18
Reliable and Worthiness Experience					
(1) Chiang Mai	6.36	-	-.006	.369*	.025
(2) Phuket	6.08		-	.375*	.032
(3) Bangkok	5.92			-	-.343*
(4) Sukhothai	6.18				-

Note: * $p < 0.05$

Table 4.46 presented the results of post-hoc test for multiple comparisons. The results of the comparison of the differences between creative tourists classified by Creative City in Thailand and value expectations of creative tourism attributes in Reliable and Worthiness Experience showed that creative tourists traveling to Chiang Mai had higher expectations in Reliable and Worthiness Experience than tourists traveling to Phuket and Bangkok. Tourists traveling to Sukhothai had higher expectations than tourists traveling to Bangkok with statistically significant at 0.05.

From the testing of Hypothesis 2 (H2) and sub-hypotheses, the results of the research were summarized as follows.

Nationality Creative tourists responding to questionnaire from different nationality groups, overall, had no differences in expectations on creative tourism value proposition, but they were different in the component of Memorable and Uniqueness Experience and Reliable and Worthiness Experience.

Creative City in Thailand Creative tourists responding to the questionnaire with different Thailand creative city group, overall, had differences in expectations on every component of creative tourism value proposition.

4.5.4 Hypothesis 3

Tourists' consciousness and need positively affect tourists' expectations of creative tourism value proposition.

Hypothesis H3 and sub-hypotheses were tested to study the differences between the psychological data of creative tourists (independent variable) and value proposition of different creative tourism attributes (dependent variable). Psychological data of creative tourists included Consciousness/awareness and Motivation/Need.

The statistical analysis results were presented as follows.

1) Consciousness/Awareness

Hypothesis 3.1: Tourists' consciousness/awareness positively affects on tourists' expectations on creative tourism value proposition

Table 4.47 The Differences Comparison of Expectation on Creative Tourism Value Proposition Classified by Consciousness/Awareness

Value Proposition	Low Expectation (n=203)		High Expectation (n=197)		t	Sig.
	\bar{x}	S.D.	\bar{x}	S.D.		
	Memorable and Uniqueness Experience	6.13	0.65	6.16		
Authentic and Engagement Experience	6.14	0.62	6.08	0.69	7.20	0.017*
Rareness and Attractive Experience	6.07	0.69	6.10	0.74	5.00	0.021*
Reliable and Worthiness Experience	6.17	0.62	6.20	0.62	5.42	0.007*
Overall	6.13	0.65	6.14	0.67	7.44	0.030*

Note: *p < 0.05

Table 4.47 represented the results of comparisons between psychological data of creative tourists and expectations of creative tourism attributes classified by Consciousness/Awareness. It was found that overall Sig. value was 0.030, which meant most creative tourists responding the questionnaire with different consciousness/ awareness had different expectations for the value of the creative tourism attributes with statistical significance at 0.05. When considering the details of each component, it was found that there were differences in every component. Memorable and Uniqueness Experience had a Sig. Value of 0.012. Authentic and Engagement Experience had a Sig. Value of 0.017. Rareness and Attractive Experience had a Sig. Value of 0.021. Reliable and Worthiness Experience had a Sig. Value of 0.007. These meant creative tourists with consciousness/ awareness had different expectations of the value of creative tourism attributes in every component.

Therefore, the test results supported the Hypothesis 4.1 that the creative tourists with different consciousness/awareness had different expectations towards the value of creative tourism attributes.

2) Motivation/Need

Hypothesis 3.2: Tourists' need positively effects on tourists' expectation on creative tourism value proposition

Table 4.48 Independent Samples t-test Results of Expectation to Attributes of Creative Tourism in Destination Classified by Need

Value Proposition	Low Expectation (n=181)		High Expectation (n=219)		t	Sig.
	\bar{x}	S.D.	\bar{x}	S.D.		
	Memorable and Uniqueness Experience	5.87	0.65	6.36		
Authentic and Engagement Experience	5.91	0.68	6.28	0.59	5.85	0.062
Rareness and Attractive Experience	5.88	0.72	6.25	0.66	5.30	0.187

Value Proposition	Low		High		t	Sig.
	Expectation		Expectation			
	(n=181)		(n=219)			
	\bar{x}	S.D.	\bar{x}	S.D.		
Reliable and Worthiness	6.05	.60	6.30	.61	4.15	0.668
Experience						
Overall	5.93	.53	6.30	.52	7.01	0.564

Note: *p < 0.05

Table 4.48 represented the results of comparisons between psychological data of creative tourists and expectations of creative tourism attributes classified by need. It was found that overall Sig. value was 0.564, which meant creative tourists responding the questionnaire with different need had different expectations of the value of the creative tourism attributes with statistical significance at 0.05. When considering the details of each component, it was found that Memorable and Uniqueness Experience had a Sig. Value of 0.012, which meant creative tourists responding the questionnaire with different need had different expectations for the value of creative tourism attributes in Memorable and Uniqueness Experience with statistical significance at 0.05.

Therefore, the results of the test rejected Hypothesis 4.2: tourists with different need have different expectations for the value proposition of creative tourism attributes.

4.5.5 Hypothesis 4

Creative travel style positively affects tourists' expectation on creative tourism value proposition

Hypothesis H4 was tested to study the different Creative Travel Style of creative tourists (independent variable) and value proposition of different creative tourism attributes (dependent variable).

The statistical analysis results were presented as follows.

Table 4.49 The Differences Comparison of Expectation on Creative Tourism Value Proposition by Creative Travel Style

Value Proposition	SS	df	MS	F	Sig.
Memorable and Uniqueness Experience				11.70	0.000*
Between Groups	9.13	2	4.56		
Within Groups	154.87	397	0.39		
Total	164.00	399			
Authentic and Engagement Experience				28.86	0.000*
Between Groups	21.72	2	10.86		
Within Groups	149.45	397	0.38		
Total	171.17	399			
Rareness and Attractive Experience				17.23	0.000*
Between Groups	16.20	2	8.10		
Within Groups	186.68	397	0.47		
Total	202.89	399			
Reliable and Worthiness Experience				21.25	0.000*
Between Groups	14.86	2	7.43		
Within Groups	138.79	397	0.35		
Total	153.64	399			
Overall				27.67	0.000*
Between Groups	15.13	2	7.57		
Within Groups	108.56	397	0.27		
Total	123.70	399			

Note: *p < 0.05

Table 4.49 represented the results of comparisons between differences of creative tourists and expectations of creative tourism attributes classified by number of Creative Travel Style. It was found that overall Sig. value was 0.000, which meant most creative tourists visiting creative tourism destination with different Creative Travel Style had different expectations of the value of the creative tourism attributes with statistical significance at 0.05.

When considering the details of each component, it was found that there were differences in every component. Memorable and Uniqueness Experience had a Sig. Value of 0.000. Authentic and Engagement Experience had a Sig. Value of 0.000. Rareness and Attractive Experience had a Sig. Value of 0.000. Reliable and Worthiness Experience had a Sig. Value of 0.000. therefore, Scheffe's method was applied to find the multiple comparison as shown in Table 4.50, 4.51, 4.52, 4.53, and 4.54.

Table 4.50 Multiple Comparison between Different Groups of Creative Travel Style on Overall Expectation towards Creative Tourism Value Proposition

Creative Travel Style	\bar{x}	Overall Expectation of Creative Tourism Value Proposition		
		(1)	(2)	(3)
		6.40	5.98	5.99
Overall				
(1) Intensive Creative Tourist	6.40	-	0.42*	0.40*
(2) Moderate Creative Tourist	5.98		-	0.01
(3) Light Creative Tourist	5.99			-

Note: *p < 0.05

From Table 4.50 presenting the results of post-hoc test to find the multiple comparison, it was found that the overall results of comparing the differences between creative tourists responding to the questionnaire with different Creative Travel Style and expectations of attributes of creative tourism showed two differences

in multiple comparison with statistically significant at 0.05. They were tourists in Group 1 (Intensive Creative Tourist) had a higher overall expectation of attributes of creative tourism than those in Group 2 (Moderate Creative Tourist) and Group 3 (Light Creative Tourist).

Table 4.51 Multiple Comparison between Different Groups of Creative Travel Style on Expectations towards Memorable and Uniqueness Experience

Creative Travel Style	\bar{x}	Expectation of Memorable and Uniqueness Experience		
		(1)	(2)	(3)
		6.35	6.03	6.03
Memorable and Uniqueness Experience				
(1) Intensive Creative Tourist	6.35	-	0.32*	0.32*
(2) Moderate Creative Tourist	6.03		-	0.00
(3) Light Creative Tourist	6.03			-

Note: * $p < 0.05$

From Table 4.51 presenting the results of post-hoc test to find the multiple comparison, it was found that the results of comparing the differences between creative tourists responding to the questionnaire with different Creative Travel Style and expectations of attributes of creative tourism in Memorable and Uniqueness Experience showed two differences in multiple comparison with statistically significant at 0.05. They were creative tourists in Group 1 (Intensive Creative Tourist) had a higher expectation of attributes of creative tourism in Memorable and Uniqueness Experience than those in Group 2 (Moderate Creative Tourist) and Group 3 (Light Creative Tourist).

Table 4.52 Multiple Comparison between Different Groups of Creative Travel Style on Expectations towards Authentic and Engagement Experience

Creative Travel Style	\bar{x}	Expectation of Authentic and Engagement Experience		
		(1)	(2)	(3)
		6.43	5.93	5.95
Authentic and Engagement Experience				
(1) Intensive Creative Tourist	6.43	-	0.51*	0.48*
(2) Moderate Creative Tourist	5.93		-	0.02
(3) Light Creative Tourist	5.95			-

Note: *p < 0.05

From Table 4.52 presenting the results of post-hoc test to find the multiple comparison, it was found that the results of comparing the differences between creative tourists responding to the questionnaire with different Creative Travel Style and expectations of attributes of creative tourism in Authentic and Engagement Experience showed two differences in multiple comparison with statistically significant at 0.05. They were creative tourists in Group 1 (Intensive Creative Tourist) had a higher expectation of attributes of creative tourism in Authentic and Engagement Experience than those in Group 2 (Moderate Creative Tourist) and Group 3 (Light Creative Tourist).

Table 4.53 Multiple Comparison between Different Groups of Creative Travel Style on Expectations towards Rareness and Attractive Experience

Creative Travel Style	\bar{x}	Expectation of Rareness and Attractive Experience		
		(1)	(2)	(3)
		6.36	5.93	5.95
Rareness and Attractive Experience				
(1) Intensive Creative Tourist	6.36	-	0.44*	0.42*
(2) Moderate Creative Tourist	5.93		-	0.02
(3) Light Creative Tourist	5.95			-

Note: *p < 0.05

From Table 4.53 presenting the results of post-hoc test to find the multiple comparison, it was found that the results of comparing the differences between creative tourists responding to the questionnaire with different Creative Travel Style and expectations of attributes of creative tourism in Rareness and Attractive Experience showed two differences in multiple comparison with statistically significant at 0.05. They were creative tourists in Group 1(Intensive Creative Tourist) had a higher expectation of attributes of creative tourism in Rareness and Attractive Experience than those in Group 2 (Moderate Creative Tourist) and Group 3 (Light Creative Tourist).

Table 4.54 Multiple Comparison between Different Groups of Creative Travel Style on Expectations towards Reliable and Worthiness Experience

Creative Travel Style	\bar{x}	Expectation of Reliable and Worthiness Experience		
		(1)	(2)	(3)
		6.45	6.04	6.05
Reliable and Worthiness Experience				
(1) Intensive Creative Tourist	6.45	-	0.41*	0.40*
(2) Moderate Creative Tourist	6.04		-	0.01
(3) Light Creative Tourist	6.05			-

Note: *p < 0.05

From Table 4.54 presenting the results of post-hoc test to find the multiple comparison, it was found that the results of comparing the differences between creative tourists responding to the questionnaire with different Creative Travel Style and expectations of creative tourism value proposition in Reliable and Worthiness Experience showed two differences in multiple comparison with statistically significant at 0.05. They were creative tourists in Group 1(Intensive Creative Tourist) had a higher expectation of attributes of creative tourism in Rareness and Attractive Experience than those in Group 2 (Moderate Creative Tourist) and Group 3 (Light Creative Tourist).

To conclude, the results of the comparison to find the differences of Creative Travel Style of creative tourists and expectations of creative tourism value proposition classified by number showed the overall Sig. Value at 0.000 with statistically significant at 0.05. Therefore, the test results accepted Hypothesis 4: Creative tourists with different Creative Travel Style have different expectations of the value proposition of creative tourism attributes.

4.6 Discussion and Research Results

4.6.1 The Measurement of Creative Tourists

In this study, how creative tourists actually had a unique character was required; therefore, the objectives of this study were determined to develop a tool measuring creative tourists. The information was researched from the theoretical concepts and research papers related to creative tourism to find suitable variables to develop a tool measuring creative tourists. The tool was tested and passed the quality inspection by assessing the content from five experts. The item-objective congruence (IOC) was then assessed. The results of the value index of each question in this measurement tool scored more than the minimum score of 0.75 (Turner & Carlson, 2003). Later, the reliability was tested by try-out with 30 samples and analyzed using Cronbach's Alpha Coefficient. The results showed that in all questions, the mean of Cronbach's Alpha Coefficient was 0.96, which was not less than 0.70; therefore, it was appropriate for practical use (Hair et al., 2010).

A key issue for measuring creative tourists, which was used as a tool to screen creative tourists from respondents, was the level of Consciousness/Awareness consisting of Individual, Social, Environment, and Culture. Tan et al. (2013) stated that for creative tourism, Awareness/ Consciousness was the key dimension which was prerequisite for creative tourists and it would differentiate creative tourists from others. Moreover, Couret (2016) mentioned that Awareness to experience was the key criteria of creative tourists including Active Participation, Creativity, and Authenticity.

Need - The dimensions of the needs were the basic needs, society needs and intelligence needs. Basic needs were the destination provided which was relax, enjoy, fun, and safe. Society needs were from traveling with friends or family and participating in creative activities. For intelligence needs, the tourists expected that they would gain knowledge and self-improvement from participating in the creative activities (Tan et al., 2013).

For the indicators of creative tourists in Creative Travel Style, they consisted of the followings.

Uniqueness learning referred to the participation in learning with activities that gave the opportunity to have a unique experience that was different from others (Hung et al., 2016; Ohridska-Olson & Ivanov, 2010), such as co-design, activities that were unique to the local area, or attending a ballet show. In addition, the learning activities of creative tourists must be a pattern that were more deliberate, more customize, more experience and more authentically, to create the unique creative experience of that place (Wurzbürger, 2010).

Engaging with Local referred to the interaction between the instructor and sharing experience (Hung et al., 2016). Similarly, Cohen (1979) pointed out that tourists seeking experience would live like locals. Tourists who wanted to bury themselves or lived in the same culture and way of life as local would spend time in the destination for a long time.

Active Participation referred to being involved in activities and relationships rather than being passive (Richards, 2011). Couret (2016) explained that from tourists' perspective, the participation was the key to gain the experience and the process during participation was more important. If they are directly involved at every level of experience, it will build trust and action. In addition, Tan et al. (2014) defined that behavior to cooperate, search, and fulfill the fun of developing new abilities of tourists might be called 'Interactive Travelers'.

Co-creation Experiences referred to the participation in workshop or activity and getting hands-on experience from authentic place. The attributes of creative tourists were those who were co-initiators or co-producers of their own experiences, which was an authentic experience resulted from creative activities that tourists sought (Chang et al., 2014). Richards (2009) stated that creative tourists could be called 'creative consumer' and they wanted activities with co-creation and tourism activities to develop creative potential by interacting with local cultures. This concept is consistent with the current industrial sector. That is to say, consumers have transformed themselves into consumers who are also involved in the design, production or development of the products or services by themselves (prosumer) (Tan et al., 2014).

Sense of Achievement related to self-confidence, competence, and achievement (Hung et al., 2016). Moreover, the Designated Area for Sustainable

Tourism Administration (Public Organization) of Thailand (DASTA, 2017) mentioned that one characteristic of creative tourists was they were ready to engage in learning, doing and having fun to achieve the development of their own new abilities. Similarly, Richards (2003) stated that creative tourism not only improved the bond between the visits and visitors and between hosts and guests, but also developed tourists at the level of “self-actualization.”

4.6.2 Creative Tourism Value Proposition

This study provided information on the expectations on values of creative tourism attributes from genuine real creative tourists. Data were collected from tourists visiting UNESCO creative cities in Thailand. Tourists were screened from the mean of the desire for creative tourism experiences (Consciousness/ Awareness), which were is the key that distinguished creative tourists from other types of tourists. Exploration Factor Analysis (EFA) was the result from the opinions of genuine creative tourists, and it created new knowledge called The Components of Expected Value Attributes of Creative Tourism from Creative Tourists’ Perspective in Thailand. They consist of Component 1 Memorable and Uniqueness Experience, Component 2 Authentic and Engagement Experience, Component 3 Rareness and Attractive Experience, and Component 4 Reliable and Worthiness Experience as shown in Table 4.55.

Table 4.55 The Value Proposition of Creative Tourism from Creative Tourist Perspective

Component 1	Component 2	Component 3	Component 4
Memorable and Uniqueness Experience	Authentic and Engagement Experience	Rareness and Attractive Experience	Reliable and Worthiness Experience
<ol style="list-style-type: none"> 1. The sense of the place in creative uniqueness 2. The availability of a special event, festival, or tradition that is worth joining and memorable 3. The availability of place and atmosphere for creative activity 4. The availability of facility and infrastructure that helps tourists to have creative memories 5. The friendliness and generosity of the local people 6. Being in a place that is genuine and natural 7. The diversity of tourism activities within the destination 	<ol style="list-style-type: none"> 1. True authentic experience from the way of life which is not a setting or a new creation 2. The heritage which is inherited from the past of the tourist attraction 3. The availability of opportunity for the tourists to co-creation activities/product 4. The opportunity to learn and interact with local people in the destination 	<ol style="list-style-type: none"> 1. Participating in the tourism activities that are uniqueness and rareness 2. The attractiveness of tourism activity/product both visual and emotional 3. The novelty of tourism activity and product 	<ol style="list-style-type: none"> 1. The feeling of safety in life and property throughout travelling in the destination 2. The convenience of travel to and within the destination 3. The value of the experience compared to the money paid

Based on the data analysis on expected values attributes of creative tourism from creative tourists' perspectives in Thailand by Exploration Factor Analysis (EFA), it was possible to classify the expected creative tourism attributes of tourists into 4 components as follows.

Component 1 Memorable and Uniqueness Experience. The essential points included being a place that gave a sense of uniqueness that conveyed the meaning of that place; being original, authentic, without any decoration; providing various tourism activities within the attractions especially special events, festivals, or traditions worth attending and a memorable experience. It was in accordance with Kim (2014), Mahdzar et al. (2015), and Kiatkawsin and Han (2017) that destinations with special events, festivals or traditions that allowed tourists to join would help them escape from normal lifestyle and it would eventually become a memorable experience. In addition, the essential points of Component 1 included providing space and atmosphere for creative activities, facilities and public utilities that enabled tourists to have creative memories, and friendliness and generosity of the local people. It was consistent with the study of many scholars which mentioned the host's hospitality including getting friendliness from the locals and the attitude of the community towards visitors. While the visitors were interacting with the locals, they also expected a warm welcome (Caber et al., 2012; Chandralal & Valenzuela, 2013; Kiatkawsin & Han, 2017; Kim, 2014; Mahdzar et al., 2015).

Component 2 Authentic and Engagement Experience. Tourists expected real life experiences, not setting up or recreating, and they wanted to see or know about the heritage inherited from the past in tourist attractions. It was in accordance with Wurzburger (2010), Richards (2011) and Couret (2016) that the destination sites had different styles and ways to allow tourists to experience real or authentic lifestyles that were not set up or recreated, such as artworks, handicrafts and performances, which was defined as Authentic Experience. In addition, another important point for this element was providing opportunities for tourists to participate in creating activities or products including having the opportunity to learn and interact with local people in the area. Likewise, Richards (2010a) stated that creative tourists looked for destinations that allow them to create innovative activities or products and they look

for places that they could learn and interact with local people more than the general tourist attractions (Wisudthiluck, 2011).

Component 3 Rareness and Attractive Experience. It referred to products, services, or tourism activities that creative travelers expected, which were the attractiveness of look and feel, uniqueness and rareness including the novelty of products, services, or tourism activities. It was associated with Sudasna Na Ayudhaya et al. (2018) that creative tourism products must be new and unique in various aspects, such as new designs, different usages, new materials or other aspects suitable for the needs of the consumers in the market.

Component 4 Reliable and Worthiness Experience. It referred to basic values of facilities in traveling to the areas and within the areas, the safety in participating in activities or throughout the creative tourism destination area, including the value of the experience compared to the money paid. The safety in tourist destinations was an important issue not only for creative tourists but also other groups of tourists. They expected safety at all times during their stay or while participating in challenging activities (Kiatkawsin & Han, 2017; Seakhoa-King, 2007). In addition, for the convenience of local transport, creative tourists expected a unique means of transport in line with the local context (Ardhala et al., 2016; Caber et al., 2012; Fuchs & Weiermair, 2004; Kim, 2014). For the value of the experience compared to the money paid, it was consistent with Caber et al. (2012), Kiatkawsin and Han (2017), and Ardhala et al. (2016).

4.6.3 Creative Tourist Segments

From the differentiation of creative tourists according to their travel behaviors or Creative Travel Style of creative tourists traveling to creative cities in Thailand by Cluster Analysis, it resulted in three groups of creative tourists with different personalities or travel styles as follows. 1) Intensive Creative Tourist is the group of tourists with the highest concentration of participating in tourism activities. The focus is on getting a unique and new experience from every time they travel. 2) Moderate Creative Tourist is the group with a moderate level of participation in creative tourism activities. This group of tourists emphasizes on traveling that increases the appreciation of nature and the environment. 3) Light Creative Tourist is a group that

places great emphasis on cultural heritage conservation and responsibility when traveling to places. The analysis results of three groups of creative tourists were presented as follows.

1) Intensive Creative Tourist

Tourists in this group have the highest concentration in participating in tourism activities. They focus on getting a unique and new experience every time they travel. They want to gain new knowledge, self-improvement from new perspectives, and pleasure from travelling. When visiting a tourist destination, they are eager to engage in unique activities of the area and will try to do things that the locals do to learn and gain experience. It is in accordance with Tan et al. (2014), who classified creative tourists as Novelty seeker, that this group wants to participate in activities that differentiate their journey from others. This is because these tourists are always attracted to new activities, and they believe that creativity can be found everywhere in everyday life. They also believe that new thing is creativity and whenever they try a new activity, that is self-improvement. They have more confidence when meeting foreign people in tourist areas that are different from themselves. This is similar to the studies of Andreu, Kozak, Avci, and Cifter (2006) and Lee, Lee, and Wicks (2004) that there are many tourists who travel to discover new things to escape the monotonous life (Salman & Uygur, 2010). They also want to be a part of learning a culture that is different from their own hometown. Concordantly, Cohen (1979) presented the experience styles of tourists -the Experiential Tourists who seek for real experience and interest in learning and experiencing from the destination. In addition, the main feature of these creative tourists is that they often try to do things like local people do to learn and gain experience. They have more confidence when they meet foreign people in tourist areas that are different from themselves and they feel that they gain more expertise from traveling and interacting with people in different areas. It means they want to use innovative creative tourism activities to develop their potential. Richards (2003) stated that the consumption in creative tourism is the active participation in activities more than passive tourism activities and that is the purpose of creative tourism to develop their own potential and their experience. Therefore, creative tourism not only helps improve the bond between visitations and visitors and

between hosts and guests, but also develops tourists at the level of “self-actualization” from Maslow's theory.

2) Moderate Creative Tourist

This group has a moderate level of participation in creative tourism activities. This group of tourists emphasizes on traveling that increases the value appreciation of the nature and the environment. They want to travel to strengthen friendship with close friends and strengthen relationships with family members. The most important thing for them is safety. When they travel and participate in creative activities, they feel confident when they can do the specified activities in the area and they are proud to exchange and learn with local people. This is similar to the group ‘aware of green issue’ from the study of Tan et al. (2014) that they are aware of the environment. However, it is additionally defined in his study that the tourists in the group ‘aware of green issue’ also need environmental activities to preserve the intangible cultural heritage. It is in accordance with Dodds and Jolliffe (2016) that classified tourists ‘nature and history lover’ as the same group.

3) Light Creative Tourist

This group focuses on the conservation and responsibility for cultural heritage when traveling to various places. On the surface, it may be similar to traditional cultural tourists who are primarily culturally motivated according to McKercher and Du Cros (2002). However, the difference is that they do not want to travel like a traditional cultural tourist. It is in accordance with Salman and Uygur (2010) that creative tourists are those who want to move beyond traditional cultural tourism. Instead, they look for local cultural activities that allow them to greater participate or interact with local communities. In addition, tourists known as Light Creative Tourist need the safety as their first priority and they want to relax or rest and take advantage of their free time. During the trip, they will participate in activities that provide a different experience and learn from participating in activities in other areas that are different from where they come from. They also feel that they have more experience and expertise by traveling and interacting with people in the areas. In addition, they have more confidence when meeting foreign people in tourist areas that are different from themselves. This is similar to creative tourists in other groups, as well the Existential Tourists of Cohen (1979) who live like locals. These tourists want

to bury themselves or live under the same culture and way of life as the locals. They will spend a long time in that attraction.

4.6.4 Significant Hypothesis Testing Results

From the testing of Hypothesis 1-4, it can be concluded as shown in Table 4.56.

Table 4.56 Summary of Hypothesis Testing Results

Hypothesis/ Independent Variable	Sig. Value	Result	Effected on				Analytical Methodology
			F1	F2	F3	F4	
Hypothesis 1: Tourists with different segments in term of demographics profiles have different expectations on value of creative tourism attributes.							
H1.1 Gender	0.590	Rejected	x	x	x	x	t-test
H1.2 Age	0.630	Rejected	x	x	x	x	One-way ANOVA
H1.3 Marital Status	0.786	Rejected	x	x	x	x	One-way ANOVA
H1.4 Education Level	0.659	Rejected	x	x	x	x	One-way ANOVA
H1.5 Occupation	0.042	Supported	x	x	x	✓	One-way ANOVA
H1.6 Average Monthly Income	0.000	Supported	✓	✓	✓	✓	One-way ANOVA
H1.7 Frequency of visit	0.004	Supported	✓	✓	✓	✓	One-way ANOVA
H1.8 Travel Companion	0.499	Rejected	x	x	x	x	One-way ANOVA
H1.9 Number of the day visited	0.121	Partially Supported	✓	x	x	x	One-way ANOVA
H1.10 Expenditure	0.890	Rejected	x	x	x	x	One-way ANOVA

Hypothesis/ Independent Variable	Sig. Value	Result	Effected on				Analytical Methodology
			F1	F2	F3	F4	
Hypothesis 2: Tourists with different segments in term of geography have different expectations on value of creative tourism attributes.							
H2.1 Nationality	0.110	Partially Supported	✓	x	x	✓	One-way ANOVA
H2.2 Thailand Creative City	0.000	Supported	✓	✓	✓	✓	One-way ANOVA
Hypothesis 3: Tourists with different segments in term of psychology have different expectations on value of creative tourism attributes.							
H3.1 Consciousness/Awareness	0.030	Supported	✓	✓	✓	✓	One-way ANOVA
H3.2 Need	0.564	Partially Supported	✓	x	x	x	One-way ANOVA
Hypothesis 4: Tourists with different segments in term of behavior of creative travel style have different expectations on value of creative tourism attributes.							
H4 Creative travel style	0.000	Supported	✓	✓	✓	✓	One-way ANOVA

Note: F1 = Memorable and Uniqueness Experience, F2 = Authentic and Engagement Experience, F3 = Rareness and Attractive Experience, F4 = Reliable and Worthiness Experience

1) Demographics profiles. The results of the hypothesis testing in demographic factors were presented as follows.

Gender. The overall hypothesis testing results rejected the hypothesis (Sig. value =0.590). It meant that both male and female creative tourists had no statistically significant difference in value expectations of creative tourism attributes at 0.05.

Age. The overall hypothesis testing results rejected the hypothesis (Sig. value = 0.630). It was showed that creative tourists in every age had no statistically significant difference in value expectations of creative tourism attributes at 0.05.

Marital Status. The overall hypothesis testing results rejected the hypothesis (Sig. value = 0.630). It meant creative tourists in every marital status had no statistically significant difference in value expectations of creative tourism attributes at 0.05.

Education level. The overall hypothesis testing results rejected the hypothesis (Sig. value =0.659). It was showed that creative tourists in every education level had no statistically significant difference in value expectations of creative tourism attributes at 0.05.

Occupation. The overall hypothesis testing results supported the hypothesis (Sig. value =0.042) When considering each aspect, it was found that creative tourists with different occupations had different value expectations of creative tourism attributes only in the aspect of Reliable and Worthiness Experience (Sig. value =0.023).

Average Monthly Income. The overall hypothesis testing results supported the hypothesis (Sig. value =0.000). When considering each aspect, it was found that creative tourists with different average monthly income had different value expectations of creative tourism attributes in every aspect as follows: Memorable and Uniqueness Experience (Sig. value =0.000), Authentic and Engagement Experience (Sig. value =0.000), Rareness and Attractive Experience (Sig. value =0.002), and Reliable and Worthiness Experience (Sig. value =0.011).

Frequency of visit. The overall hypothesis testing results supported the hypothesis (Sig. value =0.004). When considering each aspect, it was found that creative tourists with different frequency of visit had different value expectations of creative tourism attributes in every aspect as follows: Memorable and Uniqueness Experience (Sig. value =0.001), Authentic and Engagement Experience (Sig. value =0.031), Rareness and Attractive Experience (Sig. value =0.012), and Reliable and Worthiness Experience (Sig. value =0.019).

Travel Companion rejected the hypothesis (Sig. value =0.499). It was shown that creative tourists traveling with different groups of travel companions had no statistically significant difference in the expected value of the creative tourism attributes at 0.05.

Number of the day visit. The overall hypothesis testing results rejected the hypothesis (Sig. value =0.121). When considering each aspect, it was found that

creative tourists with different number of day visit had different value expectations of creative tourism attributes only in the aspect of Memorable and Uniqueness Experience (Sig. value =0.023).

Expenditure rejected the hypothesis (Sig. value =0.890). It was shown that creative tourists with different money spending in a trip had no statistically significant difference in the expected value of the creative tourism attributes at 0.05.

From this study, it can be said that male and female creative tourists in all age groups, all marital status, and all education levels had no difference in value expectations of creative tourism attributes. This may be because most creative tourists have a primary focus on participating in activities and seeking creative experiences in the destination. It is consistent with the concept of P. Kotler and Keller (2009) that clients may have the same or similar demographic characteristics but may have different psychological or habitual attributes. For the occupation, creative tourists with different occupations have different expectations of Reliable and Worthiness Experience. It may be that each group of occupation focuses on functional value including the safety, transportation in the destination and value for money. For average monthly income, it can be said that tourists with different incomes have different value expectations of creative tourism attributes in all dimensions. This may be because the income influences the decision to travel and also affects the expectation from travel. Frequency of visit also shows that tourists with different frequencies of visit to creative tourism destinations have different expectations as well. Especially, the results of a study in Table 4.31 show that tourists visiting the destination for the first time have higher value expectations in Memorable and Uniqueness Experience than tourists visiting the destination twice. It may be because the first time of travel is the expectation and excitement to travel to that place. In addition, in number of the day visit, creative tourists have different expectations in Creative Spaces and Environment. This means that tourists with different travel days prioritize the creative value of the area and the environment. It is similar to the concept of Wang (2004). The investment to attract tourists to visit the place again for the group of tourists who have been to the place before will be less than the group that visits the place for the first time. It means that tourists visiting the place for the first time expect a lot of experience.

2) Geographic Profiles. The results of the hypothesis testing in geographic aspect were revealed as follows.

Nationality. The test results supported some parts of the hypothesis (Sig. value =0.110) that tourists with different nationalities had different value expectations of creative tourism in Memorable and Uniqueness Experience (Sig. value 0.005) and Reliable and Worthiness Experience (Sig. value 0.011) with statistically significant at 0.05.

Thailand Creative City. The overall results of hypothesis testing support the research hypothesis (Sig. value =0.00). Tourists with different nationalities have different value expectations of creative tourism attributes in every aspect, including Memorable and Uniqueness Experience (Sig. value 0.000), Authentic and Engagement Experience (Sig. value 0.000), Rareness and Attractive Experience (Sig. value 0.001) and Reliable and Worthiness Experience (Sig. value 0.000) with statistically significant at 0.05.

It can be said that creative tourists with different nationalities have value expectations in Memorable and Uniqueness Experience and Reliable and Worthiness Experience. However, when considering in pairs, it is found that there is no difference in pairs in both dimensions. This may be because tourists from other places expect and focus on values in Memorable and Uniqueness Experience that are different from where they live. As well as the point of creative cities in Thailand, it can be said that tourists who travel to Thailand's creative cities including Phuket, Chiang Mai, Bangkok and Sukhothai have different expectations of creative tourism attributes in every dimension, including Memorable and Uniqueness Experience, Authentic and Engagement Experience, Rareness and Attractive Experience, and Reliable and Worthiness Experience. It may be because creative cities in Thailand are different. For example, Chiang Mai is a creative city of craft and folk art. Phuket is a creative city of gastronomy. Bangkok is a creative city of architectural design. Although Sukhothai is a creative city of craft and folk art like Chiang Mai, it has its own significant uniqueness that differentiates tourists' expectations. This is consistent with previous studies indicating that creative tourists tend to search the information of destinations that they can engage more and they want to enrich their experiences and develop themselves (Richards, 2003; Salman & Uygur, 2010; Tan et al., 2014).

3) Psychology. The results of the hypothesis testing in psychology were presented as follows.

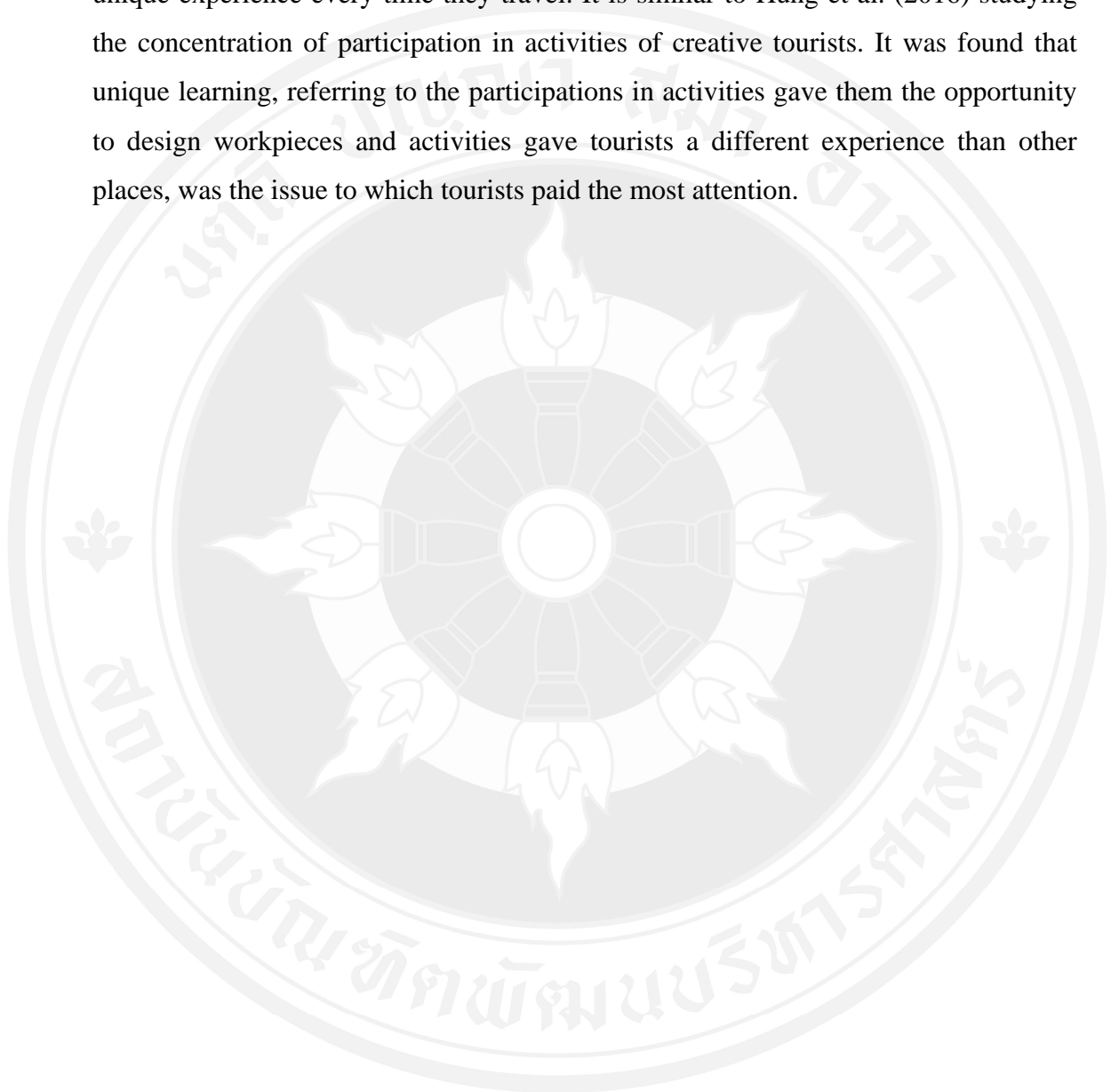
Consciousness/Awareness. The overall results of hypothesis testing supported the research hypothesis (Sig. value =0.030). Tourists with different levels of Consciousness/Awareness of creative tourism had different value expectations of creative tourism attributes in every dimension, including Memorable and Uniqueness Experience (Sig. value 0.012), Authentic and Engagement Experience (Sig. value 0.017), Rareness and Attractive Experience (Sig. value 0.021) and Reliable and Worthiness Experience (Sig. value 0.007) with statistically significant at 0.05.

Need. The test results supported some parts of the hypothesis (Sig. value =0.564). Tourists with different levels of creative tourism needs had different value expectations of creative tourism attributes in Memorable and Uniqueness Experience (Sig. value 0.005) and Reliable and Worthiness Experience (Sig. value 0.012) with statistically significant at 0.05.

From this study, it can be said that tourists with different levels of Consciousness/Awareness of creative tourism have different values expectation of creative tourism attributes of values, and attributes of creative tourism in all dimensions, including Memorable and Uniqueness Experience, Authentic and Engagement Experience, Rareness and Attractive Experience, and Reliable and Worthiness Experience. The research results indicate that tourists with higher levels of Consciousness/Awareness have higher expectations as well because Consciousness/ Awareness is another factor that differentiates tourists with different attributes and different expectations. For the factor of need, the results indicate that tourists with higher levels of need for creative tourism also have higher expectations in Memorable and Uniqueness Experience.

4) Creative Travel Style. The results of the hypothesis testing in psychology are found that the overall test results supported the research hypothesis (Sig. value =0.000). Tourists with different creative travel style had different value expectation of creative tourism in every dimension, including Memorable and Uniqueness Experience (Sig. value 0.000), Authentic and Engagement Experience (Sig. value 0.000), Rareness and Attractive Experience (Sig. value 0.000) and Reliable and Worthiness Experience (Sig. value 0.000) with statistically significant at

0.05. When considering the pair comparison, it is found that Intensive Creative Tourists have higher expectations than Moderate Creative Tourist and Light Creative Tourists in every dimension. In this study, Intensive Creative Tourists are tourists with the highest level of participation in tourism activities and they focus on getting a unique experience every time they travel. It is similar to Hung et al. (2016) studying the concentration of participation in activities of creative tourists. It was found that unique learning, referring to the participations in activities gave them the opportunity to design workpieces and activities gave tourists a different experience than other places, was the issue to which tourists paid the most attention.



CHAPTER 5

DESTINATION CAPABILITY IN RESPONDING TO VALUE PROPOSITION OF CREATIVE TOURISM

5.1 Introduction

This chapter presents the analysis and summary of the study results in response to research objective no.4 which is ‘To assess capability of the destination in responding to the expected values of creative tourists.’ The content consists of 4 parts as follows. Part 1 is an introduction to Chapter 5. Part 2 describes the qualitative research, the process of qualitative data collections and key informants. Part 3 describes the qualitative results of interviews with key informants from representatives of government sector, private sector, education sector, creative tourism destination communities and tourism stakeholders in the Lower Northeast Provincial Group 2 and the qualitative outcomes of the ability responding to the value expectations of the creative tourism characteristics of creative tourists in four dimensions: Memorable and Uniqueness Experience, Authentic and Engagement Experience, Rareness and Attractive Experience, and Reliable and Worthiness Experience. Part 4 presents a summary and analysis of the ability responding to the value expectations of the creative tourism characteristics of creative tourists in four dimensions. The results of data analysis shown below are based on data collected from 15 key informants in qualitative research.

5.2 Research Design for Assessing Destination's Capability

To answer research objective No. 4, qualitative research was conducted to explore the capabilities of tourist destinations in response to the value expectations of creative tourism attributes of the Lower Northeastern Provinces Group 2. In this study, Ubon Ratchathani, the center of the group, was selected as the study area. The key informants included the following. The government sector was agencies determining tourism policies in the area. The private sector was the Tourism Council of Thailand, tour operators, and guides. The academic sector was university professors teaching tourism and specializing in creative tourism. Cultural specialists were the experts in cultural resources of the province. Tourism communities were the communities with potential for creative activities, including famous handicraft learning centers in Ubon Ratchathani. Purposive sampling was used to select the key informants. Selective sampling was used to select key informants. Individual interviews were conducted in February-March 2021. The optimal number of interviews occurred when there was data saturation. Data were collected from 15 interviewees.

5.2.1 Steps of Qualitative Data Analysis

Step 1 is the design of a semi-structured interview to collect data from individual interviews. The interview form was designed based on the analysis results of value expectations of creative tourism attributes from creative tourists' perspectives in four dimensions, including Memorable and Uniqueness Experience, Authentic and Engagement Experience, Rareness and Attractive Experience, and Reliable and Worthiness Experience. It is to collect analytical data of the capability of the destination in responding to the expected values of creative tourists and a practical guideline for the development of creative tourism for Ubon Ratchathani.

Step 2 was to analyze data for the assessment of the capability of the destination in responding to the expected values of creative tourists using content analysis and gap analysis. The results of the data analysis would be a part of creating guidelines for the development of suitable creative tourism for Ubon Ratchathani.

5.2.2 Profiles of Key Informants

From Table 5.1, fifteen key informants who participated in the interview were divided into four groups. The first group, the government sector, is three chief government officers who set the tourism policy at the provincial level or provincial group. The second group, the private sector, is three people, including a chairperson of the Tourism Council of the Lower Northeastern Provinces Group 2, a tour operator, and a professional tour guide organizing excursions to creative tourist attractions. The third group, the academic sector, is two academicians who graduated with a doctoral degree in tourism and are experts in creative tourism. Cultural experts are two people who have knowledge, abilities, and expertise in the culture and cultural sources of Ubon Ratchathani. Representatives of the tourism community are five people from the communities with potential in creative activities/learning sources for famous handicrafts. Interviewees were coded to maintain Ethics in Human Research, which K meant the key informants.

Table 5.1 Profiles of Key Informants

Key Informants	Code	Position
Government	K1	Governor of Ubon Ratchathani
Government	K2	Tourism & Sport Office, Ubon Ratchathani
Government	K3	Director of Tourism Authority of Thailand, Ubon Ratchathani Office
Private sector	K4	Chairman of Tourism Council of Lower Northeastern Provinces 2
Private sector	K5	Tourism business operator in Ubon Ratchathani
Private sector	K6	Tour guide
Academic	K7	Tourism Expert from Ubon Ratchathani University
Academic	K8	Tourism Expert from Ubon Ratchathani Rajabhat University
Tourism community	K9	Leader of the OTOP Nawatwithi of Ban Sai

Key Informants	Code	Position
		Moon, Sai Moon Subdistrict, Phibun Mangsahan District, Ubon Ratchathani
Cultural expert	K10	Assistant to the President of Art and Culture, Ubon Ratchathani Rajabhat University
Cultural expert	K11	The master artisan of Thailand, woven silk of Ban Khampun and the owner of Khampun Museum
Tourism community	K12	Leader of hand-woven cotton group, Khemmarat District, Ubon Ratchathani
Tourism community	K13	Representative of Sang Raek Homestay, Ban Sasorm, Khong Chiam District, Ubon Ratchathani
Creative Destination	K14	Master's Artisans of Thailand, Brass Craft Village, Muang, Ubon Ratchathani
Creative Destination	K15	Owner of Cotton Village, Khong Chiam District, Ubon Ratchathani

5.3 Destination Capability in the Dimension of Memorable and Uniqueness Experience

Destination Capability Analysis on Value Proposition of Creative Tourism in relation to Memorable and Uniqueness Experience

5.3.1 The Explanation of Variables Used for the Interview

- 1) The sense of the place in creative uniqueness refers to the feeling of unique meaning. In this study, it means the destinations that give the feeling of the uniqueness of creative tourism with the scent of the unique culture, unlike any other places. It reflects the specific meaning of culture of that place, or
- 2) The availability of a special event, festival, or tradition that is worth joining and memorable.

3) The availability of place and atmosphere for creative activity refers to the creative activities' organization to the destination, including area readiness and area management for creative activities.

4) Facilitation of becoming and living experiences refers to the convenient facilities and utilities which serve the tourists to gain creative memories. These include the basic structures and special structures of tourist attractions in order to promote and support the authentic experiences for each tourist to live like a local or to upgrade the visiting experience for the tourists to remember that experience at most.

5) Friendliness of host communities refers to a friendly welcome from the host communities starting from the host families, the villagers, and the attitudes towards the visitors in the community or during their visit and learning from the local people in the community.

6) Being in a place that is genuine and natural refers to being in a natural, traditional, genuine, pure place without any decorations.

7) Open and Diverse Society or Community refers to an opening chance for diverse tourists of all nationalities, religions, genders, ages, and to promote creativity to the tourists.

5.3.2 Question: Does Ubon Ratchathani Province have the Capability to Respond to Creative Tourism Value Proposition in the Dimension of Memorable and Uniqueness Experience? How?

1) The sense of the place in creative uniqueness refers to the feeling of unique meaning. That means the destinations offer the tourists the uniqueness of creative tourism with the scent of the unique culture, unlike any other place. From the data analysis of the capability of Ubon Ratchathani, the results show that the capability is at a high level because Ubon Ratchathani has the cultural capital and rich natural resources and the unique phenomenon for the tourist to touch the uniqueness of the destination which bring the creative memory during their visiting to gain the special and rare experience of the community.

From the data analysis, the results indicate that the capability which responses to Memorable and Unique Experience are from three main points: 1)

diverse cultures of Ubon Ratchathani people and the ethnic groups refer to the combination of traditional arts from the different ethnic groups; however, there are still the outstanding specific arts, architectures, and cultures of each group. Here, many people from different areas have come and lived in Ubon Ratchathani, as can be seen from the diverse traditional arts such as the tripitakan hall of Wat Thungsrimumang, the diverse arts of Thai, Myanmar, and Lao, and the lion pulpit, which is the combination of Vietnamese arts with a long history more than 200 years (K7, K8). 2) the combination of the traditional arts with the innovation refers to the original traditional arts blending with the new innovation in order to make the new creative atmosphere experience that is exotic from any other destinations such as Sirindhorn Wararam Phu Prao Temple (Wat Phu Prao, the Glowing Temple). “Wat Phu Prao architecture is blended with Lan Chang traditional arts, and the architecture represents the origin of Ubon Ratchathani people featuring painted fluorescent images on walls and floor. The highlight is the lighting night of the Kalapapruek tree on the wall of the chapel. It is the only temple with a combination of traditional arts and innovation in Thailand. (K9, K10).” The next point, the unique cultural tourist attractions with the scent of culture, the local legends, and tales retold by the local people, is one strong tool to attract creative tourists (Morgan, Pitchard & Pride, 2011). The third point, the experience in the natural attractions and the unique phenomenon can build the excitement of the tourists to experience. “The unusual and beautiful phenomenon occurring only in the specific place of Thailand can be the strength to attract the tourists to visit such as the first sunrise at Pha Taem National Park, Pha Chan Sampanbok Geopark, the migration parade of shrimps at Phu Chong Na Yoi National Park. When the tourists are there, they will feel and touch the wonder of nature (K1, K2, K3, K4, K7)” These activities offer excitement and the impression to the tourists. The more the tourists experience, the more the tourists learn the values of tourist attractions (Mukherjee, Adhikari, and Datta, 2018).

2) The availability of a special event, festival, or tradition that is worth joining and memorable. From the analysis, the capability is at a high level because the tourists who visit Ubon Ratchathani feel it is worth joining and memorable in traditional activities and special events which are exotic in Thailand. Moreover, these activities and events are internationally famous.

The synthesized data show that Ubon Ratchathani can deliver the values of Memorable and Uniqueness of the experiences to the tourists from the unique activities design that is exotic and distinctive from visiting Ubon Ratchathani. The interesting and worth joining activities are the activities in the Candle Festival. The festival allows the tourists to feel and learn the local wisdom of the candle-carving of local people in each community in Ubon Ratchathani. Moreover, the tourists can participate and carve a piece of candles. This helps them feel the sense of belonging to see their piece of carved candles in the candle parade shows. Therefore, the tourists are impressed to be part of the festival activities. “Ubon Ratchathani governor organizes the activities of candle-carving and open for the tourist to carve the piece of candle and learn the history, especially at the temples where the tourists can join and carve the candle-carving activities. The carved candles from the tourists will be assembled to the main candles, and the carved-candles piece they made from the tourist will be a part of parades (K1, K3, K4, K5, K6)”.

The Candle Festival of Ubon Ratchathani has been long successful and attracts Thai and foreign tourists. Besides the festival, there is long history and values. Besides these, the tourists can see the unity of local people in the Candle Festival. The empower of Ubon Ratchathani people brings an international reputation. This capability responses to Richard (2010a), who stated that all the events in all areas could attract visitors or tourists, including people in that area. Having stakeholder networks is a strong tool, and it is important to support the city’s tourist capability by organizing cultural events. That is the reason why the cities around the world are interested in managing the events as a tool to success in terms of culture, society, and economics. Therefore, the creative tourists are joining the events they get cultural value to experience the activities they can take part in. This experience becomes the tourists’ special memories.

3) The availability of place and atmosphere for creative activities means organizing the areas and atmosphere of the creative activities. Creative tourists join the activities because they give the expected value to the tourist destination. There is a creative activity for the tourist to participate in various activities. From the analysis, the results show that the capability is at a low level. Even though many areas are organized many creative activities, it is found out that the activities still cannot

meet the needs of the creative tourists. “In many tourist destinations, space and atmosphere are set up for creative activities, such as Ban Sasom Creative Tourism Community of Ban Sai moon, the tourism management is still not ready. The community still lacks many services for tourists. (K7, K8, K9).” Considering the successful tourist attractions where are nominated as the creative cities from UNESCO with a lot of tourists visit, such as Chiang Mai, many creative tourist destinations have provided workshops for creative activities. The tourists are in the learning process as it is unique, and they are impressed by those activities. This response to the study of Ardhal, Santoso, and Sulistyarso (2016) indicated that the necessary factors in developing creative tourist attractions need available place workshops, tourism budgets, and the tourism experts to help improve the tourist attractions to be more creative. They can build understanding among the local people in the community and open for successful participation in the community.

4) Facilitation of becoming and living experiences means facilitating tourists to experience creatively when the tourists visit the tourist attractions. The facilities are made both basic structures and special structures by the community. The facilities provide the area to deliver the creative experience to individual tourists to remember the authentic experiences at most levels. The analysis shows that the capability is at a low level because overall tourism attractions in Ubon Ratchathani are available both infrastructure and superstructure, which can open for the general tourists to take public transportations such as planes, buses, trains, rental vehicles, and the roads. However, Ubon Ratchathani lacks special structures that support the communities or the tourism attractions and creative experiences to personalize or upgrade the tourists' experiences to impress and remember. “Talking about the structures for creative tourism, we must consider the number of tourists reach the tourism information with low level. There is only general tourism attractions information, without providing enough information for creative tourism, especially the groups of creative tourists (K2, K7, K8)”.

5) Friendliness of Host Communities refers to the friendliness of people in the community. From the analysis, the result indicates that the capability is at a high level. This is because the creative tourists are looking for the values of friendliness from people in the community. Whenever the tourists travel, they expect

friendliness from the local people in the community as a good memory and experience. At this point, it is the strongest point to serve the needs of the creative tourists. The tourists coming to Ubon Ratchathani can feel a good friendship during their traveling or participating in creative tourism activities in the community. The factors that can be responded to the needs of the friendliness of host communities are the local people's natural habits, the personality of Isan people or Ubon Ratchathani people. The natural habits of Ubon Ratchathani people have been implanted the habit of sharing, and being easy-going. "Ubon people are generous, and love sharing which becomes the strong point. In many areas where the tourists visit, the tourists experience the friendliness of the host community at the high level especially to welcome the tourist. At this point, when the areas are developed well and there is the easy way for the tourists to reach the tourist information. It can attract more tourists to visit (K1, K2, K3, K7, K8, K9)". In conclusion, the capability of friendliness from Host Communities in Ubon Ratchathani. Ubon Ratchathani people's habits include humble personality, honesty, and generosity. These characteristics are the strong point to the quality of experience for the tourists (Mukherjee, Adhikari and Datta, 2018).

6) Being in a place that is genuine and natural refers to the tourists to feel the origin of nature without any changes or settings. From the analysis, the result states that in the overall picture of capability, it is at a medium level. Ubon Ratchathani province is the tourists' destination that they come to feel and learn the unique culture which is exotic and distinctive from the other places and they impress their traveling. However, considering the origin of nature in response to the value proposition of the creative tourists, there are still few sites where can maintain the origin of nature. The value proposition of the natural origin to the tourist experiences can be found in the Mekong communities. However, the Mekong communities in Ubon Ratchathani differ from the Mekong communities in Nakhon Phanom and Mukdahan. The Mekong communities in Ubon Ratchathani are exotic. The tourists can experience the nature of local people in their daily life, including the life along the river as it is particular geography as in Sampan Bok, Pak Bong. "The tourists visiting Pak Bong between February to March can see hundreds of fishing boats around Pak Bong which is the narrowest part of the Mekong in the length of 56 meters during the low tide. (K5, K6)." Fishing with dip-net at Pak Bong becomes the identity of the Pak

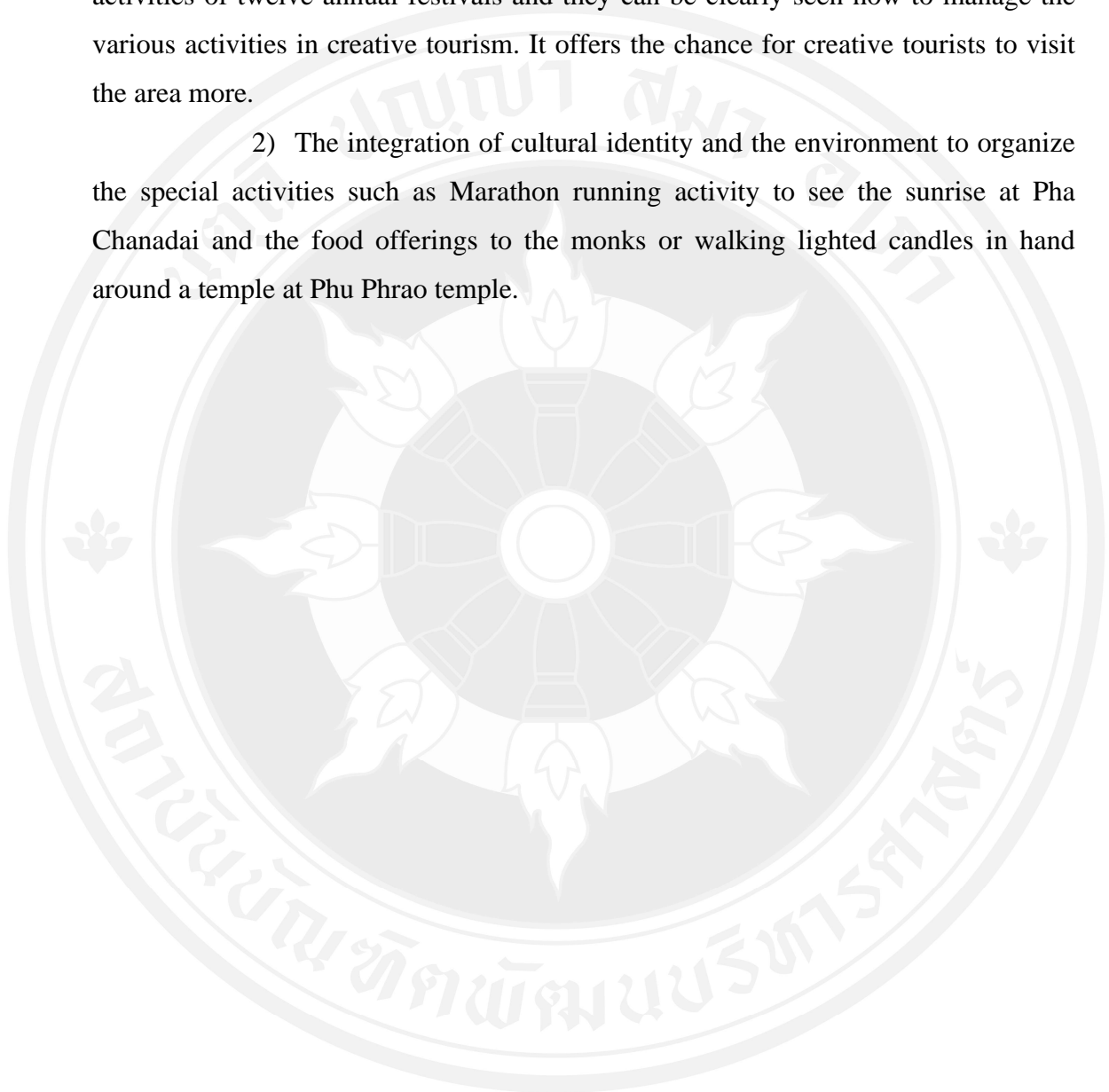
Bong community as the original ways of living. Moreover, the original nature can be found in the Khong Chiam district and Khemmarat district, where the farmers plant cotton trees along the Mekong and weave the cotton clothes. “More tourist attractions along the Mekong and the original lifestyles are still maintained. The tourists can see the lifestyles of local people of cotton planting, fishing, and vegetable planting in the low tide. It is very pure. (K2)” All having mentioned are cultural tourism resources and intangible cultures that allow tourists to experience and learn, which is the experience that the creative tourists are looking for (Richards, 2010).

7) Open and Diverse Society or Community refers to an open opportunity for diverse people from various areas, especially creative tourists and talented people. That attracts the tourists who seek arts experience into the community by word of mouth or through social media networks. From the analysis, the capability is at a medium level; the key informants said that Ubon Ratchathani opens for the diverse tourists without limiting of nationalities, genders, and ages so that there is a combination of traditional arts from the people who settle down in the province. “Ubon Ratchathani is the city of merit makers and the city of religion since Ubon Ratchathani opens for people from every area, nationalities, and various cultures joining in the festivals and activities (K1, K2)” However, the main respondents and cultural experts suggested that the coming of diverse people into Ubon Ratchathani who are from different communities may be the challenging and the problem with the original local community in terms of understanding and accepting the different cultures in many levels. This can be an obstacle to the community, so that it is necessary to consider the needs of the residents and the visitors not to have enormous conflicts. “To open and welcome the diverse visitors, it is important to give them knowledge of the community and build a good relationship among people in the community, not causing any conflicts. (K7, K8, K9, K10)” Its responses to Morgan et al. (2011) and Blapp and Mitas (2018), who presented the need of rebalancing power relations) between the host and the visitors. Moreover, it is crucial to examine community needs analysis to design the activities to build understanding and good relationships.

5.3.3 Suggestion for Creative Tourism Development in the Dimension of Memorable and Uniqueness Experience

1) Twelve Annual Festivals of Isan people observed one per month. Visiting the area and studying the detailed information can help tourists know the activities of twelve annual festivals and they can be clearly seen how to manage the various activities in creative tourism. It offers the chance for creative tourists to visit the area more.

2) The integration of cultural identity and the environment to organize the special activities such as Marathon running activity to see the sunrise at Pha Chanadai and the food offerings to the monks or walking lighted candles in hand around a temple at Phu Phrao temple.



Creative Tourist Value Proposition	Capability Level		Strengthen	Weakness	Gap Analysis	Solution
	High	Low				
The availability of a special event, festival, or tradition that is worth joining and memorable	✓		<ul style="list-style-type: none"> - The activity designs in a unique way of identity that can be participated and experienced only in Ubon Ratchathani. - The sense of belonging from carving the candle templates and admiring their own piece of carved candle arts work in the candle-carving parade show. 	<ul style="list-style-type: none"> - Experience and memory which is unique for the tourists to experience. Most tourists are gathering only in the Candle festivals duration even though the governor provides many cultural activities that have the high capabilities which can build on. 	<ul style="list-style-type: none"> Ubon Ratchathani organizes the annual traditions and special events which can attract tourists but the activities are much more focused on candle festivals. 	<ul style="list-style-type: none"> the distinctive of the story-telling and the aesthetic. -to search the unique activities and allow the activities which can give the experience at the end of traveling to remind the good memory and impression when the tourists visit the tourist destination of creative tourism.
			<ul style="list-style-type: none"> - The creative atmosphere is not clear although the provincial governors provide the areas to do the creative activities and events. 	<ul style="list-style-type: none"> -Although the provincial governors provide the area for organizing the creative activities but not yet 	<ul style="list-style-type: none"> - To design the creative atmosphere with area management that can provide the creative activities in order to build a good experience and memorable time of 	

Creative Tourist Value Proposition	Capability Level		Strengthen	Weakness	Gap Analysis	Solution
	High	Low				
The availability of facility and infrastructure that helps tourists to have creative memories	✓	Low	-	- Lack of the readiness of the structures promoting the memorable experience for the creative tourists, especially given the detailed information of the creative tourist attractions of the province.	response to the needs of the creative tourists. -The creative tourists need the memory and experience from the uniqueness of tourist destinations but still Lack of facilities to build the creative experience and memory.	the cultural uniqueness. -to improve and develop the facilities that can be convenient to the tourist and to manage tourist information of creative tourist activities to the group of creative tourists.
Friendliness of Host Communities	✓	Low	The natural personality of the people in the communities or the creative tourist destination. The tourists can experience the humble personality, honesty, generosity, and friendliness from the	Foreign language communication skills to interact with foreign tourists still have limitation in many tourism communities.	Although the friendliness of host communities is the strength of memorable and unique experience, the way of welcome and	- to promote the strength of Friendliness of Host Communities focusing on the presentation of friendliness, humble personality, royalty, and generosity of the people in communities.

Creative Tourist Value Proposition	Capability Level		Strengthen	Weakness	Gap Analysis	Solution
	Hi	Low				
Being in a place that is genuine and natural		gh	<p>people community to the tourists.</p> <p>-the natural ways of living of the original community and the purity of lifestyles including the unique local wisdom which is different from the other places according to the geography for example how to use dip-net to catch the fish at Pak Pong or Sampun Bok or life along the Mwkong.</p>	<p>The original sense and the nature are decreased and the creative tourist attractions located in a remote area.</p>	<p>communication to the foreign tourists is necessary for the creative tourism in the communities.</p> <p>The tourists need to feel that they are in the very pure and natural places, but most of the tourist attractions located in a long way and not many places are so original.</p>	<p>-to develop communication skills to welcome the group of creative foreign tourists.</p> <p>-to promote the conservation of environment, architecture, and original arts of the local communities and to build awareness of the heritage value that has been transcended from the old generations.</p> <p>And to search the tourist attractions where are still original conservation to present in the form of creative tourism.</p>

Creative Tourist Value Proposition	Capability Level		Strengthen	Weakness	Gap Analysis	Solution
	High	Low				
Open and Diverse Society or Community	✓		To open the diverse people from various communities, accept and exchange the cultures and thoughts becomes the arts, architecture, and cultural combination creatively and clearly in each era till the present time.	To be unacceptable to different cultures of people can affect the balance relation between the original host communities and the visitors.	Being an open community for people from diverse societies or communities which people still don't understand the differences of cultures. It can cause the problem of relation balance between the original people in the community and the visitors.	Open and diverse society or community and promote the understanding of the cultural differences of the host communities and the visitors.

5.4 Destination Capability in the Dimension of Authentic and Engagement Experience

Destination Capability Analysis on Value Proposition of Creative Tourism in relation to Authentic and Engagement Experience

5.4.1 The Explanation of Variables used for the Interview

In order to illustrate the significant results of capability analysis, the terms of the variable used for the interview questions in this component must be described as follows;

1) True Authentic Experience refers to gaining the experience of a real or authentic way of life that is not set up or recreated refers to. It means tourist destinations have different styles and ways to allow tourists to experience real or authentic ways of life that are not set up or recreated, such as arts, handicrafts, performances, etc.

2) The heritage inherited from the tourist attraction's past means the seeing or knowing about the heritage inherited from the past in a tourist destination refers to "Value of Indigenous." In addition, it means the value of local cultural heritage inherited from the past, such as the way of life, local wisdom, local history, arts, and traditions.

3) Providing opportunities for tourists to participate in creating activities/products refers to "Opportunity to Co-creation." It means providing opportunities for tourists to participate in creating new activities/products.

4) Having more opportunities to learn and interact with local people in the area refers to "More Learning and Interaction with Local." That means learning and interaction between the host community and visitors, such as interaction with culture and tradition, the interaction between instructors and tourists who will gain knowledge and experience from instructors, and the experience from language communicated in the local area.

5.4.2 Question: Does Ubon Ratchathani Province has the Capability to Respond to the Creative Tourism Value Proposition in the Dimension of Authentic and Engagement Experience? How?

1) True authentic experience from the way of life, which is not a setting or a new creation, refers to the experience gained from the original lifestyles, not a setting or new creation. This experience is in the form of a tourism program, process, or activities organizing the engagement for the creative tourists to see and feel the local identity such as dressing, customs, beliefs, arts, handicrafts, and local wisdom. From the analysis, the capability is at a medium level. The way of life of the local people in the community has a natural way and contains the specific value of each community. Creative tourists travel to seek a new experience different from their communities. The tourists have studied the tourist information before they visit the places. When they reach their destinations, they are looking for the atmosphere they are looking for and the authentic experience as it is worth coming. Here, Ubon Ratchathani province is the destination where the tourists can gain authentic experiences, but they are located far away, especially in the Mekong communities. The way of life there, is simple and the uniqueness of local communities is located in different environments and geography, especially, it is different from other places. “The simple way of life is charming without setting with the self-value, for example, the dialects of people in Ubon Ratchathani which is different from people in the North of Thailand, the local delicious Isan food with the Vietnamese food cooking style combination, or the way of dressing style of people in the community joining in the local traditions as the value of Ubon Ratchathani (K7, K8, K9).”

Another way to reach the local way of life and culture is to stay at homestays and take part in the local way of life and culture. “The important point is to gain the authentic experience in the authentic area. Ubon Ratchathani provincial governor should support the tourists to travel throughout the tourist communities, especially to learn and engage in the way of life. Moreover, homestay should be in the acceptable standard for the tourists to learn and exchange with the local people. Furthermore, if the community understands this, it will be very effective. (K1, K2, K3, K7, K8)” Although the way of life and local wisdom is nearly the same compared to the other provinces in Isan at somehow, if the local people understand and be proud

of their own community, they can exchange the way of life from the ordinary way to extraordinary, for example, dialects teaching, local food cooking, or to promote the tourist to wear local styles of dresses and join the traditional events. When the people in that community willingly and happily share the story of their daily routine to create enjoyment and amusement for the tourists, the tourist will also gain that happiness. So that sharing daily life stories or the way of life of the local people to the tourists means to create a sense of happiness to them (Blapp & Mitas, 2018).

2) The heritage inherited from the tourist attraction's past means to see or to know the heritage inherited from the past in the tourist attractions to touch the needs of the spiritual inner of the creative tourists. From the analysis, the results show that the capability of Ubon Ratchathani is at a high level. When the tourists travel to Ubon Ratchathani, they touch the authentic experiences from the value of indigenous in the creative destinations in many communities. The cultural heritage is inherited from the past since the building era of Ubon Ratchathani. Such diverse people from many ethnic groups settled down to make the cultural and wisdom heritages and many engagements to attract the tourists, for example, Ubon clothes weaving. Although weaving wisdom can be seen in many provinces in Isan, there is a different value. The woven fabric of Ubon Ratchathani has been carried on by a group of high-class people and ordinary people. The woven fabric reflects the story of the ancient tradition; the way of dressing of women in the past and weaving has been inherited to the next generations both of sons and daughters. "The traditional way of wearing woman's Sarong, Sarong consists of three parts; head, body, and feet. The part of feet Sarong is not too wide as it reflects the high-class group of women, but the wide feet Sarong belongs to Lao Champasak woman (K8, K9)." Also, the value of woven fabric Sarong can be seen in the royal writing of King Rama V that he admired Ubon fabric as good quality. "Ubon woven fabric is invaluable and has a high quality inherited from the past. In the era of Prince Sappasitthiprasong as the regent of Ubon Ratchathani, he offered Zar-Baft clothes to the Great King Rama V. King Rama V responded to the royal writing back that the Lao Zar-Baft was very high quality, Chiang Mai clothes could not be comparable. To promote these Zar-Baft, it could be sold. I would be an agent. The royal writing showed the neat, beautiful, and high quality of Zar-Baft and Sarong of Ubon Ratchathani. (K10)." This story will attract

groups of tourists who favor the woven fabric. This group of tourists would feel delighted when they heard of the story specific to the community. Dressing the woven fabric becomes the way of life and wisdom which has been inherited from the past. It's obvious that cultural heritage is the value which is inherited from the past. To develop creative tourism, the community should learn and develop from the tangible cultural heritage to become the tourism products of culture (Blapp and Mitas, 2018).

3) The opportunity to learn and interact with local people in the destination refers to an opportunity for the tourists to participate in the local activity, especially to design or create the piece of works by themselves. From the analysis, it is found out that the capability is medium-level. Although overall, Ubon Ratchathani has the capability of the heritage values in many areas and many events which open for the tourists to join from designing and get the souvenirs back home, the activities are similar to many other communities such as the cotton fabric dye activity and making a tiny broom activity. It is the weak point in terms of various activities of co-creation. So, the activities should be organized in a short time participating and make it fun. "Many communities provide the activities which the tourists can do and join such as products designing, painting the small gong, making rain dolls, making broom of Sa Som community or the fabric dye of Khemmarat community. Many communities did well, but need to develop in the universal level in presenting to the tourist (K5, K6, K7)."

4) The opportunity to learn and interact with local people in the destination. It refers to learning and interacting between the host community and the visitors, such as the interaction about the cultures and traditions, the interaction between the instructors and the tourists to gain knowledge, experience from the instructors, and language interaction. From the analysis, the capability is at a high level which can say that the tourists traveling to Ubon Ratchathani can learn and interact with the local people in the tourism areas since welcoming, while joining the activity, departing from the community. The local people who are professional and enthusiastic about presenting and delivering knowledge to the tourists, especially learning arts and handicrafts from the master artists directly for the tourists, feel confident when the tourists gain authentic knowledge and experience from that community. Moreover, the learning sources of handicrafts in the present time can

build authentic and engaging experiences very well. “Ubon Ratchathani has many national famous artists who can learn from them directly, including the learning sources. The artists are nationally famous such as the brass products of Ban Pa-Ao and the candle festival learning center at Ban Kam Poon, Warinchaprap district. (K9, K10).” Therefore, having the local wisdom transmitters or the activity owners who are ready and enthusiastic to communicate the activity's value and the importance becomes a suitable process property for the creative tourist attractions (Wisudthiluck & et al., 2010). Moreover, when the expert and the famous artist in that community as the activity transmitter in workshops, this can build learning and extraordinary interaction.

5.4.3 Suggestion for the Creative Tourism Development in the Dimension of Authentic and Engagement Experience

Some communities already have an interesting way, but many still do not truly understand the demand for creative tourists. The things that need to be developed are the management and the presentation; for example, cotton-picking activities along the Mekong need more information about picking time, or Buddhist activities like meditation should have information about the time and the organizer. Unfortunately, the lack of this information makes it difficult to find out about the organizer, and there is no medium to link the information. Therefore, designing activities to create an impression and a creative experience must offer activities with suitable timing for tourists in several options, such as 30 minutes / 1 hour/half day, etc., and must create an understanding to the tourists for the things they will receive.

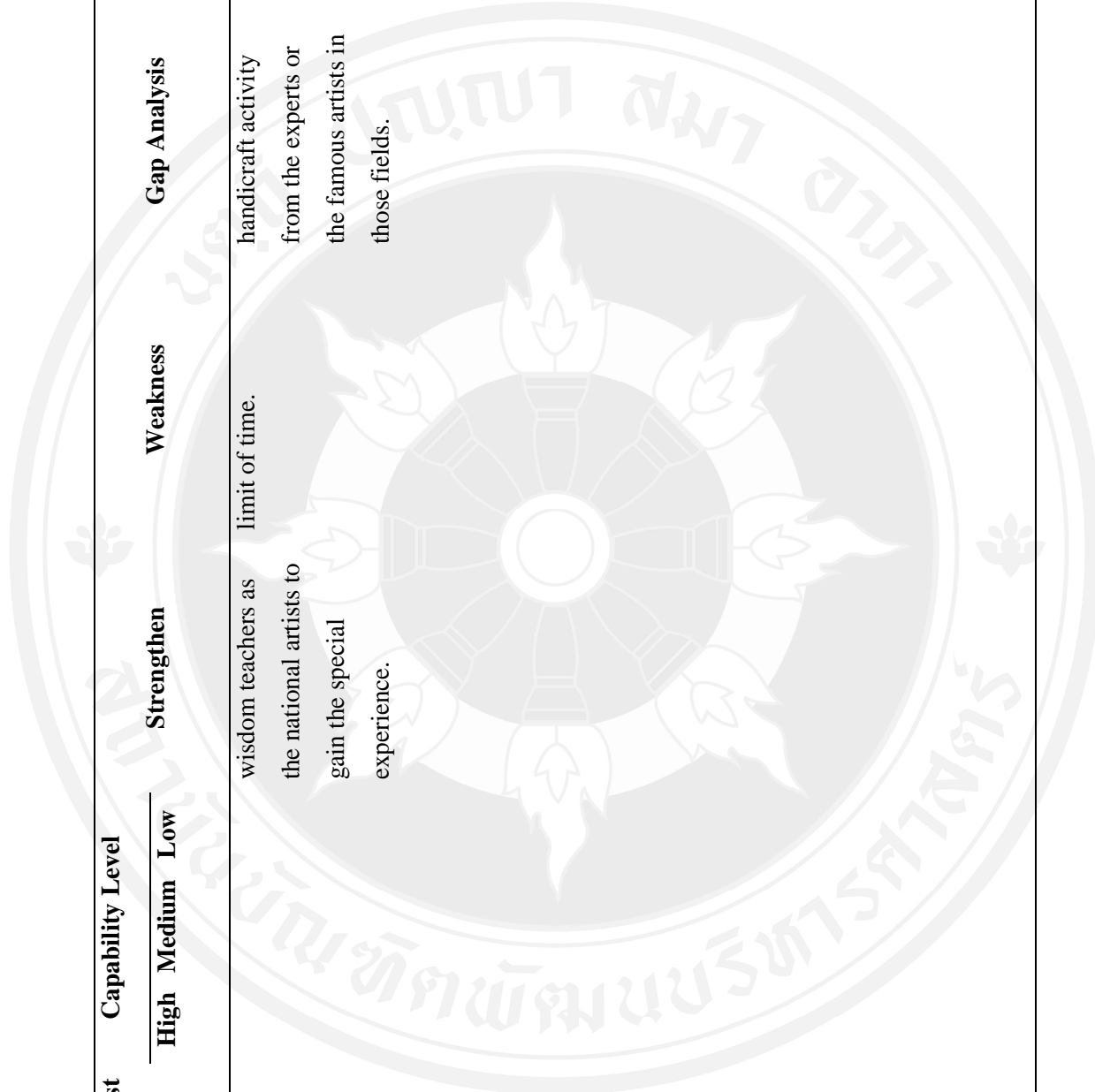
Table 5.3 The Summary of Capability Assessment of Ubon Ratchathani Province to Responding to the Creative Tourism Value Proposition in the Dimension of Authentic and Engagement Experience

Creative Tourist Value Proposition	Capability Level			Gap Analysis	Solution
	High	Medium	Low		
True authentic experience from the way of life which is not a setting or a new creation	✓			<p>Local people in the community lack of confidence to present their natural way of life to attract tourists.</p>	<p>- Inspire the pride of the cultural heritage of the local communities and</p> <p>- Promote tourism and way of life learning of the communities to pass the authentic experience.</p> <p>- Promote the local homestays in the communities for the tourists to touch and feel the way of life of the communities.</p>
			<p>- The natural and way of life of the local people represents its value in all communities</p> <p>- exchange culture and experience between the host community and the visitors from the various areas.</p>	<p>Some tourism attractions of the local communities lack confidence in themselves. In other words, they don't realize that their way of life is a special thing for the diverse tourist. So that some communities are not interested in a full capacity.</p>	

Creative Tourist Value Proposition	Capability Level		Strength	Weakness	Gap Analysis	Solution
	High	Low				
The heritage which is inherited from the past of the tourist attraction	✓		The indigenous value of Ubonratchathani is the heritage that is inherited from the past as the local identity. There is an interesting story to reach the specific group of tourists and the transmission.	The presentation of local communities is not really interesting for the tourists. The tourists do not clearly understand the value of local heritage which is inherited from the past.	- Lack of interesting presentation, the unclear contents affects the tourists to see the real indigenous value of local communities and ineffectively presentation.	- Develop good presenters of the good meaning of the local communities and share the stories of local heritage more interestingly, and to be aware of the importance of the visitors who learn and exchange culture. - Promote the local heritage which is inherited from the past to the tourists to hear.

Creative Tourist Value Proposition	Capability Level		Strengthen	Weakness	Gap Analysis	Solution
	High	Medium Low				
The opportunity to learn and interact with local people in the destination	✓		The activities give the chances for the tourist to join in designing by themselves from the way of life and local wisdom.	The activities are nearly the same in many areas because of the similar culture and way of life such as cooking “Jaew Bong” or spicy minced fish pickled fish, the fabric dye, and the small blooms.	Various activities are similar to the nearby community. This causes the co-creation experience, so it is important to design the experience from the relation and the authentic community.	<ul style="list-style-type: none"> Develop the activities for the tourists to join and design the experience by themselves, focusing on personalization.
More Learnings and Interaction with Local memories	✓		The tourists will gain and engage the authentic experiences from the local famous artists and exchange the experience with the artists such as local	The learning activities of handicrafts in some communities take a long time to see the process and the products. This is the limitation of tourists to come and see for the tourists who have the	Design the tourism activities in a creative way and the appropriate way to the group of tourists including the promoting of the local arts and	<ul style="list-style-type: none"> Develop the creative activities in the learning sources of local arts and cultures which is outstanding, for example, the woven cotton fabric of the

Creative Tourist Value Proposition	Capability Level		Strength	Weakness	Gap Analysis	Solution
	High	Medium Low				
			wisdom teachers as the national artists to gain the special experience.	limit of time.	handicraft activity from the experts or the famous artists in those fields.	Mekong community, learning “Mo Lum” or the traditional style of Ubon style singers with the national artists, and brass products in relation to the needs and the limitation of the creative tourists. -to promote the tourists to engage in the creative activities with the national artists which can attract more creative tourists to learn and create their ideas by



Creative Tourist Value Proposition	Capability Level		Strengthen	Weakness	Gap Analysis	Solution
	High	Medium Low				
						<p>themselves and exchange the knowledge between the artists and the travel.</p>

5.5 Destination Capability in the Dimension of Rareness and Attractive Experience

Destination Capability Analysis on Value Proposition of Creative Tourism in relation to Rareness and Attractive Experience

5.5.1 The Explanation of Variables Used for the Interview

In order to illustrate the significant results of capability analysis, the terms of variable used for the interview questions in this component must be described as follows;

1) Participating in the tourism activities that are uniqueness and rareness refers to “Rare Activities/Product and Service (unique, distinctive).” It means tourism activities or products have distinctive identity and they are exotic and difficult to find elsewhere.

2) The attractiveness of tourism activities/products in look and feel refers “Emotional and Visual Attractive Product.” It means tourism activities and products can attract tourists both in the products appearances and the feeling.

3) The novelty and useful of tourism activities and products refers to “Novelty and Useful.” It means tourism products are unique and new in many ways, such as new designs, different uses, new materials or other conditions which is suitable for consumer demand in the market.

5.5.2 Question: Does Ubon Ratchathani Province has the Capability to Respond to the Creative Tourism Value Proposition in the Dimension of Rareness and Attractive Experience? How?

1) Participating in the tourism activities that are unique and rare or “Rare Activities/Product and Service (Unique, distinctive)” refers to the participation in the activities/products and service in the unique tourism Identity and rareness in other sources. The analysis shows that the capability is at a medium level, which means the local identity of the tourism products or some activities is interesting and attractive for the creative tourists. However, the activities/products and some services can be generally seen, and this made the value of Rareness and Attractive Experience

decrease, for example, the indigo dye activities which have been done in many communities along the Mekong river or the Kong Kao Joom (nine-nipple gong), which is the handicrafts to describe the local identity of Sai Moon village, which can be imitated in other areas. “The outstanding products and service have the uniqueness like food products such as salted buckwheat, the handicrafts such as Kaab Bua textile, brass products from Ban Pa-Ao, and the nine-nipple gong at Ban Sai Moon. Although some products can be imitated, they are not the same for Ubon Ratchathani contains a unique identity (K7, K9, K11, K14).” Activities/ products and services that are distinctive still maintain the local identity that can build on by adding the values to create differences and to be competitive from many factors such as valuable, inimitable, and organized according to the VRIO Framework (Barney & Hesterly, 2010).

2) The attractiveness of tourism activities/products in look and feel or “Emotional and Visual Attractive Product”. From the analysis, the results show that the capability is at a medium level. Because the activities or the products in terms of appearance is in accordance with “Rare Product and Service.” When the products or the activities are local distinctions or rare to find. It can attract in terms of Emotional and Visual. So, the capacity of Ubon Ratchathani Province in these aspects is consistent.

However, to consider the needs of the groups of tourists who are interested in arts and cultures, what can attract their emotions, feeling, and the appearance which represents the capability of Ubon Ratchathani province as in (1) to touch or to participate in the rare activities which is inherited from the past and can only be found in Thailand. This refers to the tourists who touch the traditional customs of the only one place where is inherited from the ancestors. “The cremation of the royal family of Ubon Ratchathani with the Bird called “Hastilinga” from the legend of the city ruler of Chiang Rung San Wee Fah who is inherited the medium of Sida who killed the bird. The design of the cremation with Hastilinga Bird to painfully cry out and the heads can move with bleeding and burnt at the same time with the dead body. This is distinctive and the only tradition in Thailand. (K8, K9). (2) the activities or the products linked to the beliefs and faith refers to the activities or the tourism products linking with the beliefs and faith of people in the community.

It represents respect to what the community believes. This is the activities that engage with rareness and attractive experience, such as in Khong Chiam district, there is the activity to ask forgiveness from the river goddess with the lanterns floating. The lanterns are beautiful designs of the constellation and floating over the Mekong (K9, K10).

3) The novelty and useful of tourism activities and products or “Novelty and Useful” refers to the activities and the products of unique tourism which are new and useful, for example, the new design patterns, the different usage from the previous one, new materials or other conditions which are appropriate to the needs of consumers in the market. From the analysis, it is found that the capability is at the medium level when considering products and services or the new tourism activities with different usages are not a lot found. But, on the other hand, the local creative tourism resources can reach the tourists in terms of Rareness and Attractive Experience very well.

From the data analysis, the capabilities that meet the needs of tourists are: (1) the story composing connects to the famous tourist attractions. This refers to the development of tourist attractions by creating the story to connect with the famous attractions, for example, the fluorescent city in Sirindhorn district linking with the florescent temple or Wat Sirindhornwararam (Phu Phrao) “the fluorescent city is the idea of the fluorescent tree taking root of community. The presentation of arts, painting, and organizing with the fluorescent lights including the fluorescent decoration (K4).” (2) Cross-cultural integration refers to bringing diverse cultures into the local culture to create an exotic experience. It increases the interest in the products and activities of creative tourism. “We have the policy to the partner cities of Ubon Ratchathani and Surat Thani to perform in the candle festival parades to make the exotic and exciting to the tourists (K1).

5.5.3 Suggestions for the Creative Tourism Development in the Dimension of Rareness and Attractive Experience

Resulting from the interviews, all key informants agreed that tourist destinations in Ubon Ratchathani obtained the necessary attributes of creative tourism. The details of suggestions derived from question 3 are displayed below.

1) To develop new and interesting products is to create tourism network partners to bring new things that people have never seen before to be a part of our activities. These new things can create excitement for tourists, for example, bringing cultural procession from Bhutan or Chak Phra procession from Surat Thani Province to join in the candle parade.

2) Ubon Ratchathani has many interesting activities and products but not all. The development is needed. There should be a campaign to find 5-star activities. Anything with potential can be sold to a quality group, and anything at the middle level can be sold to the general group. They should be developed to meet the needs of tourists according to special interests.

3) The novelty may be created by innovations such as using phosphor to decorate the base-relief sculptures resulting in a beautiful night tour or applying modern technology to make the product more attractive.

Table 5.4 The Summary of Capabilities Assessment of Ubon Ratchathani Province to Responding to the creative tourism value Proposition in the Dimension of Rareness and Attractive Experience

Creative Tourist Value Proposition	Capability Level			Weakness	Gap Analysis	Solution
	High	Medium	Low			
1. Participating in the tourism activities that are uniqueness and rareness	✓			Some tourism products and activities which maintain the original identity of the local community have the limitation to develop, especially the conditions of local traditions.	The problem in developing the products and the activities to creative tourism.	- Develop the products and services which are distinctive and competitive from the valuable and rare resources and be imitable, and be able to self-organized. • Present the local identity by using activities/products, and promoting to create unique products brands.

Creative Tourist Value Proposition	Capability Level		Strengthen	Weakness	Gap Analysis	Solution
	High	Medium Low				
2. The attractiveness of tourism activity/product both visual and emotional	✓		<p>Experience or participate in the rare activities which are inherited from the legend in the past and only occur in Thailand, for example, the way of life and faith to ask the river goddess's forgiveness in the activities of lanterns release at the Mekong or the cremation using the legend of Hastilinga bird from the legend of Ubon Ratchathani royal ruler.</p>	<p>Most creative products and services attracts in terms of physical appearances, emotion, but few are rare and distinctive.</p>	<p>The destination of creative tourism still cannot meet the value of visual and emotional in the aspect of Rareness and Attractive Experience.</p>	<ul style="list-style-type: none"> Develop and build on the products and activities for creative tourism in order to increase the charming to attract the tourist by the local wisdom and the local materials. Present the story tell increasing the fascination, and emotional communication to the products or activities with are interesting to the creative tourism products or activities.

Creative Tourist Value Proposition	Capability Level		Strengthen	Weakness	Gap Analysis	Solution
	High	Medium Low				
3. The novelty and useful of tourism activity and product	✓		<p>The story composition which links to the famous tourist attracts to promote the local tourist attractions to be widely known, including cross-cultural integration, for example, the combination of the Southern part culture in candle festival as the city partners between Surat Thaini and Ubon Ratchathani.</p>	<p>The limitation of creative tourism resources exotic, new design, and the usefulness.</p>	<p>The destinations of creative tourism cannot respond to the needs of Rareness and Attractive Experience very well.</p>	<ul style="list-style-type: none"> • Create the distinction to the products and activities from the original cultural capital and natural resources to be useful with story presenting which is the response to the cultural value of the way of life in a unique style. • Build the connection networks with the other tourist attractions in order to promote cross-cultural tourism and to create the products or the activities more attractive.

5.6 Destination Capability in the Dimension of Reliable and Worthiness Experience

The Results of Capability Analysis in correspond to Value Expectation of Creative Tourism Attributes in term of Reliable and Worthiness Experience

5.6.1 The Explanation of Variables Used for the Interview

In order to illustrate the significant results of capability analysis, the terms of the variable used for the interview questions in this component must be described as follows;

1) A sense of security in life and property while traveling in the area means that the destination should make visitors feel safe while staying or participating in challenging activities. Unwanted situations from a failure to guarantee a visitor's safety will lead to a negative memorable experience, or "Safe Challenge Activities."

2) The convenience of travel and having unique transportation within the area. That means the convenience of travel to the area, including the unique transportation, or "Uniqueness Mobility."

3) The worthiness of the experience gained compared to the money paid refers to "Value for money." It means the worthiness of the experience that tourists get compared to the money they spend on products/services or activities in the destination.

5.6.2 Question: Does Ubon Ratchathani Province has the Capability to Respond to the Creative Tourism Value Proposition in the Dimension of Reliable and Experience? How?

1) Safe Challenge Activities means a sense of security in life and property while traveling, staying, and participating in challenging activities in a tourism destination. From the capability assessment of Ubon Ratchathani, it was found that it was at a high level. Tourists felt confident in the safety of life and property when traveling in Ubon Ratchathani due to the following factors. There is a security supervision through CCTV committees in urban areas to maintain safety and there is a tourist assistance center by the Provincial Tourism and Sports Office

responsible for ensuring the safety of both Thai and foreign tourists. In addition, in various tourist destinations, local communities have taken good care of tourists with the thought that tourists are important guests. “Traveling in Ubon Ratchathani is very safe, especially the provincial policy that provides the safety to tourists in various points such as a tourist assistance center. There is also a CCTV committee in the area to take care of the safety (K1, K2).” Safety is the first factor that tourists consider and in a well-organized tourist attraction, it also promotes the quality of the destination (Mukherjee, Adhikari and Datta, 2018). Destinations should be able to make visitors always feel safe during their stay or participating in any activity. Any adverse situation from the failure to ensure the safety/security of visitors can lead to a negatively memorable experience (Caber et al., 2012; Kiatkawsin & Han, 2017). It also has a negative impact on the development of creative destinations.

2) Uniqueness of Mobility refers to the convenience to travel to tourist destinations including the unique transportation in the area. From the capability assessment, it was found that it was at a medium level. Overall, for the convenience of traveling to tourist areas, the transportation infrastructure of Ubon Ratchathani is very convenient because tourists can travel on all routes. However, if considering traveling to tourist attractions far from the city, which mostly are creative tourist attractions that can respond to the values in many dimensions of the value proposition of creative tourists, it is not as convenient as it should be. In some areas, the road conditions are damaged. “The main roads cover all areas but some roads linking to the countryside are still inconvenient, especially the public transport that has not yet reached the point. Some roads are very damaged, such as the road to Sasom Village. The signs that convey the meanings are not clear and the internet signals in remote areas are still missing in some points (K2, K7, K8).” Thus, Ubon Ratchathani should hurriedly work to restore and improve the system linking to remote tourist areas to be more convenient. It is due to the fact that in the area of Ubon Ratchathani, accessibility to remote tourist attractions, the link of rural roads and public transport does not cover remote tourist attractions. In addition, while traveling in tourist attractions, vehicles or designed routes that can create a unique identity for tourist attractions are rarely seen.

3) Value for Money refers to the value of the experience a tourist receives compared to the money spent on goods/services or activities at a tourist destination. From the capability assessment, it was found that it was at a high level because tourists coming to Ubon Ratchathani will receive the value from a creative tourism experience and the value for money from reasonable products and services. Moreover, this creates sentimental value that tourists feel that they are sharing to the local community and help promote sustainable development of the local community. That is to say, most tourism activities or products are able to distribute income to the community and create jobs for women, youth and elderly. Tourists not only recognize the value for money on tourism activities or creative products, but are also proud of the value they deliver to the community. “Cotton Village is a creative tourist attraction created to promote and conserve cotton weaving wisdom of the Mekong communities by promoting local communities from upstream, midstream to downstream processes. It starts from buying cotton grown by villagers, spinning cotton, dyeing natural color, and weaving. Then, there are the designers who design and tailor. After that, it is sent to the skilled villagers to embroider and decorate meticulously. Moreover, it organizes a trip called ‘cotton journey’ to take tourists on a boat trip on the Mekong River to visit cotton plantations and the site of cotton spinning, dyeing and weaving as well (K15).” For the experience tourists get compared to the money they paid for the product/service or activities in the destinations, all key informants insisted that participating in tourism activities in Ubon Ratchathani is worth the money. It is the strengths of value for money of creative tourism products or activities of Ubon Ratchathani. “Visiting Ubon Ratchathani is very worthwhile. At each location and for each creative activity, tourists can experience the authentic way of life, nature, culture and traditions, the friendliness and generosity of the host community. They are worth the money (All Key Informants).”

Table 5.5 The Summary of Capability Assessment of Ubon Ratchathani Province to Responding to the Creative Tourism Value Proposition in the Dimension of Reliable and Worthiness Experience

Creative Tourist Value Proposition	Capability Level			Strength	Weakness	Gap Analysis	Solution
	High	Medium	Low				
A sense of security in life and property while traveling staying or participating in challenging activities	✓			Tourists recognize the safety of life and property when traveling in Ubon Ratchathani due to many factors such as a CCTV committee, a tourist assistance center, and the attention and care of the tourism community. The convenience that tourists will get from the transportation infrastructure of Ubon Ratchathani	People responsible for community tourism lack skills in providing first aid to tourists in case of emergency and tourists feel insecure about the way of life of some local communities, such as herding buffaloes back to the stable and drying rice on the road. Roads linking main roads to tourist attractions in many rural communities are damaged, and public transport does not cover remote attractions.	Feeling insecure during the trip on rural roads from uncontrollable factors and feeling insecure when the activity owner lacks first aid skills The incomplete link of transport routes from the main roads to rural tourism communities causes inconvenience to tourists.	<ul style="list-style-type: none"> Promote strengths by creating safety awareness of Ubon Ratchathani for tourists to gain confidence in traveling Organize a workshop on tourist safety for the tourism community to upgrade safety standards Government agencies support the improvement of road surfaces, the extension of roads to access and connect creative attractions to be more convenient, and the improvement of
The convenience of travel and having unique transportation within the area			✓				

Creative Tourist Value Proposition	Capability Level		Strength	Weakness	Gap Analysis	Solution
	High	Low				
<p>✓</p> <p>The worthiness of the experience gained compared to the money paid</p>			<p>Feeling of value for money helps promote sustainable development of the local community by distributing income to the community, creating jobs for women, and creating a sense of self-esteem that delivers value to the community</p>	<p>Lack of creating awareness of the value of the money paid by tourists that helps benefit the local community to have a better quality of life and a happy community</p>	<p>Tourists are not aware of the value for money that benefits the people in the local community as they should.</p>	<p>lighting and clear road signs.</p> <ul style="list-style-type: none"> Offer value from tourism activities or creative products that can share income with the community and promote a creative and environmentally-friendly economy Focus on creating innovative activities or products from natural diversity and cultural capital and they are unique in the creative tourism destination to make tourists feel worth for their money, travel and time.

5.7 Other Suggestions for the Creative Tourism Development of Ubon Ratchathani Province

1) The government sector should allocate budget or find finance to help communities in order to make creative tourism in the communities more interesting.

2) There should be a recruiting of human resources with tourism knowledge, of whom are now lack, to help develop tourism. At the same time, human resources in the communities whose work related to tourism should be improved to be knowledgeable and competent.

3) The communities should search for additional interesting things for tourist or improve tourist attractions to meet the needs of all groups of tourists.

4) For creative tourism development, it is necessary to know the information about the needs and perspectives of creative tourists in order to develop tourist attractions, activities and products to meet the needs of creative tourists.

5) Many communities still cannot find their own identity and some communities copy tourism activities from others. They are not fascinated. Therefore, there should be a workshop to find the identity that is genuine, rare and can be managed by the community and it can enhance the creative tourism of the community.

6) Branding for Ubon Ratchathani should be created from the story about light, such as the first light, the light of the dharma, the candlelight, and the glowing light.

7) Innovations should be designed to develop creative tourism products that are specifically suitable for each tourism community.

5.8 Conclusion

Chapter 5 presents the results of the qualitative research to answer the research objective no. 4 by assessing the capacity of Ubon Ratchathani in response to the value propositions of creative tourists in all four dimensions: Memorable and Uniqueness Experience, Authentic and Engagement Experience, Rareness and Attractive Experience, and Reliable and Worthiness Experience. The study was conducted by interviewing fifteen key informants as the representatives from the government sector,

private sector, academic sector, cultural experts and the representatives from potential tourism communities for creative activities/famous handicraft learning resources. The capability assessment, strengths and weaknesses analysis, and gap analysis were conducted, and the development guideline was proposed.

The assessment results found that in the dimension of Memorable and Uniqueness Experience, there are three items at a high capacity including the sense of the place in creative uniqueness, The availability of a special event, festival, or tradition that is worth joining and memorable, and Friendliness of Host Communities. There are two items at a medium level including Being in a place that is genuine and natural, and Open and Diverse Society or Community. There are two items at a low level including the availability of place and atmosphere for creative activity, and the availability of facility and infrastructure that helps tourists to have creative memories.

For the dimension of Authentic and Engagement Experience, it was found that there are two items at a high capacity including the heritage which is inherited from the past of the tourist attraction, and More Learnings and Interaction with Local memories. There are two items at a medium level including True authentic experience from the way of life which is not a setting or a new creation, and the opportunity to learn and interact with local people in the destination.

For the dimension of Rareness and Attractive Experience, it was found that every item has the capacity at a medium level including Participating in the tourism activities that are uniqueness and rareness, The attractiveness of tourism activity/product both visual and emotional, and the novelty and useful of tourism activity and product.

For the dimension of Reliable and Worthiness Experience, it was found that there are two items at a high capacity including A sense of security in life and property while traveling staying or participating in challenging activities, and the worthiness of the experience gained compared to the money paid. There is one item at a medium level including the convenience of travel and having unique transportation within the area.

From the capability assessment of Ubon Ratchathani, it was found that there are many factors that effectively meet the needs of creative tourists. A guideline to enhance the strengths to be more effective will be proposed. It was also found that

there are still many factors that have not been able to satisfy tourists. Therefore, the results of this assessment present the strengths and weaknesses analysis, gap analysis and a guideline for developing Ubon Ratchathani to be a quality creative tourism destination for both Thai and foreign creative tourists, which will be presented in the next chapter.



CHAPTER 6

GUIDELINE FOR DEVELOPING CREATIVE TOURISM PRODUCTS, ACTIVITIES AND DESTINATIONS IN THE LOWER NORTHEASTERN PROVINCE GROUP 2

6.1 Introduction

This research aimed to propose the Guideline for Developing Creative Tourism Products, Activities and Destinations in the Lower Northeastern Province Group 2 to respond research objective 5. The proposed guideline was purposely designed for Destination Management Organization (DMOs) as it plays a role in promoting efficient destination management, enhancing the well-being of community at the destination, and providing tourists with a satisfying and memorable experience (Bornhorst, Ritchie, & Sheehan, 2010). The proposed guideline for developing creative tourism, derived from all dimensions of value proposition and from creative tourists' perspective, was developed to fit the creative destination - Ubon Ratchathani which is designated as a representative destination of the Lower Northeastern Province Group 2.

6.2 A Proposed S-A-G-E Guideline for Developing Creative Tourism Products, Activities and Destinations in the Lower Northeastern Province Group 2

The research results presented the S-A-G-E Approach as a guideline for developing creative products, activities, and destinations, which was designed to suit the creative tourism in Ubon Ratchathani. The approach is also in accordance with Ubon Ratchathani's alias - City of the Sages.

S – A – G – E Approach consists of four dimensions: S - Strong Memorable and Uniqueness Experience, A - Alternative Rareness and Attractive Experience, G - Good Reliable and Worthiness Experience, and E - Extraordinary Authentic and Engagement Experience. The proposed approach was developed from research findings according to research objectives 1 to 4. The quantitative research results from 400 samples were analyzed and classified creative tourists. The results of the Exploratory Factor Analysis (EFA) of creative tourism attributes from creative tourists' perspective were used to represent the value proposition. The results of the qualitative research and discussion from research objective 4 were analyzed to develop a guideline for developing creative tourism products, activities and destinations which is suitable for the Lower Northeastern Province Group 2, as shown in Figure 6.1.

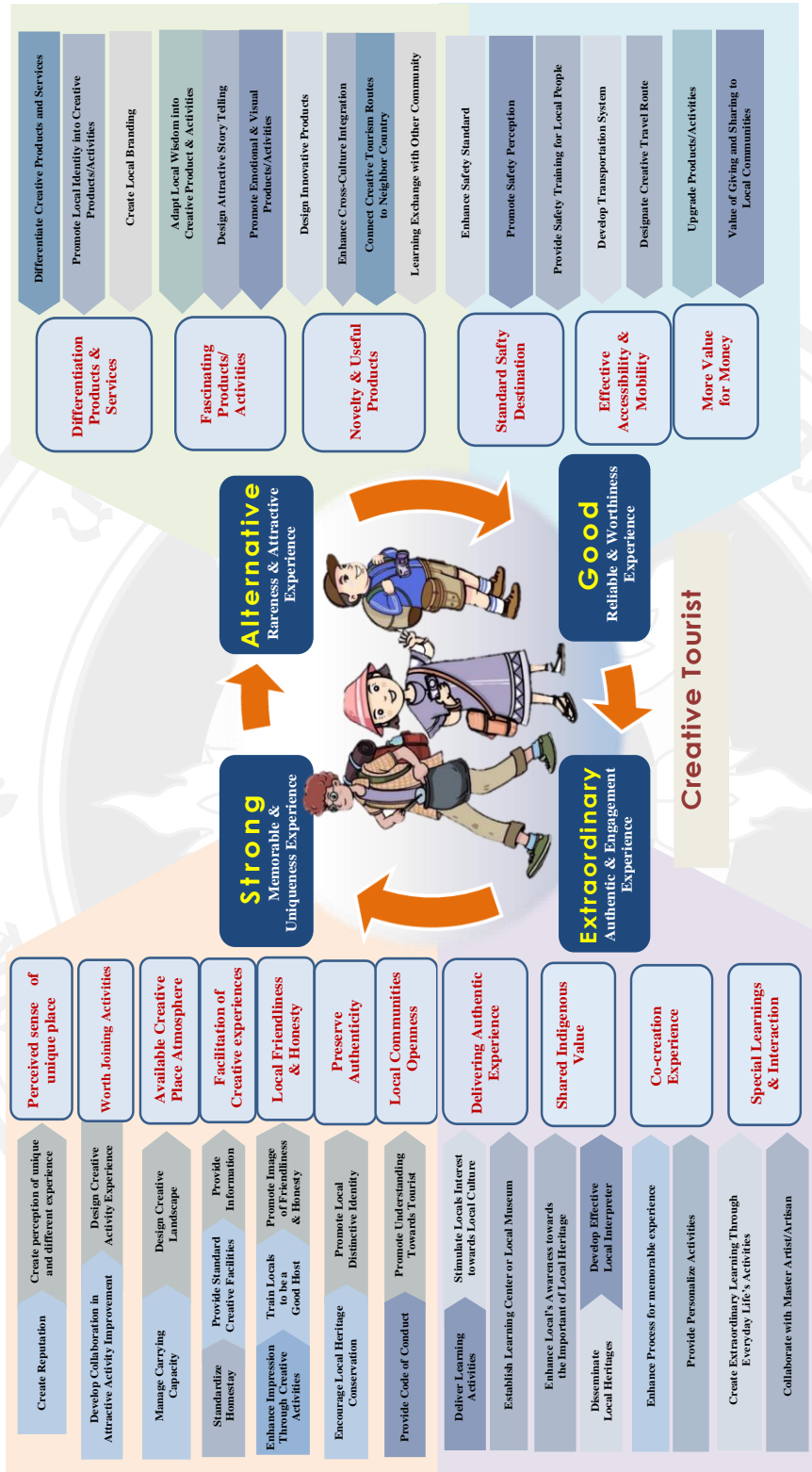


Figure 6.1 The S-A-G-E Guideline for Developing Creative Tourism Products, Activities and Destinations to the Lower Northeastern Province Group 2

6.2.1 Guideline 1: Creative Tourism in Relation to Strong Memorable and Uniqueness Experience

The dimension of memorable and uniqueness experience is considerably one of the most important factors for tourists' travel making decisions. The result of capability assessment of Ubon Ratchathani showed that there were many factors with high and medium potential, however some factors demonstrated low potential or weakness that needed to be improved to meet creative tourists' value expectation. Therefore, the development of creative tourism destinations that respond to the value proposition in the dimension of memorable and uniqueness experience is necessary. The destination must deliver memorable experiences and strong identity as expected by creative tourists by aiming at creating memorable and unique experiences of creative destinations, which can be done as follows.

6.2.1.1 Recommendations for Implications

For the guideline for the development of creative tourism in the dimension of memorable and uniqueness experience, the following issues should be focused.

1) Perceived Sense of Unique Place – Creating the perceived value of sense of unique place.

(1) Create perception of unique and different experience, the destination must present stories, emotions, and feelings that tourists will receive. Although many Northeastern provinces have similar unique atmosphere and environment, each place has its own origin and significance, which was the value of that place. Therefore, creating perception through effective communication is highly important. It can be done by presenting a creative identity, a scent of local culture; especially a common culture formed by ethnic diversity of Ubon people, a unique blend of rooted and modern cultures, a unique landscape that affects the way of life and unique phenomena, and details of the place, called as brand narrative, which is emphasizing on its distinction, storytelling and aesthetics.

(2) Creative Reputation - The reputation of creative tourism destination should be built by presenting the empirical evidence of people, places, traditions, activities, local business that promote the image of creative tourism.

The use of social media through celebrities, influencers and bloggers will be more effective and can reach more creative tourists.

2) Worth Joining Creative Activities – Elevating the activity that demonstrate a worthwhile and memorable experience

(1) Design Creative Activity Experience – Designing the creative activity that attracts tourists to participate in special traditional events or festivals and makes tourists feel worth participating in the activity and gain memorable experience. The activity can be designed by searching for strengths or local identity as a selling point, then presenting the differences which is worth to join, and presenting tourists that they will have a memorable experience.

(2) Develop Collaboration in Attractive Activity Improvement – Developing strong networks/collaborations and alliances to improve the creative activities to be more attractive and be able to reach creative tourists directly. The improvement can be made through organizing special traditional events or festivals of the destination, focusing on local cultural values. The traditional events shall allow creative tourists to be able to participate in the activity. Moreover, the community should provide opportunities for creative tourists to talk and exchange experiences and knowledge freely. This is in accordance with the findings that creative tourists want to have new knowledge and participate in activities that create new experiences.

3) Available Creative Place Atmosphere - Improving tourist destinations to be ready for creative activities

(1) Design Creative Landscape - The area for creative activities that promote good experiences should be designed on the basis of natural resources and cultural capital.

(2) Manage Carrying Capacity - Related sectors or agencies should support the budget to increase the destination's carrying capacity, which help effectively accommodating creative tourists, and to create the proper atmosphere and readiness for creative activities. Besides, there should be some experts of landscape improvement and creative tourism, and the participation of local community in the development.

4) Facilitation of Creative Experience - Improving and developing the infrastructure that facilitates creative experiences and memories

(1) Provide Standard Creative Facility - Local government or related agencies shall support the development of infrastructure and superstructure to facilitate the creative experience for tourists by building a route to link creative tourist attractions and providing inclusive and standard public transport services.

(2) Provide Information - Particular information systems, information accessibility and news service for creative tourists should be developed. These include a database of creative attractions and activities, and a calendar for special traditional events and festivals that creative tourists can access both online and offline. The necessity of coordination with related agencies such as telecommunication companies to develop their internet/cellular network to cover in remote areas where the creative destinations available, which ease tourists of routes searching/navigation to tourist attractions. It also includes the design of meaningful signs, guideposts, and detailed information at the tourist attractions that promote creative experiences and memories.

(3) Standardize Homestay - Local communities should be encouraged to develop their capacity to support creative tourists' accommodation. Its accommodation should meet the standards and cover all creative tourist attractions. Both homestays according to the Department of Tourism or local accommodation as of sharing economy concept must be standardized, safe, and able to create opportunities for local experiences and memories. Thus, the food service must meet the standards of cleanliness, safety, deliciousness and, most importantly, promote the unique local food.

5) Local Friendliness and Honesty of Host Community - Focusing on offering friendliness, generosity, and honesty of the local people

(1) Promote Image of Friendliness and Honesty - The image of a friendly, caring, and honest creative tourism community should be delivered to the creative tourists. The image promotion shall make creative tourists perceived the friendliness of local people/community. A gentle personality, distinctive image of local people, or the award in relation to friendliness and honesty community should be presented.

(2) Train Locals to be a Good Host – Providing training to local people/community to be a good host is deemed necessary. The enthusiasm for cultural exchange should be created. The benefits and the importance of being a good host should be educated to the community. The community should also develop the following skills in welcoming tourists; greeting and smile, paying attention to others, being eager to listen, warm hospitality and treating everyone equally.

(3) Enhance Impression through Creative Activities - The process or activities in welcoming tourists, taking care of tourists during activities, or traveling in the community, including saying goodbye to tourists, should be enhanced. It is to create good experiences and memories and reinforce the image of friendliness, generosity, and kindness of people in the community.

6) Preserve Natural and Genuine Authenticity - Promoting the conservation of the traditional art, architecture, and environment of the community

(1) Promote Local Distinctive Identity - The publicity of both natural and original distinctive identity of the community should be performed. Each community has its own distinctive authentic and genuine identities that attract creative tourists, such as cultural lifestyle along the Mekong river which still remain its traditional houses and atmosphere.

(2) Encourage Local Heritage Conservation – Promoting the sustainable conservation of art, architecture, and the environment by managing/preserving tourist attractions to maintain the old way of life or developing the tourist attractions to support the element of the culture, but not to decorate or establish a new place, just create a colorful element. The agencies responsible for the preservation of art, architecture and the environment should give the award to the places or communities that preserve authenticity and tradition of the community.

7) Local Community Openness - Being an open community for cultural diversity

(1) Promote Understanding towards Tourist – Creating precise awareness and understanding about being creative tourism attraction by demonstrating advantages and opportunities for local development from tourism. This includes rebalancing power relations between hosts and visitors, providing local with

knowledge and understanding of cultural differences, and showing necessity of open-mindedness to people from different places, races and religions.

(2) Provide Code of Conduct – The procedure of community participation should be used to create the code of conduct between tourists and the local community for a better understanding because some communities still have cultural restrictions. In other words, there are some cultures that tourists cannot participate in, and some areas are inaccessible to tourists. In addition, the code of conduct also makes tourists perceived the local identity, traditions, and practices, and creates mutual understanding.

6.2.1.2 Recommendations for Tourist Segments

From the result of the study of tourist profile; geography, behavior, psychology, and creative travel style, towards the value expectation of creative tourism attributes, it was found that tourists with different income, nationality, frequent of visit, and creative style had different value expectation of creative tourism attributes in memorable and uniqueness experience.

1) Average Monthly Income

The study results showed that creative tourists with higher income had more value expectations of creative tourism attributes in memorable and uniqueness experience than those with lower income. To develop memorable and uniqueness experience, high-income groups, especially those with an income of 1501-2000 USD, should be focused on. It may lead to more demands in this aspect, adding the experience that results in an impression. This group of tourists had higher expectations may be due to the experience of traveling to more creative destinations than low-income tourists. From their experience, these tourists thought that new tourist attractions should have the components in memorable and uniqueness experience that can meet the needs and or more than tourist attractions they had visited. Therefore, related agencies or people must consider the development of a guideline to support this group of tourists. It will result in tourists with different incomes being able to meet their needs and expectations.

2) Nationality

Overall, the results found that tourists with different nationalities had different expectations in memorable and uniqueness experience,

although the level of difference cannot be measured. Different expectations may be because tourists have different backgrounds in culture, beliefs, opinions, or lifestyles. However, the developed guideline should be suitable for tourists of all ethnic groups or can meet the needs of the main group.

3) Frequency of Visit

The important results showed that creative tourists traveling to Thailand more than three times had higher value expectations of the attribute in memorable and uniqueness experience than those traveling less. It may be because tourists have traveled many times and have seen that the potential of tourist attractions in Thailand is relatively high. Therefore, in terms of creative tourism, tourists have similar expectations. The guideline for the development must ensure that this attribute value is high, whether in the resources or creative tourism activities, to meet the needs of all tourists.

4) Group of Creative Tourist

The result of the study showed that, overall, intensive creative tourists had higher expectations of the value of memorable and uniqueness experience than the moderate creative tourists and the light creative tourists. It was because of the personality of intensive creative tourists that they were interested in activities that can create creative experiences and memories. They did not limit to either cultural activities or natural and environmental activities. Therefore, the guideline for the dimension of memorable and uniqueness experience is to help promote the publicity of the image of the creative tourist attraction to reach intensive creative tourists directly.

The guidelines of Strong Memorable and Uniqueness Experience that meet the values expectations of creative tourism attributes are summarized in Figure 6.2 and Table 6.1.



Figure 6.2 Guideline 1: Strong Memorable and Uniqueness Experience

Table 6.1 Summary of Approach Objectives and Recommendations concerning the Strong Memorable and Uniqueness Experience

Guideline Objective	Research Findings	Gap Analysis	Recommendations
<p>To develop the value of Memorable and Uniqueness Experience so that creative tourist destinations can create memorable experiences intensively and uniquely</p>	<p>Strength</p> <ul style="list-style-type: none"> ▪ The identity from the common culture of Ubon Ratchathani people and ethnic groups and art and architecture that can create a memorable and unique experience ▪ The combination of traditional art and innovation to create a novelty and a fantastic sense ▪ The story that affects the impression and happiness when experiencing a unique atmosphere and special memorable experience from the unique nature ▪ The humility, honesty, and kindness of people ▪ A unique way of life from living in a unique landscape <p>Weakness</p> <ul style="list-style-type: none"> ▪ The lack of creating awareness of the value of different experiences ▪ Most of the activities that create unique experiences and memories are clustered at the events on provincial level. ▪ Some destinations do not have a creative atmosphere and lack the availability of creative tourism activities. ▪ Local communities lack the communication skills 	<ol style="list-style-type: none"> 1. Tourists are not aware of the uniqueness and it is not as well-known as it should be. 2. The activities that creates memories and experiences for creative tourists only focus on the Candle Festival. 3. The allocation of space for creative activities cannot meet the value needs of creative tourists. 4. The facilitation to support creative experiences and memories 5. The communication with foreign tourists 6. The nature and the tradition of creative tourist destinations is few, and it is in remote area. 7. Problems in the relationship between the hosts and the visitors that they do not understand cultural 	<ol style="list-style-type: none"> 1. Create awareness of the unique sense of the place 2. Elevate activities that are worth participating and memorable 3. Improve tourist destinations to have a creative atmosphere and be ready for creative activities 4. Improve and develop the infrastructure that facilitates creative experiences and memories 5. Focus on offering friendliness, generosity and honesty of local people and developing foreign language communication skills 6. Promote local identity and campaign to conserve historic sites, art, architecture and the environment in a traditional way 7. Create a variety of tourism

Guideline Objective	Research Findings	Gap Analysis	Recommendations
	<p>with foreign tourists.</p> <ul style="list-style-type: none"> ▪ The tradition and nature in tourist destinations decrease in the rural area. ▪ The tourism community may not understand cultural differences, and this affects the relationship among tourists. 	differences	activities in tourist attractions

6.2.2 Guideline 2: Creative Tourism in Relation to Alternative Rareness and Attractive Experience

For the dimension of alternative rareness and attractive experience, which is the creative tourism attributes of creative products and tourism activities, it was found that tourists gave high value toward cultural capital, which is an intangible culture. While Ubon Ratchathani has this potential and strength that can attract tourists. Therefore, the development of this dimension is to develop newly alternative creative products and activities, especially for creative tourists, that can compete with the competitors or competitive provinces.

6.2.2.1 Recommendations for Implications

The guideline for developing creative tourism in the dimension of alternative rareness and attractive experience should focus on the following issues.

1) Differentiate Products and Services – making creative tourism products and services differentiated.

(1) Differentiate Creative Products and Services – The development of tourism products and services should be differentiated and able to compete with others. It can be done by using VRIO framework to find products and services from available resources from the following factors: our available tourism resources are valued enough (valuable), it is hardly found in other places (rarity), it is difficult to copy or reproduce (imitable), the resource can be used beneficially or self-organized (organized). Therefore, our creative tourism products will be unique and different from other places and gain competitive advantages

(2) Promote Local Identity into Creative Products/Activities - The product identity that is unique and hard to find is presented. For example, the silk products of Ubon Ratchathani that are apparently beautiful and valuable. For instance, when Prince Sapphasitthiprasong offered Pha Yearabab Lao (the silk cloth with gold and silver thread of Monthon Laokao or Ubon Ratchathani) to King Rama V, His Majesty replied that the quality is better than the silk from Chiang Mai. If he encouraged local people to weave the silk to sell, he would become a broker, and it would sell well. It can be said that the quality has been guaranteed from the influencer since the past.

(3) Create Local Branding – Promoting and creating creative product branding that is outstanding, beautiful, high quality, and unique. This will reflect the source of its products, consequently it creates memory and confidence among tourists

2) Fascinating Creative Products and Activities - Focusing on promoting products and services, both their emotional and presence' s attractiveness to tourists

(1) Adapt Local Wisdom into Creative Products & Activities - Creative tourism products and activities should be developed to increase their attractiveness towards tourists. The local wisdom and local materials can be applied to the creative products and activities. For instance, the production of coffee dripper from bamboos, which is abundant in Ban Tha Long, the Bru community. In addition, the development of creative tourism activity from local food is an alternative. This activity allows tourists to participate in learning and doing by themselves, such as making Khem Bak Nat, fermented fish and pineapple, local food from the wisdom of food preservation of Ubon Ratchathani people.

(2) Design Effective Storytelling - A memorable and charming story of products and activities should be created. An interesting story of creative tourism products and services should be presented, such as the hand-woven cotton group of Khemmarat District that has activities related to weaving process for tourists to do and predicting the fortunes of cotton buyers and the cotton choosing the buyer.

(3) Promote Emotional and Visual Products/Activities - The publicity of attractive creative products and activities, both their emotional and presence' s attractiveness, should be promoted as attractive creative tourism products and activities in Ubon Ratchathani have the potential. Most products are valuable, rare, difficult to imitate or replicate. It is also only available in local areas, such as Khem Bak Nat, Kabbua silk, the Glowing Temple, and watching the first sunrise in Thailand. Therefore, this attractiveness should be communicated to creative tourists.

3) Novelty and Useful Creative Tourism Products and Activities - Developing quality activities/products that are new and useful

(1) Design Innovative Products - Tourism products/ activities from traditional cultural capital and natural resources should be differentiated. It can be suitably created in new methods, new styles, and new materials such as the Ubosot of Wat Sirindhorn Wararam Phur Phrao built in the style of Lan Xang architecture in Luang Prabang to commemorate the art and architecture of the early settlement of Ubon Ratchathani. The innovation of phosphor is used to decorate in the low relief sculpture behind the Ubosot, which creates wonders for people and retains the atmosphere of traditional culture. It is a charm that draws both creative tourists' emotional and presence' s attractiveness. In addition, tourists can write their names or draw pictures using a flashlight from their mobile phones.

(2) Enhance Cross-Culture Integration - The network of partners and alliances with other attractions should be built to promote cross-cultural integration in order to make products or activities more attractive and beneficial to network partners. For example, matching the friendship cities of Ubon Ratchathani and Surat Thani brings local arts and traditions to collaborate creatively. The Chak Phra possession of Surat Thani is brought as a part of Candle possession. The candle possession with the folk performances of Ubon Ratchathani is brought as a part of the Chak Phra Festival. These create excitement for local people and tourists to see different cultures.

(3) Connect Creative Tourism Routes to Neighboring Country - Creative tourism routes links between creative tourism provinces and neighboring countries should be promoted to enhance various tourism activities. From its location's potential, tourists can travel or connect to neighboring countries, such as Lao PDR, Cambodia, and Vietnam, from Ubon Ratchathani. Moreover, the connection of creative tourism routes in the provincial group will create a variety of attractive tourism activities which creating alternatives for tourists. Thus, Ubon Ratchathani can potentially be hubs for airlines in the lower northeastern region, accessed by car/road transports and be the Isan route railway terminal station.

(4) Learning Exchange with Other Community - Encourage the community to exchange knowledge with other tourism communities to open experiences for self-development and to develop products and tourism activities

in their communities to be an innovative, unique, and non-replicating approach from other communities.

6.2.2.2 Recommendations for Tourist Segments

From the study of tourist profile in geography, behavior, psychology, and creative travel style of value expectations of creative tourism attributes, it was found that tourists with different creative style had different value expectations of creative tourism attributes in alternative rareness and attractive experience.

1) Creative Tourist

The results of the study showed that, overall, the intensive creative tourists had higher expectations of the value attribute in rareness and attractive experience than other tourists. Therefore, the development of guideline in rareness and attractive experience should focus on intensive creative tourists because they value of the unique and new experience of tourism, which corresponds to the sub-elements of this development guideline. The novelty of tourism activities and products should be focused on the basis of creativity but keeping the original and it will be able to meet the needs or expectations of this group of tourists. This will also help promote creative tourism in the area of Ubon Ratchathani as well.

The guideline for promoting creative tourism in rareness and attractive experience that alternative rareness and attractive experience is presented as the second guideline is summarized and shown in Figure 6.3 and Table 6.2.

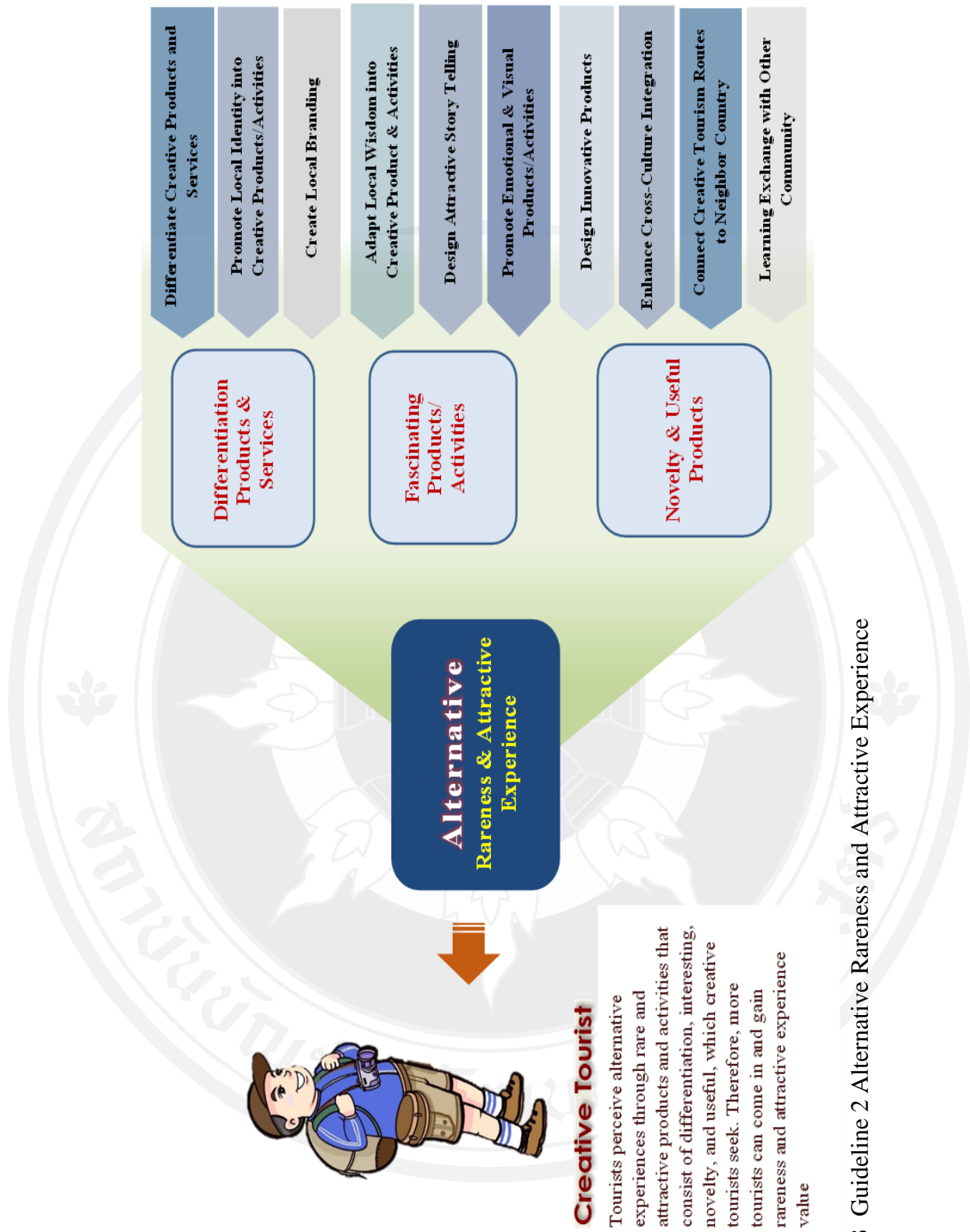


Figure 6.3 Guideline 2 Alternative Rareness and Attractive Experience

Table 6.2 Summary of Approach Objectives and Recommendations concerning the Alternative Rareness and Attractive Experience

Strategy Objective	Research Findings	Gap Analysis	Recommendations
<p>1. To develop a new alternative experience and add novelty to tourists by developing tourism products and activities to be different, interesting, unique and useful to meet the values of Rareness and Attractive Experience</p>	<p>Strengthen</p> <ul style="list-style-type: none"> ▪ The preservation of the local identity of tourism products or tourism activities is attractive to creative tourists. ▪ Experiencing or participating in a rare activity that is a legend inherited from the past and there is only one in the country ▪ The creation of a story linked with famous tourist attractions, such as promoting the glow city from the glow temple ▪ Cross-cultural integration to create novelty and attraction 	<p>1. There is a problem in the development of tourism product or activities to be upgraded to creative tourism activities.</p> <p>2. Creative tourism destinations cannot meet the value proposition in Visual and Emotion of Rareness and Attractive Experience as well as they should.</p> <p>3. Creative tourism destinations cannot meet the value need of Rareness and Attractive Experience as well as they should.</p>	<p>1. Differentiate creative tourism products</p> <p>2. Focus on promoting products and services that are attractive to tourists both in appearance and mood</p> <p>3. Develop quality activities/products pattern that are new and useful to meet the value needs in the dimension of Rareness and Attractive Experience as well as it should be</p>

Strategy Objective	Research Findings	Gap Analysis	Recommendations
	<p><u>Weakness</u></p> <ul style="list-style-type: none"> ▪ The preservation of the original local identity may have limitations for the development of some products. ▪ There are very few creative tourism products and services that are attractive both in appearance and mood. ▪ Unique creative tourism resources with new design, different use and usefulness are limited. 		

6.2.3 Guideline 3: Creative Tourism in Relation to Good Reliable and Worthiness Experience

The dimension of good reliable and worthiness experience concerned tourists' expected value of experience, and the reliability and value of a creative experience at creative tourism destination. From the study of tourists' needs, it was found that creative tourists gave their expectation on the value of safety, convenience and worthiness experience toward the creative tourism activities or products. The guideline for this dimension aims to develop reliable and worthiness experience that is suitable and in accordance with the needs of creative tourists.

6.2.3.1 Recommendations for Implications

For the guideline for developing creative tourism in good reliable and worthiness experience, the following issues should be focused.

1) **Effective Destination Safety - Enhancing efficient safety standards in creative tourism destination**

(1) **Enhance Safety Standards** – The issue of safety standards, both creative tourists' life and property, at tourist destinations should be enhanced/elevating to become a safe tourism destination. The safety standards are among hygienic safety, the safety from the use of various facilities, the safety from people and local situations, the safety when participating in tourism activities, and the emergency response readiness.

(2) **Promote Safe Perception** - The safe perception of Ubon Ratchathani as creative tourism destination should be promote to tourists, resulted in gaining tourists travelling safety confidence. It also include the broadcast of safety standards to the public.

(3) **Provide Safety Training for Local People** - Related agencies should organize workshops on tourist safety for the tourism community, and there should be a check for the readiness of the equipment and systems used in tourism activities.

2) **Effective Accessibility & Mobility** - Developing an efficient transportation systems between tourist attractions.

(1) **Develop Transportation Systems** – Government agencies shall support the improvement of road surfaces, the extension of routes to

access and connect creative attractions conveniently. They should also improve lighting and clear road signs including develop public transport systems to be more modern, safer, and more inclusive of creative tourism communities in rural areas.

(2) Designate Creative Travel Route - Experts should train and educate the tourism community to design the transportation system in the community, such as designing a vehicle with the uniqueness of the community for traveling in the village and designing a travel route in the village that does not affect the residents who do not want tourists to disturb.

3) More Value for Money - Adding value to creative tourism activities and products

(1) Upgrade Products/Activities - Upgrade Products/Activities by focusing on creating new activities or products which come from natural diversity and cultural capital. It should be the local identity of the creative tourism destination. It should also establish the benchmark for pricing of goods, products, activities, and services related to creative tourism, relied to value and quality, in order to make tourists satisfied and felt worthiness for the money they spent.

(2) Initiate Sense of Giving and Sharing Value to Local Communities – Creative tourism products and activities should be value added, both giving and sharing values, that make tourists feel that those products and services they bought or participate can help the local community. It adds value to the product or activity as well. For example, Cotton Village in Khong Chiam District buys cotton grown and made into thread with a community and sends it to tie-dye with another community. Another example is local food with ingredients from the community, non-toxic, and promoting income. These are values added to tourism products that create value for creative tourists.

6.2.3.2 Recommendations for Tourist Segments

From the study of tourist profile in geography, behavior, psychology, and creative travel style of value expectations of creative tourism attribute, it was found that tourists with different occupations and creative styles have different value expectations of creative tourism attribute in reliable and worthiness experience.

1) Occupation

Although the study results only showed that tourists with different occupations had different value expectations of the attribute in reliable and worthiness experiences, the development of this aspect should consider different occupational groups. Different occupations reflect that the tourists live in very different working societies, lifestyles, and points of view. Their values of creative tourism are different. Therefore, the development guidelines must meet the needs of tourists in all occupations to be successful.

2) Creative Tourist

The study showed that overall intensive creative tourist had higher value expectations of the attribute in reliable and worthiness experience than moderate creative tourist and light creative tourist. However, the development guideline in reliable and worthiness experience should focus on the suitable sub-components for each cluster of tourists. The development guideline for intensive creative tourist should concentrate on the transport system between tourist attractions that is special, unique, and comfortable because this group of tourists has unique characteristics that prioritize the enjoyment of traveling. For moderate creative tourist and light creative tourist, safety must be the top priority because these two groups of tourists emphasize safety.

The guideline to promote creative tourism in reliable and worthiness experience, in which effective reliable and worthiness experience is proposed as the third guideline, is summarized and presented in Figure 6.4 and Table 6.3.



Figure 6.4 Guideline 3 Good Reliability and Worthiness Experience

Table 6.3 Summary of Approach Objectives and Recommendations Concerning Good Reliability and Worthiness Experience

Strategy Objective	Research Findings	Gap Analysis	Recommendations
<p>1. To promote the capability of the attribute in Reliability and Worthiness Experience</p>	<p><u>Strengthen</u></p> <ul style="list-style-type: none"> ▪ Feeling safe while traveling and participating in various tourism activities ▪ The convenience that tourists will receive from the infrastructure in transportation of Ubon Ratchathani ▪ A feeling of value for money from tourism products/activities that support local communities <p><u>Weakness</u></p> <ul style="list-style-type: none"> ▪ First aid to tourists in case of emergency ▪ Feeling insecure from certain community lifestyles, such as herding buffaloes back to their stable ▪ Some roads to tourist attractions in rural communities are damaged, and 	<p>1. Tourists feel unsafe using rural transport routes, such as villagers herding buffaloes back to their stable or drying rice on the roads.</p> <p>2. Traffic in the tourism community does not support creative experiences.</p> <p>3. The process of communicating the awareness of value for money paid.</p>	<p>1. Upgrade safety standards while raising awareness among tourists</p> <p>2. Improve the access system to tourist attractions and travel in tourist attractions that are in accordance with the way of the local community</p> <p>3. Add value to creative tourism products and activities and emphasize on the communication of the awareness of value for money.</p>

Strategy Objective	Research Findings	Gap Analysis	Recommendations
	<p>public transport is not yet covered remote sites.</p> <ul style="list-style-type: none">▪ Lack of creating awareness of the value of the money paid by tourists		

6.2.4 Guideline 4: Creative Tourism in Relation to Extraordinary Authentic and Engagement Experience

The real experience and the special engagement are the delivery of meaningful true authenticity and engagement of creative tourism destinations to be more special. Therefore, the development of guideline for creative tourism in the dimension of authentic and engagement experience in Ubon Ratchathani was focused on extracting the local identity and bringing the value of their own cultural heritage and natural resources to design their own experience and provide opportunities for tourists to interact with the local community, initiating more specialty and locality, through various local creative tourism patterns that lead to self-actualization of creative tourists.

6.2.4.1 Recommendations for Implications

For the guideline for developing creative tourism in authentic and engagement experience, the following issues should be focused.

1) Deliver Authenticity Experience from the Way of Life - Promoting the authentic experiences through the participation of hosts and visitors

(1) Stimulate Locals Interest towards Local Culture - Stimulating locals; interest in their cultures is a way to encourage villagers to learn more about their cultures and to gain confidence and pride in the value of their own unique way of life and wisdom. This will lead to cultural and experience exchange that focuses on the engagement between tourists and hosts.

(2) Deliver Learning Activities – Tourism activities of learning lifestyle (community based) that can deliver authentic experiences of the attraction should be promoted. Those activities should relate to history, arts and culture, community way and identity which are traditional and genuine. They should meet the needs of creative tourists who are expected to experience people’s authentic way of life in the community.

(3) Establish Learning Center or Local Museum - An agency acting as an intermediary in organizing and presenting community activities that reflect the way of life should be established, such as the Learning Center of Cotton Picking along the Mekong and Buddhist meditation activities in each period so

that tourists will know the important information of each activity. It also increases more opportunities for tourists to experience this aspect.

2) Share Indigenous Value - Proudly promoting the value of local heritage

(1) Enhance Locals' Awareness toward the Importance of Local Heritage - The awareness of cultural heritage values, nature and environment in the locality should be raised by creating the accurate understanding about creative tourism and providing a training to educate people in the community; to raise their awareness of the value of community culture, which is the community's heritage, advantages, disadvantages, and benefits that the community will get from creative tourism activities.

(2) Develop Effective Local Interpreter - The local community should be educated to be a good communicator so that the villagers can present or share the value of local heritage in an interesting way and prioritize the visitors to listen and exchange culture with them.

(3) Disseminate Local Heritages - Related agencies should support the publicity to disseminate local heritages inherited from the past for tourists to know online or the bulletin board in the community and collaborate with local scholars to present the inherited heritage in art, culture, tradition, and way of life.

3) Open Co-Creation Experience - Allowing tourists to co-design creative experiences

(1) Develop Delivering Experience Process - The communities should be trained and educated so that they can create processes to deliver creative experiences. It starts from making the first impression when welcoming tourists. Next, hands-on experience is the design of activities that can deliver a unique experience in the attraction. The last impression is the process of farewell tourists and reviewing the memories of participating in the activities from the beginning to the end. It reinforces the impression and good memories and leads to word of mouth telling the impression of tourists in the real world and on social media.

(2) Provide Personalize Activities - The styles of creative tourism activities that allow tourists to design their own experience and focus on personalization should be developed. They should allow tourists to design their

souvenirs, participate in cooking and co-design the fabric pattern according to tourists' imagination.

4) More Special Learning and Interaction with Locals -
Creating the distinction in learning and interacting with local people

(1) Create Extraordinary Learning Through Everyday Life's Activities – Believing in the value of the local community especially the daily way of life. It can be developed as a tourism activity for tourists to exchange knowledge, such as teaching the dialect, cooking lessons, or inviting tourists to dress in traditional costumes to participate in local events or traditions. When tourists from different cultures are cared for and have the opportunity to learn new cultures different from their normal daily life, these things will create a special feeling for the tourists.

(2) Collaborate with Master Artist/Artisan - The encouragement of tourists to participate in creative activities with master artists attracts creative tourists to learn and develop their self-creativity, creating the knowledge exchange between tourists and instructors.

6.2.2.2 Recommendations for Tourist Segments

From the study of tourist profile in geography, behavior, psychology, and creative travel style of value expectations of creative tourism attributes, it was found that tourists with different income and creative styles have different value expectations of creative tourism attribute in authentic and engagement experience.

1) Average Monthly Income

As well as the value attribute of memorable and unique experience, the results of the study clearly showed that creative tourists with higher income expect greater value attribute of creative tourism in authentic and engagement experience than those with lower income. Therefore, the development of guideline in relation to authentic and engagement experience should focus on high-income groups, especially those with income of 1501-2000 USD that their demand may be more fulfilled. The reason that this group of tourists have higher expectations may be because they have high income, and they have the potential to pay for participation in activities more than low-income tourists. In addition, this group of tourists often have a good quality of life and they live in urban society. When they travel for creative

tourism, they look for something that is traditional, including the way of life, arts and culture and they also look for the essence of that tourist attraction.

2) Creative Style

Although the results of the study showed that, overall, intensive creative tourists had higher expectations of value proposition in the dimension of authentic and engagement experience than moderate creative tourists and light creative tourists, the appropriate development of guideline for the authentic and engagement experience should focus on light creative tourists, which will be able to develop creative tourism in Ubon Ratchathani areas more successfully. It is because light creative tourist emphasize on the value of conservation and responsibility for cultural heritage. The developed guideline should focus on the conservation of the way of life and cultural heritage, and more importantly, there should be activities that tourists can interact with local people. These will be able to meet the needs or expectations of this group of tourists.

The guideline to promote creative tourism in authentic and engagement experience, in which good authentic and engagement experience is proposed as the third guideline, is summarized and presented in Figure 6.5 and Table 6.4.

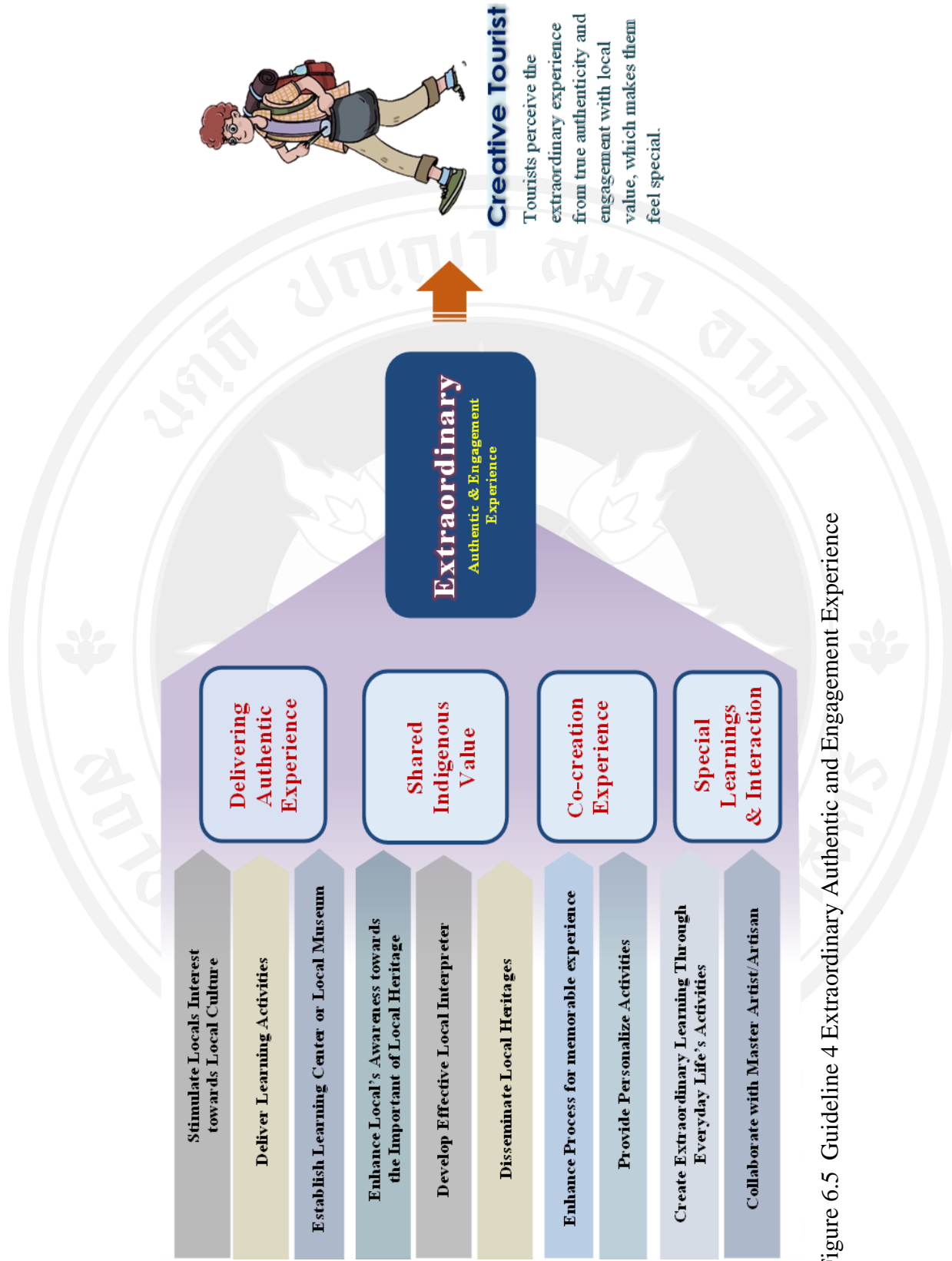


Figure 6.5 Guideline 4 Extraordinary Authentic and Engagement Experience

Table 6.4 Summary of Approach Objectives and Recommendations in Concerning to Extraordinary Authentic and Engagement Experience

Guideline	Research Findings	Gap Analysis	Recommendations for Implications
<p>Tourist destinations can draw local identity to design their own experience and provide opportunities for tourists to interact with local community specially and locally through various local creative tourism patterns that lead to self-actualization of</p>	<p><u>Strengthen</u></p> <ul style="list-style-type: none"> ▪ The natural way of life of the local people ▪ The value of inheritance from the past with a local identity and an interesting story ▪ The participation in designing activities and experiences on their own based on local cultural resources ▪ Learning and exchanging experiences with master artists or famous people <p><u>Gap Analysis</u></p> <ul style="list-style-type: none"> ▪ The communities are not aware that their daily life is something special for tourists from different cultures. ▪ The presentation of the value of the inherited local heritage is not as interesting as it should be. 	<p>1. Destinations have potential tourism resources but lack attractive presentations. The content is not clear and it causes tourists to not see the true value.</p> <p>2. Activities are designed for tourists to engage, but many of them are similar to neighboring communities and it reduce the value of the co-creation experience.</p> <p>3. There are famous craftsmen or artists who are able to attract tourists who are only interested in the arts and crafts, but some activities take a long time to</p>	<p>1. Sparking interest in culture to spark ideas about the process of delivering authentic experiences to tourists</p> <p>2. Promote the value proposition of local heritage proudly</p> <p>3. Provide opportunities for tourists to co-design creative experiences</p> <p>4. Promote collaborations of creative activities with master artists in national accredited arts and crafts learning centers and promote activities that create interactions in every process</p>

Guideline Objective	Research Findings	Gap Analysis	Recommendations for Implications
creative tourists.	<ul style="list-style-type: none"> ▪ Tourism activities are similar in many areas. ▪ Some arts and crafts learning activities take several days to see the entire production process. 	finish and do not meet the needs of tourists with limited time.	

6.3 Limitation of the Study and Suggestions for Further Study

6.3.1 Suggestions

1) The Recommendations for This Study

This study suggests that the development of creative tourism should emphasize on improving all aspects of tourism starting from upstream, midstream, to downstream.

Firstly, the aspect of upstream is in relation to tourism resources. Both natural and man-made tourism resources, or historical places must sustainably maintain their uniqueness and values. Cleanliness is one of the issues the destination should be focused. The destination should be in good conditions such as the maintained attractive atmosphere and the continuous improvement on the environment/ surrounding areas. Moreover, the promotion of investment in developing the tourism destination is also suggested. The development of its landscape and physical conditions, including the preservation of its existing values will attract the investment or initiate new visions/points of view. For example, the investment in knowledge/wisdom management will always deliberate the benefits to both local people and tourism service and product providers.

Secondly, midstream which only comprises of the dimension of tourist management. It is recommended that the management should emphasis on the tourist facilities, especially in the period of digital disruption, which influencing tourists' expectation. Once tourists placed their expectation on the digital channel, the destination, then, can prepare its resources or products to facilitate tourists to response their true expectation. For instance, before the tourism high season, the destination must be able to demonstrate the creative tourists the availability of creative activities and, short and long tourist trips. More importantly, the readiness of our key resources such personnel, buildings, and places must be ready and sufficient to accommodate tourists.

Lastly, the aspect of downstream, the creative tourism is the type of tourism that response to tourists and creates the experience toward sustainable tourism. Loyalty is the key success factor, resulting in creating the impression to tourists. In order to obtain tourist's loyalty, tourism destination must consider heavily

on the fact that what tourists real needs or expectations. Once tourist's expectations were explored, then the destination can prepare or initiate the tourism activities which are suitable for both creative tourists and the festivals. The following examples are the issues the destination may consider preparing appropriate activities to facilitate each group of creative tourists in accordance to the existing resources, tourism seasons or type of tourist themselves; 1) The preparation of natural resources for Corporate Social Responsibility (CSR)'s group of creative tourists, who aim at the local way of living. 2) The readiness of facilities for those tourists who come during the winter season to participate in social welfare activities such as giving scholarship or educating.

As a result, the destination will be ready to enhance the management to response the tourists' expectation in advance. Therefore, the three aspects of creative tourism management are necessary and important to create the sustainable tourism at the destination. The feedback received from these tourists will also help in improving the destination along with its sustainability. These aspects are in response to our provincial group's concepts which comprise of 3 major strategies.

First, the provincial group must create values to our regional and agricultural products in order to answer this type of tourism. Tourists will be able to consume a variety of foods through adding values to agricultural products such as processing rice into various menus – is known as product upgrading. Second, the group aims to increase the trade channels as some of the tourists are traders and investors between the provinces. Finally, in term of tourism, the strategies of standardized tourism are aimed. The standardization may be in form of the safe tourism, and/or memorable and impressive destinations toward tourists' self-happiness or their life experience that may be inexperienced anywhere except where they chose.

6.3.2 Limitations Of The Study And Suggestions For Further study

1) The data collection of this study was conducted during the Covid-19 pandemic, resulting in the limitation of data collecting and the less variety group of tourists who traveled to the creative tourism destination. It is suggested that the future

studies shall develop the research topics for creative tourism during the normal situation to gain more data from various tourist's groups.

2) This study employed the exploratory factor analysis (EFA) technique as a primary tool to analysis the data received from the targeted population for constructing the components of value proposition toward creative tourism from creative tourists' perspectives. Future studies may apply an advance technique such as Confirmation Factor Analysis (CFA) to analyze the data to continually develop into Structure Equation Model (SEM).

3) A Proposed Guideline for Developing Creative Tourism Products, Activities and Destinations in the Lower Northeastern Provinces Group 2 only designated Ubon Ratchathani as the destination for evaluating the capability of being creative tourism destination in accordance to the tourists' expectation. It is recommended the future studies shall evaluate the potential of destinations in other provinces in the Lower Northeastern Provinces Group 2 to complete all the clusters.

4) The findings of this study can be applied to other creative tourism destinations in Thailand as a result the development of the specific creative tourism will meet the creative tourists' expectation.

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APPENDIX

Research Questionnaire

Attributes of Creative Tourism Value Proposition and Guideline for the North-Eastern Province Group2

This questionnaire survey is a part of my study in the topic of "Attributes of Creative Tourism Value Proposition and Guideline for the North-Eastern Province Group2". It is aimed at completing the Ph.D. Dissertation in Integrated Tourism Management, Graduate School of Tourism Management, National Institute of Development Administration (NIDA), Thailand. The researcher would appreciate your participation and valuable time in completing all the research questions. Your answers are importantly essential for analysis and will be only utilized for research purposes and treated confidentially.

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The Questionnaire Consists of 5 Parts as a Follow.

Part 1 Factors of Demographic, Geographic and Tourist Behavior

Part 2 Consciousness/Awareness and Need to Creative Experience

Part 3 Behavior of Creative Travel Style

Part 4 Expectations for Attributes of Creative Tourism in Destination

Part 5 Recommendations

Part 1: Factors of Demographic, Geographic and Tourist Behavior

Direction: Please mark \checkmark in and fill in the blanks for your answers

1. Gender

1) Male 2) Female

2. Age

1) Under 20 2) 20 - 30 3) 31- 40
 4) 41-50 5) 51-60 6) More than 60

3. Marital Status

1) Single 2) Married/Domestic Partner
 3) Widowed/ Divorced 4) Other (please specify)

4. Nationality (please specified)

5. Education

1) Below bachelor's degree 2) Bachelor's degree 3) Above bachelor's degree

Attributes of Creative Tourism Value Proposition and Guideline for the North-Eastern Province Group2

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1) Below bachelor's degree 2) Bachelor's degree 3) Above bachelor's degree

6. Occupation

- 1) Government Official 2) State Enterprise Worker
 3) Private Company Employee 4) Housewife
 5) Student 6) Business Owner/Merchant
 7) Retired 8) Employee
 9) Freelance 10) Other (please specify)

7. Average Monthly Income. (US Dollar)

- 1) Less than 500 2) 500-1000
 3) 1001-1500 4) 1501-2000
 5) More Than 2000

8. Where did you get the information about Phuket, Thailand? (Information Sources)

- 1) Advertisements 2) Leaflets/Brochures
 3) Television 4) Guidebooks
 5) Internet 6) Social Media
 7) Friends and Relatives 8) Other (please specify)

9. How many times have you visited Phuket?

- 1) Never 2) 1 Time 3) 2 Times
 4) 3 Times 5) More than 3 times

10. How did you travel this trip to Phuket, Thailand? (Travel Behavior)

- 1) Alone 2) Partner 3) Family/Relatives
 4) Friends 5) Group Tour 6) Other (please specify)

11. How long have you stayed in Phuket?

- 1) 1 Day 2) 2 Day, 1 Night
 3) 3 – 7 Days 4) More than a week

12. How much do you spend for this trip? (per day per person)

(Please specify)

Part 2: Consciousness/Awareness and Need to Creative Experience

Direction: Please read the following statements and mark \surd in the box on the consciousness/awareness and need to creative experience of the creative tourist that best fits you.

strongly agree	moderately agree	slightly agree	neutral	slightly disagree	moderately disagree	strongly disagree
7	6	5	4	3	2	1

Items	Level of Agreement or Disagreement						
<i>Awareness/consciousness-related Issues</i>							
1. In every trip, you want to gain new experience and knowledge.	7	6	5	4	3	2	1
2. I believe that the children getting involved with various activities during the trip will learn useful things from those activities.	7	6	5	4	3	2	1
3. Traveling to various places makes me more value on nature and the environment.	7	6	5	4	3	2	1
4. Traveling to various places makes me focus on preserving and responsibility for cultural heritage.	7	6	5	4	3	2	1
<i>Needs Issue</i>							
<i>How much of the following travel needs do you expect your travel trip to meet in?</i>							
1. Relaxation	7	6	5	4	3	2	1
2. Leisure	7	6	5	4	3	2	1
3. Fun/Pleasure	7	6	5	4	3	2	1
4. Safety	7	6	5	4	3	2	1
5. Strengthening relationships with family members	7	6	5	4	3	2	1
6. Strengthening the friendship between close friends	7	6	5	4	3	2	1
7. To strengthen the friendship between colleagues	7	6	5	4	3	2	1
8. Acquiring new skills.	7	6	5	4	3	2	1
9. Having new knowledge	7	6	5	4	3	2	1
10. Developing oneself from a new perspective	7	6	5	4	3	2	1

Part 3: Behavior of Creative Travel Style

Directions: Please read the following text and place a tick \surd in the field of frequency of the creative traveler characteristics that best describes you.

Always	Usually	Frequently	Sometimes	Rarely	Never
6	5	4	3	2	1

Items	Level of Opinion						
<i>How often do you do these things when you travel?</i>							
1. Participating in activities that offer a different experience	6	5	4	3	2	1	
2. Learning from participating in activities in other places	6	5	4	3	2	1	
3. Participating in unique activities	6	5	4	3	2	1	
4. Exchange of ideas with local people who lead the activities	6	5	4	3	2	1	

Items	Level of Opinion					
	6	5	4	3	2	1
5. Exchange of opinions and views with local people	6	5	4	3	2	1
6. Doing activities together with local people	6	5	4	3	2	1
7. Being eager to participate in the activities with local people	6	5	4	3	2	1
8. Willing to cooperate in the activities specified by the event organizer in the place	6	5	4	3	2	1
9. Initiating relationships with local people	6	5	4	3	2	1
10. Participating in action-packed activities in the tourist area	6	5	4	3	2	1
11. Trying what the local people do to learn and gain experience	6	5	4	3	2	1
12. Do activities that are the identity in that area	6	5	4	3	2	1
13. Feeling confident when accomplishing the specified activities in the place	6	5	4	3	2	1
14. Feeling proud to share and learn with local people	6	5	4	3	2	1
15. Feeling that I have more experience and expertise from traveling and interacting with people in different areas	6	5	4	3	2	1
16. Feeling more confident when traveling to meet people in the tourist place that are different from you	6	5	4	3	2	1

Part 4: Expectations for Attributes of Creative Tourism in Destination

Disclaimer: Please read the following and check \surd in the field of expectation for the creative travel feature in the destination travel destination that best matches your opinion.

strongly agree	moderately agree	slightly agree	neutral	slightly disagree	moderately disagree	strongly disagree
7	6	5	4	3	2	1

Item	Level of Importance of Attributes of Creative Tourism						
	7	6	5	4	3	2	1
1. The heritage which is inherited from the past of the tourist attraction	7	6	5	4	3	2	1
2. True authentic experience from the way of life which is not a setting or a new creation	7	6	5	4	3	2	1
3. The availability of opportunity for the tourists to co-creation activities/product	7	6	5	4	3	2	1
4. The opportunity to learn and interact with local people in the destination.	7	6	5	4	3	2	1
5. The value of the experience compared to the money paid.	7	6	5	4	3	2	1
6. The attractiveness of tourism activity/product both visual and emotional	7	6	5	4	3	2	1

BIOGRAPHY

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