A Guideline for Developing the Creative Tourism to Increase the Value on the Routes Connecting between Major Cities and Less Visited Areas in the Upper Northern Part of Thailand for the Lover Market: A Case Study of Value Adding from the Legend of "*Pha Wing Chu*" from Lampang, Nan and Chiang Mai Provinces

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Abstract

The lover market tourist is one of the tourist groups with potential and quality for Thailand's tourism. This group of tourists mainly prefers natural attractions and local experiences as creative tourism. Therefore, the adoption of the "*Pha Wing Chu*" legend, particularly related to a love issue that draws attention from lovers to link it to creative tourism based upon the legend existing in Lampang, Nan, and Chiang Mai Provinces, can possibly add to the values and connect between major cities and less visited areas in the upper northern part of Thailand. In this research, both qualitative and quantitative data were accordingly collected. In this quantitative study, a sample group of 400 people was randomly selected using Taro Yamane's statistics with a 95% confidence level to collect surveys from a target group of tourists through multi-stage cluster sampling. The surveys aimed to explore the behaviors of tourist couples for creative tourism. Additionally, qualitative methods were employed using semi-structured In-depth interviews within five population groups segmented into cultural heritage and tourism sectors: government officials, local community elders, community leaders, tour companies, and other tourism businesses in the provinces of Lampang, Nan, and Chiang Mai. Data analysis was conducted by gathering information from relevant literature reviews, field visits, interviews with stakeholders, and surveys of the needs of tourist couples. This information was then used to propose creative tourism management strategies that follow the literary trails of romantic couples. The research found that the theme or motifs of "*Pha Wing Chu*" were associated with unfulfilled love due to a difference in social status between two lovers, eventually ending with a tragedy. In respect of creative folklore, the legend can be further linked to tourism contexts through its adaptation to meet the needs of the target groups or the lovers who demand cultural and creative tourism. Regarding all the responses given by lover tourists on the questionnaire, the majority of them in need of creative tourism together with their lovers reached the maximum average. The researcher accordingly designed all four routes of creative tourism by creating a co-experience between the communities and the tourists with the aim of conveying the meanings of this legend to people both inside and outside of those areas so as to communicate about and exchange creative tourism experience through the legend in a sustainable way.

Keywords: Cultural Heritage, Legend, Identity, Creative Tourism, Tourism Development

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1. Introduction

Tourism is the industry as another main income source of Thailand. Despite the adverse impacts of economic regression, the lover market is still considered a group with potential and quality for Thai tourism. Most tourists in this group come to the country with hope for nature tourism and local experience (Tourism Authority of Thailand, 2012). However, it is possibly converted into the form of cultural tourism to maintain cultural sustainability. Indeed, Thai tourism mainly puts an emphasis on tangible cultural heritage to be further developed as creative tourism that encourages tourists to do various activities based on cultural aspects and local engagement for good relationships. Nevertheless, intangible cultural heritage is never or less adopted, despite abundant and valid sources of such information in Thai society, particularly after the successful registration of intangible cultural heritage in 2014 by Department of Cultural Promotion, Ministry of Culture.

In the aspect of using creativity as a strategy in the development of cities or tourist destinations to create an attractive and creative appeal (Richard, 2020) resulting in the creative tourism adopts cultural lifestyles as the means to attract the tourists to pay their visit to local communities and jointly create tourism experience and local engagement. It is therefore deemed as a way to build learning experience for good relationships with local people as regular practices in everyday life and folklore-based practices from generation to generation. In other words, those are general issues orally handed down in the form of oral literature and they have been performed by several generations. These include beliefs, traditions, festivals, rituals, folktales, proverbs, architecture, food, handicrafts and others, all regarded as valuable cultural heritage in the communities that can attract the tourists to visit and stay in those attractions for longer periods. They truly increase the values to local communities and promote local participation in tourism management for economic and social development in a continuous manner.

Another interesting aspect of human nature narrated as cultural heritage is involved with “love”, known as a universal principle conveying the human feelings and actions. These are both creative and destructive at the same time, depending on different types and degrees of love as defined in each culture and society. However, love between men and women generally receives much more attention than any other kind of love because this kind of love typically creates one’s own little world. Meanwhile, the center of such world is only the involved persons and it is free from the society or does not count on the outside society. Besides, love between men and women encourages people to be always good-looking to receive more attention, care

and attraction or the family further in the future by which it is widely recognized as ideal love known to all people (Nongpon, 2019).

In Thailand, literary adaptation for tourism mostly focuses on the importance of creating co-experience dating back to the scenes described in the literature whereby the settings or landscapes for tourism all imitate those in the literature. In particular, the ancient atmosphere that modern people never experience before, generally known as nostalgia, is intentionally promoted to suit the current society that is bombarded with the concepts of modernity, economic development, technological advancements, and convenient amenities for comfortable life, arts, traditions, ancient sites, architectural buildings and no other new things (except the merging of new and old features). All of these make the post-modern humans begin thinking of their past history and look for values or some past memories (as those are already past from generation to generation and the traces of the past are still visible to them). A nostalgic feeling is therefore a condition occurring among the post-modern generations and it is considered the condition where a "receiver/onlooker/viewer" involves a longing for long-gone moments they have ever perceived in reality or through the social media e.g. a television, novel, saying, folktale, legend or walking tour. Later, they may have a strong desire to seek for such experience in terms of memories/duplication or a self-created feeling of "simulation" for hyperreality through those particular characters to take the viewers to the simulated world. Even though those no longer exist at present, they are creatively structured through the media (novel, drama, song and advertisement) as a simulated reality (Chuasatapanasiri, 2018). Referred to the above concepts, the researcher has a thought to adopt.

2.Literature review

The creative tourism is viewed as a new type of tourism management that is actually based upon the concept of cultural tourism and further developed into ecotourism, cultural tourism and special interest tourism creatively combined with the outstanding potential of spatial identity for tourists and the locality through local intermediaries to generate their constructive interactions. According to the United Nations Educational, Scientific and Cultural Organization or UNESCO which was announced in the year AD 2014 after the conference of Creative Cities Network since 2006 (Wisudthiluck, 2013) creative tourism is redefined as a tourism which emphasizes on active participation and real experiences as learning about arts, cultural heritage of the destinations, and interaction with local communities where the culture exists (Wurzburger et al., 2009). Richard and Raymond (2000) also proposed that the development of creative tourism is to combine the creative ideas and other specifications of

local culture with the creativity of tourists to such destination 3 as. Essential components of creative tourism management include the following: 1) creative potential; 2) active involvement; (3) characteristic experiences; and 4) co-creation. Richard and Munsters (2010) described that creative tourism is not used only for small or specific groups of tourists but also for mass tourism on holidays through a combination of creative tourism management for this group of tourists. The Designated Areas for Sustainable Tourism Administration (2014) and Wisudthiluck (2013) additionally mentioned that the characteristics of creative tourism include the following: 1) each engaging the other; 2) cross-cultural engagement/ cultural experience; 3) spirit of place/ deep meaning/ understanding of the specific cultural of the place; 4) hands-on experience; 5) exchanging information/ transformation and transformative experiences; 6) more participation than observation; 7) co-creating tourism experience; 8) being authentic for both process and product/ genuine experience; 9) memorable/ I hear and I forget, I see and I remember, I do and I understand; and 10) tailor-made approach.

Besides, creative tourism activities must be finely designed to impress the tourists and meet their satisfaction to create an impressive experience for word-of-mouth recommendations through planning for primary and secondary experiences. This corresponds to the research of Boonpanyarote (2020, pp. 88-94), which analyzes the trend of literature in relation to future cultural tourism. It involves creating experiences for tourists by adapting prominent literature, especially the scenes, concepts, and recurring elements (particles that appear consistently in literature), to facilitate an immersive experience in creative tourism activities. Indeed, primary experience refers to activities where tourists and local people are taken as creative tourism based on the community-based lifestyles through experiential designs called “The 3S Principles” (Richard et al., 2018). These include 1) stories – an interesting linkage of contents, 2) senses – a sensory analysis in five aspects: seeing, smelling, hearing, touching and tasting, 3) sophistication – an element that must be interestingly presented through good designs of primary experience from active tourism activities and secondary experience from accommodations, restaurants or other services effectively planned by persons in charge of experiential designs. Furthermore, arranging creative tourism is associated with behaviors of varied tourist groups such as elderly adults, lovers, children, and others. Likewise, it is necessary to consider those changing social and cultural contexts like the creative folklore (Nathalang (Ed.), 2015 A, p.16), describing a cultural adaptation in a creative way responding to the changing society in the context of environmental transformations. These four contexts include 1) social globalization and tourism, 2) capitalism, 3) social globalization, technology,

modern media, information, technology capability, literacy, and human development with potential in the learning society, and 4) the open society that enables transnationalism.

As aforementioned, creative tourism activity is considered an activity that encourages creativity and further development through the communication process. It can be applied accordingly for the art of storytelling. According to Oring (1986), storytelling is a repetition of the narrator's experience while maintaining the repetitive words and the narrative story is an account of a series of events or experiences whereby any event or experience is deliberately converted into words and conclusions or repetitions. In other words, the sequence of events that occur in a story is presented by a series of words. Various methods of communication are available, with no need to repeat the same narration, but the importance of events in the order in which they happened or the sequence of events must be highlighted. Tailanga (2000) mentioned that storytelling is functioned as a communication method with its certain structures and elements. The elements of a narrative story include a plot, storytelling technique, character, setting, and point of view. In fact, both creative tourism and the art of storytelling are all the communication tools.

In this research, the concepts of tourism and culture-based communication, including tourism interpretation, as an explanatory process for visitors regarding the importance of places or displayed objects are used together to create more pleasure and understanding on the heritage and environment while developing a positive attitude toward the conservation of such heritage (Society for Interpreting Britain's Heritage, 1998). The principle of cultural tourism interpretation can be adapted within the framework of ICOMOS Charter on Communication and Presentation of Cultural Heritage Sites, which include the following principles (adapted from Posayanan, 2016): 1) access and understanding; 2) information source; 3) context and setting; 4) authenticity; 5) sustainability; 6) inclusiveness; 7) research, evaluation and training. Obviously, cultural tourism interpretation is delicate and concentrates on the integration of cultural knowledge, site owners, visitors and other stakeholders, apart from trainings and evaluations for such communication in a continuous way.

An elemental analysis of tourist destinations and tourism products encompasses the concepts proposed by Dickman (1997) indicating about the elements of tourist destinations and tourism products that those comprise 5As elements i.e. Attraction, Accessibility, Amenity, Accommodation, and Activity. Meanwhile, marketing plays another key part for tourist destination development since it is a continuation of tourism-related activities. Kotler and Armstrong (1996) described that marketing is a social process and management that enables

people or groups to receive the necessities and preferences through creativity and exchanges of all products, including other values. Likewise, Kotler and Keller (2016) stated that the marketing mix elements for tourism and services typically consist of 7Ps: 1) Product – it is a pattern of creative tourism whereby tourist destinations must introduce tourism activities or backgrounds that display learning, authenticity and co-creation; 2) Price – it refers to the amount of money or other things paid for goods and services whereby the consumers usually compare between the product values and prices while the entrepreneurs or communities can increase the values of tourist destinations by adding experiences and impressions to make the visitors willing to pay for services since creative tourism is a niche market; 3) Place – it is a channel consisting of places and activities to transfer the products and services from the organization to the markets where the products are presented to the target markets; 4) Promotion – it refers to a communication tool to promote the satisfaction toward brands, services or thoughts or persons for motivational purposes regarding the need for products whereby it is anticipated to influence the feelings, beliefs and purchasing behaviors; 5) Process – it involves the processes or procedures for servicing customers in a quick and convenient manner to achieve what is demanded through the planning process required for the maximum efficiency; 6) People – management personnel include people rendering the services or mostly service personnel who are close to customers; and 7) Physical Evidence – it means any physical evidence required for management, including the interpretation and storytelling that make the destinations more attractive to the visitors.

With respect to the lover behaviors, Scott and Schwartz (2000) mentioned that, in case of the married couple, there are three patterns of residence: 1) Matrilocal Residence – living with the female family after their marriage; 2) Patrilocal Residence – living with the male family after being married; and 3) Neolocal Residence –living separated from both families after the marriage. Indeed, the lover tourists are the niche market with a high purchasing power because they desire to create their good memories during their travel. Furthermore, there might be factors for decision-making, both internal and external, for trip planning during the journey.

In this research, the lover tourists refer to those as lovers traveling together, divided into three groups: an unmarried couple, a newly-married couple during their honeymoon, and a married couple in need for traveling together to fulfill their love. All of these are considered the niche market with their special interest. According to the Tourism Authority of Thailand, these tourist groups are quality tourists with higher income and capture more attention from tourism operators, marked as the growing trend for the upcoming years. The behaviors of these

lovers are associated with recording a memory of being coupled. Based on the research on the study of situations and marketing trends for honeymoon and wedding to determine the guidelines and plans on marketing, the strengths of lover tourists are related to their expected experiences toward tourist destinations and romantic accommodations with available activities for relaxation aimed to encourage their revisits (Tourism Authority of Thailand, 2012). There is also a likelihood of long stay and readiness of higher spending during their journey. In this research, new forms of tourism to expand the markets in the tourism industry with possible alternatives and creative tourism activities during their long stay are also proposed.

3. Research Objectives

1. To study the cultural heritage in the legend of "*Pha Wing Chu*" in Lampang, Nan and Chiang Mai Provinces.

2. To propose the guidelines on value-adding of cultural resources toward the development of sustainable creative tourism.

4. Research Methodology

In this research, ethical approval for human research was granted by Chiang Mai University. The methodology adopted a combination of qualitative and quantitative research.

4.1 Qualitative Research

The researcher used an in-depth interview through the semi-structured interview. Populations in this study were classified into five groups regarding cultural heritage and tourism below.

1) 5 government officers involving tourism management and promotion;
2) 5 folk scholars concerning cultural resources in the local level;
3) 5 community leaders in the studied area;
4) 5 persons in tour companies and agencies;
5) 5 persons in other tourism businesses in Lampang, Nan and Chiang Mai Provinces e.g. accommodations, souvenir shops, and restaurants.

The in-depth interview was conducted along with the documentary research.

4.2 Quantitative Research

The questionnaire was used to survey the tourist opinions toward the creative tourism managed by the provincial authority and communities. Thai visitors who traveled to their destinations within Mae Prik District of Lampang Province, Na Noi District of Nan Province, and Hod District of Chiang Mai Province were the target groups in this study. According to the statistical data collected at the main attractions in these provinces by Lampang, Nan and Chiang Mai Provincial Offices of Tourism and Sports, there were 250,396 visitors in Nan, 162,590 visitors in Lampang and approximately 1,636,668 visitors in Chiang Mai (Ministry of Tourism and Sports, 2020 a, 2020b, 2020c). Afterward, the number of respondents was accordingly calculated by the Yamane's criteria.

This study employed a Multi-Stage Cluster Sampling technique to randomly select a sample group by randomly selected using Taro Yamane's statistics with a 95% confidence level to collect surveys of approximately 400 individuals for survey purposes. The sampling process involved two stages:

Stage 1: The primary target group consisted of tourists aged 18 and above.

Stage 2: After identifying the primary target group, a Quota Selection method was utilized to gather data specifically from couples within the tourist population.

In Stage 1, the focus was on selecting tourists aged 18 and above. Following the identification of this primary target group, Stage 2 involved the implementation of Quota Selection to collect data from couples among the identified tourists. The overall sampling process aimed to ensure a representative and diverse sample for the survey, encompassing different age groups within the broader category of tourists.

4.3 Assessment of the instruments employed in the research

This research involved testing the instruments through content validity, which included both interviews and questionnaires. The questions were evaluated for their alignment with the research objectives. The testing process included:

1. The questionnaires were first tested by three experts to assess and verify the content validity of each set, including word usage and content alignment. This was done to calculate the Index of Content Validity (IOC). The revised questionnaire was then tested with 10% of the sample group to ensure clarity of the questions.

2. The revised interviews and questionnaires were tested with a sample group of tourists within the study area. A second revision of the interviews and questionnaires was then conducted to eliminate redundant questions, clarify issues, and properly sequence the questions for better coherence.

5. Results and Discussions

5.1 Creative Tourism from the Legendary Story

The legends of *Pha Wing Chu* found in those three provinces are deemed as the story or a series of events told in different localities whereby their themes, storytelling methods, characters and scenes are based upon those cultural contexts. According to the concept proposed by Tailanga (2000), an adaptation of the story for tourism is probably seen in the unfulfilled love literature which is later adjusted for tourism activities. For example, "Romeo and Juliet" is an example of the story adapted for tourism whereby Verona City of Italy, assumed in the film as the location of Juliet's house, is a popular tourist destination for lovers where they paste a paper containing their wishes for fulfilled and happy love on Juliet's house walls (Cigna, 2014). Likewise, the scenes and characters in the Thai literature of "*Plae Khao* (the Scar)" are accordingly adjusted to serve as "*Kwan Riem*" floating market whereas there appears a statute of two characters "*Kwan Riem*" as a landmark, representing devotional deaths for love in the legend. Alternatively, the legend as unfolded in Uttaradit Province called "*Muang Laplae* (the Hidden City)" is also adapted for tourism purposes whereby two sculptures of a widow carrying her child and a young man of Thung Yang City are accordingly constructed along with the inscription at the gate of Muang Laplae and the prohibition sign for a lie between the lovers. In addition, the marriage registration activity for lovers is held and the legend is used to narrate the story of its own souvenirs. In this research, it is consistent with the study by Kusangsan (2018) which investigated the development of creative tourism activities based on local folklore to enhance creative tourism activities from local literature (Pla Boo Thong tale). This research designed activities for tourism that can be categorized into three groups: Group 1 involves activities related to dressing up as characters from Pla Boo Thong tale story, teaching acting, and making souvenirs. Group 2 includes activities related to cooking and making mocktail drinks, and coloring ceramic fish statues. Group 3 involves organizing a one-day tourism activity in locations related to the Pla Boo Thong tale. Upon testing and evaluating the effectiveness of these activities, it was found that satisfaction levels were satisfactory across all activities. Similarly, this research has also utilized literature. Compared

with other oral-based literature, the legends of "*Pha Wing Chu*" in those three provinces display the potential for the creative tourism development.



Figure 1: The monument of Pha Wing Chu , Hod District, Chiang Mai Province.
Source : Researcher, 2022

Table 1: Distinctive Features and Backgrounds of the "Pha Wing Chu" Legends in the Provinces of Chiang Mai, Nan, and Lampang.

Province	Tale type
1.Chiang Mai	Chiang Mai features one primary type of tale, which is the legend of unrequited love leading to death. The content of these legends mentions actual locations that still exist today and can be linked across different areas from Hod District to Doi Tao District in Chiang Mai Province.
2.Nan	Nan features two main types of tales: 1) legends of unrequited love leading to death, and 2) love triangle legends that also lead to death. Both types of tales are linked with the names of significant trees in Sri Nan National Park, specifically the "Euang Phueng" tree and the "Chan Pha" tree.
3.Lampang	Lampang features one primary type of tale, which is the legend of unrequited love leading to death. Upon understanding the background of the area, it was discovered that in the past, there was a resettlement of people from Hod and Doi Tao districts in Chiang Mai to Mae Phrik District in Lampang.

This research is based on the local legend that reflects its local identity for the management of creative tourism to connect the major and less visited cities as the main routes in the northern region suited to those tourists as lovers, particularly among high-quality tourists. Importantly, creative tourism requires the core components of potentials for creative tourism activities and active involvement of tourists and local people that promote authenticity while tourists can gain the experiences of spatial identity. All these can build creative activities between tourists and local people as the host (Richards & Raymond, 2000). This concept is also congruent with the concept proposed by Wisudthiluck (2013) with regard to the tourists and hosts having interrelationships, cross-cultural exchanges, deep understandings of local

culture, participatory experiences, information exchanges, and hands-on experience transfer. Actually, they are participants rather than common viewers and they are able to develop their own creativity potential and take part in decision making as obviously shown in the production processes, products and real experiences that bring deep impressions and understandings. Activities designed by the researcher are indeed to comply with the creative folklore concepts (Nathalang (Ed.), 2015, p.16). In the social globalization and tourism, the wave of globalization generates the tourism business and industry that brings an adjustment of traditions and lifestyles of the hosts to accommodate the tourists along with development of products and souvenirs. All the processes positively promote learning and cultural exchanges with other societies within the contexts of social globalization, technology, and modern media that push forward the learning society. In this regard, folktales or folk legends handed down by word of mouth in the traditional society never disappear despite the social changes in Thai society. On the contrary, they are deliberately adjusted and publicly disseminated to promote the learning society in new contexts through various methods and channels. As a matter of fact, one guideline adopted in this research encompasses the creative tourism. It is therefore congruent with the article by Somnuxpong (2020), p.112 -132 titled in Chiang Mai: A Creative City Using Creative Tourism Management. In this article, its qualitative data pointed out that there is a cultural and natural diversity in the areas of Chiang Mai Province that can be further developed into creative tourism through local involvements following the provincial policies for its creative economy promotion. Subsequently, Chiang Mai is rewarded by UNESCO as the creative city for craft and folk art. Prasongthan (2008), who conducted the research on Social Capital Potentiality for Creative Community Based Tourism: The Study of Tai Puan Community, Pak Plee District, Nakorn Nayok Province, mentioned that the outstanding social capital includes intellectual and cultural capital along with their good friendship and cooperation that enhances their human capital. It is recommended that the community should promote the creative tourism by placing an emphasis on Thai and foreign tourists for their overnight stays through a differentiation strategy for combined learning.



Figure 2: The area with the symbol of the deity of love, “Cupid” located at the entrance gate of Sri Chum Temple,Lampang province.

Source: Researcher, 2022



Figure 3: The area with the symbol of the deity of love, “Cupid” located at the entrance gate of Phra Kaow Don Tao temple, Lampang province.

Source: Researcher, 2022

5.2 Readiness of Three Tourist Destinations

With respect to the value adding guideline for cultural resources toward the development of sustainable creative tourism, the components of readiness of three *Pha Wing Chu* tourist destinations were analyzed in accordance with the concepts proposed by Dickman (1997), describing that tourist destinations and tourism products require five main components or 5A components, namely Attraction, Accessibility, Amenity, Accommodation, and Activity. This concept reveals that all three areas feature attractions that are beautiful and can be integrated with activities in the local community, embodying significant cultural heritage identity. Regarding the aspect of accommodation, only the destination in Nan Province in Sri Nan National Park, is regarded as real accommodations in the area of *Pha Wing Chu*. For the areas of *Pha Wing Chu* in Chiang Mai and Lampang, homestays and resorts are available not far from the tourist destinations. Transportation to these three destinations is quite convenient but there are still inadequate amenities. Only in Nan Province, the restaurants and

public utilities are well arranged to accommodate the tourists. In respect of the interpretation based on the concepts by Designated Areas for Sustainable Tourism Administration (DASTA) (2019), Ministry of Tourism and Sports (2015), the relevant monument, conveying its meanings shown with the signboards for storytelling, is placed only in Chiang Mai. Meanwhile, the signboard displaying the name of the place and its natural attraction is arranged, but there is no storytelling of its legend. Similarly, there are no communications in the area of *Pha Wing Chu* in Lampang. Besides, no tourist guides or local people can clearly inform the tourists about this legendary story.

Table 2: Tourism Resources in the Areas of "Pha Wing Chu" Legends in Chiang Mai, Nan, and Lampang

Province	Tourism Resources
1.Chiang Mai	The road access to the area of the legend is not yet convenient, similar to the bathroom facilities and shops in the area of the legend, which are still not adequate. However, there is beginning to be signage explaining the surrounding areas at "Pha Wing Chu" in Hod District. Meanwhile, the accommodation needs to be linked with the resort and homestay areas in the town center of Hod District.
2.Nan	The entrance to the area of the legend, Sri Nan National Park, is remote yet accessible. Hotels, shops, and other services are available within the park and in the surrounding resort and homestay areas. However, there is still a lack of interpretive signage explaining the love story associated with "Pha Wing Chu" Legends.
3.Lampang	The road to the legendary area around Mae Phrik Reservoir is still distant from the community, and there is no interpretative signage or established information about the legend in the area. Similarly, bathroom facilities and shops at the site of the legend are not yet available. While the nearest accommodations are linked to distant resort areas and homestays, the surrounding community is well-prepared to promote a tourism-focused development.



Figure 4: Grandpa Keaw's pole praying for love at Sri Nan National Park

Source: Researcher, 2022

5.3 Guidelines for Creative Tourism Development to Link the Story in Three Areas

Based on the quantitative data of tourism behaviors, it can be concluded that most lover tourists prefer nature tourism (59.00 percent) and such amount is nearly equivalent to cultural tourism (51.50 percent). The duration for their trip usually lasts about 2-3 days (45.30 percent), 4-5 days (41.00 percent) and 6-7 days (10.80 percent). The lover tourists often travel on weekends (48.80 percent), followed by weekdays (35.80 percent) whereas they prefer to stay at hotels/resorts around the destinations (58.30 percent), followed by homestays (36.00 percent). They mainly travel by private vehicles (58.5 percent), followed by vehicle hiring with its driver. Generally, these tourists plan the trips by themselves (78.50 percent) while some acquire the services by tour companies (2.50 percent). The time for their trips is usually scheduled between April - June (31.70 percent) and January – March (31.00 percent). The average expenses for their trip are approximately 5,000-10,000 Baht per day (52.30 percent) and less than 5,000 Baht per day (35.50 percent). Most of them think about their travel plan and make a decision together (27.50 percent), followed by a plan and a decision solely made by the female lover (23.00 percent). Regarding the creative tourism greatly required by the lovers, they prefer activities that enable them to learn and do together at all times whereas tourist destinations must be conveniently accessible by private vehicles. Apart from beautiful views at their destinations for photo taking, restaurants and convenient stores must be available. With regard to accommodation, the lover tourists mostly prefer accommodations with good ambience and they desire to carry out creative tourism activities with their lover. According to the average rating on a scale of 1 to 5, creative tourism activities include tracking the routes contained in the love legends/literature (4.92), learning activities of folk lifestyles and arts (4.68), learning activities of folk handicrafts (4.67), learning activities of local food and having a meal together (4.66), learning activities of lifestyles at natural attractions (4.15) and others.



Figure 5: "Community Learning Activity: Making Love Dolls from Natural Materials at Lai Nan temple, Wiang Sa District, Nan Province."
Source: Researcher, 2022

Based on the data obtained from the interviews and surveys toward the development of creative tourism routes for the marketing strategy influenced by the concept proposed by Kotler (2000), describing the marketing of tourism and services through 7Ps i.e. Product, Price, Place, Promotion, Process, People, and Physical Evidence, there is still no marketing for tourism promotion on these routes by the government agencies. Conversely, the marketing is initiated by local communities and temples. However, the Tourism Authority of Thailand once promoted such routes in Nan on the Valentine's Day, starting from the routes of Sri Na National Park, Doi Samer Dao, to the destination at Phumin Temple (the classic lover's painting of *Pu Man Ya Man* is found inside). Nevertheless, the linkage of community activities for the lover tourists toward the creative tourism activities is never established. In this regard, online marketing can be alternatively added to promote these routes for the tourist lovers.

Table 3: Cultural Heritage and Natural Heritage in the Areas of "Pha Wing Chu" Legends in Chiang Mai, Nan, and Lampang.

Province	Cultural Heritage and Natural Heritage
1.Chiang Mai	The areas in "Pha Wing Chu" legend in Chiang Mai, specifically Hod and Doi Tao districts, feature a diverse cultural heritage and numerous beautiful natural sites that can be connected to the legend.
2.Nan	The area surrounding Sri Nan National Park, which is part of "Pha Wing Chu" legend in Nan Province, is beautiful and suitable for conveying tourism narratives. Additionally, the cultural heritage in the surrounding areas and connected regions is diverse, offering various interpretive possibilities.
3.Lampang	The area around Mae Phrik Reservoir, which is part of "Pha Wing Chu" legend, features pristine and beautiful landscapes. Additionally, the surrounding cultural heritage is prominently displayed in the local lifestyles and Buddhist religious beliefs.

Based on the surveys, interviews and questionnaires, the researcher team therefore design the creative tourism in four different routes: 1) creative tourism routes for lovers in Nan (2 days 1 night) (Concept: "Whisper of Love" in the classic painting of *Pu Man Ya Man* to *Pha Chu* in Sri Nan National Park); 2) creative tourism routes for lovers in Lampang (2 days 1 night) (Concept: merit-making routes to romantic atmosphere, *Pha Wing Chu* for learning *Pha Pang* Community); 3) creative tourism routes for lovers in Chiang Mai (2 days 1 night) (Concept: strengthening love relationships by traveling in Chiang Mai through the love legend of *Pha Wing Chu*); and 4) creative tourism routes Chiang Mai – Lampang – Nan (6 days 5 nights) (Concept: the lover's routes through the legend of *Pha Wing Chu* in Lanna: Chiang Mai, Lampang, Nan).

6. Conclusions

6.1 Cultural Heritage in the Love Legend of "*Pha Wing Chu*" in Lampang, Nan and Chiang Mai

"*Pha Wing Chu*" is an oral-based folk story with its outstanding identity in the northern region and it is regarded as the legend of places in Chiang Mai, Lampang and Nan Provinces. The word of '*Chu*' in the northern dialect refers to a beloved person. The theme typically involves love between different social classes that ends with a tragedy or a death of the lovers who devotionally jump off a cliff or ride a horse to leap out of a cliff. The areas found in three provinces are named after such legend. In Chiang Mai, *Pha Wing Chu* is a story of Princess Aen Fah and Noi Singh Kham, who both rode a horse to jump out of a high cliff to prove their true love, adversely affected by different social statuses. The names of several communities such as Ban Aen, Ban Noi, Ban Huay Phra Nai, Pha Taen, Ban Wang Mo, and Ban Wang Lung are accordingly called after such legendary incidents. In Nan, *Pha Chu* is located in Sri Nan National Park, with three relevant legends unfolded from generation to generation. In the first legend, two lovers with a different status were blocked from their love, so the female decided to jump off a cliff to her death and the male repeated the action. In the second legend that is similar to that of Chiang Mai, the female was born with a high status as a daughter of Nan's ruler and she later jumped off a cliff together with her lover due to their unfulfilled love caused by different social classes. In the third legend, it was a love tragedy related to "*Chao Euang*" and "*Chan Pha*", a common young man. The female was forced to marry another male of the same social class or "*Chao Chuang*". After learning about it, "Chan Pha" committed suicide by jumping off a cliff. Seeing the incident, '*Chao Euang*' did the same action as her lover. The corpse of *Chao Euang* was turned into *Ton Euang* or an orchid whereas *Chan Pha* found to hang on a cliff was called *Ton Chan Pha* (a name of the tree). The corpse of *Chao Chuang* was also turned into *Ton Chuang* or a pine tree. In Lampang, the legend of *Pha Wing Chu* shares the similar characteristics of the story narrated in Chiang Mai whereby it was a love of different social classes and ended in sorrow by cliff jumping death of the lovers. Unfulfilled love that describes the origin of high cliffs found in those three provinces is viewed as a data of cultural wisdom heritage that can enable an interpretation and communication in a creative way. Accordingly, the researcher designed and collected the data of cultural heritage destinations to connect between cultural and natural attractions from the legend of *Pha Wing Chu* and other nearby areas in the northern part of Thailand. It is believed to initiate the travel plans for lovers that connect the routes between major and less visited cities in the North below.

6.1.1 Physical Components for Tourism-based Activity Promotion in Three Areas

In the light of physical components, *Pha Wing Chu* in Hod District of Chiang Mai Province is quite ready due to some presentations of its tourist attractions found with the signboards for storytelling whereas such places are utilized to host some main events in the communities. Because of inadequate public utilities, poor accessibility, and unclear signposts, there are not many tourists in the area. *Pha Chu* in Na Noi District of Nan Province, situated in the area of Sri Nan National Park, is accordingly improved to facilitate the tourism along with the signboards of *Pha Wing Chu* or *Pha Chu Thong*. As a natural attraction, the camping area is available whereas its guesthouses are ready to accommodate the tourists. The routes are also accessible and public utilities are quite well-equipped, including other adequate restaurants. Nevertheless, the presentation of love based on the narrative story or the legend of *Pha Wing Chu* is still not fully promoted. For *Pha Chu* in Mae Prik District of Lampang Province, it is managed by the Royal Irrigation Department and its area together with the reservoir is beautifully landscaped. However, there is still no management for tourist services with well-equipped public utilities, except small restaurants managed by the private sector. Accommodations are scattering in the adjacent areas. Despite the fact that this place is conveniently accessible, there is a lack of perception among local people and tourists as a tourist attraction. Today, it is only used as a training ground or for a leisurely walk in the evening.

6.1.2 Cultural Heritage and Tourism Resources in Three Areas

With respect to cultural heritage and tourism resources in those three areas, all of them include both tangible and intangible cultural heritage or cultural wisdom heritage that can connect the creative tourism routes for lovers. In this regard, Chiang Mai has a variety of cultural heritages that can be linked to the legend of *Pha Wing Chu* and nature trails in a creative way. The connecting points may range from the city areas of Chiang Mai to other places as described in the legend of *Pha Wing Chu* in Hod District such as Phra That Doi Suthep Temple, a love story of *Chao Noi Sukkasem* and *Ma Mia*, Doi Tao Lake and riverside lifestyles, agricultural lifestyles e.g. longan orchard, Ban Noi Community, Ban Aen Community, Wang Mo Community, Wang Lung Community, Pha Taen Phra Chao To Temple Community, and weaving activities of Karen Ethnic Group. Furthermore, the routes in Hod District can be connected to the nearby routes to Bor Kaew Silvicultural Research Station, Op Luang National Park, and Khao Khad Canyon (the Kissing Mountains).

The cultural heritage in Nan that can be linked to the creative tourism is really outstanding owing to extensive and suitable activities for the lovers, starting from the routes of its city and nearby districts to *Pha Wing Chu* or *Pha Chu* in Sri Nan National Park. The relevant stories include a classic legend of *Pu Man Ya Man* at Phumin Temple, a belief of walking through the Naga Arch at Phumin Temple, receiving a blessing at Phra That Chae Haeng Temple, making traditional Lanna flags or '*Tung Sai Moo*' for a blessing, doing the activities concerning local lifestyles at Khum Chao Fong Kham and Khum Chao Mekwadee, giving alms by the lovers and making love dolls at Lai Nan Temple, learning local lifestyles of Nan riverbank, participating in activities provided at Ban Ka Lok, weaving activities at Ban Hua Muang and Ban Nong Ha, making traditional lanterns, doing community activities at Bor Suak e.g. making pottery, cooking, and creative food designs with local chefs, including other activities linked to the beliefs of love at Sao Din Na Noi and the blessing for eternal love at Sao Pu Khiew located in Sri Nan National Park.

Cultural heritage in Lampang that connects between the city of Lampang to Pha Wing Chu at Mae Prik Reservoir in Mae Prik District of Lampang Province includes Phra Kaew Don Tao Suchadaram Temple and Sri Chum Temple as ancient temples with the Cupid statute in Lampang, Phra That Lampang Luang Temple, Lampang horse carriage, learning activities of ceramic making and painting, Phra Putthabat Wang Tuang Temple, learning activities of Lanna traditional life at Pha Pang Community e.g. making a flower cone, cooking local food, learning about alternative energy, making a love souvenir, and learning agricultural lifestyles through transplanting rice seedlings with local people.

6.1.3 Policy and Tourism Management in Three Areas

In terms of the policy and tourism management, the Tourism Authority of Thailand has supported the connection between major and less visited cities. Chiang Mai is the major city for a large number of tourists whereas Lampang and Nan are considered the less visited city. In this research, it is therefore studied and recommended for tourist attractions targeting at the lover tourists to visit those three areas. According to the policy and tourism management, Chiang Mai is the major city mostly preferred by a large number of tourists to visit there via public transportation like airlines, both domestic and international, trains, and buses along with well-equipped public utilities. Moreover, a lot of tourist attractions in Chiang Mai all include cultural and natural aspects and are ready to provide services to the tourists. The government agencies in Chiang Mai have outlined the policies to continuously push forward the tourism in conjunction with communities and tourism operators. More importantly, since Chiang Mai is

listed as a creative city for craft and folk art, various activities are arranged with the support of UNESCO, in addition to the creative cities network. Regarding the areas of *Pha Wing Chu* in Hod District, the policies for cultural heritage conservation are also formulated by Chiang Mai Provincial Agency. The data of the *Pha Wing Chu* legend are accordingly collected, but the public relations from tourism agencies are not yet fully managed. In Lampang, the policies to support the main projects e.g. Lampang horse carriage, community-based tourism development, and improvement of historical sites are available in accordance with the provincial development plans. However, the area of *Pha Wing Chu* in Lampang is located in Mae Prik District, a district that is rather far away from the city of Lampang. Consequently, policies and projects related to tourism development are not clearly set out. In Nan, the tourism development policies, from both the government sector and local engagement toward the city management for sustainable conservation and promotion of cultural heritage regarding local lifestyles, are well established. More importantly, the Designated Areas for Sustainable Tourism Administration (DASTA) in Nan plays an important role in the city development, particularly for the development of communities and creative tourism. Located in Sri Nan National Park as a natural resource conservation area, *Pha Wing Chu* is blessed with abundant and beautiful nature whereas the Sri Nan National Park is ready to promote the tourism as well.

Actually, the creative tourism management requires local engagements and collaborations. From the data collections in those three areas, local people are willing to take part and jointly develop *Pha Wing Chu* as a tourist attraction. Nonetheless, the integrated development through participation of all parties, government and private sectors as well as civil society, is extremely needed. Therefore, co-experience between communities and tourists should be established through the policies initiated by the government and private sectors to convey the meanings of this legend to the concerned parties. Stakeholders in the area include communities, schools, Subdistrict Administrative Organization, Provincial Administrative Organization and others, including tourism operators like entrepreneurs of local tourism businesses, souvenirs, and accommodations. Outsiders refer to the lover tourists and people in favor of beautiful landscapes and culture, including online influencers, to disseminate and exchange creative tourism experiences in a sustainable way.

6.2 Guidelines for Adding Values of Cultural Resources toward the Development of Sustainable Creative Tourism Management

The theme of the *Pha Wing Chu* legend is unfulfilled love due to a difference of social status between two lovers (all described in the legends found in three provinces) or a breach of

swear words i.e. a city collapse in case of the marriage with people of different cities (in Lampang), or love triangle caused by dishonesty toward the swear words given to each other (in Nan), or a lie between two lovers (in Nan). All these usually end with a tragedy or lover's suicide and they are narrated as the legends of various places related to them. In other words, a reflection as values in Thai society is that love between two lovers from a different class or a different social status would end in sorrow and misery. Meanwhile, the legend of *Pha Wing Chu* in Lampang reflects love of two persons from different cities believed to befall the city some calamity. The legend puts an effort to pinpoint such status differences with tragic endings. With regard to creative folklore, even though such story ends in sorrow and misery, a new perspective or interpretation for new values whereby the lovers must fight against all obstacles together can further generate hope for people. Therefore, the legend of "*Pha Wing Chu*" can be adjusted to suit the needs of target groups or lovers requiring creative tourism activities together with their lover. These activities include the following: 1) tracking the routes of the *Pha Wing Chu* legend as guided by local people with expertise of community-based tourism; 2) learning activities of lifestyles and folk arts related to the legend or linkage to the nearby areas; 3) merit-making routes to strengthen their love relationships and jointly fight against all the obstacles, including the issues of individual differences or a difference of social status; and 4) a linkage to the symbol of "love" in the adjacent areas.

7. Recommendations

1. There should be a clear presentation of the *Pha Wing Chu* legend to increase an interest and attraction among local people and other tourists for their visit.

2. Tourism products and services in these three destinations should be developed to connect their routes through storytelling, for both similarities and differences in the story, whereas the legend-based tourism products and tourist attractions that display a cultural and natural identity of such areas should be creatively developed and promoted.

3. Regarding the price, the tour programs should be accordingly arranged. Even though the quantitative research data reveal that the lovers prefer to travel alone, they may require the tour companies to assist them for an accommodation, restaurant, or service at some destinations in the form of hosted tour or Foreign Independent Tour (FIT) whereby the lover tourists are allowed to plan their own trips.

4. The marketing promotion by government agencies should be effectively launched to provide the information about *Pha Wing Chu* that connects the community lifestyles and the

contexts of different cities. Meanwhile, online marketing e.g. short films or promotion clips should be created along with information exchanges with both domestic and overseas tour companies.

5. Engagements of locality, government agencies, and private organizations in these three destinations to adapt the legend for tourism should be collaboratively promoted.

6. Perceptions and awareness by local education institutes to add the relevant legends and culture to their local curriculums for students to be fully proud of their local cultural heritage should be established.

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