

PROCESS AND STAKEHOLDER RELATIONS IN THE DEVELOPMENT OF CITY
FESTIVAL TO STIMULATE THE CREATIVE ECONOMY: THE CASE STUDY OF CHIANG
MAI BLOOMS



A Thesis Submitted in Partial Fulfillment of the Requirements
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Department of Urban and Regional Planning
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กระบวนการและความสัมพันธ์ของผู้มีส่วนเกี่ยวข้องในการพัฒนางานเทศกาลประจำเมืองเพื่อ
กระตุ้นเศรษฐกิจสร้างสรรค์ กรณีศึกษางานเทศกาล Chiang Mai Blooms



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อดิگانต์ อรุณโชติ : กระบวนการและความสัมพันธ์ของผู้มีส่วนเกี่ยวข้องในการ
พัฒนางานเทศกาลประจำเมืองเพื่อกระตุ้นเศรษฐกิจสร้างสรรค์ กรณีศึกษางาน
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งานเทศกาลมีความเกี่ยวข้องกับเศรษฐกิจสร้างสรรค์ในรูปแบบต่างๆ ซึ่งความร่วมมือ
และความสัมพันธ์ของผู้มีส่วนได้ส่วนเสียในกระบวนการพัฒนางานเทศกาลเป็นปัจจัยสำคัญที่
นำไปสู่ผลกระทบเชิงบวกของงานเทศกาล การวิจัยนี้จึงมีวัตถุประสงค์เพื่อศึกษา
กระบวนการพัฒนางานเทศกาล Chiang Mai Blooms ในฐานะเทศกาลเมือง ความสัมพันธ์ของ
ผู้มีส่วนได้ส่วนเสียในงานเทศกาลเพื่อส่งเสริมเศรษฐกิจสร้างสรรค์ และปัจจัยที่จะส่งเสริมความ
ร่วมมือระหว่างผู้มีส่วนได้ส่วนเสียในงานเทศกาลเพื่อขับเคลื่อนเศรษฐกิจสร้างสรรค์ ข้อมูลเชิง
คุณภาพของการวิจัยเก็บรวบรวมโดยการสัมภาษณ์และใช้แบบสอบถาม รวมถึงข้อมูลจากข่าว
และบทความที่เกี่ยวข้อง โดยการวิเคราะห์ข้อมูลของงานวิจัยนี้ใช้กระบวนการวิเคราะห์แก่น
สาระ โปรแกรม Statistical Package for the Social Sciences (SPSS) และโปรแกรม Gephi
ในการวิเคราะห์เครือข่ายทางสังคม ผลการวิจัยแสดงให้เห็นว่ากระบวนการพัฒนางานเทศกาล
Chiang Mai Blooms แบ่งออกเป็น 3 ช่วง ซึ่งระดับการมีส่วนร่วมของผู้มีส่วนเกี่ยวข้องใน
กระบวนการพัฒนางานเทศกาล รวมถึงระดับความสัมพันธ์ระหว่างผู้มีส่วนเกี่ยวข้องในงาน
เทศกาลอยู่ในระดับต่ำ และปัจจัยหลักที่ผู้มีส่วนเกี่ยวข้องในงานเทศกาลพิจารณาว่าสามารถ
ส่งเสริมความร่วมมือได้ ได้แก่ การพัฒนาการท่องเที่ยวและเศรษฐกิจ ดังนั้นการเสริมสร้าง
ความสัมพันธ์และระหว่างผู้มีส่วนเกี่ยวข้องในงานเทศกาล ตลอดจนการส่งเสริมการมีส่วนร่วมของ
ผู้มีส่วนได้ส่วนเสียในกระบวนการพัฒนาเทศกาลสามารถนำไปสู่การสร้างผลกระทบเชิงบวก
จากงานเทศกาลทั้งในด้านต่างๆ และการปรับปรุงสินค้าและบริการที่จะกระตุ้นเศรษฐกิจ
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6478015025 : MAJOR URBAN STRATEGIES

KEYWORD: Festival, Stakeholder, Collaboration, Social Network Analysis

Atikarn Arunchot : PROCESS AND STAKEHOLDER RELATIONS IN THE DEVELOPMENT OF CITY FESTIVAL TO STIMULATE THE CREATIVE ECONOMY: THE CASE STUDY OF CHIANG MAI BLOOMS. Advisor: Asst. Prof. NATTAPONG PUNNOI, Ph.D.

Festivals relate to the creative economy in diverse ways, in which collaboration and relationships of stakeholders in the festival development process are significant factors that lead to positive impact of the festival. The aims of this paper are to examine the development process of the Chiang Mai Blooms as a city festival, the relationship of the stakeholders involved in the festival to promote the creative economy, and the factors promoting collaboration among festival stakeholders to drive the creative economy. The qualitative data was collected by conducting interviews and using questionnaires, and the secondary data was gathered from the related news and articles. The results of this study were analyzed by using thematic analysis, the Statistical Package for the Social Sciences (SPSS), and Gephi for Social Network Analysis (SNA). It was illustrated that the development of Chiang Mai Blooms was divided into 3 stages, in which the level of involvement and relationships among the stakeholders were at a low level. In addition, the stakeholders considered that the factors promoting collaboration were mainly tourism and economic development. By strengthening the relationships of stakeholders and promoting the involvement of the stakeholders in the festival development process, it will lead to positive impacts of the festival, as well as improvement of products and services which further stimulate the creative economy.

Field of Study: Urban Strategies Student's Signature

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“Whether rain or shine, shine the light and lead the way”

Stronger (WJSN Dawon & Yeonjung)

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TABLE OF CONTENTS

	Page
ABSTRACT (THAI)	iii
ABSTRACT (ENGLISH)	iv
ACKNOWLEDGEMENTS	v
TABLE OF CONTENTS	vi
LIST OF TABLES	ix
LIST OF FIGURES	x
CHAPTER 1 INTRODUCTION	1
1.1. Research Significance and Problem Statement	1
1.2. Purposes of the Study	7
1.2.1. Research Objectives	7
1.2.2. Research Questions	8
1.3. Scope of the Study	8
1.4. Limitations of the Research	9
CHAPTER 2 LITERATURE REVIEW	11
2.1. Creative Economy	11
2.1.1. Creative Economy in Thailand	13
2.2. Festivals	15
2.2.1. Development of Festivals	15
2.2.2. Festivals Development Process	18
2.3. Stakeholder Collaboration in Developing Festivals	21
2.3.1. Stakeholder Theory	21

2.3.2. Collaboration Theory	24
2.3.3. Resource Dependency Theory	27
2.3. Stakeholder Collaboration Analysis	30
2.3.1. Social Network Analysis	30
2.4. Conceptual Framework.....	34
CHAPTER 3 RESEARCH METHODOLOGY	36
3.1. Methodological Approach	36
3.2. Data Collection	37
3.2.1. Questionnaire	37
3.2.2. Semi-structured Interview.....	41
3.2.3. Sampling Method	42
3.3. Data Analysis.....	43
CHAPTER 4 RESULTS AND DISCUSSION	45
4.1. Chiang Mai Blooms	46
4.1.1. Background of Chiang Mai Blooms	46
4.1.2. Development of Chiang Mai Blooms	48
4.1.2.1. The Beginning of Chiang Mai Blooms.....	49
4.1.2.2. The Growth of Chiang Mai Blooms.....	50
4.1.2.3. Chiang Mai Blooms in Recent Years.....	52
4.1.2.4. Challenges of Chiang Mai Blooms	53
4.1.3. Role of Stakeholders in Festival Development Process	54
4.1.4. Involvement of Stakeholders in Festival Development Process	57
4.2. Festival Stakeholder Relationships	64

4.3. Factors Promoting Festival Stakeholder Collaboration	67
4.4. Discussion	72
4.4.1. Development Process of Chiang Mai Blooms as a City Festival	72
4.4.2. Relationship of the Festival Stakeholders to Promote the Creative Economy	74
4.4.3. Factors Promoting Collaboration among Festival Stakeholders to Drive the Creative Economy	76
CHAPTER 5 CONCLUSION	78
5.1. Development Process of Chiang Mai Blooms	80
5.2. Relationships of Stakeholders in the Festival Development to Promote the Creative Economy	83
5.3. Factors Promoting Collaboration among Festival Stakeholders to Drive the Creative Economy	85
5.4. Recommendations for Using Festivals as a Creative Economy Development Strategy	87
5.5. Recommendations for Future Research	90
REFERENCES	91
VITA	97

LIST OF TABLES

	Page
Table 1. Rubrics scale of level of involvement in planning and decision making in festival development process	38
Table 2. Rubrics scale of level of involvement in festival operations in festival development process	39
Table 3. Rubrics scale of level of relationship between festival stakeholders	40
Table 4. Level of Involvement of Festival Stakeholders in Planning and Decision Making	58
Table 5. Level of Involvement in Planning and Decision Making	59
Table 6. Level of Involvement of Festival Stakeholders in Festival Operations	60
Table 7. Level of Involvement in Festival Operations	61
Table 8. Level of Involvement in Festival Development Process	62
Table 9. Average Score of Level of Relationships among Festival Stakeholders	66

LIST OF FIGURES

	Page
Figure 1. Chiang Mai Blooms.....	7
Figure 2. Conceptual Framework.....	35
Figure 3. Stakeholder Diagram of Chiang Mai Blooms	55
Figure 4. Festival Stakeholder Relationships Diagram.....	64
Figure 5. Word Cloud of Factors Promoting Festival Stakeholder Collaboration	68



CHAPTER 1

INTRODUCTION

1.1. Research Significance and Problem Statement

The creative economy is one of the most rapidly growing sectors in which it is highly transformative in terms of income generation, job creation and export earnings, and also generates non-monetary value that contributes to achieve people-centered, inclusive and sustainable development (UNESCO, 2013). According to John Howkins (2001), the term creative economy is about the relationship between creativity and economics (UNCTAD, 2010) and creative industries are considered as the core of the creative economy (Levickaitė, 2011). In addition, the United Nations Conference on Trade and Development (UNCTAD) defined the creative economy as an evolving concept based on creative assets potentially generating economic growth and development. It is also highlighted that tourists are the main consumers of recreational, cultural services, and creative products such as crafts and music. The demand for visits to cultural heritage sites, festivals, museums and galleries, music, dance, theater, and opera performances are considered as factors contributing to the cultural sector in which the growth in tourism further lead to the growth of industries, including selling of creative goods and cultural services (UNCTAD, 2010).

In the context of Thailand, the Office of the National Economic and Social Development Council defined the creative economy as an economic development based on the creation and use of knowledge, creativity, and intellectual property related to culture, as well as the accumulation of knowledge of social, technology, and innovation in the production of new products and services to create added economic value (NXPO, 2021). Creative Economy Agency (CEA) stated that festivals can be considered as cultural products that stimulate the local economy and generate revenue. Also, if the festival is managed well and the story is presented interestingly, it could develop into a world class festival and a new destination that attracts tourists to experience the festival (CEA, n.d.-a). Currently, CEA has implemented the Soft Power strategy and related measures to promote the SME business sector and major players in order to use the potential cultural resources of the country which is 5F, including food fighting, festival, fashion, and film to develop with creativity and technology to export these contents to the ASEAN market and the world market (CEA, n.d.-c).

Therefore, the term Festival Economy, which is an idea to drive the economy through the festivals defined by the Thailand Convention and Exhibition Bureau (TCEB) that has realized the importance of developing and preserving the culture, traditions, and way of life which creates an economic heritage with festivals for cities and communities. Festival Economy aims to be used as a tool to emphasize the use of the

city's identity (City DNA) and the design of activities (Experience Design) to create a new ecosystem to develop the city's economy through the festival. This will be a tool to attract quality travelers or tourists with high purchasing power to travel and help develop the economy of the city and community (TCEB, n.d.). In addition, festivals as a local development strategy can be used to achieve several goals, such as creating economic value for cities, in which the festival is an activity that generates income, economic value and employment rate for a large number of countries and areas that festivals are hosted, and developing a Value-driven Economy, in which festivals can boost tourism and allow local communities to offer their products and services to the outside market. Festivals can help build a brand of the city and supporter groups, as well as adding value to local products and services, and it is also considered as the beginning of the creative economy development through extension and adding value to local resources (Punnoi et al., 2022).



To develop festivals in order to create a positive impact to locals, a process that requires collaboration of stakeholders from all sectors should be considered as a significant factor. The central and provincial government, local government organization, as well as the private sector and people in the area should be included and cooperate to discuss, plan, build consensus and participate in the festival to bring about concrete results. Thus, all stakeholders are important in determining the format of the festival that

is suitable for the development goals and identity of the city (Punnoi et al., 2022). Festivals and stakeholders could be considered in relation to the power and influence, which can be defined in relation to their roles and the success of festivals and events (Presenza & Iocca, 2012). Quinn (2013) also mentioned that collaboration between festival stakeholders is essential because festivals consist of various actors at different levels of relationships, and collaboration of multiple stakeholders is required (Adongo & Kim, 2018).

This research aims to explore the festival development process, the relationship of festival stakeholders, as well as the factors that promote collaboration among the stakeholders in order to further provide a guideline for using festivals as a cultural product to stimulate creative economy, and as a local development strategy to increase the value and develop other creative products and services in the city. Therefore, this research will use Chiang Mai Blooms as a case study to examine the festival development process as a city festival and the stakeholder relations contributing to the positive impacts and creative economy development. Furthermore, this paper also aims to explore positive impacts of the festival that stakeholders considered as a significant factor for hosting the festival, and as a factor promoting collaboration among the stakeholders.

To illustrate the case study, Chiang Mai has received the IFEA World Festival & Event City Award in 2022 from the International Festival & Events Association (IFEA) which is a not-for-profit organization, and the award was given as a way for the global festivals and events industry to openly encourage, support, learn from and recognize positive local environments for festivals and events worldwide (IFEA, n.d.). Moreover, Chiang Mai was 1 of the 38 creative cities in Crafts and Folk Art in 2017, consisting of 9 branches of Crafts and Folk Art and also supported by educational agencies and local governments, indicating that Chiang Mai is ready to be a creative city of over 80%. Also, Chiang Mai was recognized as a World Craft City by the World Craft Council in 2020 as well (Guntamueanglee, 2022). In terms of creative economy, there are two distinctive features in Chiang Mai which are jobs that are based on, or require creative knowledge, including foods, followed by Thai massage and tourism businesses, respectively. In addition, Chiang Mai has a potential in terms of local and international connections due to the Chiang Mai International Airport that is located close to the Old City. Another important factor is the Chiang Mai Municipality and Chiang Mai Provincial Administrative Organization that are the main actors in supporting cultural and creative activities, promoting activities within civil society, and preserving the values and heritage of Chiang Mai (CEA, n.d.-b).

Chiang Mai Blooms is a festival and a brand established by the collaboration of the Thailand Convention and Exhibition Bureau (TCEB), Chiang Mai Province, Northern Thai Hotels Association, the Tourism Authority of Thailand, and the Chiang Mai Creative Design Center, which aims to create a network to develop a flower festival to attract tourists by including any activities using flowers as a key element both businesses and services, such as accommodation, food, dining, recreational activities, travel routes. The objectives of Chiang Mai Blooms are to promote creative industries, build on local culture and assets, passing on the unique charm of Chiang Mai to the online, generating income, creating jobs, and promoting local economy. Moreover, in recent years, Chiang Mai Blooms has been successful and being a brand of Chiang Mai driven by cooperation between Chiang Mai Province, TCEB, and Northern Thai Hotels Association, in which the festivals contribute to the economic impacts such as economic value from the festival, impacts on state taxation, GDP from added value, and employment (Blooms, 2022).



Figure 1. Chiang Mai Blooms

1.2. Purposes of the Study

1.2.1. Research Objectives

This study aims to explore the factors that contribute to the increasing of a festival's value as a creative product in which it can also be used as a local development strategy to increase value and develop other creative products and services. The focus of this research will be on the development process of the festival, the activities, the festival stakeholders and their relationship, as well as the factors that promote collaboration among stakeholders involved in the festival and to attract other stakeholders to be involved in the future.

The main objectives are:

1. To explore the development process of the Chiang Mai Blooms as a city festival
2. To examine the relationship of the stakeholders involved in the festival to promote the creative economy
3. To identify the factors that will promote collaboration among festival stakeholders to drive the creative economy

1.2.2. Research Questions

1. How is the development process of Chiang Mai Blooms?
2. How is the relationship among the stakeholders in the festival development to promote the creative economy?
3. What are the factors that will encourage collaboration among festival stakeholders to drive the creative economy?

1.3. Scope of the Study

This research aims to use Chiang Mai Blooms as a case study to examine the development process to be a city festival, roles and involvement of stakeholders in the festival development process, the relationship of the stakeholders, and the factors

promoting collaboration among festival stakeholders. The sample of this study are 25 stakeholders of Chiang Mai Blooms who play roles as official partners, organizers, supporters or partners, and media partners. In this research, the questionnaires will be used to gather data related to involvement in the festival development process and relationships among the stakeholders from the representative of stakeholders from all sectors. Furthermore, in order to explore the development of Chiang Mai Blooms as a city festival, role of stakeholders, and factors promoting collaboration among the stakeholders, the representatives of Visit Lanna, and government agencies such as Chiang Mai Province, Thailand Convention and Exhibition Bureau (TCEB), Tourism Authority of Thailand (Chiang Mai), as well as restaurants and communities participated in the festival will be interviewed using semi-structured interview. Nevertheless, the data will be collected during March, after Chiang Mai Blooms 2023 was held.



1.4. Limitations of the Research

There is a major limitation in this study that could be addressed in future research. The study focused on relationships among the festival stakeholders in which the data was collected by using questionnaires that were provided to the representative of the festival stakeholders selected by using purposive sampling. However, although 25 representatives of the festival stakeholders were selected, there were 15 stakeholders

that were able to provide information for the research. This led to limited access to data due to small sample size and lack of detail in festival stakeholder relationships, in which it is expected that the data will be able to strengthen and support the result of the study.



CHAPTER 2

LITERATURE REVIEW

This research aims to use Chiang Mai Blooms as a case study of the festival that develops into a city festival and further stimulates the creative economy of the city. Thus, this chapter first illustrates how festivals contribute to the creative economy, and the current situation of the creative economy in Chiang Mai. Then, the concepts, theories and related research of developing festivals as a city festival to stimulate creative economy, and using social network analysis in order to examine the relationship of festival stakeholders will also be reviewed.

2.1. Creative Economy

The creative economy concept has emerged as a means of focusing attention on the role of creativity as a force in contemporary economic life, stating that economic and cultural development are not separate but can be a part of a larger process of development. The term first appeared in John Howkins' book, and the term is defined as the transactions of creative products that have an economic good or service that results from creativity and has economic value (Group, 2013), and Howkins also stated that creative industries are the core of the creative economy (Levickaitė, 2011). In addition,

the UNCTAD also defined the creative economy as an evolving concept based on creative assets potentially generating economic growth and development, in which (1) it can foster income generation, job creation and export earnings while promoting social inclusion, cultural diversity and human development; (2) it embraces economic, cultural and social aspects interacting with technology, intellectual property and tourism objectives; (3) it is a set of knowledge-based economic activities with a development dimension and cross-cutting linkages at macro and micro levels to the overall economy; (4) it is a feasible development option calling for innovative, multidisciplinary policy responses and interministerial action; and (5) at the heart of the creative economy are the creative industries (UNCTAD, 2010). The creative economy has become a global discourse for the past 20 years, and is considered as the new drive for economic growth. In South East Asia, the creative economy has become an important part of the policy in various countries. Significantly, festivals relate to the creative economy in diverse ways, in which some festivals are actually a form of creative economy, in terms that they elaborate, produce in the sectors of creative economy. Festivals also deal directly with the theme of design, while collaborating with creative industry actors, and in terms of business, festivals became an interaction forum for brands, engineering, brand research and development. Moreover, some other festivals interact with the tourism industry, especially cultural tourism, and other festivals connect to the creative economy through the elaboration of urban spaces and cultural heritage. Festivals could impact

the creative economy in many ways. It was pointed out that festivals generate public awareness and interest, and bring audiences to visit the festival site. Thus, it further increases secondary transactions and contributes to the economy. Also, not only the opportunity for networking, festivals have become vital spaces of learning, connecting spaces, collaborative platforms, and drivers of innovative practice within the arts, cultural and wider creative sectors. In South East Asia, festivals also play a role to create an open society, as well as become an important and crucial platform to stage civil society's gestures of openness and courage from civil society (Indonesia, 2022).

2.1.1. Creative Economy in Thailand

In the context of Thailand, the Office of the National Economic and Social Development Council (NESDC) defined the creative economy as economic development based on creation and use of knowledge, creativity and intellectual property linked to the cultural background, accumulation of knowledge of society, technology and innovation in the production of new products and services to create added economic value. Therefore, the NESDC also set the scope of Thailand's creative economy to measure the economic size of creative industries and reflect its importance to the economic system into 15 industries, divided into 12 industries in the manufacturing sector and 3 industries in the service sector, which are crafts, performing

arts, visual arts, cinema, broadcasting, publishing, software, advertising, design, architecture services, fashion, Thai food, Thai traditional medicine, and cultural tourism. The development of the creative economy requires the connection of all sectors, in which the government pays more attention to promoting the creative economy, as well as creating collaboration with all sectors through the development of entrepreneurship and labor force to create the ecosystem that will lead to the links with wisdom, culture and real production (Chatusripitak & Itharat, 2019). Furthermore, the creative economy is considered as an alternative that will help drive the economy with an emphasis on balanced and sustainable development based on cultural diversity and the wisdom of arts and crafts that can be further extended in terms of creativity. At present, the creative economy has been included as one of the branches under the national agenda BCG Economy Model in the field of tourism and creative economy, and the 5F strategy also be promoted, including food, film, fashion, fighting, and festivals (NXPO, 2021).

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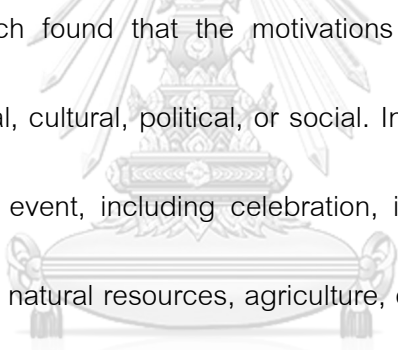
Therefore, Chiang Mai Blooms will be used as a case study of this research, in which the festival development process, role and involvement of stakeholders, factors promoting collaboration, and relationship among stakeholders of Chiang Mai Blooms will be examined within the framework of Stakeholder theory, Resource dependency theory, Collaboration theory, and Social Network Analysis (SNA).

2.2. Festivals

2.2.1. Development of Festivals

Festival is the term derives from festum in Latin which means feast (Quinn, 2013a). Some of the existing festivals appeared hundreds of years ago then developed in the context of social and economic changes, and increased after World War II, in which the factors of rapid festival development are considered relating to the development of how people spending their free time, such as theater, opera, cinema, and tourist trips (Cudny, 2014). There are also other factors such as economy and tourism that are also significant in festival development. In terms of economic factors, it was found that increasing earnings is the factor which allows people to spend more on visiting or supporting festivals. Also, the festival management improved due to the development of specialized institutions, as well as university centers that are involved in research and personnel training. In many countries, the development of cultural activities lead to the specialized professional groups dealing with art, creative industries, and organization of art-related events which are called culturpreneurs. Another significant development is the establishment of institutions dealing with culture, festivals, and tourism. Moreover, the quality of services offered during festivals, such as the standard of facilities, transportation, hotel, gastronomic services, are elements that attract visitors and increase the attractiveness of the event as well. In terms of tourism

factor, Dewar (2000) illustrated that cultural tourism can be defined as the commercialized manifestation of the human that desire to see how others live in authentic environment and to view the physical manifestations of lives as expressed in arts and crafts, music, literature, dance, food and drink, play, handicrafts, language and ritual. Moreover, after World War II, people also traveled for shorter trips but more varied and individualized which include local cultural activities or cultural tourism (Cudny, 2014).



Previous research found that the motivations for hosting an event can be economic, environmental, cultural, political, or social. In addition, there are some other reasons for staging an event, including celebration, identity, generation of revenue, socialization, recreation, natural resources, agriculture, education, or tourism (Engblom, 2010). Festivals could create products, revitalize a destination and attractions, and present the authentic culture of a place (Quinn, 2013a), and can be used as a local development strategy that could lead to the achievement of several development goals. First, festivals can create economic value for the city as the festival is an activity that could generate income, create economic value, and increase employment rate. Second, festivals could develop a value-driven economy in which festivals promote tourism and allow locals to showcase their products and services. Festivals also help create city brands and supporters or fanbases, as well as add value to local products and services

that can be a starting point for the development of the creative economy. Third, festivals lead to the development of public service of the city and community since organizing a festival requires preparation of public spaces, transportation system, waste management system and other public services in order to provide services to local residents and visitors of the festival (Punnoi et al., 2022). According to Engblom (2010), events leave both physical and social legacies, and also contribute to the cultural, economic and social well-being of a community (Engblom, 2010). Positive impacts of festivals are categorized into economic impacts, social impacts, and environmental impacts. Economic impacts are increased income and economic value, developing of new businesses and industries, attracting investment, and creating economic opportunities. Also, festivals play an economic role in the aspect of tourism due to the reason that festival tourists are high-spending tourists. Festivals could add attractiveness to destinations, offer additional programmes for tourists that are visiting for other reasons, as well as extend the tourist season. Moreover, indirect economic profit is also significant, regarding the settlement's growing appeal to tourists, investors and developers, and increased reputation (HUNYADI et al., 2006). Social impacts are conservation and development of cultural heritage, community participation, and inspiring and promoting pride of locals. Environmental impacts are that festivals could create awareness for environmental protection, leading to development of an

environmental management service system that is suitable for the area, and experimentation of utilities to protect the environment (Punnoi et al., 2022).

2.2.2. Festivals Development Process

Designing, developing and organizing a festival to create a positive impact is a process that requires collaboration among local stakeholders and professionals. The festival development can be divided into 5 steps as follows: (1) Research, which is to create an understanding of the goals of the festival, the potential and limitations of the area, and the behavior and needs of the target audience that will lead to planning and formulating the festival development strategy. The correct and clear information in every aspect is needed in order to determine the framework of festival development to create the positive impacts that are appropriate to the hosting area (Punnoi et al., 2022). Moreover, specific and clear objectives of the festival are also significant for the developing process, as well as the evaluation process (Do, 2014); (2) Legacy planning, which is to create a positive impact and to determine goals and direction of the festival to promote the development of economic, social and environment to the city and community. This process help ensure that the festival will be able to create a positive changes to the local and further lead to the sustainable development; (3) Festival design, in which the elements that are matched with the behavior and needs of the

target groups, has a distinctive identity, and is able to create a positive impact in each aspect are essential to the success of the festival. Thus, it is important to design important elements of the festival in terms of activities, venues, public relations, and management of organization to be used as a framework for planning the implementation for the festival organizers (Punnoi et al., 2022). To elaborate, the venue is important for the festival development in the aspect that it has an impact on the theme of the festival (Engblom, 2010), as well as the atmosphere (Do, 2014) Also, functional logistics is also needed, in which it is suggested that the supply of customers, product, and facilities should be handled systematically. In addition, marketing and public relations play a role in the publicity of the festival because of its impact on the audience's attraction (Do, 2014), in which the marketing of each festival depends on its purpose, objectives, and target markets, and the promotional tools could be websites, newspapers, radio stations, television stations, or posters (Engblom, 2010). Another thing that determines the success of festivals is financial management, including budget, income, sponsorship, and cash flow (Do, 2014). Finances and the budget will be the organizers' point of reference and a management tool for a successful event. It is noted that stakeholders who play a role in sponsoring and funding usually want to see the budget statements before making any decision of supporting (Engblom, 2010); (4) Implementation, in which organizing a festival is an activity that requires multiple stakeholders to operate in a systematic way. Organizers of the festival should plan their

actions and cooperate with local stakeholders to create cooperation, create joint ownership and build relationships between people in the community. The development of social capital is also considered as an important factor in organizing the festival in the long run (Punnoi et al., 2022). In addition, on the day of the event, people, equipment and supplies should be in order. The leader of the team needs to be good at communicating and delegating and the team members should be able to reach each other at all times (Engblom, 2010); and (5) Evaluation, in which it is a process to examine both positive and negative impacts to the city after the festival. The stakeholders in the hosting city need to gather information about the impacts of the festival both quantitatively and qualitatively. The evaluation process will help stakeholders to know how to develop and improve the festival in the future to increase the positive impact (Punnoi et al., 2022). Furthermore, evaluation should be done both from the point of view of the visitors and of the organizing team to identify matters to improve for future editions, in which the questions of an evaluation could be whether the event met its objectives, and where improvements can be made (Engblom, 2010). Therefore, this research divides festival development processes into 3 periods, including before, during, and after the festival, in which there are different processes in each period. The period before the festival is planning and design which consists of research, legacy planning, and festival design. Then, the process during the festival is implementation, and the process after the festival is evaluation. These festival

development processes will be used to evaluate the level of involvement of stakeholders in the festival development process.


2.3. Stakeholder Collaboration in Developing Festivals

2.3.1. Stakeholder Theory

Stakeholders are defined by Freeman (2004) as any group or individual who can affect or is affected by the achievement of the firm's objectives (Andersson & Getz, 2008). In terms of event stakeholder, it is defined by Getz (2007) as those persons or groups who can influence the organization, or are influenced by it, in which the earlier definition of stakeholders to festivals and events by Getz (1991) also defined the term as those people and groups with a stake in the event and its outcomes, including all groups participating in the event production, sponsors and grant-givers, community representatives, and everyone impacted by the event. In addition, Quinn (2013) also stated that stakeholders are those groups or individuals who can influence, or are influenced by, the workings of an organization such as a festival or an event, as well as they are highly dependent on the involvement of multiple and diverse stakeholders (Quinn, 2013b).

According to Donaldson and Preston (1995), stakeholder theory is the theory that focuses on stakeholders and their potential for cooperation or threat from a focal firm's perspective. In this theory, the company is seen as an organization where many agents, which are stakeholders or groups of interest, request multiple demands that are not always coherent. In addition, Sautter and Leisen (1999) explained that a group or an individual is qualified as a stakeholder if it has a legitimate interest in aspects of the organization's activities, has the power to affect the organization's performance, or has a stake in its performance (Presenza & Iocca, 2012). Stakeholder theory emphasizes the interactions of power, legitimacy, and urgency in creating overall salience. To elaborate, power is the ability of a party that it has or can gain access to impose its will in the relationship, legitimacy is a generalized perception or assumption that the actions of an entity are desirable, proper, or appropriate within some socially constructed system of norms, values, beliefs, and definitions, and urgency is the degree to which stakeholder claims call for immediate attention. Then, overall stakeholder salience is a function of possessing these three stakeholder attributes (Mitchell et al., 1997, as cited in Getz et al., 2007). Stakeholder theory also focuses on the relationships between the organization and stakeholders, in which it places the focal organization in the center of the analysis while focal organizations are affected by how the stakeholders are interacting (Getz et al., 2007). The fundamental basis of stakeholder theory is that it is normative, and there are two principles that the organization needs to accept (Donaldson & Preston, 1995;

Jones & Wicks, 1999; Phillips et al., 2003, as cited in Van Niekerk & Getz, 2015). The first principle is stakeholders are groups or individuals with a legitimate interest in the substantive or procedural aspects of the organization. Second, each group of stakeholders merits consideration of its own sake and not because of their ability to further the interests of another group like the shareholders. Sautter and Leisen (1999) also suggested that consideration should be given to all stakeholders which should have a direct influence on management decisions (Van Niekerk & Getz, 2016).



A conceptual model proposed by Reid and Arcodia (2002) is the model showing how events are linked to primary and secondary stakeholders, it is explained that primary stakeholders were defined as stakeholders that the event is dependent on, which are employees, volunteers, sponsors, suppliers, spectators, attendees, and participants, while secondary stakeholders are host community, government, essential services, media, tourist organizations, and businesses. Clarkson (1995) and Freeman (2010) also stated that the primary stakeholders are key to the survival of the organization and have an official contract or formal relationship with the organization and the secondary stakeholders are stakeholders that can be affected by or have an effect on the organization, but are not necessary for the survival of the organization (Van Niekerk & Getz, 2016). Furthermore, there is a classification provided by Getz et al. (2007) which stakeholders are grouped into facilitator who provides resources and

support, regulator which is usually a government agencies, co-producer which is other organizations and person participating in the event, allies and collaborators, such as professional associations and tourism agencies, and those who are impacted which are the audience and the community. Festival and event stakeholder groups may be considered in relation to the power and influence that they are perceived to have within a festival or event organization (Prezenza & Iocca, 2012). Thus, stakeholder theory will be used in the selection of sampling in the data collection, in which the festival stakeholder from different sectors will be selected, such as official partners, organizers, supporters, and media partners, which will further group into primary stakeholder and secondary stakeholder based on their role in the festival development process.

2.3.2. Collaboration Theory

Collaboration theory is the theory that provides understanding on how and why stakeholders gather regarding a problem domain which can be the set of actors, such as individuals, groups, organizations, joining by a common problem or interest (Yagmour & Scott, 2009). Collaboration is considered as an objective-oriented process and organizations will have to interact in order to achieve some objective that could be only achieved through collaboration (Yagmour & Scott, 2009). According to Gray (1989), collaboration is the process that stakeholders come together to solve a problem,

and also help reduce the tendency for impasse, lead to a collective acceptance of a solution, strengthen bonds between stakeholders, offer a platform for future relationships, as well as be a process of negotiation that create order among stakeholders (Adongo & Kim, 2018). Scott (2000) also elaborated that collaboration is usually an inter-organizational in which the organizational goals are able to be pursued by working with other organizations, such as communication, trust and respect, power, strategic alliances, incentive and value, negotiation and knowledge sharing (Adongo, 2017). Collaboration among stakeholders can be divided into exploratory, advisory, confederative, and contractual. First, exploratory is that stakeholders build trust and define issues with the view to resolving differences. Second, advisory, in which a problem is examined to provide a solution to one or all parties. Third is confederative, in which a draft agreement between parties is often the intended outcome. Fourth, contractual, in which some sort of legal agreement is anticipated (Adongo, 2017). The result of collaboration may be at both individual and collaborative levels, in which Yaghmour and Scott (2009) suggested that the former may include learning, socio-political responsibility, efficiency, risk reduction, legitimacy and resources, and the latter may include goal attainment, social capital, shared meaning, network development and power (Quinn, 2013b).

In festival management, collaboration is a complex process due to the reason that it involves various stakeholders at different levels (Adongo & Kim, 2018). The process of festivals and events require the collaboration of multiple stakeholders in which various sectors, such as government, businesses, not-for-profit organizations, as well as employees, volunteers, residents, tourists, should be included (Quinn, 2013b). Through the strong collaborations, it will help to prepare for shortcomings, and create opportunities that could make a significant impact. There are several benefits of a collaborative style of event management, including sharing of expertise, saves time, reduces the workload, and saves money. To elaborate, sharing might establish a platform to share knowledge and expertise. Next, saving time, in which collaboration leads to a well-designed plan which makes it easier to delegate the work on the basis of specialization, and also helps to get things done efficiently. Then, reducing the workload, which helps in delegating and distributing work when people from different fields of expertise are involved. And saving money, in which collaboration helps to save money from unnecessary expenditures. Thus, collaboration will help stakeholders to help each other and be the key factor of success of the event since it could lead to better opportunities, encourage innovation, and also sharing of knowledge (New, 2021). Furthermore, five key characteristics of the collaboration process were outlined by Gray, which consist of the stakeholders are independent, solutions emerge by dealing constructively with differences, joint ownership of decisions is involved, the stakeholders

assume collective responsibility for the ongoing direction of the domain, and collaboration is an emergent process where collaborative initiatives can be understood as emergent organizational arrangements through which organizations collectively cope with the growing complexity of their environments (Jamal & Getz, 1995). Therefore, collaboration theory, which explains how and why stakeholders gather, will be useful as a framework to analyze the relationships of festival stakeholders based on the factors that influence them to be involved in the festival development process, as well as to define the factors that promote collaboration among the stakeholders.

2.3.3. Resource Dependency Theory

Resource is defined by Sheppard (1989) as any inducement it can provide to others in order to get them to contribute to the organization, in which there are six kinds of resources that are presented by Sidel (1990) for state agencies and non-profit organizations, including revenues, information, legitimacy, access, service delivery capacity, and political support (Seo, 2011). Also, resources can be material or intangible, such as knowledge, reputation, and trust as well (Andersson & Getz, 2008). According to Pfeffer and Salancik (1978), it was explained that dependence occurs in an inter-organizational relationship when one party has a high need and another has control over the resources that satisfy the other's need. Previous research suggested

that to become an institution or to find and sustain a permanent niche in the community, the event organization must be expert in developing a supportive network and in managing diverse stakeholder relationships (Andersson & Getz, 2008). Thus, it is important that festival managers should be skilled at managing the relationships which can generate support and resources, due to the reason that uncertainty is also reduced through formal collaborations that generate support and resources (Getz & Andersson, 2010), as well as the risk sharing (Andersson & Getz, 2008). The resource dependency theory points out that organizations are not able to generate all the resources or functions required to maintain by themselves, in which it leads to acquiring and sustaining resources from the external environment. The theory is based on three principles, which are that an organization needs resources to survive and to achieve the goals, an organization able to obtain resources from the environment or other organizations, and power, and inverse and dependence play a significant role in order to understand interorganizational relationships (Wang & Yao, 2016).

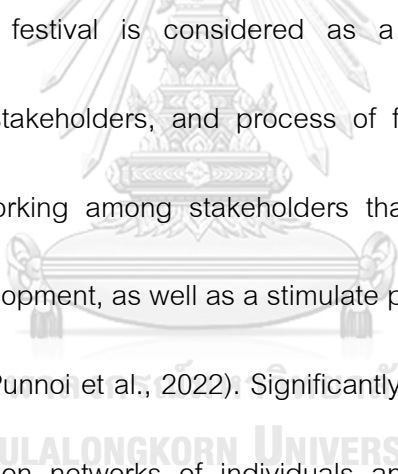
Jamal and Getz (2000) stated that one of the challenges in order to achieve collaboration is building trust between participants, and recognizing a shared problem. Thus, Roberts and Simpson (2000) suggested that sincerity and trust are important factors for the success of collaboration in the long term (Waayers et al., 2012). Moreover, there were studies suggesting that owners of private sector festivals will not

be able to carry it for long if there is no profit. Nevertheless, nonprofit organizations seem to possess social capital through networks and charitable status, so that they can continue to raise money, produce the event, and sell tickets even during the period when finances are weak. It is also found that the event organization cannot survive and produce the event on its own in most cases, and it is usually more of a voluntary collaboration. However, when a festival becomes popular and supported, the dependence between the festival and stakeholders will turn mutual (Getz et al., 2007). According to Why Festival Fails by Getz (2002), finance is another critical issue since dependence on external resources is very high. Corporate sponsorship has stimulated an expansion of the festival sector and resulted in many other events having to compete due to dependence on the grants of government or agency. Festivals that are not able to attract interest and support from the host community because of cultural differences, a lack of key contacts, or internal management deficiencies might have a higher rate of failure as resources are needed in order to survive. Therefore, dependence on fewer resource suppliers will lead to higher risk due to the reason that if suppliers withdraw the support, it could leave the festival vulnerable (Getz, 2002). In addition, when festivals operate in isolation, their scope might be limited. Agencies that desire to strengthen the sector should seek to foster stronger networking among festivals and between festivals, and both institutions and corporations (Getz & Andersson, 2010). Thus, in order to overcome the limitations of developing the festival as a strategy in terms of stakeholders,

the ecosystem of the festival should facilitate the strengthening of collaboration among the stakeholders. Thus, resource dependency theory can be used to reflect how festival stakeholders collaborate with others in the festival development process, as well as their dependence on resources from different sources.

2.3. Stakeholder Collaboration Analysis

2.3.1. Social Network Analysis



Organizing the festival is considered as a preparatory process for the development of local stakeholders, and process of festival development can be a starting point for networking among stakeholders that help to establish goals and strategies for local development, as well as a stimulate preservation and development of resources and values (Punnoi et al., 2022). Significantly, the production and delivery of festivals usually relies on networks of individuals and organizations. Ebers (1997) suggested that when more than two organizations are linked through networking relationships, an interorganizational network will be constituted. Also, it was also found that festivals cooperated with stakeholders who had multiple roles, as well as engaged in processes of giving and taking that are seen to be mutually beneficial for stakeholders that are involved (Quinn, 2013b). Therefore, festival stakeholder groups may be considered in relation to the power and influence that is perceived to have within a

festival organization, which defines their roles and the success of festivals and events (Presenza & Iocca, 2012). Stakeholder relationships in a festival are formed for different reasons, such as to obtain financial benefits, information and resources, and due to the reason that some decisions cannot be made by a single stakeholder. Interaction between stakeholders also involves some degree of risk, including financial risk in which stakeholders with higher stakes in a festival might have to take higher risks. Furthermore, the strength of a stakeholder relationship is influenced by the degree of direct interaction or networking in which these interactions are also linked toward positive outcomes (Adongo & Kim, 2018). As noted by Watt (1998), partners could be beneficial due to their special skills, and the resources they have, or the funding they can attract to the event. Nevertheless, some stakeholders engage in the festival every year, while some engage occasionally or only once (Getz et al., 2007).



In order to analyze relationships of stakeholders, festivals can be used to examine concepts such as the centrality, type and structure of networks, and the degree and frequency of interaction between stakeholders. The aims of social network analysis are to understand a community by mapping the relationships that connect them as a network, and draw out key individuals and groups within the network and associations between them (Office, 2016). Social networks normally consist of a set of nodes that are connected through edges, ties, or links representing type of relations. Nodes in social

network analysis are used to represent actors, such as individuals, groups, organizations, and relations between nodes can be multidimensional, as well as being able to include a whole array of different relationship types (Yang et al., 2017). In the perspective of social network analysis, interorganizational networks are seen as a set of linkages, such as resource, friendship, informational ties, among a set of actors. It also offers algorithms that are designed to describe and analyze positions of nodes and structural properties of interorganizational networks. In addition, social network analysis suggests two broad ways. First, particular network structures and positions have implications for the information that is available to actors and shape their decision-making and behavior. Second, particular network structures and positions in various ways invest actors with, or deprive them of, power to exert control over other actors. Those powers could be from utilizing informational advantages, privileged access to other actors, invoking obligations associated with particular relations, or from being able to mobilize sanctions by third parties (Ebers, 2015).

Previous studies suggested that social network analysis could be the tool used to explain the dynamics of inter-organizational relationships, interconnectedness of stakeholders, and the most central stakeholders in the network (Adongo & Kim, 2018). Network analysis could lead to understanding of the dynamics of inter-organizational relationships and the benefit of organizations contributing to the production of an event,

as well as reveal that stakeholders also take multiple roles (Adongo, 2017). Based on the research of Adongo and Kim (2018) which examined the extent of collaboration and networking between local festival stakeholders, the study found that festival stakeholders are related to each other, in which the festival network is the network that central actors play a crucial role and are links to other stakeholders. Festivals tend to demonstrate networks in which there is one central actor, as opposed to networks in which actors are linked together without a central actor. Also, most stakeholders in a local festival are likely to interact with local residents more than other stakeholders (Adongo & Kim, 2018). Furthermore, investigation of Karlsen and Nordström (2009) on how these festivals cooperated with actors in their surroundings suggested that, first, the festivals cooperated with multiple stakeholders who assumed multiple roles which may be since the beginning or developed over time, and a strategy might be applied to strengthen and multiply the number of links among festival and stakeholders to be more sustainable. Second, sometimes the festivals and their stakeholders enter into a state of symbiosis and a state of mutual dependency in which they would cooperate in mutually beneficial ways and become interdependent. Third, the festivals were seen to engage in long-stretched, loose and glocal networks, in which the actors were not necessarily known to each other or were connected in other ways. The benefits of participating in glocal networks are also something that can be shared with and distributed among the festival's stakeholders (Karlsen & Stenbacka Nordström, 2009). Significantly, the study

on the importance of strategic stakeholder management in tourism sector also pointed out that in the tourism sector, stakeholders should be considered as the main actors in achieving success and gaining competitive advantage in which managers should be able to take all interests of stakeholders into consideration in decision making processes (Yilmaz & Gunel, 2009).

2.4. Conceptual Framework

The motivations for hosting an event can be economic, environmental, cultural, political, or social. The reasons for staging an event also include celebration, identity, and generation of revenue, socialization, recreation, natural resources, agriculture, education, or tourism (Engblom, 2010). The festival development process can be divided into 5 steps, which are research, planning, festival design, implementation, and evaluation (Punnoi et al., 2022). These processes are organized in the different stages of the festival development which are before, during, and after. In addition, the relationship of the festival stakeholders is also considered as a significant factor that leads to the success of the festival.

Thus, in this research, social network analysis and related theory, which are stakeholder theory, resource dependency theory, and collaboration theory will be used to examine the relationship of stakeholders. Through strengthening of relationship and network of festival stakeholders, in which both will be explored by using questionnaires derived from related theories, the festival will be able to lead to the positive impacts that are based on the perspective of the festival stakeholders, which are economic impacts, social impacts, and environmental impacts that are considered as goals and motivations of festival development, in which festival could be further use as a tool to stimulate creative economy, or use as a local development strategy.

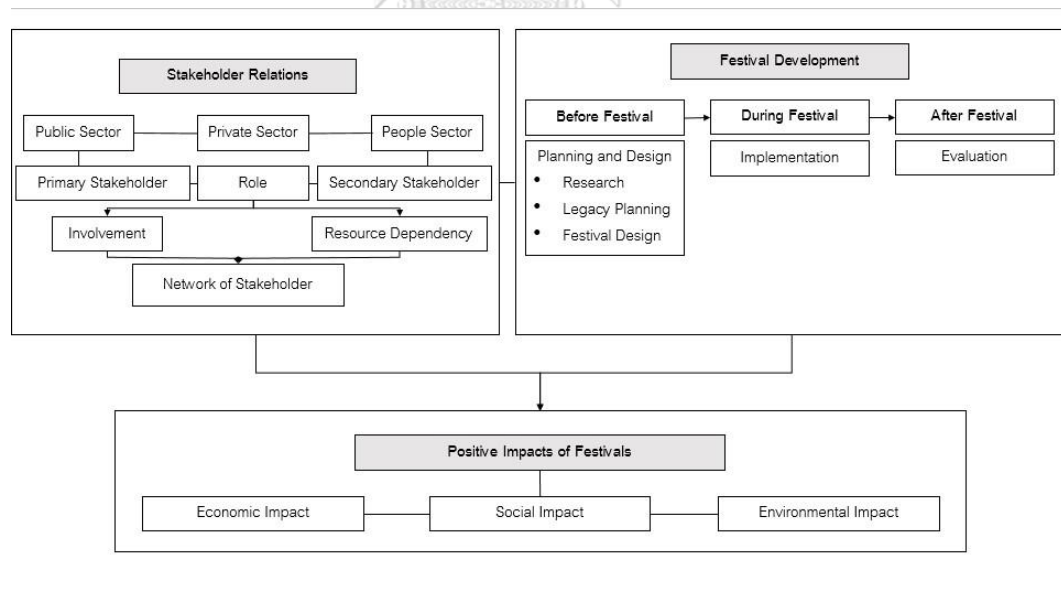


Figure 2. Conceptual Framework

CHAPTER 3

RESEARCH METHODOLOGY

3.1. Methodological Approach

The “Process and Stakeholder Relations in the Development of City Festival to Stimulate the Creative Economy: The Case Study of Chiang Mai Blooms” is a qualitative research which aims to explore the factors that contribute to the increasing of a festival's value as a creative product in which it can also be used as a local development strategy to increase value and develop other creative products and services. The main objectives of the study are to explore the development process of the Chiang Mai Blooms as a city festival, to examine the relationship of the stakeholders involved in the festival to promote the creative economy, and to identify the factors that will promote collaboration among festival stakeholders to drive the creative economy. Therefore, qualitative data of this research, including primary data will be collected by conducting interviews and using questionnaires, and secondary data will be gathered from news or articles that are related to the study. In addition, data triangulation will be adopted in this research, in which Patton (1999) explained triangulation as the use of multiple methods or data sources in qualitative research to develop a comprehensive understanding of phenomena, and also to test validity through the convergence of information from

different sources (Carter et al., 2014). It is expected that the results will be able to illustrate the background and development of Chiang Mai Blooms as a city festival, including the development process, and role and involvement of the festival stakeholders. Furthermore, this research also aims to examine the relationship of the stakeholders contributing to the positive impacts of the festival and the creative economy development, as well as the factors that will promote collaboration among the festival stakeholders that are already involved, and the stakeholders that are interested and deciding to be a part of the festival in the future.

3.2. Data Collection

3.2.1. Questionnaire

In the data collection, there are two sets of questionnaires which are derived from the related theories, according to the conceptual framework of the research. The first set of questionnaires is divided into three sections, including general information, level of involvement in the development process of Chiang Mai Blooms, and relationship among stakeholders of Chiang Mai Blooms. The first section, which is general information, consists of three questions, asking for the affiliation, the position, and the years that the organization was involved in the Chiang Mai Blooms. Next, the second section of the survey, which is the level of involvement in the development process of

Chiang Mai Blooms, ten processes of festival development are listed and ask the respondents to indicate their involvement in each process dividing into planning and decision making, and festival operation. Then, in the third section, which is the relationship among stakeholders of Chiang Mai Blooms, the respondents were asked to evaluate the level of relationship between themselves and other stakeholders. In addition, the second and third sections of the questionnaire are using rubrics scale (0-5) in which the criteria of each scale are as followings;

	Planning and Decision Making
0	Not involved in planning and decision making
1	Involved in sharing information for planning and decision making in organizing the festival
2	Involved in the planning of the festival but did not involve in decision making
3	Involved in providing opinion for planning and decision making in organizing the festival
4	Be the decision maker along with the key decision-makers in organizing the festival
5	Be the main decision maker in organizing the festival

Table 1. Rubrics scale of level of involvement in planning and decision making in festival development process

	Festival Operations
0	Not involved in festival operations
1	Not involved in festival operations but contributed to support some of the budget and resources
2	Not involved in festival operations but was the main contributor in terms of budget and resources
3	Not involved in responsibility but involved in the operation of the festival
4	Jointly responsible with the main person responsible for organizing the festival
5	Be the main person responsible for organizing the festival

Table 2. Rubrics scale of level of involvement in festival operations in festival development process

	Level of Relationship
0	Has no relationship in organizing the festival
1	Able to participate in the festival even if there is no support, and has no impact in organizing the festival, even if there is no support from the agencies/organizations
2	Able to participate in the festival even if there is no support, but some support

	from the agency/organization may have a positive impact on my agency/organization and on organizing the festival
3	Not able to participate in the festival without the support of the agency/organization, and without the support, it may have slight impact on the festival
4	Not able to participate in the festival without the support of the agency/organization, and without the support, it may have huge impact on the festival
5	Not able to participate in the festival without the support of the agency/organization, and the festival may not be held without the support of the agency/organization

Table 3. Rubrics scale of level of relationship between festival stakeholders

The second set of questionnaires are open-ended questions which consists of five questions, which are (1) What is the background of Chiang Mai Blooms; (2) What are the reasons or factors that motivated you to participate in organizing Chiang Mai Blooms; (3) As you have been involved in organizing Chiang Mai Blooms, what are changes in the festival and what is the reason for that change; (4) What is the role of your organization in Chiang Mai Blooms; and (5) How does your participation in the Chiang Mai Blooms festival affect the development of your products and services. Nevertheless, the second set of surveys was provided to the stakeholders who are not

convenient to take an interview and prefer to write down the answers in the questionnaire.

3.2.2. Semi-structured Interview

The data collection of this research was also done by conducting a semi-structured interview with the selected stakeholders in which the interviewees are the representative of the organizations with knowledge and understanding related to the case study of this research, which is Chiang Mai Blooms. The interviewees were asked about the following topics, which are background of Chiang Mai Blooms, the reasons or factors that motivate their participation in organizing the Chiang Mai Blooms, changes in Chiang Mai Blooms and the reason of those changes, their role in organizing Chiang Mai Blooms, and the development of products and services, and positive impacts of Chiang Mai Blooms.

A semi-structured interview is selected due to the reason that it is a data collection method that relies on asking questions within a predetermined thematic framework, and the questions are not set in order or in phrasing (George, 2022). The purpose of using semi-structured interviews is to gather information from key informants who have personal experiences, attitudes, perceptions and beliefs related to the topic of

interest. The method also allows to collect open-ended data, to explore participant thoughts, feelings and beliefs about a particular topic (DeJonckheere & Vaughn, 2019).

3.2.3. Sampling Method

The selection of respondents of this research was done by using purposive sampling, in which 25 stakeholders who play role as official partners, organizers, major supporters, minor supporters, and media partners of Chiang Mai Blooms were selected. The representative of each festival stakeholders that provided data were the representative who was responsible for the festival development process of Chiang Mai Blooms, such as community president of Loang Him Kao, promotion and event marketing specialist of Jing Jai Market, director of Chiang Mai House of Photography, mayor of Chiang Mai Municipality, policy analyst of Chiang Mai Province Office, manager of the Senior Market, director of the Thailand Authority of Tourism (Chiang Mai), director of Corporate Strategy Development Department (TCEB), founder of Visit Lanna and Chiang Mai Blooms. To elaborate, purposive sampling refers to a group of non-probability sampling techniques in which units are selected because they have characteristics that you need in your sample. In other words, units are selected on purpose in purposive sampling. It is also called judgmental sampling, which relies on the researcher's judgment when identifying and selecting the individuals, cases, or

events that can provide the best information to achieve the study's objectives. The main goal of purposive sampling is to identify the cases, individuals, or communities best suited to help answer the research question (Nikolopoulou, 2022). The advantages of purposive sampling are that it is one of the most cost-effective and time-effective sampling methods, and it may be the only appropriate method available if there are only a limited number of primary data sources who can contribute to the study (Methodology, n.d.).

3.3. Data Analysis

First, the data collected by conducting semi-structured interviews will be analyzed by using thematic analysis in order to explore the development process of Chiang Mai Blooms as a city festival, roles of festival stakeholders, motivations of participating in the festival, factors promoting collaboration among stakeholders, and positive impact of the festival. Thematic analysis is the process of identifying patterns or themes within qualitative data, in order to identify themes and use these themes to address the research or issue (Maguire & Delahunt, 2017). It is usually applied to a set of texts, such as an interview or transcripts in which topics, ideas and patterns of meaning that come up repeatedly will be examined to identify common themes (Caulfield, 2019). Then, the Statistical Package for the Social Sciences (SPSS) will be

used to analyze the primary data, and the descriptive statistics which is a collection of tools that quantitatively describes the data in summary and graphical forms will also be used in the data analysis as well, in order to examine the level of involvement of stakeholders in the festival development process. Based on the data from the questionnaire, Social Network Analysis (SNA) will be used to examine the relationships of festival stakeholders and analyzed by using Gephi, which is an open-source software for network visualization and analysis. In addition, word clouds will be used to illustrate the factors promoting collaboration among the festival stakeholders based on data from semi-structured interview, in which word clouds are useful in analyzing any kind of text data, including essays, short answers or written responses to survey or opinion questions (DePaolo & Wilkinson, 2014).

CHAPTER 4

RESULTS AND DISCUSSION

This chapter consists of five sections, which are the background of Chiang Mai Blooms, the development of Chiang Mai Blooms and role and involvement of stakeholder in festival development process, festival stakeholder relationships, factors promoting festival stakeholder collaboration, and discussion. The results and discussion of the research aims to illustrate the development process of Chiang Mai Blooms as a city festival, to discuss the relationships of festival stakeholders that are involved in the festival to promote the creative economy, and to identify the factors that will promote cooperation among festival stakeholders to drive the creative economy. The data was collected by using questionnaires and semi-structured interview from the representative of 15 stakeholders of Chiang Mai Blooms from public and private sector who participated in the recent and previous years, including Chiang Mai Province, Chiang Mai Municipality, Thailand Convention and Exhibition Bureau (TCEB), Tourism Authority of Thailand (Chiang Mai), Visit Lanna, Indeed Creaton, Rati Lanna, Chiang Mai House of Photography, HIP, Jing Jai Market, The Senior Market, Loang Him Kao, I Love Flower Farm, I Chiang Mai PR, and Chiangmai Arai Dee. The discussion of the results in this study will be based on the related theories, which are Stakeholder theory, Collaboration

theory, Resource Dependency theory, as well as using Social Network Analysis (SNA) to explain the relationships of stakeholder.

4.1. Chiang Mai Blooms

This section aims to illustrate the background of the case study, which is Chiang Mai Blooms, and the development of Chiang Mai Blooms, in which the data was collected by using semi-structured interview from the representative of stakeholders that were involved in the development process of Chiang Mai Blooms. Then, the role and involvement of the stakeholders in the festival development process will be elaborated to explain the different roles of stakeholders, as well as the level of involvement of stakeholders in each of the festival development process, in which the data of roles of stakeholders was collected by using semi-structured interview, and the data of level of involvement in the festival development process was collected by using questionnaires.

4.1.1. Background of Chiang Mai Blooms

Chiang Mai Blooms, the case study of this research, is a festival and a brand established since 2018 through the collaboration of the Thailand Convention and Exhibition Bureau (TCEB), Chiang Mai Province, Northern Thai Hotels Association, the

Tourism Authority of Thailand, and the Chiang Mai Creative Design Center. The festival aims to develop a flower festival to attract tourists to travel to Chiang Mai every February by including activities using flowers as a key element both businesses and services, such as accommodation, food, dining, recreational activities, travel routes. For example, the activities in Chiang Mai Blooms that aim to represent the identity of Chiang Mai are Blooms Wisdom which is an exhibition of knowledge about flowers that connects the way of life, traditions and culture of the Lanna people, Blooms Market which is foods and beverages by hotels and restaurants in Chiang Mai, Blooms Bazaar which is foods and craft drinks from entrepreneurs and communities, Blooms Wellness which is a flower spas, and Blooms Beat which is a concert in the flower garden (News, 2023). The objectives of Chiang Mai Blooms are to promote creative industries, build on local culture and assets, passing on the unique charm of Chiang Mai to the online, generating income, creating jobs, and promoting local economy.

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Chiang Mai Blooms has been successful and is a brand of Chiang Mai driven by collaboration of Chiang Mai Province, the Thailand Convention and Exhibition Bureau (TCEB), and Northern Thai Hotels Association. The administration of the festival has been focused on building a network in the business sector, supported by the Thailand Convention and Exhibition Bureau (TCEB) and the associations, as well as facilitated by the Chiang Mai Province in accordance with the government policy framework.

Furthermore, the network of the festival also provides an opportunity to the interested business to join Chiang Mai Blooms, and the festival functions as a public relations and marketing to attract tourists to visit and spend on products and services. In five years of the festival, the income of Chiang Mai Blooms has increased from 55 million baht in 2018 to 125 million baht in 2022. Moreover, Chiang Mai Blooms also contribute to the economic impacts in which the impacts are divided into economic value from the festival, impacts on state taxation, GDP from added value, and increasing of employment rate (Blooms, 2022).

4.1.2. Development of Chiang Mai Blooms

The development of Chiang Mai Blooms is divided into three periods, which are the beginning of the festival, the growth of the festival, and the festival in recent years. In each period of the festival, it will be illustrated how each period started, what were the significant events in each period, what were the challenges, and how did it lead to the development of each period of Chiang Mai Blooms.

4.1.2.1. The Beginning of Chiang Mai Blooms

Chiang Mai Blooms is the festival that began from the collaboration of Visit Lanna and Thailand Convention and Exhibition Bureau (TCEB), which realized the importance of creative economy and festival economy, as well as the potential of Chiang Mai to stimulate tourism and economy. The research was done with Chiang Mai University to explore festivals that have declined, or getting less attention from the public, and evaluate the potential of festivals that could be developed. It was found that the flower festival, which was a famous festival of Chiang Mai, is declining in popularity due to the reason that the festival had been organized continuously for a long time and did not have any activities that are able to attract the tourists, but there is still a potential, identity, and charms of the festival. This led to a discussion among private sectors in order to attract younger generations to focus on this festival, as well as to encourage people to recognize the importance of developing the economy of the city. Significantly, people usually thought of flowers when mentioning Chiang Mai which led to the idea of using flowers as a theme to enhance the image of the festival to be more international and be able to stimulate tourism through the festival. Thus, Chiang Mai Blooms was created with an aim to use flowers to link with a lifestyle, such as foods, handicrafts, ecotourism, and communities where the festival is organized with various activities throughout February. Furthermore, the festival aims to develop the existing festival to

attract tourists to experience and travel in Chiang Mai, and also aims to increase the length of stay of the tourists, which could lead to the increasing of spending and further increase income through tourism and activities of the festival. At the beginning, during the first two years of Chiang Mai Blooms, the festival focused on building a brand, small activities that all stakeholders can organize on their own, and promote public relations for the following years. The income of the festival was 55 million baht in 2018, and 85 million baht in 2019. However, there were many stakeholders involved during the first two years of the festival, in which the data collected showed that there were 6 stakeholders out of 15 stakeholders participating in 2018 and 2019.

4.1.2.2. The Growth of Chiang Mai Blooms

After the early period of Chiang Mai Blooms, the festival began to grow in terms of both stakeholders and activities, in which various changes of the festival happened during this period. First, Chiang Mai Blooms was able to draw more people and become more known by the public, as well as having more partners to join the festival. The partners ranged from locals, restaurants, spas, markets, as well as department stores, which helped to promote the festival and increase the activities in the festival. The stakeholders of the festival were increasing due to the portrayed identity of Chiang Mai Blooms in previous years and the reason which they had seen that the festival was able

to create a positive impact, mainly in tourism and economy. Second, the creative economy was introduced as a driver of the festival and the activities were increased due to the reason that the activities in the festival must be varied to meet the different needs of tourists. Also, to make the festival, which is one of the soft power, be able to help increase tourism revenue, and encourage people to travel. Thus, in each year, the activities in the festival will always be adjusted to the situation and needs of tourists. For example, during the situation of COVID-19, the festival was still able to be held both years by adjusting activities and the theme of the festival to be able to stimulate tourism, attract tourists, and increase income for locals. The festival also did mapping and provided activities to the outer districts of Chiang Mai, and also kept switching the venue so the tourists were able to see something new, which helped create jobs for the communities by using their facilities so that people in the community were employed and had more income. After several years, Chiang Mai Blooms had led to various positive impacts, including improvement of products and services, tourism, economy, social, and environment. The festival also promoted collaboration among the public and private sector, as well as people in the city in order to help prepare for the festival that will be organized every February. In addition, the data showed that there were 9 stakeholders out of 15 stakeholders involved in the festival during 2020 and 2021, which increased from the first two years of the festival. On the other hand, the income of the

festival was decreased during these years due to the situation of COVID-19, in which the income was 80 million baht in 2020, and 65 million baht in 2021.

4.1.2.3. Chiang Mai Blooms in Recent Years

In recent years of Chiang Mai Blooms, the number of partners has increased, as well as the budget, and the content of activities in the festival, which keeps focusing on spa, hotel accommodation, sight-seeing, venues, the local market, or large supply such as a shopping mall, and the way of life of the community, villagers, and neighborhoods, to cover all the needs of target tourists. Recently, due to the better situation of COVID-19, there were more than 30 activities that the festival worked with local entrepreneurs and the private sector in every district that participated, which led to positive impact in various aspects. In terms of the improvement of product and services, both were improved and upgraded according to the flower theme of the festival, as well as to meet the needs of customers. For example, local design products in the community market were created to match with the theme of the festival, and it can also be used as a model in other months apart from February. In addition, the festival was also a platform of ideas and creativity, leading to an exchange of knowledge among the partners of the festival. Economically, the activities along the whole month of February led to increased tourism, longer stay period of tourists, and also increased spending such as accommodation,

foods, spa, community attractions, entrepreneurs, markets, which further increased income for local stakeholders. In terms of social impact, Chiang Mai Blooms helped increase participation and encouraged pride in communities, and also led to improved well-being and better mental health of people. The data showed that there were 14 stakeholders out of 14 stakeholders involved in the festival in 2022, and 13 stakeholders out of 14 stakeholders involved in 2023. Also, the income of Chiang Mai Blooms in 2022 was 125 million baht.

4.1.2.4. Challenges of Chiang Mai Blooms

Nevertheless, Chiang Mai Blooms had to deal with some challenges in order to make the festival sustain and survive. Firstly, working with public sectors and the existing festival organized by the government agencies that are already linked to every district in Chiang Mai is also a difficult part of organizing the festival. Another challenge was that, originally, the flower festival was only organized 8 times in one month during the weekends, while Chiang Mai Blooms added activities during weekdays as well. In 2022, there were 14 events with sub-event, which required a lot of power to make it happen and became a challenge of the festival. In terms of financial issues, the stakeholders, such as restaurants, are able to use the branding, personnel, and theme of the festival but they have to manage and do marketing themselves. Although there

are many restaurants that are successful, the festival did not charge a commission for using the branding. There were also some restaurants that did not do marketing and did not get attention as expected, which lead to the point that in order to make everyone successful, they also have to help each other. Also, there was not much difference in terms of income of the festival in some years even as the stakeholders were increased. Moreover, the subsidies from the government agencies are also insufficient, late paid, and require a high key performance indicator (KPI), in which the organizer of the festival or Visit Lanna had to take responsibility in terms of financial. In addition, to stimulate the soft power strategies, there must be a process focusing on the structure to make the organization remain, in which the festival economy has never been addressed in the soft power issue of Thailand. Another significant challenge was that if the key stakeholder of the festival is not strong enough and also has to carry other stakeholders, in which in this case, the insufficient subsidies caused Visit Lanna to use less personnel as much as possible to be able to earn profit, in which it might exceed their strength and not be able to keep carry on the festival in the following years.

4.1.3. Role of Stakeholders in Festival Development Process

This section aims to illustrate the role of stakeholders of Chiang Mai Blooms, in which the data was collected by using semi-structured interviews. The festival

stakeholders were grouped into official partner or government agencies, organizer of the festival, supporter of the festival, and media partner. The official partner, or government agencies, of the festival are Chiang Mai Province, Chiang Mai Municipality, Thailand Convention and Exhibition Bureau (TCEB), and Tourism Authority of Thailand (Chiang Mai). Second, the organizers of the festival are Visit Lanna, Rati Lanna, and Indeed Creation. Third, the supporters of the festival, or the partners of the festival, are Chiang Mai House of Photography, HIP, Jing Jai Market, The Senior Market, Loang Him Kao, and I Love Flower Farm. Fourth, the media partners of the festival are I Chiang Mai PR and Chiangmai Arai Dee.

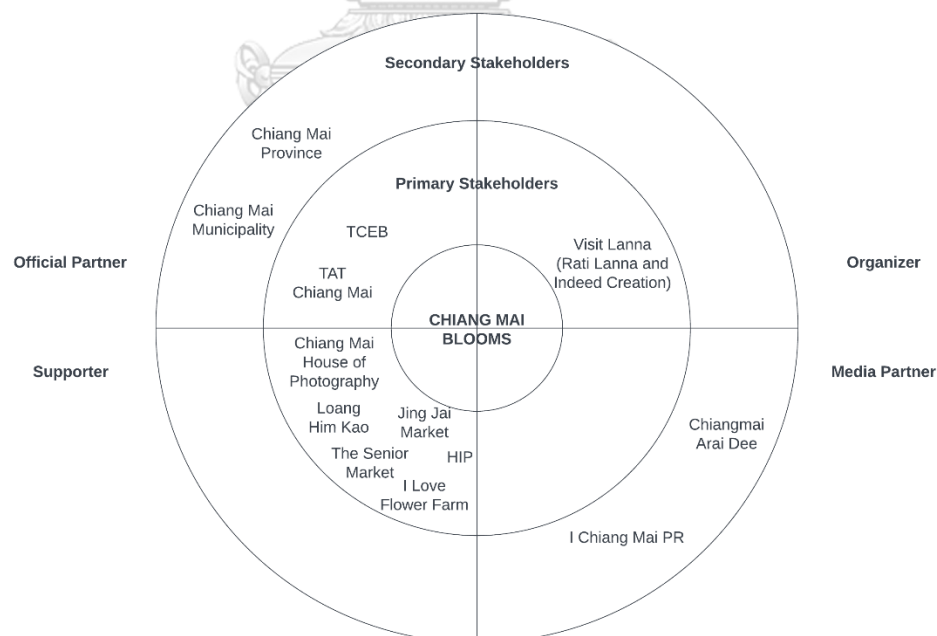


Figure 3. Stakeholder Diagram of Chiang Mai Blooms

The festival stakeholders are divided into primary stakeholder and secondary stakeholder. The primary of stakeholder of Chiang Mai Blooms were Visit Lanna, Rati Lanna, Indeed Creation which are the founder and organizer of the festival, and Thailand Convention and Exhibition Bureau (TCEB) and Tourism Authority of Thailand (Chiang Mai) which are the government agencies and official partner of the festival supporting in budget and public relations, and Chiang Mai House of Photography, HIP, Jing Jai Market, The Senior Market, Loang Him Kao, and I Love Flower Farm which are supporter of the festival, as well as partner of the festival in organizing an activities, venues, and promoting the festival. Then, the secondary stakeholders of Chiang Mai Blooms were Chiang Mai Province and Chiang Mai Municipality which are government agencies providing support in public relations of the festival and facilitation during the festival, and I Chiang Mai PR and Chiangmai Arai Dee which are media partners promoting the festival.



Although there were primary stakeholders of the festival more than secondary stakeholders, the key stakeholder of Chiang Mai Blooms was only Visit Lanna, Rati Lanna, and Indeed creation which are the founder and organizer of Chiang Mai Blooms. These three stakeholders play roles in managing the festival, including being a team leader that convince and cooperate with other stakeholders to encourage them to involved in the festival, being a founder that initiate to drive the support from the public

sector and build collaboration among the private sector, such as tourism industry, communities, people in the city, as well as provide information, knowledge, and standard of organizing the festival to other stakeholders.

4.1.4. Involvement of Stakeholders in Festival Development Process

This section aims to illustrate the involvement of stakeholders of Chiang Mai Blooms. The level of involvement of the festival stakeholders was examined by using questionnaires, in which festival development processes were listed and the representatives of festival stakeholders were asked to evaluate their level of involvement in the festival development process divided into planning and decision making, and festival operations. The level of involvement of festival stakeholders in each festival development process was evaluated on the rubrics scale of 0 to 5, in which each scale was defined with different criteria. The results of the level of involvement of the festival stakeholders in planning and decision making, and festival operations in the festival development process were shown in table 4, 5, 6, 7, and 8 respectively.

	Planning and Decision Making										Mean	S.D.
	1	2	3	4	5	6	7	8	9	10		
Chiang Mai Province	0	0	0	0	0	0	0	0	0	0	0	0
Chiang Mai Municipality	0	0	0	0	0	0	0	0	0	0	0	0
TCEB	4	4	4	3	3	3	3	3	3	3	3.3	0.48
TAT Chiang Mai	1	1	0	2	0	1	3	0	0	3	1.1	1.19
Visit Lanna	5	5	5	5	5	5	5	5	5	5	5	0
Indeed Creation	4	4	4	4	5	5	5	5	5	4	4.5	0.52
Rati Lanna	5	5	5	5	5	5	5	5	5	5	5	0
Chiang Mai House of Photography	2	2	2	0	0	0	1	0	0	0	0.7	0.94
HIP	1	1	1	0	1	1	2	0	1	0	0.8	0.63
Senior Market	4	4	4	4	4	3	4	5	5	5	4.2	0.63
Loang Him Kao	1	3	3	1	1	1	2	1	2	0	1.5	0.97
I Love Flower Farm	0	0	0	0	2	0	0	0	1	0	0.3	0.67
I Chiang Mai PR	0	0	0	0	0	0	1	0	0	0	0.1	0.31
Chiangmai Arai Dee	0	0	0	0	0	0	0	0	0	0	0	0

Table 4. Level of Involvement of Festival Stakeholders in Planning and Decision Making

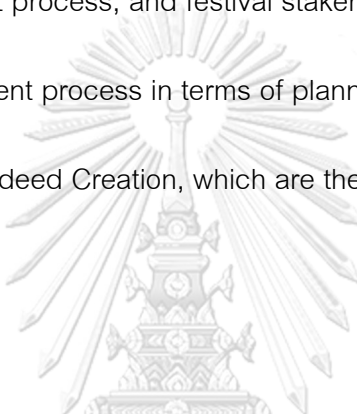
Festival Development Process (Planning and Decision Making)	Level of Involvement	
	Mean	S.D.
1. Collecting data and limitation for festival planning and design	1.92	2.01
2. Collecting data related to stakeholders and target group of tourists	2.07	2.01
3. Determining goals, outcomes, and benefits to stakeholders and the local development of the festival each year	2.00	2.07
4. Planning and designing the festival each year	1.71	2.05
5. Coordinating and building collaboration with stakeholders to organize the festival	1.85	2.10
6. Finding or allocating budgets for the festival	1.71	2.05
7. Public Relations and marketing activities	2.21	1.96
8. Collection of income from the festival such as the sale of tickets and sales of goods and services	1.71	2.30

9. Area, transportation, and facility management in the festival	1.92	2.20
10. Collecting data and evaluating the results of the festival each year	1.78	2.22

Table 5. Level of Involvement in Planning and Decision Making

According to the data presented in table 4, it showed that the festival stakeholders that had a high level of involvement in planning and decision making in the festival development process were Visit Lanna, Rati Lanna, and Indeed Creation, which had average scores of 4.5 and 5. Meanwhile, most festival stakeholders had a low level of involvement and some stakeholders were involved in few festival development processes, as well as there were some stakeholders that did not participate in any process. In addition, the results presented in table 5 show that the festival development processes which had the lowest average score in planning and decision making are planning and designing the festival, finding or allocating budgets for the festival, and collection of income from the festival such as the sale of tickets and sales of goods and services at an average score of 1.71, while the festival development process that had the highest average score in planning and decision making was public relations and marketing activities at an average score of 2.21.

These results indicate that the festival stakeholders had a lower level of involvement in planning and decision making in planning and designing the festival, finding or allocating budgets for the festival, and collection of income from the festival, and had a higher level of involvement in planning and decision making in public relations and marketing activities. However, there was not much different of the score in each festival development process, and festival stakeholders that had the highest score in each festival development process in terms of planning and making decision are Visit Lanna, Rati Lanna, and Indeed Creation, which are the organizer and founder of Chiang Mai Blooms.



	Festival Operations										Mean	S.D.
	1	2	3	4	5	6	7	8	9	10		
Chiang Mai Province	1	0	0	0	0	0	1	0	1	0	0.3	0.48
Chiang Mai Municipality	0	0	0	0	0	0	0	0	0	0	0	0
TCEB	4	4	4	4	4	4	4	4	4	4	4	0
TAT Chiang Mai	3	3	1	2	0	4	4	0	0	0	1.7	1.7
Visit Lanna	5	5	5	5	5	5	5	5	5	5	5	0
Indeed Creation	4	4	4	5	5	5	5	5	5	5	4.7	0.48
Rati Lanna	5	5	5	5	5	5	5	5	5	5	5	0
Chiang Mai House of Photography	3	2	2	0	0	0	1	0	0	0	0.8	1.13
HIP	1	1	1	0	1	1	1	1	1	0	0.8	0.42
Senior Market	5	5	5	5	5	3	5	5	5	5	4.8	0.63
Loang Him Kao	1	3	3	1	1	1	2	1	3	0	1.6	1.07
I Love Flower Farm	0	0	1	0	3	0	0	0	2	0	0.6	1.07
I Chiang Mai PR	0	0	0	0	0	0	1	0	0	0	0.1	0.31
Chiangmai Arai Dee	0	0	0	0	0	0	1	0	0	0	0.1	0.31

Table 6. Level of Involvement of Festival Stakeholders in Festival Operations

Festival Development Process (Festival Operations)	Level of Involvement	
	Mean	S.D.
1. Collecting data and limitation for festival planning and design	2.28	2.05

2. Collecting data related to stakeholders and target group of tourists	2.28	2.09
3. Determining goals, outcomes, and benefits to stakeholders and the local development of the festival each year	2.21	2.04
4. Planning and designing the festival each year	1.92	2.30
5. Coordinating and building collaboration with stakeholders to organize the festival	2.07	2.26
6. Finding or allocating budgets for the festival	2.00	2.18
7. Public Relations and marketing activities	2.50	2.02
8. Collection of income from the festival such as the sale of tickets and sales of goods and services	1.85	2.31
9. Area, transportation, and facility management in the festival	2.21	2.19
10. Collecting data and evaluating the results of the festival each year	1.71	2.39

Table 7. Level of Involvement in Festival Operations

The data presented in table 6 showed the level of involvement of festival stakeholders in festival operations in the festival development process. The stakeholders that had the highest average score were Visit Lanna, Rati Lanna, and Indeed Creation at an average score of 5 and 4.7, as well as the Senior Market, which had an average score of 4.8. Furthermore, the results in table 7 showed that the festival development

process that had the lowest average score in festival operations was collecting data and evaluating the results of the festival, at an average score of 1.71. Then, the festival development process that had the highest average score in festival operations was public relations and marketing activities, at an average score of 2.50.

These indicate that the festival stakeholders had a lower level of involvement in festival operations in collecting data and evaluating the results of the festival, and had a higher level of involvement in festival operations in public relations and marketing activities. The festival stakeholders that had a highest level of involvement in festival operations in the festival development process are Visit Lanna, Indeed Creation, Rati Lanna which are the founder and organizer of the festival, and the Senior Market which is the supporter or partner of the festival that was a part of organizing activities of the festival.

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Festival Development Process	Level of Involvement	
	Mean	S.D.
Planning and Decision Making	1.89	2.02
Festival Operations	2.10	2.07

Table 8. Level of Involvement in Festival Development Process

Table 8 showed the level of involvement of festival stakeholders in the festival development process overall, in which festival operations had an average score of level of involvement of festival stakeholders at 2.10 which was higher than an average score of level of involvement in planning and decision making which was 1.89. Thus, it is indicated that the stakeholders of Chiang Mai Blooms had a higher level of involvement in festival operations more than planning and decision making in the festival development process. Nevertheless, an average score of level of involvement in festival development, both planning and decision making and festival operation, indicated that the stakeholders of Chiang Mai Blooms had low level of involvement in the festival development process. Significantly, it was pointed out clearly that there was an imbalance in the level of involvement in the festival development process since there were only 3 stakeholders that had a higher level of involvement than other stakeholders of the festival, including Visit Lanna, Rati Lanna, and Indeed Creation which are the founder and the organizer of Chiang Mai Blooms, as well as a key stakeholders who play a significant role in organizing and managing the festival, being a team leader that convince and cooperate with other stakeholders to encourage them to involved in the festival, and being a founder that initiate to drive the support from the public sector and build collaboration among the private sector. Also, there were several stakeholders that had no involvement in planning and decision making in the festival development process, including Chiang Mai Province and Chiang Mai Municipality which are

government agencies, and Chiangmai Arai Dee which is media partner of the festival. According to the data, the stakeholder that was not involved in both planning and decision making, and festival operations in the festival development process was Chiang Mai Municipality.

4.2. Festival Stakeholder Relationships

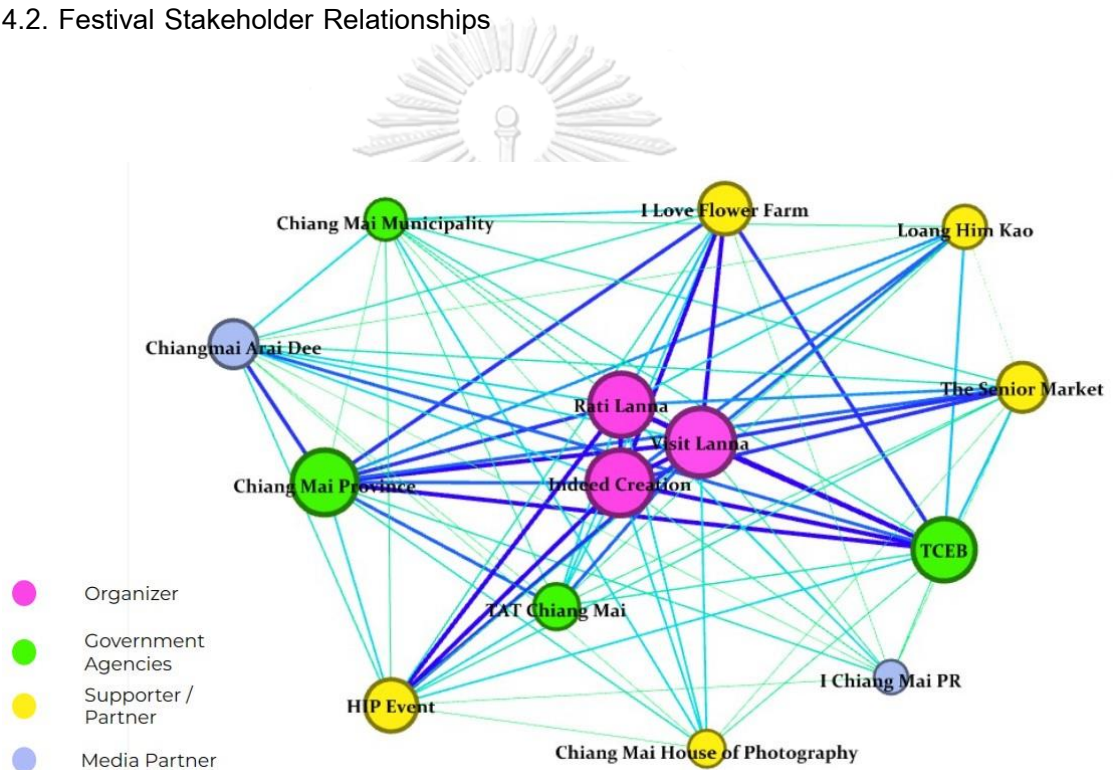


Figure 4. Festival Stakeholder Relationships Diagram

Relationships of stakeholders that are involved in Chiang Mai Blooms were examined by using questionnaires and analyzed under the framework of Social Network Analysis, in which the results are shown as a diagram (figure 3), created by Gephi. The representatives of 15 stakeholders of Chiang Mai Blooms were asked to evaluate the

relationship between their organization and other stakeholders of the festival that were listed by using the rubrics scale of 0 to 5, which each scale was defined with different criteria. The festival stakeholder relationships diagram consists of nodes, which represent the festival stakeholders, and edges which represent relationships among the festival stakeholders. The festival stakeholders were grouped into official partner or government agencies, organizer of the festival, supporter of the festival, and media partner, in which the nodes of each group of festival stakeholders are represented by different colors. The official partner, or government agencies, were represented by the node with green color, the organizer of the festival were represented by the node with purple color, the supporter, or partner, of the festival were represented by the node with yellow color, and the media partner of the festival were represented by the node with blue color. Size of nodes were also different based on weighted degree, which is the sum of the weights of edges connected to a node, based on an average score of relationship between festival stakeholders. In addition, thickness and color intensity of edges were based on an average score of the festival stakeholders that was evaluated.

	Chiang Mai Province	Chiang Mai Municipality	TCEB	TAT Chiang Mai	Visit Lanna	Indeed Creation	Rati Lanna	Chiang Mai House of Photography	HIP	Senior Market	Loang Him Kao	I Love Flower Farm	I Chiang Mai PR	Chiangmai Arai Dee
Chiang Mai Province		1	5	4	5	4	4.5	2	2.5	4	3.5	4.5	2	4.5
Chiang Mai Municipality			2	1.5	1.5	1	1.5	2.5	1.5	2	1.5	2.5	0	2.5
TCEB				2	5	5	5	1.5	2.5	3	3	4.5	1.5	4
TAT Chiang Mai					4	2.5	2.5	0	2.5	1.5	1.5	2.5	0	1
Visit Lanna						5	5	2.5	4.5	4.5	4	5	1.5	2.5
Indeed Creation							5	2.5	5	4.5	4	5	1.5	2.5
Rati Lanna								2.5	5	3.5	2.5	3	1.5	2.5
Chiang Mai House of Photography									1	1	0	0	0	1
HIP										2	1.5	2	1	2
Senior Market											0.5	0	1	2
Loang Him Kao												0	0	1
I Love Flower Farm													1	2
I Chiang Mai PR														1
Chiangmai Arai Dee														

Table 9. Average Score of Level of Relationships among Festival Stakeholders

According to the festival stakeholder relationships diagram and collected data, the festival stakeholders which had a bigger size of nodes, meaning that the nodes had a higher weighted degree, were Visit Lanna, Rati Lanna, Indeed Creation, Thailand Convention and Exhibition Bureau (TCEB), and Chiang Mai Province, as well as edges that connected to these nodes were also had more thickness and darker color than other edges. It can be interpreted that these festival stakeholders had a high average score of relationships between their organizations and other festival stakeholders in the network, which is also according to their roles in the festival. On the other hand, other festival stakeholders in the network had a low average score of relationships, which represented a smaller size of nodes and less thickness and lighter color of edges that connected their organization to other festival stakeholders. The festival stakeholder relationships diagram highlighted the results of this research in which Visit Lanna, Rati Lanna, and Indeed Creation were the central actors that had a high level of relationship

to other festival stakeholders in the network, and these stakeholders were the organizer of the festival that play a key role in organizing and managing the festival, as well as providing resources necessary to the festival development process, such as revenues, information, service delivery capacity, and knowledge. Also, the Thailand Convention and Exhibition Bureau (TCEB) and Chiang Mai Province were the government agencies that provided support to the festival in terms of budgets, public relations, and facilitations during the festival, leading to a coordination and collaboration between these festival stakeholders and others. It was also indicated that apart from the festival stakeholders mentioned, the relationships among other festival stakeholders were at a low level.

4.3. Factors Promoting Festival Stakeholder Collaboration

This section aims to illustrate the factors that festival stakeholders considered as a motivation to involve in the festival and factors promoting the collaboration of festival stakeholders, in which the data was collected by using semi-structured interview and analyzed by using thematic analysis to define the themes based on the answer of the interviewees, then represented in word cloud (figure 5). It was found that main factors that festival stakeholders considered as a motivation to involve in the festival and factors


promoting the collaboration of festival stakeholders are the positive impacts of the festival, including tourism, economy, social, and environment.



Figure 5. Word Cloud of Factors Promoting Festival Stakeholder Collaboration

To elaborate each positive impact of the festival that was a motivation of stakeholders to be involved in the festival and was a factor promoting collaboration. First, environmental impact was not mentioned much by the festival stakeholders. However, some stakeholders stated that Chiang Mai Blooms is the festival that could promote environmental issues in terms of ecotourism. Second, the factor in terms of social impact was that the festival was believed to be able to promote pride of people in

the community and the city, preserve the identity and culture, as well as lead to improvements of physical and mental health of people in the community and the city. The representative of Visit Lanna mentioned that the factor promoting collaboration among the stakeholders and motivated them to be involved in the festival was also the identity of the festival, as well as the festival was believed to be able to promote pride of the partners. Furthermore, the representative of the Senior Market mentioned the social impact in the aspect of improvements of physical and mental health of the market's member;



“The families of the members can spend more time together, while grandchildren are happy that their grandparents do not have to stay at home without any activities. It is also an example of elderly that being active, looking for knowledge, and living their life, even if their physical condition is not so strong. They found that their health gradually got stronger with better mental health.”

Third, the economy of Chiang Mai is highly dependent on tourism, in which about 70% of Chiang Mai's GDP were from tourism. Therefore, tourism directly impacts the economy, in which stakeholder collaboration is an essential factor to stimulate

tourism and the economy of the city which was heavily affected due to COVID-19. The representative of the Tourism Authority of Thailand (Chiang Mai) pointed out the factor promoting collaboration among the stakeholders of Chiang Mai Blooms;

“When the economy depends a lot on tourism, the tourism sector is important in driving these matters. We use festivals as one of the products that will help drive the economy, so it is normal that stakeholders will realize the importance, and gather together to do something.”

This suggests that festivals are able to be used as a product that attracts stakeholders to be involved in the festival and also able to promote collaboration among the festival stakeholders. In addition, the demand of tourists also increased significantly after the situation of COVID-19 situation got better. Furthermore, the stakeholders of Chiang Mai Blooms were motivated to participate in organizing the festival in order to promote creative industries, stimulate the economy and tourism of Chiang Mai, and generate income to locals and communities. The variety of activities during the festival throughout the month is one of the significant factors, since it could attract tourists traveling to visit the festival and increase their length of stay during the trip in which, currently, the average stay of both Thai and foreign tourists is 2.8 days. The longer stay

period of tourists would lead to increased spending which stimulates the economy of locals and the city through activities of the festival. In addition, the stakeholders of Chiang Mai Blooms, such as Jing Jai Market, The Senior Market, Loang Him Kao, also stated the motivations of their participation in the festival;

“To promote and support the vendors in Jing Jai Market to have a space for showing their potential and their products.”

“We want to be a part of Chiang Mai Blooms, in order to help promote the tourism sector, attract people who are interested in flower, culture, and silver aging.”

“To be part of the festival, we might have more people coming to our community as well, and it would be helpful and have an impact on the economy of the community.”

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These pointed out that stakeholders of Chiang Mai Blooms believed that being a part of the festival will not only help promote the tourism and economy of the city, but also help create a positive impact to their business, and also further improve products and services. During the festivals, according to the data from semi-structured interviews, festival stakeholders agreed that there were improvements in products and services

which had a creativity as a part to stimulate a new or improved design to match the flower theme of the festival.

4.4. Discussion

4.4.1. Development Process of Chiang Mai Blooms as a City Festival

The results of the development process of Chiang Mai Blooms as a city festival demonstrated that the motivation for organizing the festival was to develop the flower festival in order to stimulate tourism and the economy of the city. Therefore, according to Punnoi et al. (2022), the festival could be used as a local development strategy in terms of creating economic value for the city, developing a value-driven economy, and creating city brands and supporters or fanbases, as well as add value to local products and services, which could further be a starting point of the development of the creative economy. In this research, the role of the festival stakeholder and their level of involvement were also examined. The development process was divided into 10 processes in 3 periods, including before, during, and after the festival, in which there are different processes in each period. The period before the festival is planning and design which consists of research, legacy planning, and festival design. Then, the process during the festival is implementation, and the process after the festival is evaluation. Nevertheless, it was suggested in previous research that collaboration of

multiple stakeholders from all sectors is required in every development process of organizing a festival, meanwhile, festivals are also a factor that bring stakeholders together to create a collaboration in order to achieve an objective or desired outcomes.

The data indicated that there were stakeholders from various sectors who played different roles in the festival development process at different levels of involvement.

Although Chiang Mai Blooms began with the collaboration of Visit Lanna and Thailand Convention and Exhibition Bureau (TCEB), the festival stakeholders were increasing every year which helped the festival to be able to create a positive impact to the city.

In this research, the stakeholders of Chiang Mai Blooms were divided into primary stakeholder and secondary stakeholder based on a conceptual model proposed by Reid and Arcodia (2002). Primary stakeholder is stakeholders that the festival is dependent on, are key to the survival of the organization, as well as have an official contract or formal relationship with the organization, while secondary stakeholder, which is stakeholders that can be affected by or have an effect on the organization. However, the level of involvement of the stakeholders in the festival development process was mostly at a low level. There were only the organizer and founder of the festival that involved in all festival development process, while other stakeholders involved in few festival development process, mostly in the festival development process that benefit, related, and has an impact to their organization, in

which the low level of involvement could further lead to low level of collaboration among the festival stakeholders as well. Also, Chiang Mai Blooms had to deal with challenges and carry the festival in terms of managing the festival and financially, in order to make the festival survive. Thus, it is significant that the ecosystem of the festival should be able to facilitate the strengthening of collaboration among the stakeholders, and promote the level of involvement of all festival stakeholders as suggested by the previous research that consideration should be given to all stakeholders which should have a direct influence on management decisions, which these would further help the festival to be able to create a positive impact and achieve the objectives of the festival.

4.4.2. Relationship of the Festival Stakeholders to Promote the Creative Economy

The relationships of festival stakeholders of Chiang Mai Blooms indicated that the festival had a network in which most festival stakeholders were related and linked to each other, although the level of relationships between each stakeholder was at a low level. The results were in line with previous study of Adongo and Kim (2018) which found that festival stakeholders are related to each other, and the festival network is the network in which central actors play a crucial role and are links to other stakeholders. In this research, Visit Lanna, Rati Lanna, Indeed Creation, Thailand Convention and Exhibition Bureau (TCEB), and Chiang Mai Province were the stakeholders that linked to

other festival stakeholders with a higher level of relationship. Significantly, Visit Lanna, Rati Lanna, and Indeed Creation were considered as central actors who play an essential role in the festival network in terms of coordinated and collaborated with other festival stakeholders. Based on the rubrics scale of questionnaires which were defined by using the framework of resource dependency theory, in which stakeholder relationships in a festival are formed for different reasons, such as to obtain financial benefits, information and resources, and due to the reason that some decisions cannot be made by a single stakeholder. The network of festival stakeholders of Chiang Mai Blooms also indicated the level of relationships based on dependence of resources between the festival stakeholders, in which the key actors mentioned were the stakeholders that provided support and resources in organizing the festival. Furthermore, it can be interpreted that the low level of relationships among most of the festival stakeholders also reflected the low level of involvement in the festival development process and collaboration among the stakeholders. This led to the suggestions based on resource dependency theory and previous studies that, in order to become an institution or to find and sustain a permanent niche, as well as to create a network that is able to support the generation of resources, the organization of the festival and the manager should be skilled at managing the relationships of stakeholders, in which it will further lead to risk sharing and promote the involvement and collaboration of stakeholders in developing the festival.

4.4.3. Factors Promoting Collaboration among Festival Stakeholders to Drive the Creative Economy

Festivals are considered as a part of the creative economy in terms of the impacts on tourism industry, cultural tourism, as well as festivals are the platform that bring creative workers together and create a network that provides a space and opportunities for sharing, learning, and collaboration. Furthermore, collaboration of stakeholders from all sectors is required in every development process of organizing a festival, meanwhile, festivals are also a factor that bring stakeholders together to create a collaboration in order to achieve an objective or desired outcomes. The results of factors promoting festival stakeholder collaboration clarified that the collaboration of stakeholders of Chiang Mai Blooms was promoted based on the expected positive impact of the festival, mainly tourism and economic development, in which the stakeholders considered that involvement in the festival could promote tourism, as well as their business. In addition, festival stakeholders were collaborated due to the objectives of their organizations that are usually able to be achieved by working with other stakeholders of the festival. Nevertheless, positive impact in terms of social and environment should also be considered to be a factor that stimulates stakeholders to be involved in the festival and be a factor that promotes collaboration among the stakeholders as well. According to the results of this research, most stakeholders

focused on their business benefits and economic opportunities that they could get by being involved in the festival. Also, there were benefits of collaborating with other stakeholders which was considered as a significant factor that promoted the collaboration among the stakeholders of Chiang Mai Blooms, which led to the establishment of a platform to share and exchange knowledge, as well as provide an opportunity to encourage improvement of products and services. It should be taken in account that the collaboration among the festival stakeholders has to be promoted due to the reason that, based on collaboration theory and previous research, promoting collaboration among the stakeholders could help reduce the tendency for impasse, strengthen relationships between stakeholders which are needed in the festival development process since it would help save time, reduce the workload, save money, as well as stakeholders might help each other and be the key factor of success of the festival since it can lead to better opportunities, encourage innovation, sharing of knowledge and resources, and also help reduce uncertainty in the long term.

CHAPTER 5

CONCLUSION

Process and Stakeholder Relations in the Development of City Festival to Stimulate the Creative Economy: The Case Study of Chiang Mai Blooms aimed to explore the development process of the Chiang Mai Blooms as a city festival, examine the relationship of the stakeholders involved in the festival to promote the creative economy, and identify the factors that will promote collaboration among festival stakeholders to drive the creative economy. In this research, the factors that contribute to the increasing of a festival's value as a creative product, which can be used as a local development strategy to increase value and develop other creative products and services, were also explored. The qualitative data was collected by conducting interviews and using questionnaires, and the secondary data was gathered from news or articles that are related to the study. The results of the study were analyzed under the framework of Stakeholder theory, Collaboration theory, Resource dependency theory, and Social network analysis by using thematic analysis, SPSS, and Gephi as a tools to answer the research questions, which are (1) How is the development process of Chiang Mai Blooms; (2) How is the relationship among the stakeholders in the festival development to promote the creative economy; and (3) What are the factors that will encourage collaboration among festival stakeholders to drive the creative economy.

Organizing a festival is a process that requires collaboration among the festival stakeholders in order to create a positive impact, such as social, economy, and environment. The festival development is divided into 3 stages which are before, which includes research, legacy planning, and festival design, during, which includes implementation, and after which includes evaluation. Based on the case study of this research, which is Chiang Mai Blooms, the festival development process was divided into 10 processes within 3 periods. In terms of stakeholder, it was divided into primary stakeholders that the festival is dependent on and are the key to the survival of the organization, and secondary stakeholders that can be affected by or have an effect on the organization, in which Chiang Mai Blooms had number of primary stakeholder more than secondary stakeholder. In addition, the results showed that the level of involvement in the festival development process of the festival stakeholders was at a low level, and not every festival stakeholder was involved in every festival development process. The festival stakeholders were involved in the process that could benefit their organization or related to their activities, while the stakeholders that had a high level of involvement and responsibility in the festival were the organizer of the festival, which are Visit Lanna, Rati Lanna, and Indeed Creation. Also, the level of relationships among most festival stakeholders were at a low level, resulting in a loose network of the festival stakeholders. The network of festival stakeholders of Chiang Mai Blooms illustrated that the stakeholders which were the central actors of the network were Visit Lanna, Rati Lanna,

and Indeed Creation, that had a high level of relationships to other festival stakeholders, in which these stakeholders were considered as primary stakeholders that the festival was highly dependent on and played a significant role in managing the festival, cooperate and collaborate with other stakeholders, and provide information, knowledge, and standard of organizing the festival to other stakeholders. It was pointed out that the festival should have an organization that is able to create a network of festival stakeholders to promote collaboration and involvement of stakeholders in the festival development process. Furthermore, strengthening relationships among stakeholders could lead to positive outcomes of the festival, which also motivates stakeholders to be a part of the festival, as well as promote collaboration among stakeholders in the festival development process. Nevertheless, although the festival aims to promote tourism and economy, other factors in terms of social and environment should be promoted as well in order to encourage stakeholders to collaborate in the festival development process that could lead to the sustainability of the festival.

5.1. Development Process of Chiang Mai Blooms

The development of Chiang Mai Blooms was divided into three periods, which were the beginning of the festival, the growth of the festival, and the festival in recent years. At the beginning of Chiang Mai Blooms, the festival began with the collaboration

of Visit Lanna and Thailand Convention and Exhibition Bureau (TCEB) to develop the flower festival of Chiang Mai that was getting less attention and the activities in the festival were not able to attract tourists to visit the festival, and to stimulate tourism and economy of the city based on creative economy and festival economy. Chiang Mai Blooms was then growing in which the festival had more stakeholders involved, and a creative economy was introduced to the festival, leading to an increase of activities and improvement in products and services to meet the different needs of tourists. After several years, the festival was able to create an impact on tourism and the economy of the city, in which activities in the festival led to increased tourism, longer stay periods and increased spending of tourists. Chiang Mai Blooms was also a platform of ideas, creativity, and knowledge exchange for the festival stakeholders. Nevertheless, the festival had to deal with some challenges. Increased activities led to the need for more involvement of the festival stakeholders, as well as financial issues in which the festival organization did not charge a commission for using the branding of the festival, and the organizer of the festival had to take a burden in terms of financial due to insufficient of subsidies from the government agencies which was also late paid.

In terms of role and involvement of the festival stakeholder in the development process of Chiang Mai Blooms, the stakeholders were divided into primary and secondary stakeholder based on their role in the festival. However, even though the

number of primary stakeholder were more than secondary stakeholder, but based on the role of festival stakeholder, the stakeholders that the festival is dependent on and are key to the survival of the organization were the organizer of the festival, which were Visit Lanna, Rati Lanna, and Indeed Creation. Significantly, the level of involvement of stakeholders in the festival development process was at a low level in both the process of planning and decision making, and festival operations. Most stakeholders of Chiang Mai Blooms were involved in only some festival development process that related to their activities, had an impact, or benefit to their organization. It was also found that the festival stakeholders that had a high level of involvement were the organizer of the festival who had a role in managing the festival.

The results showed that the development process of Chiang Mai Blooms was mostly responsible by key stakeholders of the festival, which are Visit Lanna, Rati Lanna, and Indeed Creation. In addition, even though Chiang Mai Blooms was able to attract stakeholders to join the festival and the number of the festival stakeholders was increasing every year, the impact of each year was not much different and the level of involvement of the stakeholders in the festival development process was also at a low level. Due to the reason that most stakeholders involved only in some festival development process that they could get benefits from, the organizer of the festival had to take most responsibility in the festival development process and burden in organizing

the festival in which it could lead to uncertainty of the festival, and also the festival might not be able to survive in the long term. The results based on the case study contradicted the previous research that, in order to design, develop and organize a festival to create a positive impact, collaboration among local stakeholders and professionals is required in the festival development process. Therefore, this led to the suggestions in which the roles should be defined to each stakeholder, as well as tasks and responsibility that should be distributed to further increase involvement of all stakeholders in the festival development process in both planning and decision making and festival operations.

5.2. Relationships of Stakeholders in the Festival Development to Promote the Creative Economy

In terms of the relationship among the stakeholders in the festival development to promote the creative economy, Chiang Mai Blooms had various stakeholders from different sectors involved in the festival, such as restaurants, spas, community markets, in which these stakeholders played a role in the activities in the festival, as well as in improved and upgraded products and services based on flower theme of the festival. Although Chiang Mai Blooms involved a variety of stakeholders, the level of relationship between the festival stakeholders was mostly at a low level. The festival stakeholders were related and had a relationship to each other but there were only the key

stakeholders of the festival, which are the organizers and some other partners who played a role in supporting the festival in terms of budgets and facilitation during the festival that had higher level of relationship to other festival stakeholders.

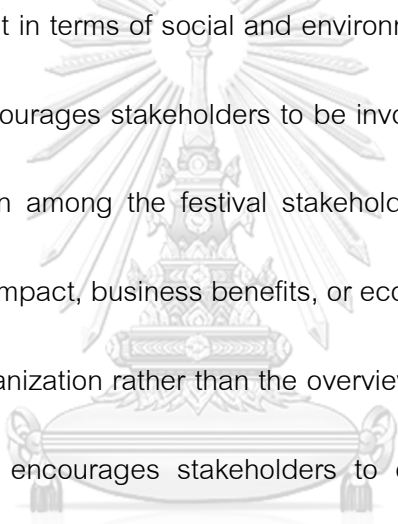
The relationships among the stakeholders in the festival development is significant to the stimulation of creative economy due to the reason that the strong network of festival stakeholders could lead to increasing collaboration among the stakeholders, increasing the sharing of resources, and further leads to the continuous creation and improving of products and services in the creative industries. However, the relationships of stakeholders within the network of Chiang Mai Blooms were at a low level and had the organizer of the festival as a central actor who linked with every other stakeholders, as well as provided essential resources, such as revenues, information, service delivery capacity, and knowledge. In addition, the support provided by the government agencies was insufficient, and subsidies that the festival received were not the only factor that would be able to make the festival survive in the long term. Thus, the support in terms of management is also needed in order to establish a festival organization that has a sustainable management structure, in which the government agencies could play a role as a platform to collaborate with other sectors to distribute responsibility in the festival development process to decrease concentration of resources, as well as increase the level of relationships among stakeholders in

organizing the festival. The organization of the festival should create a network of festivals that is strong enough and promote collaboration among the festival stakeholders, it could lead to the situation that the key stakeholder of the festival might not have to take higher risk, and the objectives of the festival could be achieved. Through a strong network of stakeholders, it would also create a platform for resource sharing, such as creativity, ideas, knowledge, leading to improvement of products and services in creative industries and stimulating creative economy development.

5.3. Factors Promoting Collaboration among Festival Stakeholders to Drive the Creative Economy

The factors that motivated the stakeholders of Chiang Mai Blooms to be involved in the festival, and promoted collaboration among the festival stakeholders were tourism and economy factors, mainly to promote creative industries, stimulate tourism and economy of Chiang Mai, and generate income to locals and communities through the festival and its activities. The festival stakeholders also expected that being a part of the festival would lead to a positive impact, such as benefits and opportunities to their business, and allow them to potentially improve and showcase products and services to a wider market. Therefore, the factors that encourage collaboration among festival stakeholders to drive the creative economy were based on positive impacts of the

festival, in which festivals contribute to the increased number of tourists during the festivals, and also stimulate the economic development of the city. Significantly, the activities in the festival are an important factor that promote the creative economy due to the reason that it stimulates the creation and improvements of products and services that the stakeholders aim to represent to tourists and customers during the festival.



A positive impact in terms of social and environment should also be considered as a motivation that encourages stakeholders to be involved in the festival and a factor to promote collaboration among the festival stakeholders. If the stakeholders mainly consider the economic impact, business benefits, or economic opportunities, they might focus more on their organization rather than the overview of the festival. Thus, to create a festival network that encourages stakeholders to consider beyond the business benefits and other economic factors, the organization of the festival should promote factors that impact society, such as social development, civic pride, community participation, well-being, and cultural conservation. Nevertheless, social and environmental factors and impacts might not be mentioned or considered much in Thailand, in which festivals can be used as a starting point for encouraging festival stakeholders to consider these factors. Through the promotion of collaboration among the stakeholders, it would lead to more positive impacts of the festival, as well as further develop the creative economy of the city.

5.4. Recommendations for Using Festivals as a Creative Economy Development Strategy

In the context of Thailand, the creative economy has been included in the national agenda BCG Economy Model in terms of tourism and creative economy, and the Creative Economy Agency (CEA) also implemented the Soft Power strategy and related measures to promote the SME business sector and use cultural resources which is 5F, including food fighting, festival, fashion, and film to develop with creativity and technology. In addition, Festival Economy, which is defined by the Thailand Convention and Exhibition Bureau (TCEB) also aims to emphasize the use of the city's identity (City DNA) and the design of activities (Experience Design) to create a new ecosystem to develop the economy of the city through festivals. However, there still was a lack of support and experiences in festival management to develop the festival to become an annual festival and city festival, which also essential to the use of festivals as a strategy to stimulate creative economy development.

Chiang Mai Blooms, thus, a festival which was a part of creative economy development in which the festival originated with an aim to use creative economy and festival economy to stimulate tourism and economy of the city. The activities in Chiang Mai Blooms led to the increasing of stakeholders from different sectors, networking and

collaborating of the festival stakeholders, and the festival was also a product and had economic value in itself. To highlight the significance of network of stakeholders and collaboration, by strengthening the network and collaboration and promoting the involvement of the stakeholders in the festival development process, it will lead to positive impacts of the festival in terms of social, tourism, economy, and environment, which would further stimulate the creative economy development. In addition, the factor that Chiang Mai Blooms was able to promote the creative economy was that the festivals stakeholders considered Chiang Mai Blooms as a festival attracted them to join, as well as an opportunity and platform to showcase their products and services to wider market, which also encourage them to use creativity to create and improve their products and services continuously. Nevertheless, there were some challenges that could affect the certainty and sustainability of Chiang Mai Blooms to survive in the long term, such as low level of stakeholder involvement in the festival development process, low level of relationships among the stakeholders reflecting loose network, imbalance in role and responsibility of the stakeholders, insufficient support.

In order to use festivals as a creative economy development strategy, this research would suggest that there should be an organization of the festival linking with all stakeholders and functioning as a central actor that manage and organize the festival, as well as coordinate and collaborate with all stakeholders to strengthen the

structure of the festival. The organization of the festival should focus on promoting involvement and collaboration among the stakeholders in the festival development process to create a network that supports and facilitates the stakeholders to interact, share resources, and strengthen their relationships, which could lead to the sustainable development of the festival. Significantly, responsibilities in the festival development process should be distributed to every stakeholder, or the organization of the festival should have sufficient personnel to manage and organize the festival to avoid the concentration of responsibilities and resources, as well as high reliance on few stakeholders. In addition, the connection of all sectors is required, in which the government should pay more attention in creating collaboration with all sectors to create the ecosystem that supports and promotes the development of the creative economy. The support from the government should not be only in the subsidies, but should also include personnel, such as expertises who can provide necessary knowledge, information, advice, and experience in festival management to the organization of the festival. Also, the promotion of collaboration among the organization of the festival, government agencies, and educational institutions will lead to sharing of resources both personnel and knowledge in managing and developing festivals to become a city festival that can be further used as creative economy development. Therefore, an important factor in developing festivals that able to create a positive impact in various aspects and able to be used as a creative development strategy are organization of the

festival, and strong relationships and networks of festival stakeholders, based on the distributed of roles and responsibility, involvement in the festival development process, resource dependency among stakeholders, sufficient supports, and collaboration of the festival stakeholders.

5.5. Recommendations for Future Research

Future research is recommended to further examine the relationships among the festival stakeholders in different aspects, including collaboration, connection, and communication between each stakeholder. In addition, snowball sampling is also suggested to be used in the data collection in order to access wider stakeholders within the network rather than using purposive sampling. It is expected that these data would lead to deeper understanding of relationships among the festival stakeholders on how festival stakeholders are related and collaborate in organizing the festival.

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