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City Branding Bangkok as Creative City of Design

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Abstract

UNESCO announced on 30 October that Bangkok was designated as a 'Creative City of Design'. The important issue towards the strategic planning for developing economy of the country is the policy of Creative City. This important initiative or policy of the Creative City had driven from Creative Economy or the economy with creativity. The purpose of th is study is to analyse city branding on Bangkok as Creative City. The result of the research express three main components of communication city branding in Bangkok as Creative city is primary communication, secondary communication and tertiary communication. Primary communication city branding through implementation of providing of landscape, infrastructure, and behaviour. Secondary communication city branding through implementation of promotional programs at some marketing and promotion, public relations, and design. Tertiary communication with the application of WOM at media.

Keywords: City Branding, Creative City, Bangkok, Creative City of Design

1. Introduction

Cities around the world today have come to the realization that to be able to effectively respond to the major challenges they face, a culture of creativity needs to be embedded in the process of city-making. Seen as the new currency of the global economy, creativity is more powerful than financial capital, as it can generate the ability to make money, while also helping solve problems and develop culture and identity. This driving force for sustainable development must be nurtured in an environment where open-mindedness and imagination are encouraged, and intercultural dialogue and cooperation are promoted (UNESCO 2020).

The important issue towards the strategic planning for developing economy of the country is the policy of Creative City. Bangkok had defined to be the original and the first prior Creative City of Thailand. This important initiative or policy of the Creative City had driven from Creative Economy or the economy with creativity. This is the focus of government policy and the goal is to attract creative ideas or different creative industries to reside and establish business in this city. However, the development of the city to attract creative companies to invest and do business, depending on cultural community is not enough, but needs facilities in order to create favorable business environment. In particularly knowledge and technology to support business growth, so if we focus on the development of the creative economy we must develop creative city and also extend our knowledge of physical

development and the networking of the business with communication; infrastructure; technology; and logistics which would be beneficial and advantageous to our life (Muaikapodok, 2019).

Although Thailand was featured has creativity city in various industries and fields for different cities but the important question arises that under which category does this creativity is counted for Thailand? Presently, only one international organization UNESCO, which is the only organization to certifies the assortment of creative cities into seven categories: (1) City of Design, (2) City of Cuisine, (3) City of the Film, (4) City of Music, (5) City of Media Arts, (6) City of Literature, and (7) City of Crafts and Folk Art. When considering the study of Office of the National Economic and Social Development Board (NESDB), also divided the industries with creative ideas into four groups: 1. Group of Cultural heritage and natural; 2. Group of Arts; 3. Group of Media, and 4; Group of Functional Creation and Design.

In this research, the measure of creative city of design has to be developed and measured. Based on the seven assesment framework of UNESCO as the main and important case study for Creative City of Design for Bangkok and assurance by UNESCO of what is featured, including all the research and development, and to indicate the nature of the creative city of design for Bangkok and for the future. Therefore the purposes of this research study are as following: To study and analyze the various factors and to identify a Creative City of Design both local and international, To identify and develop of "Creative City of Design" Indicators for Bangkok.

UNESCO announced on 30 October that Bangkok was designated as a 'Creative City of Design' and Sukhothai as a 'Creative City of Crafts and Folk Art'. The UNESCO Creative Cities Network now totals 246 cities, including Phuket which was named a 'Creative City of Gastronomy' in 2015 while Chiang Mai was named a 'Creative City of Crafts and Folk Art' in 2017. According to UNESCO, the member cities that make up the network are on all continents and regions with different income levels and populations. In terms of global influence, despite reporting a large increase in Cultural Interaction in the Global Power City Index (2019), Bangkok's performance is still very low: ranking 40th among 48 cities globally, with an overall score of 909.3/1800. Its cultural improvement, where it reached the 8th rank, was made possible thanks to the increase in the number of international conferences it organizes, the number of museums and the number of visitors from abroad. Regarding reputation, the Royal capital has not performed better: it is ranked 49th among 56 cities in City RepTrak 2018. Bangkok is ranked 58th in the 2020 World Best Cities report. Here, the strongest pillar is Event programming and Promotions indicating that as a destination, the city does a good job of achieving positive media coverage and referrals. The lowest performing asset in Bangkok is People with a score of 162. As for innovation, according to the Global Innovation Cities Index 2019, Bangkok has significantly improved from 71st place, jumping 35 places from 106th in 2018.

Located on the southern coast of Thailand, the creative energy of Bangkok's diverse residents, inspired by the rich multicultural surroundings, is the city's greatest asset. The mix of traditional and novel aesthetics forms the basis for the evolution of urban design. Craftsmen, specialty suppliers and the creative production community fill the city, with more than 300,000 creative jobs recorded in 2017. For the city, design is a tool for harnessing local wisdom and making Bangkok a formidable city to face the challenges of the 21st century.

Decades of regional trade and design fairs underpinned the flow of new ideas, including the famous ASA Architect Expo and the STYLE Bangkok product design exhibition. Bangkok Design Week adds a new creative vibe, attracting audiences of all generations and acting as a collaborative platform that promotes the importance of design. As a center for design education, Bangkok is home to leading design professionals. The main design school research center serves the public and private sectors in developing policies and products. Up and coming urban architects and designers are leading the city's progress towards an inclusive and sustainable future.

To ensure the long-term success of Bangkok's design sector, several strategies aimed at enhancing the status of design professionals will be implemented. "Bangkok as a Green and Comfortable City" and "Bangkok as a City for All" both contain action plans to develop urban spaces for community regeneration and provide opportunities for designers to learn, meet and advance global accessibility standards. The city invests not only in improving the lives of its local residents but also in continuous professional development for local architects and designers. The "Bangkok as a Center for Economics and Learning" strategy aims to make the city one of the three leading

innovative cultural cities in the region by developing high value products and services, as well as organizing programs to educate entrepreneurs, and create globally connected networks.

As a City of Creative Design, Bangkok provides added value as follows:

a) Make design partnerships among all sectors an important component of sustainable urban development, including the revival of historic areas and the transformation of underutilized areas to new purposes;

b) Strengthen international cooperation by organizing international design weeks and forums, and by participating in World Design Organization initiatives;

c) Develop a center for creativity and local economic development through the Creative District Network;

d) Promote the creation, production and dissemination of design-related products and services through the aforementioned initiatives; and

e) Use design as a tool to increase inclusivity and encourage citizen engagement.

2. Literature Review

2.1 City Branding

City branding is a topic of significant interest to both academics and policymakers. As cities compete globally to attract tourism, investment and talent, as well as to achieve many other objectives, the concepts of brand strategy are increasingly adopted from the commercial world and applied in pursuit of urban development, regeneration and quality of life. Much of the published research into city branding originates in the disciplines of marketing and urban studies, two fields that have tended to follow parallel rather than interdisciplinary paths. Interest in city branding may be seen as part of a wider recognition that places of all kinds can benefit from implementing coherent strategies with regard to managing their resources, reputation and image.

Kavaratzis (2004) sees city branding in the context of communication from the image of a city through three stages of communication, namely primary, secondary and tertiary. Primary communication is related to the potential influence of actions taken by a city but has an unintentional communication effect. Secondary communication is related to intentional and planned urban marketing activities while tertiary communication is an uncontrolled exchange of messages such as media reports and word of mouth. Primary communication refers to all out-of-town forms via which such forms or acts might transmit messages, however communication is not the main point of primary communication (Benedek, 2017). Primary communication refers to the communicative effect that a city's actions have had on the surrounding community. Primary communication is broken down into these four categories: behavior, landscape strategy, infrastructure, and structure. Communication that is both formal and on purpose is considered to be secondary communication. Secondary communication most frequently takes place as a result of marketing strategies or through well-known media such as indoor and outdoor advertising, public relations, graphic design, the utilization of logos, and other similar practices. Tertiary communication is just word-of-mouth advertising that has been bolstered by the media and other businesses. The government is powerless to restrict communication at the tertiary level. The purpose of the entire process of branding, as well as primary and secondary communication that may be managed, is to produce and bolster positive tertiary communication (Kavaratzis, 2004). Primary and secondary forms of communication, as well as the branding process itself, should ultimately serve to facilitate effective tertiary communication (Benedek, 2017).
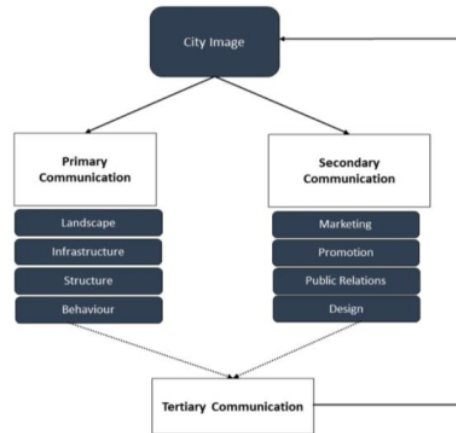
Figure 1: City Branding in the context of Communication (Kavaratzis, 2004)

2.2 Creative City

Many countries around the world believe that the development of the creative economy should start by making cities more creative. Cities are seen as actors and partners in socioeconomic and cultural development, connecting diverse communities and stakeholders through collaborative initiatives in the creative industries. The central idea is to convert the cities we live in into living works of art where all citizens can interact and fully engage in the process of urban design and development. The engagement of citizens must be considered a top priority in urban planning, as Jane Jacobs (1961, 238), American social activist and pioneer of urban planning, observes "cities have the capability of providing something for everybody, only because, and only when, they are created by everybody."

In the book Creative City, Landry suggests that there are seven groups of factors that contribute to urban creativity. When all of these are present a city can be truly creative. They are: 1) personal qualities, 2) will and leadership, 3) human diversity and access to varied talent, 4) organizational culture, 5) local identity, 6) urban spaces and facilities, and 7) networking dynamics. For each group of factors, he came up with indicators and recommendations supported by evidence from developed countries, mostly in Europe and the United States (Landry 2008).

After 1990, however, the notion of the creative city began to gather momentum. Comedia, a think tank, publisher, and consultancy firm founded by Charles Landry, undertook much of the early work highlighting the importance of cultural resources, as well as providing a methodological framework and research evidence for what is now known as the creative economy. His first work on the cultural transformation of cities looked at Glasgow and Barcelona. His focus was on cities as creative organisms whose development depended on creative industries (Landry, 2012).

In 1994 Landry's interest in urban creativity was broadened through work with Klaus Kunzmann analyzing five German and five British cities (Cologne, Dresden, Unna, Essen, Karlsruhe, Bristol, Glasgow, Huddersfield, Leicester, and Milton Keynes). The result was "The Creative City in Britain and Germany," which reviewed a range of "hard" and "soft" factors influencing the possible development of creative urban strategies. They included the quality of a city's research, information, and education infrastructures; the identification of a crisis or challenge to be solved; and the ability of urban policymakers to break the rules, recognize and approve creative ideas, harness "endogenous creativity potential," and produce "paradigm shifts" as triggers for creative capacity (Landry et al. 1996).

In 1995, a short book The Creative City by Charles Landry and Franco Bianchini came out. It was written as a handbook for policymakers with a suggestion on how to become a creative city. Firstly, the authors justified the

need for creative thinking in order to overcome new urban challenges and highlighted the 'synthetic' and 'cross-disciplinary' nature of creativity. They offered a vague but interesting discussion of factors such as reassessing failure/success, handling capacity, valuing the contributions of immigrants, the use of catalyst events and processes, developing creative spaces, and balancing cosmopolitanism and localism (Landry/Bian-Chini 1995).

This initiative was followed by creative examples of pro- jects and policies from Barcelona, Milan, Valencia, Rotterdam, Southampton, Moscow, Melbourne, and many other cities from Europe, North America, and Australia. Importantly, the book argued that creative city strategies have relevance well beyond the field of cultural policy in education, transport, ecology, housing, health, and many other policy areas (Bianchini, 2017). Both these publications broadened the notion of the creative city away from its more exclusive artistic and creative economy focus. They discussed issues like the organizational dynamics to foster creativity, what a creative milieu is, and how to encourage creativity. It is important to point out the work of a distinguished urbanist and planning historian, Peter Hall, who had a particular influence at the be- ginning. His studies of creative cities in history (1999) were undoubtedly a significant influence on Comedia's creative city project team because it examined the factors behind the 'golden ages' of creativity and innovation in some of the Western world's major cities and made a crucial contribution to legitimizing the idea of the creative city. However, the concept of the creative city developed by Charles Landry evolved from the day-to-day practice of Comedia's consultancy work. Landry saw himself as an activist and as a social entrepreneur, frustrated because of academics' lack of interest (Bianchini, 2017: 25).

Bradford (2004) notes that governance is an essential aspect of Creative Cities, with some elements of traditional municipal administration being re-invented in order for them to become more suitable for this environment. With regard to civic innovation, the author argues that creativity can function as the key to improving how citizens live together and to solving pressing urban problems of various kinds. Bradford (2004) highlights the benefits of social innovation in facilitating broader citizen participation, in that a wide range of arts and cultural activities can serve to transform the social contexts of cities by helping them to integrate traditionally marginalised groups. Moreover, Creative Cities also become centres of economic innovation since in the new knowledge-based economy, prosperity depends less on raw materials or transportation routes and more on ideas, design, and networking. Finally, Creative Cities embrace social, artistic and cultural innovation by supporting the arts and encouraging cultural activity, and Bradford (2004) acknowledges that this final type of innovation also makes a contribution to the other areas of innovation already mentioned.

Fortunately, the Creative City concept becomes much clearer when its various components are examined individually. This thesis identifies five approaches, as follows:

a) Urban planning and the creative city
b) Creative Milieu
c) Creative industries economies
d) Creative Policy
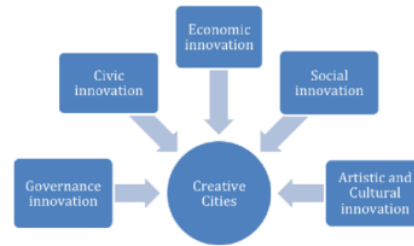e) Cultural/economic discourse

Figure 2: Creative Cities and Innovation (Bradford, 2004)

To become a Creative City, Landry and Bianchini (1995) suggest a number of things that can be done by a city which essentially develops urban space as a catalyst for individuals or creative groups. The development of urban space is also a step to attract community participation by providing a place or place that is conducive to doing activities. In the Creative City concept, there are three important aspects that need to be considered for a city in realizing the concept of a Creative City, including the growth of the Creative Economy, the maintenance of Creative Class (creative groups or individuals) and the provision of a conducive environment for the development of creativity. There is a relationship between the three aspects, namely Creative Class plays a role in the development of the creative economy where they are the ones who are creative so as to produce products in the form of intellectual property that has commercial value. Creative Class also needs a conducive and inspiring environment so that they can carry out creative activities. The environment is also needed as a forum for creative economic activities where humans can develop their creative products. This relationship is what makes these three aspects important.

Summing up the definitions of creative cities provided in scientific literature, the following 3 main positions can be distinguished:
a)   In creative cities, creativity is the main means for the development of the city. Creative cities are perceived as those that manage to find creative solutions for arising problems (transport, environmental protection, etc.). The main solutions that increase competitiveness in creative cities are maintenance of creative environment and creative management of the city (landry, 2000).
b)   Creative cities include the use of creative industries and creative activities. This conception is closely related to creative industries. Creativity is used here as a means to create cultural products and services. Solutions that increase competitiveness of creative cities include specific territorial changes, political actions that are based on the growth of culture and other creative activities that determine the quality of life as well as vitality and competitiveness of a city (pratt, 2008; department of culture, media and sport).
c)   Creative cities as localities that aim at attracting human capital. Such conception of creative cities is based on the approach that creative cities attract creative classes (qualified and innovative individuals). Therefore, creativity of a creative city is related to the ability to educate, maintain and attract a creative class with individuals that have knowledge and skills to create added value and competitiveness in economy (florida, 2002).

All ten ASEAN member states have initiated creative city policies and projects to varying degrees, using suggestions offered by writers such as Landry, Howkins, and Florida as guidelines, and documents from intergovernmental agencies UNCTAD and UNESCO as instruction manuals. Collaborations such as the ASEAN Creative Cities Forum and Exhibition, established by the Department of Trade and Industry (DTI) through the Design Centre of the Philippines, and the Southeast Asian Creative Cities Network (SEACCN), co-created by Bandung (Indonesia); Chiangmai (Thailand); Penang (Malaysia); and Cebu (the Philippines), were launched to generate public sharing of creative knowledge and encourage the discussion and practice of creative economies and the creative industries.

The concepts of the creative city, the creative economy, and creative industries originated in countries with post-industrial economies and technologically advanced infrastructure in Europe, North America, and Australia. Referred to as a "traveling discourse" by cultural critic Jing Wang, these concepts became popular around the world in the early twenty-first century, with several countries appropriating them in a "cookie cutter" approach (Wang 2004). The guidelines, models and toolkits that led to the success of cities in the United Kingdom and the United States, for example, cannot necessarily be directly applied to cities in developing countries, especially those in ASEAN, because of these cities' unique social structures and political climates.

3. Methods

The research topic focuses on Bangkok as a creative city in Thailand; consequently, a qualitative research approach was taken by the researcher in order to determine the procedure for implementing the city branding concept. This research employed a qualitative research method. Shank sees qualitative research as a systematic empirical investigation to understand a phenomenon's meaning (Shank, 2006).. This type of research can provide a wide range of qualitative data with thorough descriptions and full of nuances. This sort of data is more valuable than just a statement of the amount or frequency in numerical terms. This study falls under the category of qualitative research. These traits apply to qualitative research. This type of research will be able to capture a vast array of qualitative information with detailed descriptions and a wealth of nuances that are more valuable than a simple declaration of quantity or frequency.

The adopted data collection was as follows:
a. An in-depth interview took place by asking the informant questions based on an interview guide. For this study, the interview took place with Media Relations and Communication Asia Media Life Thailand.
b. Library Study employed a wide range of data and theories from books, journals, newspapers, papers, seminars, internet information, and other textual sources as the basis for their work.

4. Results and Analysis

4.1 Creative City Concept in Bangkok

A developing country also does not really experience large scale competition between companies since the numbers of multinational companies from developing countries are not as much as the developed one (Lau, 2000). This means the economic competition of the country is insignificant compared with developed country. That is why the big multinational and national companies dominate the market. According to Landry (2012), the creative city is a place that attracts investment from international companies which could create imbalance competition and kills local company if the human capital of the city is not ready. However if a country with limited natural resources can manage its human capital efficiently, for example, Japan and the Republic of Korea, so it can become a rich country.

The creative city idea uses creative economy as the main engine for urban development (Landry, 2012). According to Fleming and NORDEN (2007), there are ten preconditions in the city as criteria that might foster creativity and attract the creative class:
   a) A world-class, high-profile cultural infrastructure;
   b) A wide range of specialist creative industries support services;
   c) A wide range of specialist and accessible facilities for the creative industries;
   d) A strong and specialized higher education sector;
   e) An innovative further, school education sector, and strong informal learning sector;
   f) Spaces for convergence and connectivity;
   g) Global partnership and initiatives;
   h) Diversity advantage;
   i) Strong spaces of cultural consumption connecting spaces of production; and
   j) A vibrant night-time economy.

The developed countries may fulfill these criteria better because they have earlier phases of advancement than developing countries. In developing countries, according to the Global Competitiveness Report 2014 (World Economic Forum, 2014), the most problematic issues for investment in ASEAN countries are corruption, infrastructure readiness, access to finance, and inadequately educated workers. To achieve the ten preconditions, these problems be addressed first before implementing the creative city idea. The developing countries might also own all of those preconditions, but lagged behind in the reputation and quality. This means the possibilities of developing countries in attracting creative class, is lower than developed countries. Florida (2002) implies that the creative city demands sophisticated human capital, social tolerance, and an easiness place for talents. These demands could be inferred into the three aspects to implement creative city; innovation, tolerance, and amenities.

Decades of regional trade and design fairs underpinned the flow of new ideas, including the famous ASA Architect Expo and the STYLE Bangkok product design exhibition. Bangkok Design Week adds a new creative vibe, attracting audiences of all generations and acting as a collaborative platform that promotes the importance of design. As a center for design education, Bangkok is home to leading design professionals. The main design school research center serves the public and private sectors in developing policies and products. Up-and-coming urban architects and designers are leading the city's progress towards an inclusive and sustainable future. Bangkokians are adaptive, famous for using unconventional homemade approaches to dealing with problems. Design is a tool to harness local wisdom and make Bangkok a formidable city to face the challenges of the 21st century.

Bangkok's activities as a creative city include Bangkok Design Week (BKKDW), acts as a multi-collaborative platform to integrate design, art, culture and other disciplines with more than 60 partners and 2000 collaborators from all sectors internationally. The main goals are to disseminate the importance of design as a tool for social and urban development as well as to promote local participation. Furthermore, Bangkok Creative District Network, the act of development multidisciplinary creative hubs that enhances the process of creation-production-dissemination in several areas in Bangkok including Charoenkrung Creative District. The project aims to foster a network of creative districts which will be used as a model for dissemination across Thailand and strengthen the economy both at a community and city level.

Figure 3: Bangkok Design Week (UNESCO Creative City, 2022)

At least in Asia, Bangkok has a tradition that is respected in the architecture and design sector. A number of local players have succeeded in capturing foreign clients and winning tenders for prestigious projects. Mathar Bunnag, for example, designed the world's first Ritz-Carlton Reserve resort. Duangrit Bunnag, a kind of Thai version of Yori Antar, designed the Hotel de la Paix (now Sofitel) in Luang Prabang. Several foreign architects based in Bangkok, for example Bill Bensley, contributed to the rise of this city's prestige in the field of design. For a while, Bangkok has not become a favorite tourist destination for design tourism. We may think of Helsinki, Rotterdam, or Tokyo when we talk about building aesthetics. However, Bangkok has been showing an interesting trend in the last 10 years. This city is increasingly literate in design, and is also increasingly diligent in producing new breakthroughs and experiments. The latest example is presented by Rubporn "Ponk" Memoli, a young Bangkok architect based in London. Last December, Ponk initiated Bangkok Bound, a two-day open house event that opens access to 13 buildings with attractive designs. Visitors get first-hand information through guided tours of the architects of each of the buildings.

For its inaugural volume, Bangkok Bound invites the public to enter, among others, TCDC Bangkok, The Commons, and Naiipa Art Complex. "Two weeks before the event, the time slot provided for the visit was almost exhausted," explained Ponk. "This shows the great enthusiasm of residents, as well as tourists who come from Singapore and Vietnam, to learn about Bangkok's architectural developments." Amazed by the passion, Ponk set Bangkok Bound as an annual celebration, also intends to franchise it in Singapore and Ho Chi Minh City. Historically, Bangkok Bound is a derivative activation of the Architracker application which was also worked on by Ponk. Like a Google Map specifically for architecture, this application guides the public in tracking and digging up information about iconic design buildings in a city. Ponk started it in London, where he himself manually entered 111 buildings on a digital map. Now, Architracker has listed more than 27,000 buildings in various cities of the world.

Many architects in Bangkok are guerrillas in presenting spaces that are functional and comfortable, but the city is experiencing urban problems that make comfort even more challenging to present. Thailand's capital is outside the list of the 50 most populous cities in the world, but the conditions on its roads give the opposite impression. No matter which survey you read, Uber or TomTom, Bangkok tops Southeast Asia in terms of congestion levels—a condition that inspired the popular term "Bangkok Jam."

Outside the streets, the struggle for space is also getting tougher. Bangkok's land is getting narrower and more expensive. In the downtown business district, land prices can reach IDR 2.9 million per square meter and that's 2015 data. Combined with other components of the cost of living, this city with a population of 10 million people is in second place after Singapore in the league of the most expensive cities in Southeast Asia. Thailand is constantly being debated about inequality in urban development, especially between the capital city of Bangkok and other provinces in Thailand (Hewison, 2014). The system of government in the country allows and encourages decentralization of government as seen from the changes in the increasing power and authority of local governments in the last few decades. However, it can be argued that the adoption and candidacy of Bangkok Creative City membership – as presented in the analysis above – may be able to restore justification for development projects in Bangkok which will ultimately create a wider gap between Bangkok and other Thai cities. The design-related projects presented earlier in this paper have mostly to do with landscape improvement and therefore require high budgets, and a creative city degree can provide both the right and justification for doing so. If we compare the projects carried out taking into account the development of creative cities in various cities in Thailand, it is clear that being a member of the creative city network in the design category gives Bangkok the possibility to carry out projects that result in the design of urban spaces or as discussed earlier as urban regeneration or renewal. In other cities, Phuket (gastronomy), Chiang Mai (crafts and folk arts), Sukhothai (crafts and folk arts), projects related to the development of creative cities tend not to result in changes in the built environment. This gives Bangkok, a city with high potential, to take advantage of them with the full support of the earned degree.

4.2 Motives to Initiate the Bangkok Creative City of Design

As a result of the economic crisis of 1997 that heavily shook Thailand's condition, the Government of Thailand tried to build a knowledge and creativity based economic development strategy in order to be more resilient in facing future crises. The former Thailand's main economic activity was manufacturing with low-cost labour and extensive natural resources which proved more fragile in time of crisis (TCDC, 2006). With the top-down nature of the governmental system in Thailand (Kulrisombat, 2008; Ribeiro & Srisuwan, 2005; Sangaworne, et al., 2012), Central Government established the Thailand Creative and Design Center (TCDC) in 2004 as part of the office of the Prime Minister. The prime minister of Thailand at that time, Thaksin Shinawatra, saw that creativity and economics still appeared as separated matters and TCDC was needed to bring them together (TCDC, 2006). Financed by a national budget, the TCDC tried to stimulate the public's creativity through organizing exhibitions, lectures, workshops, and sources for research. By these efforts, the ubiquitously labelled "Thai" terms such as: Thai massage, Thai food, Muay thai, and Thai spa have acquired international recognition. The TCDC has built a permanent exhibition area, design libraries, a place for creative economy education, and a mini TCDC office at 13 universities. Fundamentally, the Thai government tries to harvest local values and then promote them through networking activities.

In the 2013, the TCDC built the first regional design resource centre that has a full slate of services that were formerly only available in Bangkok (http://www.tcdc.or.th/chiangmai/ visited on June 23, 2015). The central government also enforces this main growth node for northern Thailand through building several key public infrastructures. As already indicated, Bangkok has a vibrant indigenous cultural based economy such as handicraft and fine arts. The city also relies a great deal upon tourism that has a mutual relationship with cityscape beauties. However, the provincial government of Bangkok saw a particular potential in the Information and Technology sector. There are seven universities in Bangkok that could produce IT specialists each year (Theptong, 2010). Some major players in the IT world, like Creative Kingdom and IBM, also have set up their business there. The climate is also suitable for IT related component manufactures (Glassman and Sneddon, 2003).

Figure 4: Thailand Creative and Design Center (UNESCO Creative City, 2022)

In local policy, Thailand still has strong Central Government influence since the governor is appointed by the Department of Interior (Kulrisombat, 2008). The Central Government's efforts to alleviate congestion in the Capital City of Thailand, Bangkok, through decentralization, are still in line with a top-down approach (Kitirianglarp, 2015). However, the private sector and diverse communities also have a strong influence in recent Thai policy making. This could be an indicator of the shift from government to governance, which means many actors are increasingly involved in policy making outside official governmental institutions.

The main objective of the initiative is future job creation. Conceptually, the initiative is aimed at: the emergence of dynamic and competitive companies; adding national GDP by 2%; 5000 new jobs in 5 years (starting from 2010); and a more robust and sustainable economy (speech of Martin Venzky-Stalling on October 8, 2014). These objectives are planned to be achieved through leveraging innovation and creativity. To strengthen the effort, 40 organizations are dedicated to their support. In line with that, the support-raising is based on voluntary prevision and a bottom-up scheme, endorsed by the Governor of Bangkok Province. The outcome of Creative City Bangkok is a list of recommendations for five years that guide the Bangkok development plan and depend heavily on Central Government budgeting. However, if possible, the members of committee could raise funds and resources for the formulated recommendations and action.

Known as a vibrant city, Bangkok is the capital city of Thailand, home to 15.8 million metropolitan residents (9.2 million in the city). It is a business and investment hub, with $219 billion GPP and $13,755 GPP per capita in 2017; and more than one million foreign workers. Bangkok's multicultural identity runs deep in its veins. Founded in 1782, the city inherited the rich culture, strong foreign trade and international connections of the former Ayutthaya kingdom. Diversity and openness are cultural assets that have driven Bangkok's design development and have made the city a favorite destination for visitors, who numbered more than 20 million in 2018.

Design drives Bangkok in many aspects, including conservation and enhancement of the area, community development, and incorporating innovation, inclusion and sustainability into the city's growth. Meanwhile, design-driven industry has become an important part of Bangkok's economy and is key to the development of a value-based economy. The creative energy of Bangkok's diverse people, inspired by the multicultural richness around it, is the city's greatest asset. The mix of traditional and novel aesthetics forms the basis for the evolution of urban design. Craftsmen, specialty suppliers, and the creative production community fill the city, with more than 300,000 creative jobs recorded in 2017.

In research, Thailand has considered has a well-established research centre in creative industry context through initiating Lanna Research Network Center that has affiliation with numerous universities in Thailand. The Research works are divided into four categories: agriculture & agricultural technology; science & technology; health sciences; and social & economic research. In creative economy development, the Thai Government has established a permanent Thailand Creative Design Center (TCDC) office in order to provide design-related resources. The TCDC, which has affiliation with Creative City in Asia, provides an exhibition place and design library for creative economy education. Even though TCDC opens for public, implicitly, the visitor might have specific education background in order to utilize the facilities. This is one point of criticism from Peck (2005) who argues about specific creative class improvement while the so-called "uncreative" should merely look and learn more passively.

Both case studies aim for future job creation through innovation. This aim needs not only a set of consistent policies and regulatory guidelines, but also public education. If the job is available but the human resources are not yet prepared through education, the influx of foreign workers would create future social problems. This is highly related to the upcoming ASEAN Economic Community (AEC) in which Southeast Asia will be planned as an integrated regional economic entity, included as a single market and production base.

4.3 City Branding Bangkok as Creative City of Design

The implementation of the primary communication of city branding for Bangkok can be seen in the formation of creative centers, development of creative areas, provision of infrastructure, landscape/layout of the city, public areas, and behavior. Regarding Bangkok's urban growth and planning, a variety of tools were utilized. Primary communication Bangkok's city branding as creative city of design can be seen in the formation of landscape of the city. The 1990 comprehensive city plan is regarded as one of the most essential urban planning instruments. The main focus of the plan is the physical growth of the city; consequently, zoning regulations and guidelines are established for the management of urban sprawl. The objective is to align the infrastructure, transportation, and utility systems for the greatest benefit of the population. The Bangkok City Plan (Fourth Revision), which went into force in 2012, is the most recent development plan for Bangkok city. It sought to promote Bangkok as "the business and commercial capital of Thailand and Southeast Asia, and to promote the creative economy in response to the Thailand 4.0 agenda by enhancing infrastructure and investment facilities in order to achieve a competitive edge" (Creative Economy Agency, 2019). This plan produced two projects: the Charoenkrung-Klong San and Chulalongkorn University districts. They are designated "commercial areas for innovative business, trade, services, and research" (Creative Economy Agency, 2019).

The implementation second of the primary communication of city branding Bangkok as creative city of design is about infrastructure creative centers/areas such as Thailand Creative & Design Center (TCDC) and Thailand Creative District Network (TCDN). The Thailand Creative & Design Center (TCDC) is a government-funded information hub for the country's design and creative sectors. TCDC is a resource and information center for creativity and design in Thai society. Its goal is to help Thai designers and entrepreneurs do more than they can on their own. TCDC opened in Bangkok in November 2004 and in Chiang Mai in 2013. It is run by the Office of Knowledge Management Development (OKMD), which is part of the Office of the Prime Minister. TCDC Bangkok has moved to The Grand Postal Building on Charoenkrung Road and had a soft launch in May 2017 (https://ifdesign.com/en/brands-creatives/company/thailand-creative-design-center-tcdc/9370). Thailand Creative District Network (TCDN) is a resource for provincial officials in any of Thailand's 76 provinces who are eager to see their own districts grow and flourish. Benefit from the help of urban planning and development specialists. to aid in identifying, enhancing, and extending existing community resources To mold the area into a "Creative Economy Area" that can reliably raise the standard of living for locals in the long run(Creative Economy Agency, 2019).

The number three is an indicator of of the primary communication of city branding Bangkok as creative city of design is behaviours (event and activities). According to TCDC (2019), Bangkok was chosen to join the UNESCO

Creative Cities Network (UCCN) because Bangkok is a bustling metropolis with a vibrant arts and design event such as Bangkok Design Week. The goal is to increase international awareness of the value of design and creativity in fostering economic, social, and cultural growth.

Furthermore, implementing the secondary communication strategy of city branding in the creative city of Bangkok, branding through the implementation of promotional programs in several marketing media, public relations, design, and creative activities. It can be seen from the number of pamphlets and government programs disseminated on various media such as TV, government official social media accounts, etc. Bangkok plans to become a "Creative City of Design" establishing cross-sector design collaborations as a vital feature of sustainable urban development, which entails the resuscitation of both historically significant neighborhoods and underutilized areas for new purposes, through the mentioned initiative, encouraging the development, production, and distribution of design-related products and services and enhancing international cooperation through the organization of a design week and an international forum, as well as participation in the World Design Organization's initiative (Unesco, 2019).

Then lastly, in implementing the tertiary city branding communication strategy in the creative city in Bangkok, there is the application of WOM in the Media. It is done by creative program actors who actively post creative programs on their social media and ask their closest people to participate in broadcasting the information.

Tabel 1: City Branding Bangkok as Creative City of Design

Variable	Indicator	Data
Primary communication	Landscape	Commercial areas for innovative business, trade, services, and research
	Infrastructure	Thailand Creative & Design Center (TCDC)
		Thailand Creative District Network (TCDN)
	Behaviour (event and activities)	Bangkok Design Week (BDW)
Secondary communication	Marketing & Promotion	Promoting the creation, production and dissemination of design-related products and services through the mentioned initiative
	Design	cross-sector design collaborations
	Public relations	Strengthening international cooperation by organizing a design week and an international forum
Tertiary communication	Word of Mouth (WOM)	Media & Sosial media

5. Conclusion

According to the analysis of the case studies, the idea of creative city can be implemented by the cities but with contrasting backgrounds. However, the main lesson learned from the case studies shows that the bottom up initiative will leads the creative city idea to move into more flexible activities which might follow the dynamics of urban change. To create innovation, tradition and technology would be great ingredients if managed properly. A Southeast Asian country has a strong attachment with old traditions which should be a main concern in implementing a creative city initiative. As a developing country, many sectors outside creative industries are still needed to be improved. However, there are several complementary development aspects between basic economic

development and creative city initiative, such as public utilities, public transport, and so on. This means that governments of developing countries should concentrate on investing the public budget largely in providing those key basic infrastructures. That is why the creative city concept should be seen as spin-off from wider city development.

According to the case studies, Bangkok has a bottom-up initiative which aims for social inequalities alleviation. On the other hand, Bangkok initiative relies on Central Government action in fostering the creative economy. In Southeast Asian developing countries, the Bangkok approach is preferable since many problems such as unemployment and slums are needed to be alleviated immediately. Another reason is that protective measures are crucial to help developing countries solve the mentioned problems. The citizens must be competitive in facing globalization. Education and research should be emphasized in order to increase public competitiveness. However, the evidence from the two cases of this thesis suggests that a top-down approach with strong financial support will provide more consistent activities in implementing the creative city idea.

The implementation of primary communication of city branding for Bangkok can be seen in the establishment of creative centers, the development of creative area, infrastructure provision, city landscape/layout, public area, and behaviour. The implementation of secondary communication strategy of city branding in creative city in Bangkok, branding through implementation of promotional programs at some media marketing, public relations, design, and creative activities. The implementation of tertiary communication strategy of city branding in creative city in Bangkok, there is application of WOM in Media.

Acknowledgments

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