

The copyright © of this thesis belongs to its rightful author and/or other copyright owner. Copies can be accessed and downloaded for non-commercial or learning purposes without any charge and permission. The thesis cannot be reproduced or quoted as a whole without the permission from its rightful owner. No alteration or changes in format is allowed without permission from its rightful owner.



**COMMUNITY PARTICIPATION IN CREATIVE TOURISM
DEVELOPMENT IN KLONGDAEN COMMUNITY, SOUTHERN
THAILAND**



**DOCTOR OF PHILOSOPHY
UNIVERSITY UTARA MALAYSIA
2019**

**COMMUNITY PARTICIPATION IN CREATIVE TOURISM
DEVELOPMENT IN KLONGDAEN COMMUNITY, SOUTHERN
THAILAND**



**A Thesis Submitted to Ghazali Shafie Graduate School of Government in
Fulfillment of the Requirement for the Degree of Doctor of Philosophy
Universiti Utara Malaysia**



Kolej Undang-Undang, Kerajaan dan Pengajian Antarabangsa
(College of Law, Government and International Studies)
Universiti Utara Malaysia

PERAKUAN KERJA TESIS / DISERTASI
(Certification of thesis / dissertation)

Kami, yang bertandatangan, memperakukan bahawa
(We, the undersigned, certify that)

TIDAPORN RUANGROENGKULRIT (94506)

calon untuk Ijazah Ph.D
(candidate for the degree of)

telah mengemukakan tesis / disertasi yang bertajuk:
(has presented his/her thesis / dissertation of the following title):

**COMMUNITY PARTICIPATION IN CREATIVE TOURISM DEVELOPMENT IN KLONGDAEN
COMMUNITY, SOUTHERN THAILAND**

seperti yang tercatat di muka surat tajuk dan kulit tesis / disertasi.
(as it appears on the title page and front cover of the thesis / dissertation).

Bahawa tesis/disertasi tersebut boleh diterima dari segi bentuk serta kandungan dan meliputi bidang ilmu dengan memuaskan, sebagaimana yang ditunjukkan oleh calon dalam ujian lisan yang diadakan pada **2 Julai 2018**

*That the said thesis/dissertation is acceptable in form and content and displays a satisfactory knowledge of the field of study as demonstrated by the candidate through an oral examination held on: **July 2, 2018***

Pengerusi Viva : **ASSOC. PROF. DR. BASRI RASHID**

Tandatangan
(Signature)

Pemeriksa Luar : **PROF. DR. AMRAN HAMZAH**

Tandatangan
(Signature)

Pemeriksa Dalam : **DR. HAMIMI OMAR**

Tandatangan
(Signature)

Tarikh: **2 July 2018**
Date

Nama Pelajar
(Name of Student) : TIDAPORN RUANGROENGKULRIT (94506)

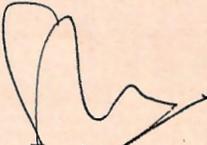
Tajuk Tesis
(Title of the Thesis) : COMMUNITY PARTICIPATION IN CREATIVE TOURISM
DEVELOPMENT IN KLONGDAEN COMMUNITY, SOUTHERN
THAILAND

Program Pengajian
(Programme of Study) : PH.D

Penyelia
(Supervisor) : DR. NOR ASHIKIN MOHD NOR



UUM
Universiti Utara Malaysia


Tandatangan
(Signature)

PERMISSION TO USE

In presenting this thesis in partial fulfilment of the requirements for PhD degree from the Universiti Utara Malaysia, I agree that the University Library may take it freely available for inspection. I further agree that the permission for copying of this thesis in any manner either in whole or in part, for scholarly purpose may be granted by my supervisor or in his absence, by the Dean, Ghazali Shafie Graduate School of Government, College of Law, Government and International Studies (COLGIS). It is understood that any copying or publication or use of this thesis or parts thereof for financial gain shall not be allowed without my written permission. It is also understood that due recognition shall be given to me and to the Universiti Utara Malaysia for any scholarly use which may be made of any material from my thesis.

Request for permission to copy or make other use of material in this thesis in whole or in part should be addressed to:

Dean (Ghazali Shafie Graduate School of Government)

UUM College of Law, Government and International Studies



Universiti Utara Malaysia
06010 UUM Sintok
Kedah Darul Aman Malaysia
Universiti Utara Malaysia

ABSTRACT

Creative tourism, which focuses on local culture conservation and learning experience in host culture, is considered as a tool to develop sustainable tourism. This study aims to explore the application of creative tourism in homestay communities in southern Thailand, identify factors affecting creative tourism development in homestay communities in southern Thailand, determine the extent of homestay community participation in creative tourism management in southern Thailand, and identify problems of creative tourism management and operation by homestay communities. Based on the potential to develop creative tourism of homestay communities in southern Thailand and three elements of creative tourism (creative space, creative cluster and creative spectacles), the homestay community, namely Klongdaen market, was selected. This study employed qualitative approach by applying semi-structured interview, observation and focus group discussion. The result shows that the application of creative tourism in Klongdaen market community used local capital, intellectual capital and human capital to create value for tourism products by applying historical uniqueness, local wisdom, culture and knowledge of community members to create tourism products such as creative tourism backdrop, events and workshops. In addition, each homestay community has different limitations for their participation in creative tourism management. In Klongdaen, it is seen that factors affecting creative tourism development are context, local involvement and empowerment, strong leadership and a committed team, long-term planning, clear rules and objectives, partnership, communication and marketing strategy. Further, the management of the homestay community is in the form of coordination between communities. However, there are differences in the form of collaborative management and unity of the people in the community. The homestay community has creative tourism development patterns, starting with human capital, and also historical and social capital in the community to develop creative tourism products.

Keywords: Creative Tourism, Homestay Community, Community Participation, Southern Thailand, Creative Tourism Management

ABSTRAK

Pelancongan kreatif, yang menfokus kepada pemuliharaan budaya tempatan dan pengalaman pembelajaran dalam budaya tempatan, adalah dianggap sebagai kaedah untuk membangunkan pelancongan lestari. Kajian ini bertujuan untuk meneroka bagaimana pelancongan kreatif diaplikasi dalam komuniti inap desa di selatan Thailand, mengenalpasti faktor-faktor yang memberi kesan kepada pembangunan pelancongan kreatif dalam komuniti inap desa di selatan Thailand, mengenalpasti peringkat penglibatan komuniti inap desa dalam pengurusan pelancongan kreatif di selatan Thailand, dan mengenalpasti masalah-masalah pengurusan dan operasi dalam perusahaan pelancongan kreatif dalam komuniti inap desa di selatan Thailand. Berasaskan potensi untuk membangunkan pelancongan kreatif dalam komuniti inap desa di selatan Thailand dan juga tiga elemen pelancongan kreatif (ruang kreatif, kluster kreatif dan gambaran kreatif), komuniti Pasar Klongdaen telah dipilih. Kajian ini menggunakan pendekatan kualitatif termasuk temubual semi-struktur, pemerhatian dan perbincangan kumpulan fokus. Penemuan dari kajian menunjukkan aplikasi pelancongan kreatif di Pasar Klongdaen menggunakan sumber tempatan, sumber intelektual dan sumber manusia untuk menambah nilai produk pelancongan dengan mengaplikasi keunikan sejarah, kepakaran tempatan, kebudayaan dan pengetahuan komuniti tempatan untuk membangunkan produk pelancongan seperti latarbelakang, acara dan bengkel pelancongan kreatif. Setiap komuniti inap desa mempunyai kekangan yang berbeza untuk penglibatan dalam pengurusan pelancongan kreatif. Di samping itu, faktor-faktor yang mempengaruhi pembangunan pelancongan kreatif adalah konteks, penglibatan dan pemerksaan penduduk tempatan, kepimpinan yang kuat dan pasukan yang komited, perancangan jangka panjang, mempunyai objektif dan peraturan yang jelas, mewujudkan perkongsian, serta komunikasi dan strategi pemasaran. Tambahan pula, pengurusan dalam inap desa adalah dalam bentuk koordinasi antara komuniti. Walaubagaimana pun, masih terdapat perbezaan dalam bentuk kolaborasi dalam pengurusan dan penyatuan penduduk dalam komuniti tersebut. Didapati komuniti inap desa ini mempunyai bentuk pelancongan kreatif yang agak sama, iaitu sumber manusia sedia ada, sejarah dan sumber sosial dalam komuniti, dalam usaha untuk membangunkan produk pelancongan kreatif.

Katakunci: Pelancongan, Kreatif, Komuniti Inap Desa, Penyertaan Komuniti, Selatan Thailand, Pengurusan Pelancongan Kreatif

ACKNOWLEDGEMENT

First of all, I would like to thank my supervisor, Dr. Nor Ashikin Binti Mohd. Nor for her precious time in reading my thesis. Her advice, priceless encouragement and assistance throughout this research will always be remembered.

I would like to thank the board of Rajamangala University of Technology Srivijaya for the scholarship.

I would like to thank the Chai Buri community, Klongdaen homestay community and Chong Chang community for their hospitality during my stay in their villages.

Last but not least I would like to thank my family for their support.



TABLE OF CONTENTS

PERMISSION TO USE	i
ABSTRACT	ii
ABSTRAK	iii
ACKNOWLEDGEMENT	iv
TABLE OF CONTENTS	v
LIST OF TABLE	ix
LIST OF FIGURES	ix
LIST OF ABBREVIATIONS	ixi
CHAPTER ONE : INTRODUCTION	1
1.1 Background of the Study	1
1.2 Problem Statement.....	4
1.3 Research Objectives.....	8
1.4 Research Questions.....	8
1.5 Research Methodology	9
1.5.1 Sampling Technique.....	9
1.5.2 Scope of Study	10
1.6 Significance of the Research	11
1.7 Operational Definitions	12
1.7.1 Creative Tourism.....	12
1.7.2 Community Participation	13
1.7.3 Homestay.....	13
1.7.4 Homestay Community.....	13
1.8 Contributions of the Research	13
1.9 Organization of the Study	14
1.10 Summary.....	14
CHAPTER TWO : LITERATURE REVIEW	16
2.1 Creative Tourism	16
2.1.1 Key Factors for Creative Tourism Development	23
2.2 Community-based Tourism	29

2.3	Homestay	32
2.4	Community Participation in Tourism	35
	2.4.1 Levels of Community Participation	37
	2.4.2 Social Memory	41
2.5	Limitations of Community Participation	42
2.6	Conceptual Framework.....	46
2.8	Summary.....	47
 CHAPTER THREE : RESEARCH METHODOLOGY		48
3.1	Philosophy of Research Methodologies	48
3.2	Research Design	49
3.3	Research Sampling	51
3.4	Data Collection	56
3.5	Data Analysis.....	63
	3.5.1 Analytical Tools	64
	3.5.2 Steps of Data Analysis.....	65
3.6	Methodological Trustworthiness	65
3.7	Summary.....	67
 CHAPTER FOUR : RESEARCH FINDING		68
4.1	Background of Klongdaen Homestay Community.....	68
4.2	Location of Klongdaen homestay community.....	70
4.3	Respondent's Profile.....	72
4.4	Creative Tourism Development in Klongdaen Homestay Community.....	73
	4.4.1 Physical development.....	73
	4.4.2 Tourists Facilities	74
4.5	Creative Tourism Activities.....	77
	4.5.1 Workshops/ Events.....	78
	4.5.2 Workshop development and management	82
	4.5.3 Clay figures of classical Manora dance group:	83
4.6	Klongdaen Homestay.....	86
4.7	Creative Tourism Management	90
	4.7.1 Khlongdaen homestay community Committee:	91

4.7.2 Community-based tourism in Klongdaen homestay community.....	93
4.8 Klongdaen Homestay Community Participation in Creative Tourism Management	96
4.9 Factors Affecting Creative Tourism Development in Klongdaen Homestay Community.....	102
4.10 Problems in Creative Tourism Development	109
4.13 Summary	113

CHAPTER FIVE : DISCUSSION, SUMMARY AND RECOMMENDATION

.....	115
5.1 Discussion of the Findings	115
5.1.1 Research Question 1: How do local communities apply creative tourism in Klongdaen homestay community?.....	115
5.1.2 Research Question 2: How do the positive factors affecting creative tourism development in Klongdaen homestay community?.....	121
5.1.3 Research Question 3: How does Klongdaen homestay community participate in creative tourism?	129
5.1.4 Research Question 4: What problems of creative tourism management and operation are faced by Klongdaen homestay community?.....	135
5.2 Summary.....	136
5.3 Conclusion	139
5.4 Recommendations.....	140
REFERENCES	142
APPENDIX A	159
APPENDIX B	165

LIST OF TABLE

Table 2. 1 Homestay Community Management Process	34
Table 2. 2 Community Participation as Active Processes	39
Table 4. 1 Klongdaen homestay community Respondents“ Profile	72



LIST OF FIGURES

Figure 1. 1:	Location of Selected Klongdaen Homestay Community.	10
Figure 2. 1:	Models of Creative Tourism	20
Figure 2. 2:	Elements of Creative Tourism Development	26
Figure 2. 3:	Key successful events factors in creative tourism development.	28
Figure 2. 4:	The link between community-based tourism, creative tourism and homestay.	35
Figure 3. 1:	Research Design	51
Figure 3. 2:	Steps of Data Analysis	65
Figure 4. 1:	Klongdaen Market's Location.	71
Figure 4. 2:	Klongdaen Homestay Community Map.	71
Figure 4. 3:	The walkways connecting the houses	73
Figure 4. 4:	Bridges over the canal	74
Figure 4. 5:	Signpost.	75
Figure 4. 6:	Store.	75
Figure 4. 7:	Local Foods on Klongdaen Market.	76
Figure 4. 8:	Bridge of Courage.	78
Figure 4. 9:	Klongdaen Market.	79
Figure 4. 10:	Manora Dance.	79
Figure 4. 11:	Shadow Show.	80
Figure 4. 12:	Threading Manora Beads.	80
Figure 4. 13:	Traditional Thai Desserts Workshop at Klongdaen Market.	82
Figure 4. 14:	Clay Figures of Classical Manora Dance Workshop at Klongdaen Market	82
Figure 4. 15:	Clay Figures of Classical Manora Dance.	84
Figure 4. 16:	Kloagdaen Homestay Map.	86
Figure 4. 17:	Klongdaen Homestay Group Organization Chart.	87
Figure 4. 18:	Traditional Thai Dessert Workshop at Yaai Lieb Homestay.	89
Figure 4. 19:	Making Dolls with Towels Workshop at Rabiang Thai Homestay.	90
Figure 4. 20:	Museum of Local Working Tools. 4.5 Klongdaen Homestay	90
Figure 4. 21:	Klongdaen Homestay Community Organization Chart	91
Figure 4. 22:	Location of Klongdaen Market Zones.	93

Figure 4. 23: Klongdaen Homestay Community Management.	95
Figure 4. 24: Klongdaen Homestay Community Members Supporting Her Child in Manora Dance.	100
Figure 4. 25: Young Manora Dancers Trained by Klongdaen School Teacher.	100
Figure 4. 26: Collaboration Between Community and Monk in Rehabilitation Culture Planning.	104
Figure 5. 1: Klongdaen Homestay Community Creative Tourism Management	132



LIST OF ABBREVIATIONS

ATLAS	The Association for Tourism and Leisure Education
ATTM	Association of Thai Tourism Marketing
CODI	Community Organization Development Institute
DASTA	The Designated Areas for Sustainable Tourism Administration
IAP	The International Association for Public Participation
JOICFP	Japanese Organization for International Cooperation in Family Planning
MOTS	Ministry of Tourism and Sports
OECD	The Organization for Economic Co-operation and Development
OSM	The Office of Strategy Management for the Southern Province Cluster Andaman
SAO	Subdistrict Administration Organization
TAT	Tourism Authority of Thailand
UNESCO	The United Nations Educational, Scientific and Cultural Organization
UNWTO	World Tourism Organization



CHAPTER ONE

INTRODUCTION

1.1 Background of the Study

Tourism is one of the most important economic sectors of the Thai economy. It brings in a huge amount in revenue for private businesses and taxes for the state and is an important source of foreign currency. Business Monitor International (2016) reported that Thailand earned approximately \$49.24 billion US in 2015, showing just how important tourism revenue is to the country's national income. The Association of Thai Tourism Marketing [ATTM] (2012) supports this when it notes that the tourism industry plays a crucial role in Thailand's economy and society.

For this reason, the Thai government formalized and institutionalized the importance of tourism to the country in a national tourism development plan for 2012-2016 that aimed to support and promote tourism in the country. With the National Statistical Office reporting in 2017 that the number of tourists visiting Thailand increased from 3,060,736 in 2016 to 3,535,594 in 2017, the government could claim that the plan had enjoyed some success. However, on the downside the Ministry of Tourism and Sports [MOTS] (2015) argued that this accelerated tourism market promotion policy was ill prepared for the increase in the number of tourists, which led directly to the cultural and environmental degradation of tourist destinations. Indeed, as Chinachot and Chantuk (2016) noted, the often unplanned shift from tourism to mass tourism has contributed to problems such as land encroachment, pollution, and the moral and

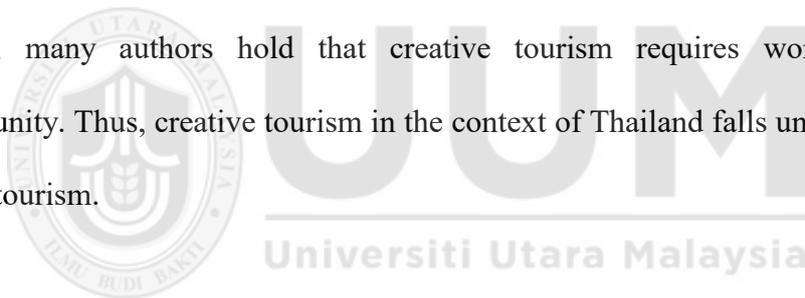
physical degradation of culture and archaeology. The increase of tourist numbers has taken place within the context of infrastructural and resource limitations, leading to a negative impact not only on the locations and sites themselves but also on the experiences those tourists have. Sindecbarak and Sangsnit (2013) have further claimed that although organizations promoting and benefitting from tourism emphasize the expected income gains from increased tourism, in actual fact local communities very often do not benefit significantly. Sindecbarak and Sangsnit have also pointed out that a „new form of tourism“, one which does not have a negative environmental impact and which respects the cultural heritage of communities and allows them to retain much of the income generated, is in urgent need of being articulated and implemented. Sindecbarak and Sangsnit have also claimed that this concept seems to be popular with many tourists. The ATTM (2012) has also written that social and environmental responsibility to preserve traditional culture is gaining popularity among tourists, and is likely to increase in the future. Therefore, in order to meet the needs of tourists and halt the deterioration of tourist attractions, local communities have been urged to develop programs to present local culture and community members“ lifestyles as unique and interesting tourist experiences. Sindecbarak and Sangsnit (2013) suggested that creative tourism is one that draws on communities' unique cultures and identities to create interesting and unique tourism experiences and products. Devising and implementing an approach to tourism that recognizes the value of traditional Thai wisdom, traditions, culture and natural resources will reduce the negative impact of tourism.

To encapsulate this idea, the United Nations Educational, Scientific and Cultural Organization (UNESCO, 2006) stated that creative tourism is aimed at involvement

in real experiences which entail learning about local arts, heritage, and the special character of a place, generating intimate connections to people who live in a place and create a living culture. Chinachot and Chantuk (2016) see creative tourism as focusing on the conservation of local arts, increasing opportunities for tourists to participate in tourism activities with local people, and producing local handicrafts and products which can be marketed to visitors. Sindecharak and Sangsnit (2013) pointed out that creative tourism is a form of traveling that gives priority to captivating engagements between hosts and guests. Hosts and guests should be allowed to indulge in deeper and more meaningful engagements than standard tourism allows for, leading to a better appreciation of the specific culture of a community. Similarly, for Kaewsanga and Chamnongsri (2012) creative tourism focuses on the conservation of local culture and provides an opportunity for visitors to engage with the local community through tourism activities. Moreover, the Tourism Authority of Thailand [TAT] (2011) also see creative tourism as a venture that could be promoted to particular tourists who intentionally choose specific, „off-the-beaten-track“ destinations, providing substantive opportunities to talk with and learn about local communities and engage in „real life“ activities which allow them to explore how local communities live. Similarly, the Designated Areas for Sustainable Tourism Administration [DASTA] (2012b) also note that creative tourism offers tourists interactive experiences with local people through activities such as workshops.

In Thailand, the Government included creative tourism in its 11th National Economic and Social Development Plan (2012-2016) as a form of tourism management that focuses on activities that are both creative and environmentally friendly (Office of

the National Economic and Social Development Board Thailand, 2011). As TAT (2013) stated, the development of creative tourism in Thailand began with the presentation of new management concepts to communities as guidelines for community tourism management. According to Teeparakul and Sangsnit (2013), creative tourism in Thailand has been developed through local communities that use it for cultural and environmental development in harmony with tourism products and services. For this reason, the development of creative tourism in Thailand is considered a form of community tourism. Similarly, Luangchandang and Punyawadee (2018) see creative tourism as based on creative communities which use social capital such as customs and traditions to create activities. For this reason, creative tourism should be developed from community-based tourism. As mentioned earlier, many authors hold that creative tourism requires working with the community. Thus, creative tourism in the context of Thailand falls under community-based tourism.



The Association of Southeast Asian Nations [ASEAN] (2016) defines community-based tourism as tourism activities that a community own, operate and manage or coordinate at the community level in order to facilitate the well-being of that community through sustainable lifestyle support and protection of socio-cultural traditions, cultural heritage and natural resources. According, to Sita. and Nor. (2012), Community-based tourism is a platform for local communities to present their products and services to tourists, including lifestyles, natural resources and culture. Community-based tourism is also a program developed for the social and cultural benefit of local communities. In Thailand, as Manirochana (2017) pointed out, community-based tourism is a form of tourism which allows community

members to participate in tourism management by using touristic activities to create interaction between hosts and guests. Similarly, Prasongthan (2013) viewed community-based tourism as a form of tourism in which a community participates in the management of tourist attractions, restoring arts and culture and maintaining the identity of the community.

1.2 Problem Statement

A homestay is a type of accommodation. Sweeney and Lynch (2006) noted that homestays are accommodations for tourists who are interested in local people's lifestyles, cultural and social practices, natural attractions and the local ecosystem. In Thailand, a homestay is a sub-set of community-based tourism. For Leelaplin and Ratchatahirun (2018), homestays are linked to community-based tourism in their promotion of tourist engagement with nature and the natural environment. Visitors to homestays stay in the house together with the host and undertake normal daily routines together with the host. According to Kullachai (2014), homestays are a form of management of community residences that provide services to visitors. Kullachai added that staying together with villagers creates a common learning process between the community and tourists and facilitates knowledge and understanding of local community life. Similarly, Seyanont and Somphobskul (2010) pointed out that a homestay is a kind of lodging whereby visitors, staying with a host in his or her private home, are enabled to interact intimately with local communities and to build up knowledge and understanding of that community and the local environment. Moreover, the Thailand Homestay Standard (assigned by the Ministry of Tourism and Sports) stated that homestays give tourists an opportunity to learn the culture and lifestyles of locals by sharing accommodation and food and exchanging knowledge

by becoming a „temporary resident“ of the community. Thus, a homestay is an accommodation where tourists can stay in local people’s houses and enjoy the opportunity to learn about their lifestyles and have direct experiences of the destination culture.

However, a number of issues and problems have been identified in the operation and management of homestays in Thailand. Seyanont (2010) stated that the unregulated number of homestays in Thailand has caused intense competition among homestay operators, leading to detrimental impacts on local cultures and the lifestyles of local people. Faced with few alternatives for making a living, homestay operators usually prioritize an unplanned increase in the total numbers of tourists rather than the quality of the experience, bringing potentially negative effects for the local community. According to Leelaplin and Ratchatahirun (2018), one of the problems associated with community-based tourism is the lack of an overarching and effective tourism management plan. As a result, many participants in the sector view community-based tourism as a means merely of generating more and more income (as with „standard tourism“) rather than as a means of using tourism to prioritize community development over income accumulation. As the number of homestays in tourist attractions has increased due to the increasing numbers of tourists, the competition among homestays has meant they have tried to meet the needs of customers by mutating into similar types of tourism services as hotels, regardless of the joint activities they organize for guests with local communities. Dolezal’s (2011) research found that tourists who had visited Yao Noi Island Homestay (an island in Southern Thailand) doubted the stated purpose of learning about local lifestyles and culture when staying with a local family because there was little real interaction

between tourists and local people. Dolezal suggested that it is crucial to reinvigorate homestay tourism to take into account the relationship between the tourist and the host by creating a complete experience for visitors. Based on Dolezal's suggestion, engaging in real community experiences is something that the homestay sector and the communities in which they are embedded should focus on. However, Dolezal's research indicates that even though the concept of homestay is focused on staying with the hosts to learn about local ways of life, in reality hosts are not clear about the activities and the interaction with tourists. Communities lack activities that encourage genuine interaction between hosts and guests, despite the fact that they need to offer tourism products and services that can facilitate intimate interaction between hosts and tourists. Creative tourism creates activities that provide opportunities for the hosts and guests to have a close and meaningful relationship.

Creative tourism, which has at its heart the concept of interaction between tourists and hosts through processes of learning and exchanging experiences such as workshops, is likely to be a form of tourism that can create a real visitor experience in a homestay. DASTA (2017) devised the "3Cs" as the key to success for Thai Community-based tourism: Community-based tourism; Creative tourism; Community benefitting from tourism. Community-based tourism is a form of tourism that is focused on "sustainability", including economy, society, culture and environment, emphasizing the process of participation of communities from the planning, management and direction of tourism development and aiming to diversify income to the community, maintain the identity of the community, and manage the environment. Creative tourism is tourist activities that reflect the identity, local folk wisdom and lifestyles of people in the community. In addition, new experiences must

be created in order to allow tourists to participate in various activities which build harmonious relationships between tourists and people in the community. Community benefitting through tourism concerns the impact of tourism on the community; whether the "profits" (i.e. an equitable distribution of income across the community, improvements in the quality of life, and encouragement for local people to conserve natural resources and sustain local lifestyles) that the community derives from tourism are real or not.

Theoretically, creative tourism can be applied to homestay communities through the use of unique cultural resources to create participatory learning experiences for tourists. Creative tourism development in the homestay sector needs to work through local communities since development cannot be successful without local involvement, a key factor in developing a program for creative tourism (Richards, 2010). Furthermore, Muennu (2012) noted that local community participation is critical for creative tourism development because the local community has more in-depth knowledge of local tourist-related attractions and problems and is directly affected by the tourism. However, creative tourism is new for Thailand. The concepts are relatively new in both the public and private sectors and new for tourism entrepreneurs and tourists who lack of knowledge and understanding towards the creative tourism (Dachum, 2013; Kaewsanga & Chamnongsri, 2012; Sindecharak & Sangsnit, 2013).

This research therefore aims to explore the application of creative tourism in the management and operation of a homestay community, identify positive factors

affecting creative tourism development in a homestay community, and identify problems of creative tourism management and operation in a homestay community.

1.3 Research Objectives

The objectives of this research are:

1. To explore the application of creative tourism in the management and operation of Klongdaen homestay community.
2. To assess the factors affecting creative tourism development in Klongdaen homestay community.
3. To determine the extent of homestay community participation in creative tourism management.
4. To explore any problems of creative tourism management and operations faced by Klongdaen homestay community.

1.4 Research Questions

This research study attempts to answer four research questions:

1. How do the local communities apply creative tourism in Klongdaen homestay community?
2. How do the “successfully event” factors affecting creative tourism development in Klongdaen homestay community?
3. How does Klongdaen homestay community participate in creative tourism?
4. What problems of creative tourism management and operation are faced by Klongdaen homestay community?

1.5 Research Methodology

To meet the given research objectives, a qualitative research program was conducted to explore the views of homestay hosts, folk art instructors and workshop trainers, community members who participate in managing creative tourism, community leaders, and the staff of the Sub-district Administration Organization (SAO) who are responsible for the community development planning of Klongdaen Community.

1.5.1 Sampling Technique

This research focuses on homestay communities in Southern Thailand. The selected homestays in this research are composed of the three elements devised by Richards (2011a): creative spaces, creative clusters and creative spectacles. Telephone interviews with homestay leaders were conducted to obtain different homestay communities' details in the search for a homestays which comprises the three elements of creative tourism development. The selected homestay should have a „community identity or uniqueness“ as „selling points“, such as historical and cultural features, for example, folk art instructors or workshop trainers and workshops. In addition, the homestay hosts in the selected homestay communities should also present local knowledge and traditional lifestyle, cultures, and history. Only one suitable homestay was finally selected fitting these criteria: Klongdaen homestay community. Figure 1.1 shows the locations of Klongdaen homestay community.



Figure 1.1: Location of Selected Klongdaen Homestay Community.

This research employed qualitative methods: semi-structured interviews, participant observation, non-participant observation, and focus group discussions.

1.5.2 Scope of Study

This research emphasizes local community participation in creative tourism management in homestay communities. It focuses on exploring the application of creative tourism in the management and operation of Klongdaen homestay community and emphasizes the positive factors affecting creative tourism

development in Klongdaen homestay community, the issues of problems of creative tourism management and operation faced by Klongdaen homestay community. Three main components constitute the scope of the research. Firstly, it examines creative tourism as the development of identity products and encourages interaction between tourists and local people. Secondly, Klongdaen homestay community is investigated as a location where creative tourism is applied and practiced. Finally, community participation is presented as the process of creative tourism management and operation.

Thus, the scope of the study is to investigate the concept of creative tourism, the development of creative tourism management and its operation, the positive factors affecting creative tourism development and, finally, the problems associated with creative tourism management and operation. The content of the research also includes the determining of community participation in creative tourism development, management and operation. This research additionally focuses on a selected homestay community because it is a vital component of creative tourism's stated goal to establish and build close relationships between tourists and local communities.

1.6 Significance of the Research

Exploring the application of creative tourism in the management and operation of homestay community can provide a set of guidelines for educational institutions, government and private agencies to cooperate with communities in developing creative tourism in community-based tourism.

Research into the positive factors affecting community participation can be drawn on by other communities that have a similar context to the Klongdaen community.

Identifying the problems and obstacles associated with the management and operation of creative tourism development can provide insights into how local communities and relevant authorities might solve community development issues.

The results of this research will support local participation in creative tourism development. Learning about local communities' experiences will not only bring benefits to relevant stakeholders but also benefit local communities because they can use the findings to assess their ability to understand, implement and manage creative tourism.

1.7 Operational Definitions

In this research, seven key terms need to be clarified.

1.7.1 Creative Tourism

Tourism which offer visitors the opportunities to develop their creative potential through active participation in courses and learning experiences which are characteristic of the holiday destination where they are undertaken (Richards and Raymond, 2000).

1.7.2 Community Participation

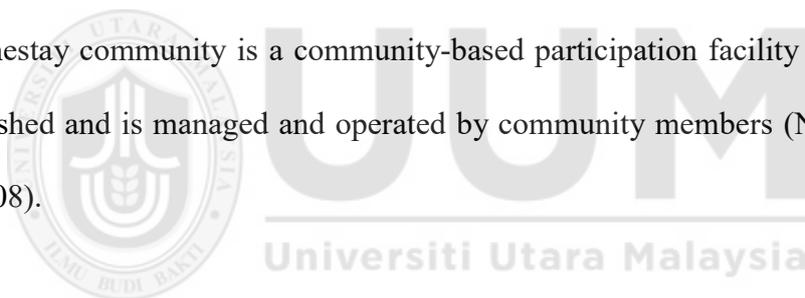
Community participation provides opportunities for community members to share community context knowledge which is essential for the creation and management of tourism that is appropriate to the local context. (Ngaosri et al. 2015)

1.7.3 Homestay

Homestay as rooms in the homes of community members offered to guests who expect to enjoy close-up experiences of local ways of life and engage in cultural exchanges with them (Boonratana ,2010).

1.7.4 Homestay Community

A homestay community is a community-based participation facility which has been established and is managed and operated by community members (Na-Songkhla., et al., 2008).



1.8 Contributions of the Research

This research explores the development of creative tourism in the homestay sector. The research shows an overview of creative tourism patterns, the key factors in creative tourism development, and aspects of creative tourism development.

The research also enhances our understandings of tourism development as it explores the application of creative tourism in homestay communities, factors affecting creative tourism in homestay communities, and the problems of creative tourism management and operation faced by homestay communities.

1.9 Organization of the Study

This research comprises five chapters. Chapter One outlines the background of the study, the problem statement, research objectives, research questions, scope of the study, contributions, operational definitions and organization of the study.

Chapter Two reviews the literature related to the key aspects of creative tourism, namely: forms of creative tourism, key factors in developing creative tourism programs, community participation in tourism, community participation activities in creative tourism development, the limitations of community participation, creative tourism development in Thailand, homestay concepts, homestay development in Thailand, community-based tourism, and homestays in Southern Thailand.

Chapter Three explains the research methodology employed in this study, including research design, philosophy of research methodology, the samples used, data collection methods and data analysis.

The findings from the research on Klongdaen homestay community is presented and analyzed in Chapter Four.

Chapter Five consists of a discussion of the research findings and recommendations for future studies on creative tourism development.

1.10 Summary

This chapter began by providing background for this research project on creative tourism and homestay communities. The problem statement then outlined the issues around homestays in Southern Thailand. The research objectives and research

questions were presented, followed by a brief description of the study's research methodology. The potential contributions of the research and its implications for practice were then outlined and, finally, the organization of the study was described. The next chapter will review the relevant literature related to this research.



CHAPTER TWO

LITERATURE REVIEW

This chapter reviews the relevant literature related to homestay community participation in creative tourism. The first part addresses the concept of creative tourism and key factors for creative tourism development. The second part looks at the literature on the concept of community-based tourism, and homestay. The third part focuses on community participation in tourism related to participation activities and the limitations of community participation. The final part outlines the conceptual framework for this research.

2.1 Creative Tourism

The term “creative tourism” was coined by Crispin Raymond and Greg Richards (2000) the inspiration being the stories told by a traveller who wrote about her experiences while traveling, including such experiences as studying Thai massage therapy and participating in vegetarian cooking in South East Asia and working as a cattle rancher (Jillaroo) on an Australian farm. For Richards and Crispin, what distinguished this created tourism was how tourists participate with hosts by learning about the arts and culture of the areas they visit. In their words (2000, p. 18), creative tourism is:

“Tourism which offer visitors the opportunities to develop their creative potential through active participation in courses and learning experiences which are characteristic of the holiday destination where they are undertaken.”

From this definition, creative tourism is tourism whereby guests are able to share experiences with hosts through participation in learning activities about the culture and way of life of the community they are visiting.

Although creative tourism is closely related to cultural tourism, the terms are not synonymous. Unlike cultural tourism, where tourists’ interactions with local communities are limited to observing local ways of life and/or purchasing souvenirs, creative tourism focuses on experiences enjoyed by participating in activities with local people in their real-life everyday communal settings. For Smith (1989), cultural tourism affords glimpses of what are often vanishing life-styles, incorporating such as aspects of daily life like traditional homes, native fabrics, out-dated modes of transport, and craft works. Cultural tourism also includes watching various activities, such as, for example, folklore performances, costumed wine festivals, or rodeos reminiscent of the Wild West. Increasing numbers of visitors travel with the purpose of observing and photographing these lifestyles and communities. On the other hand, for Campbell (2010) and Raymond (2003), creative tourism involves interaction with local communities through participation in activities with the aim of sharing and learning experiences with local communities. In creative tourism, for example, guests do not observe culinary experiences but actually practice them while learning about processes of cultivating food to eating it.

In summary, the difference between creative tourism and cultural tourism is that while cultural tourism focuses on observation, visiting and photographing the destinations that tourists visit, creative tourism, in contrast, evolved out of a need to go beyond observing and encourage doing, focusing on creating a context in which guests and hosts can enjoy authentic interaction. Thus, it seems that, the role for the community to participate in creative tourism is much bigger.

Richards (2009a) pointed out that creative tourism must be actively created through interaction between tourists and the places they visit. Salman and Uygur (2010), agreeing, added that creative activities offer travelers real cultural experiences that make them understand people's lives and cultures. For Richard and Marques (2012), creative tourism constitutes a form of „edutainment“ as it involves tourists not only consuming local tourist products and services but actually informing themselves about them by participating in the creation of them, in the process serving to strengthen distinct local identities.

According to Richards (2013c), creative tourism promotes guest-host interaction by providing opportunities for tourists and hosts to participate in activities together. Tourist activities in creative tourism also provides answers to tourists who not only want to see society and culture that are different from their but wish to learn and understand deeply the cultural heritage of a community and the region it is located in, transcending the standard tangential tourist experience of passive observation, taking photographs, and consumption of souvenirs. MacCannel (1973) wrote that in highly developed destinations such as San Francisco, local people in areas frequented by tourists go about their business as usual, as best they can, treating tourists as a part of

the regional scenery. Tourists often do see routine aspects of life as it is really lived in the places they visit. When tourists make efforts to penetrate the real life of the areas they visit, they invariably end up in places especially designed to generate feelings of intimacy and experiences that can be said to be "participation" in the real life of local people. Therefore, MacCannel defined the interaction between tourists and hosts is one in which "Each one (guest) may be visited, and each one (host) promises real and convincing shows of local life and culture". For Richard and Wilson (2007b), creative tourism not only creates authentic learning experiences for tourists but also helps hosts or communities create new tourism activities. The community not only produces commodities for sale but also offers learning experiences to tourists as well. In doing so, creative tourism not only affords authentic insights into local ways of life but also supports the identity of the community and stimulates the consumption of local culture and creativity.

Therefore, the overarching conception of creative tourism is the interaction between guests and hosts in which community draw on the full range of local cultural and creative resources, including popular culture and everyday activities such as painting, cooking, and making handicrafts as tourist products. Meanwhile, guests are able to experience the culture of a community through learning and living with hosts and the hosts benefit from the consequential drive to conserve the culture and the way of life of the community.

As shown in Figure 2.1, Richards and Marques (2012) divided basic creative tourism implementation modes into: 1) using creativity in tourist activities that focus on tourists' active engagement with creative activities; and, 2) using creativity as a

backdrop for tourism. Richards (2009a, 2010) stated that there are many different types of experiences and products that can be offered to creative tourists. These experiences range from more active participation in formal settings, including learning a specific skill from a workshop like making pottery and cooking local foods. Wisudthiluck (2015) pointed out that using creativity as a tourist activity is a creative tourism activity that encourages tourists to participate in the tourism area. In addition, learning in the area of the destination creates a tourism backdrop or „atmosphere“ in the tourist attractions that make the place more attractive, such as creative tourists learning how to sculpt pottery at the Museum of Native Art. According to Richards and Marques (2012), creative tourism can use creative experiences as a backdrop. The activities that encourage tourists to have more participation can create more charm for tourist destinations. Richards (2009a, 2010) suggested that creative experiences are a creative backdrop. Seeing tourists have cultural itineraries along the way they travel and purchasing activities can be adjusted to a form of experience, such as browsing galleries and shops looking at creative products.

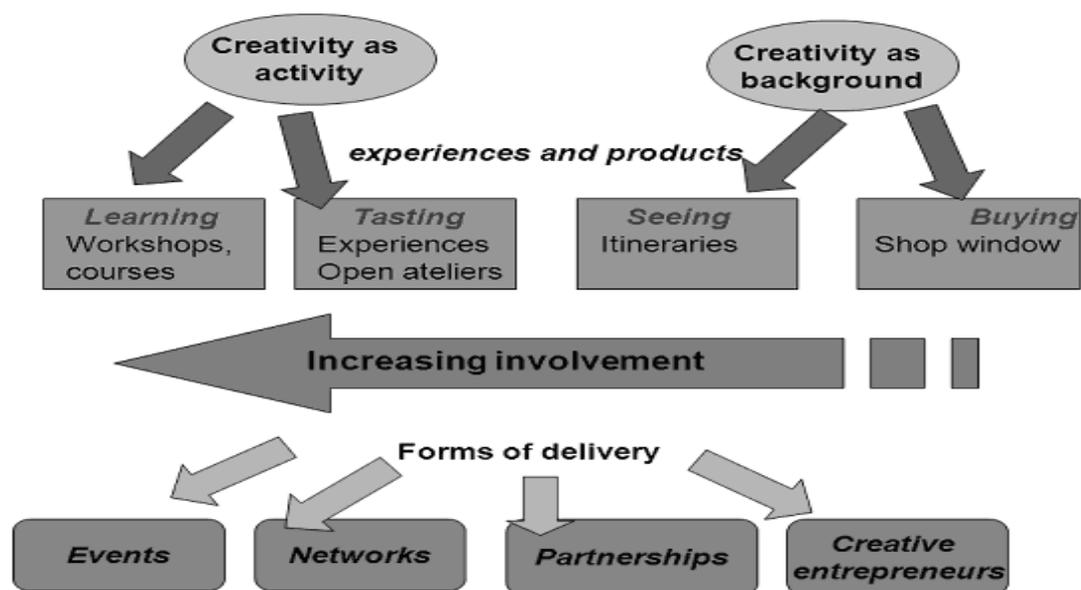


Figure 2. 1: Models of Creative Tourism (Richards & Marques, 2012)

Richards (2009a) also noted that creative experiences are linked to various forms of delivery and organizational structure. Many new networks are springing up and are linked to creative producers in order to increase involvement in marketing and enhance the visibility of creative activities. Richards explored the creative tourism network in Nelson, New Zealand, where creative tourism of New Zealand has been established as a creative business network that offers products and services to tourists. The network offers a variety of creative experiences such as bone carving, Maori language classes, weaving, knitting and woodwork and culinary work. The focus is very much on learning experiences, with the workshops conducted by local instructors. Additionally, Richards also gave the example of a creative tourism website in Barcelona, Spain. This website (www.barcelonacreativa.info) is used as a medium to connect creative creators with people from other parts of the world who wish to participate in Barcelona's creative activities. This website provides opportunities for creative travelers to contact local creative activity instructors. According to Richards (2013b), many creative experiences are closely linked to events (various activities related to culture and local ways of life), networks (partners who contribute to creative tourism development), partnerships (cooperation of local governments, public and private sector, local community and stakeholders in tourism development), and creative entrepreneurs (tourism owners who develop their knowledge and local tourism resources to create tourists activities).

Creative tourism, a set of creative experiences used in tourist activities and also the backdrop to those activities, has four different active forms: learning, testing, seeing, and purchasing. Tourism experiences comprise interaction between creative guests and hosts. The cooperation allows guests to develop their creative potential and skills

through connections with local people, culture, and the environment (Richards, 2013d).

Richards and Wilson (2006) give a number of examples of creative tourism activities from different countries. For example, creative tourism in New Zealand can be seen in the form of creative business networks of local communities which create collaborative learning experience classes for tourists in the form of handicrafts, Maori language classes, weaving, felting, woodwork and local gastronomy. In France, Richards and Wilson, Laguiole refer to knife crafting where tourists learn to make their own Laguiole knives under the guidance of a professional knife-maker. Learning begins at the stage of material selection, etching and polishing. In Canadian forests, tourists take inspiration from the natural environment to learn about drawing, painting, carving and photography. At a Mexican folk music festival tourists learn about Mexican music and culture on and off stage, aiming to generate economic benefits for local people and conserve the local culture. In the Catalonia region of Spain, tourists participate in cooking to learn about the variety and quality of Catalan food.

From these examples, the characteristics of creative tourism can be defined as follows: I) Creative tourism is a tourism that develops tourists' skills by taking part in tourism activities, such as Maori weaving or the culinary tourism activities of Barcelona. II) Creative tourism is a fundamental shift in the nature of tourism from one that aims to sell tangible tourist products as means of generating incomes to one that offers intangible tourism resources as an experience aimed at conserving local cultures and traditions (encapsulated in the examples from France, where tourists do

not merely consume Laguiole knives but make them, and Canada, where tourists do not purchase pictures but paint them). III) Creative tourism is a form of tourism that uses “ways of living” as tourist products, by which is meant how people truly live in rural areas on a daily basis in terms of such diverse aspects of life as cooking and making tools. IV) Creative tourism is a tourism model that allows tourists to participate in tourism activities together with local communities. V) Creative tourism is a form of tourism that highlights and draws on the unique identity of diverse tourist destinations.

2.1.1 Key Factors for Creative Tourism Development

Creative tourism focuses on the exchange of knowledge between local people and tourists through activities and experiences at the visited places. Local communities, as the hosts, design creative tourism products by drawing on resources such as local cultural knowledge and local ways of life. To develop creative tourism, communities need to be concerned with three concepts: creative spaces, creative clusters, and creative spectacles (Dachum, 2013; Richards, 2011a).

1) Creative Spaces

Creative learning does not only take place in formal settings such as classrooms; it can also occur through informal learning when travelling. In terms of creative tourism, creative spaces are places or areas where communities can undertake creative activities, such as a workshop for making handicrafts or a yard for giving musical performances. Raymond (2007) noted that tourists can learn from a creative trainer sharing knowledge and experience with participants in a relaxing manner at creative spaces at a trainer's house or workplace. According to Raymond (2007),

trainers“ homes and places of work can be used as workshops because many tourists are interested in the daily living that also occurs there. Richards (2009a) also pointed out that creativity needs spaces and creative destinations for encouraging innovation to facilitate creative tourism, and this includes area of accommodation such as hotels, which can also be a creative place by showing guests local creative products such as local carvings used for hotel decoration. A hotel can also offer the guests creative learning classes such as local cooking.

2) Creative Clusters

Richards (2011a) pointed out that creative clusters have an important role in attracting tourists and increasing the attractiveness of tourist destinations. Creative tourism is a part of the wider creative industries and entrepreneurs in creative industries can contribute to tourism in the delivery of inputs. Creative producers such as folk art instructors, workshop trainers or local chefs have the capacity to stamp an identity on cultural products and services that reflects local communities. Dachum (2013) noted that entrepreneurs in creative tourism, as creative producers and service providers responsible for the delivery of inputs, can create a creative atmosphere that attracts creative tourists. The challenge of entrepreneurs in creative tourism is to draw on the cultural identity of the local community to create tourist products that can attract tourists to participate and share experiences with local people. Moreover, creative tourism should aim to build up the development of tourist learning experiences and the expressive creativity of local people.

3) Creative Spectacles

Creative spectacles are presented in the form of festivals, rituals, and special events. Festivals force local stakeholders to participate in the expression and potentially the revival of a community's cultural roots to create experiences for tourists. Aruninta (2005) studied festivals in terms of the broader cultural landscape and found that a festival organized in a public space can contribute to the generation of a vibrant city. Urban designers and landscape architects do not look only at developing the physical infrastructure but also developing human behavior. As a result, many tourism destinations often have a variety of festivals in public areas such as parks. Creating a cultural landscape in the form of a festival can create tourism as it is also a mechanism to urge all stakeholders in the area to be involved in cultural preservation to enhance the creative experiences of tourists. Richards (2010) pointed out that cultural and creative events are important for creative tourism development because they are related to a range of different stakeholders and can also strengthen stakeholder networks that can support the creative potential of cities and other places.

The fundamental elements of creative tourism are authentic experiences and the participation of tourists through learning courses (creative spectacles) in local community places (creative spaces) through direct interaction and activities with local trainers (creative clusters). These features are illustrated in Figure 2.2.

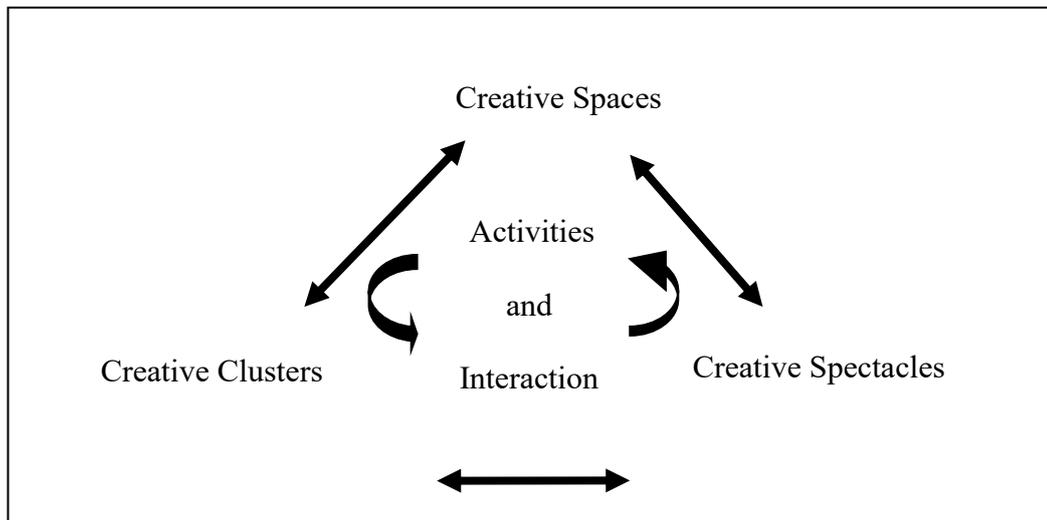


Figure 2. 2: Elements of Creative Tourism Development
(Adapted from Dachum, 2013; Richards, 2010; Richards, 2011a)

These three elements are key features for conceptualizing creative tourism development. However, other factors should also be considered. Research on creative tourism has been conducted into the context of „eventful cities“ and features of that research are relevant for and can be applied to the subject area of this research – creative tourism development in rural areas. Richards (2010) listed eleven key factors for developing programs to make community events successful. These are:

- i) Context: A tourism destination needs to develop an appropriate program by drawing on its unique identity and historical, cultural, social, and economic features.
- ii) Local involvement: Local involvement should be managed in an appropriate and effective manner.
- iii) Partnerships: Partnerships between different stakeholders, such as tour operators, cultural institutions, and community organizations, need to be nurtured and developed.
- iv) Long-term planning: Tourism programs are planned in advance.
- v) Clear objectives: Clear aims and objectives for the projects must be set out and projected.
- vi) Strong content: Unique and visible program with a variety of project content.

- vii) Political independence and artistic autonomy: There should be a clear detachment of the programs from national and local political interests and there must be operational and artistic autonomy for the program entrepreneurs and organisers.
- viii) Sound communication and marketing: Clear communication and marketing strategies about the events and the locations is required.
- ix) Sufficient funds: An early budget preparation phase is needed to ensure a guaranteed of long-term and well-planned financial support.
- x) Strong leadership and committed team: A vision of a committed leadership and team will contribute to ensuring successful projects.
- xi) Political support: The projects require support (not to be confused with political interference) from national and regional political structures to guarantee a sustained commitment.



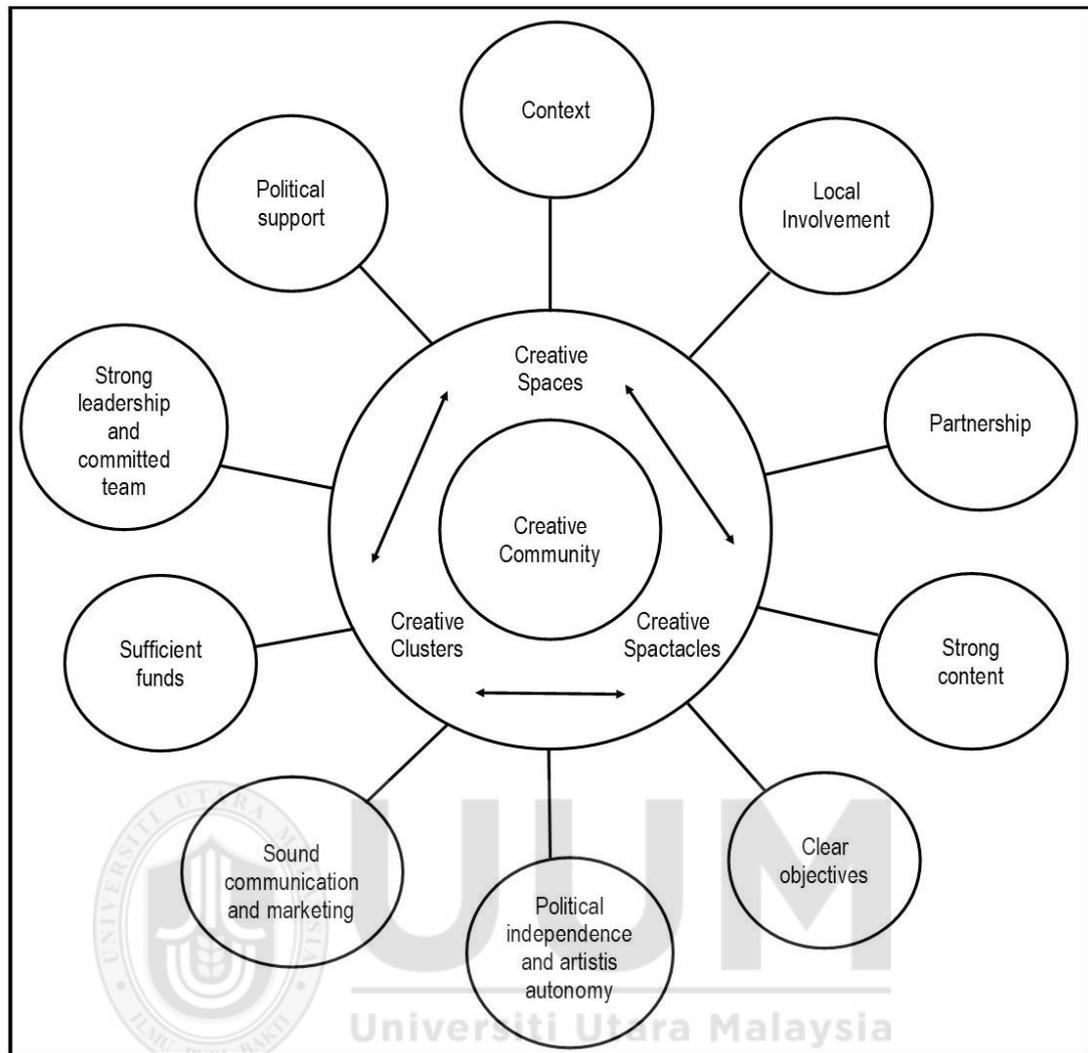


Figure 2. 3: Key successful events factors in creative tourism development. (Adapted from Richards, 2010)

These elements of creative tourism show that creative tourism development requires people, and places in the community. Therefore, tourism planning must take into account the community's cooperation in the development of creative tourism. DASTA (2017) noted that sustainable development has been recognized as a fundamental objective and a guide for public policy and tourism initiatives. It covers the balanced integration of economic, environmental and social-cultural dimensions in the development process: social (the promotion of community security, family solidarity and cultural identity); economy (the generation of employment and

income); and environment (conservation of resources and nature). Communities will benefit more from tourism development if community members are truly involved in decisions that affect the livelihoods of the local community. Creative tourism is dependent on the friendship and participation of local people and, therefore, the effective development of creativity in the local community needs to involve community participation (Gursoy and Rutherford, 2004).

It can be seen that creative tourism cannot be developed without the cooperation and participation of the community. For this reason, community-based tourism is linked to creative tourism. Since community-based tourism is a community collaboration in tourism management, creative tourism, which requires resources (people, places, traditions), creative tourism is a part of community-based tourism.

2.2 Community-based Tourism

Community-based tourism is the tourism that is managed and operated by community members. As Manirochana (2017) states, community-based tourism is tourism that is managed and operated by members of a community aimed at bringing a multitude of benefits to that community. Tourism activities aim to create a balance between tourism, on the one hand, and the social, cultural and lifestyle resources of community members; creating a valuable touristic-learning experience for guests while at the same time enhancing the quality of life throughout the community. Kaewsong (2014) suggests community-based tourism management consists of planning, organizing, implementing, coordinating and controlling by community members to boost the local economy and increase income levels while at the same time conserving (and in some places restoring) local community lifestyles and

infrastructure in such aspects as the ecology and local community culture and traditions. Similarly, Wirudchawong (2011) and Boonratana (2010) notes that community-based tourism aims to involve local people in managing and operating tourism projects and sharing the profits, including the management of economic, environmental, social and cultural activities and development. According to Prasongthan (2013) community-based tourism is a system for the community to participate in the management of tourist attractions, restoration of local arts and culture with fair benefit sharing. While creative tourism is a tourism that uses community cultural resources to create learning experiences for tourists through the participation of people in the community.

In sum, community-based tourism is a form of tourism managed by local people with the aim of creating a novel and often unique „touristic-learning“ experience for tourists with the overarching aim of generating income for local people while also conserving (and in some places restoring) community life and traditions, including the environment and infrastructure.

The elements of community-based tourism can be listed as follows:

- i) Tourist attraction: Tongdee (2017) and Manirochana (2017) note that community-based tourism must have tourist attractions such as natural resources, cultural and unique and traditional lifestyles.
- ii) Tourism activities: Murphy (1997) states that a community needs to create tourist products that can attract tourists and provide activities which tourists can experience. For Manirochana (2017), community-based tourism aims to create tourist activities that allow tourists to engage in activities that allow them to be more than mere observers („photograph takers“), delving deeper in

experiential activities that allow them to „see“ and „feel“ community life from the perspectives of local people (do rather than watch).

- iii) Local folk wisdom: This might consist of village sages or elderly folk who can remember the origins of traditions or can narrate local history, or experts in a variety of practical subjects such as fishing and matt-weaving. Community-based tourism could build a database of sages, elderly or informed villagers, and/or experts who are willing to transfer their knowledge to other community members and tourists Manirochana (2017).
- iv) Community participation: Manirochana (2017) notes that community members must participate in tourism management as well as the operation of activities. This high-level participation should include planning, co-operation, evaluating and participating in determining how the benefits are shared throughout the community. Murphy (1997) notes that local involvement is one way of controlling tourism development, integrating tourism with tourist activities and producing tourist products.
- v) Facilities: Prasongthan (2013) and Manirochana (2017) agree that community-based tourism must provide facilities for tourists, including transportation, travel services, public toilets, accommodation (such as a homestay), restaurants, gift shops, travel information, and travel programs.
- vi) Sustainable Tourism Management: For Manirochana (2017), the management of tourism by community-based tourism should include: (1) setting clear goals and plans for tourist development; (2) allocating and specifying the scope of duties and responsibilities; (3) supervising tourist operations so that they accord with the plans laid down; and (4) as a follow-up, evaluating the project and programs and, if necessary, revising any issues or problems that have been noted so as to improve tourism management to meet set goals, including rules for tourism resource management and appropriately allocating benefits to members in the community.

From these elements of community-based tourism we can clearly identify the relationship between creative tourism and community-based tourism. Creative tourism requires creative spaces (tourist attractions), creative clusters (local creative

sages and wisdom), and creative spectacles (tourism activities) for developing creative tourism. These three points are incorporated within the overarching features of community-based tourism and thus creative tourism should be seen as an integral part, albeit not completely synonymous with, community-based tourism.

2.3 Homestay

Accommodation is one aspect of the facilities that community tourism prepares for tourists. In general, accommodation in the community is a small accommodation or house accommodation. Lynch (2005a) defined a commercial home as a type of accommodation where guests or tourists stay in private homes and enjoy in-depth interaction with the host. This type of accommodation includes small hotels, guest houses, boarding houses and lodging houses. Lynch and MacWhannel (2000) divided home accommodation into three types: accommodation where the hosts live in the service area and share public spaces with visitors, such as private houses, bed-and-breakfasts, host families, and homestays; accommodation where the hosts live in the service area with tourists but spaces for tourists are separated from the hosts (this accommodation includes small hotels, town houses and guest houses); and self-catering accommodation where the hosts live outside the service area.

A homestay is a type of commercial accommodation. As Lynch (2005b) pointed out, a homestay is a commercial home that allows tourists to stay overnight with a home owner in his or her private home. Kontogeorgopoulos, Churyen and Duangsaeng (2013) view a homestay as the use of home space for profitable purposes. Hussin and Kunjuran (2014) stated that homestay is a form of accommodation where tourists are given the chance to live with a host family in order to have interaction and

experience with the families' daily way of life. Boonratana (2010) defined homestay as rooms in the homes of community members offered to guests who expect to enjoy close-up experiences of local ways of life and engage in cultural exchanges with them. Bhuiyan and et.al (2011) see homestay as accommodation for tourists who are interested in local cultural attractions and social cohesion.

In Thailand, Piuchan (2012) states that homestay communities are a part of community tourism management, managed by community members in order to provide accommodation for tourists who want to experience the lifestyle and cultural diversity of the community while generating income in the community which is to be used for sustainable development. According to Na-Songkhla et al. (2008), a homestay community is a community-based participation facility which has been established and is managed and operated by community members. According to the Thai travel company Tiger Trail Thailand (n.d.), local communities develop community-based tourism by working together to plan and deliver projects. Community-based tourism programs are designed to draw on local life, culture and the natural environment but also to promote and preserve it. Seyanont (2013) suggested that to develop homestay programs, people in the community must participate in their planning and management, including the identification of any issues or problems and providing solutions. Tiger Trail Thailand also pointed out that community-based tourism is sustainable tourism operated for the benefit of local community members, while through the homestay sector tourists stay in local people's houses and learn about the lifestyle and have direct experiences of the destination culture with host families. According to Tiger Trail Thailand (n. d.), community-based tourism is sustainable tourism operated for the benefit of local

community members, and the role of homestays is to facilitate a much closer and more intimate connection with local community life for tourists. As stated by The Thailand Community-Based Tourism Institute (n.d.), homestays can thus be an integral aspect of community-based tourism and a vital tool for community revival and development. A homestay can be developed and prices fixed if it has clear objectives and follows those objectives. In this way, then, community-based tourism fuses two different groups' aims: tourists seeking a novel and more meaningful tourist experience, and local community providers of tourism services and products who benefit by both making a living and preserving their culture. Table 2.1 illustrates the homestay community management process.

Table 2. 1
Homestay Community Management Process

	Management process
1. Definition	Learning comes from the whole community. The host can be a folk art instructor, workshop trainer or tourist guide.
2. Accommodation	Accommodation in the private home of a host family. The accommodation can be managed by local households according to the community's rules or policies.
3. Learning Process	Learning processes can be undertaken at the homestay according to the community's rules or policies.
4. Community Benefits	Home owners provide accommodation and reap the benefits for themselves, but some parts of the profits are disseminated throughout the wider community.

Source: Adapted from the Thailand Community-Based Tourism Institute (n.d.); Na-Songkhla., et al. (2008)

Creative tourism concerns community-based tourist activities. The relationship between guests and hosts can be closely linked to creative tourism as it enables visitors to get closer to local people's lifestyle and cultural activities. In short, the homestay is community-based tourism accommodation which draws on the concept of creative tourism by producing cultural activities and products for tourists and involving the local community in the production of tourism. For this reason, the

development of creative tourism is closely linked to the community homestays. However, the development of creative tourism under the management of community-based tourism requires the cooperation of community members.

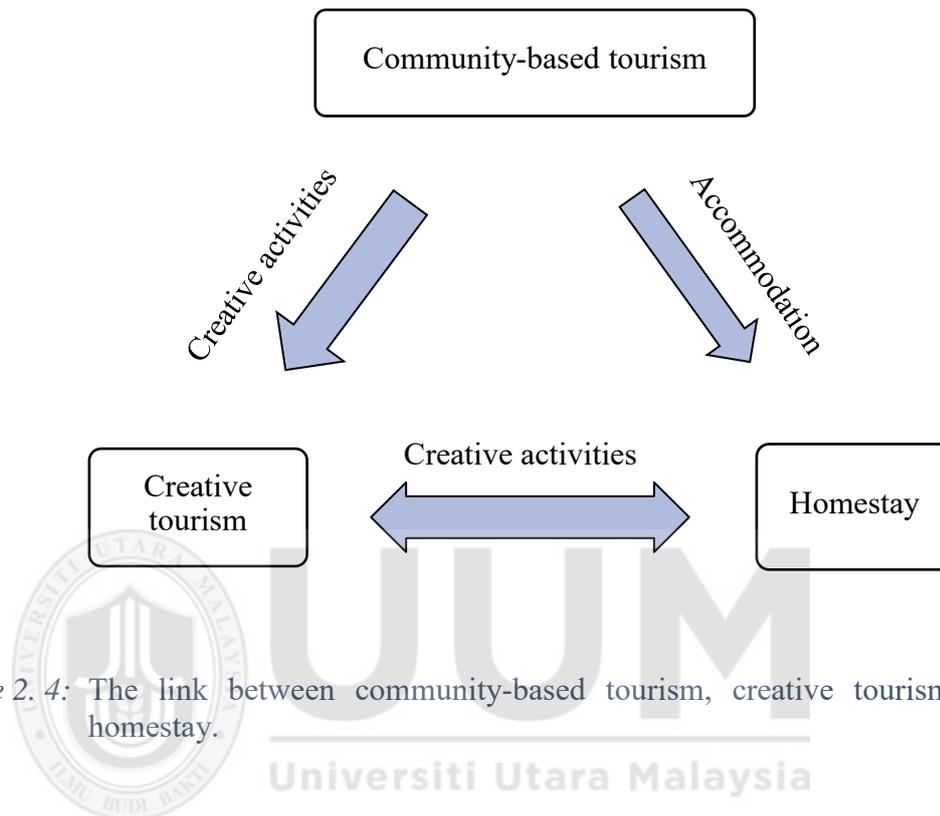


Figure 2. 4: The link between community-based tourism, creative tourism and homestay.

2.4 Community Participation in Tourism

As Baksh et al. (2012) state, community participation is one of the most important elements which affect the success or otherwise of the creative tourism development process. According to the Organization for Economic Co-operation and Development (OECD, 2009), the participation of local people is an integral factor influencing tourists' satisfaction with tourist products because local communities are directly involved in the touristic experience. Ngaosri et al. (2015) stated that community participation provides opportunities for community members to share community context knowledge which is essential for the creation and management of tourism that is appropriate to the local context. Richards and Hall (2000) found that

community involvement in tourism planning will involve stakeholders with different interests and ideas, leading to diversity in tourism plans and projects. Tosun (2000) also stated that people in the tourist destination must be a part of tourism development plans because those plans directly affect them.

Participation comprises a number of facets. It involves sharing the ideas of people, including making decisions, working and taking responsibility for a project or an activity in a community in order to improve local people's quality of life and provide opportunities for local communities to make decisions about their lives (Khururak, Khampha, Passago & Singhalert, 2010; Wang, 2006). Participation is also a process of sharing among stakeholders regarding decision-making and control over resources. Participation happens when people make decisions, but lacks substance if people do not have involvement in making decisions within the organizational structures they belong to (Paul, 1987). Thus, participation is also a sharing of ideas and decision-making by local people and stakeholders in a program or project. Leksakundilok (2004) noted that community participation can be seen as the main mechanism of tourism development. It creates a sense of belonging and ownership among community members and gives them the opportunity to jointly face communal challenges and solve communal problems. Mathbor (2008) agreed, noting how local people express their needs by participating in decision-making and being active in community projects

There are a number of advantages to community participation. For Creighton (2005), there is, firstly, an improvement in the quality of decision-making due to the fact that in the process of consulting with people the objectives and requirements of a project

or policy are explored in more depth and from all sides. During this process, people can rethink and understand what the project will bring to them and also what it needs from them. Clark (2001) stated that when people have a deeper understanding of the project or program issues, they are more likely to select the right kinds of programs of activity delivered in the right kind of way, and thereby achieve optimal results. Secondly, participation minimizes costs and delays. The participation process may seem costly and time consuming, but in practice a community-wide decision may actually reduce delay and cost by avoiding subsequent disagreements between stakeholders. Thirdly, consensus building - a fully public participation program - depends on the agreement of people. The agreement can build commitment between people who have different views. This facilitates understanding between people and reduces controversy. Fourthly, participation helps increase the ease of subsequent implementation by giving people the chance to make their own decisions, engendering a sense of ownership. In sum, with full and equitable participation, people are interested in seeing how their decisions work, and this leads to support for implementation of the community project.

2.4.1 Levels of Community Participation

Participation can bring many advantages to local communities, but in practice there are many levels of participation. Muennu (2012), community participation in tourism development has five facets: i) Engage in finding the cause(s) of problems, including exploring tourism problems, investigating the cause(s) of the problems, arranging meetings to discuss the problems, and proposing ways to solve the problems. ii) Determining the purpose of tourism projects, planning and coordinating with community agencies to create sustainable tourism. iii) Participating in community

activities, providing material support, labor or property, and coordinating with various associated agencies. iv) Receiving the psychological and economic benefits of tourism development as stimuli for developing local tourism activities. v) Participating in evaluations, tracking the performance of the tourism, and analyzing the advantages and disadvantages of the projects.

According to Wilcox (1994) developed a five-rung ladder of participation: information, consultation, deciding together, acting together, and supporting. In addition, Creighton (2005) stated that participation is best understood as a continuum which has five major categories: public information, procedural public participation, consultation, and collaborative problem solving and getting agreement and consensus building. Table 2.2 compares these classifications of community participation as active processes.

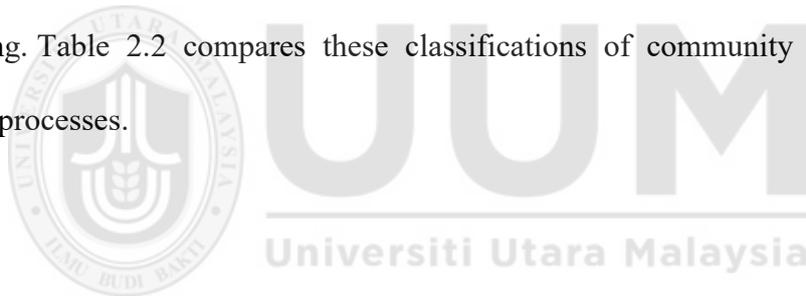


Table 2. 2
Community Participation as Active Processes

	Community Participation Active Processes				
	Level 1	Level 2	Level 3	Level 4	Level 5
Public Participation Goal ¹	Information: To provide information to assist people to understand the problems and alternative solutions.	Consultation: To obtain public feedback on analysis of alternatives and/or decisions by using public comment, focus groups, surveys and public meetings, etc.	Involvement: To work with the public throughout the process, such as in workshops, in order to ensure that public issues and concerns are consistently understood and considered.	Collaboration: To partner with people who can make decisions, including the development of alternatives and the identification preferred solutions.	Empowerment: To push final decision making to the hands of people, such as allowing people's voice on decision-making for citizen juries.
Ladder of Participation ²	Information: People know what the plan is.	Consultation: Listening to people's feedback but not allowing people to give new ideas.	Deciding together: Add options and ideas, including opportunities for people to join in decision-making.	Acting together: Making best decisions together and forming partnerships to carry them out.	Supporting independent community interests: Local people or communities are offered funds, advice and other support to develop their plans.

Source:¹ Creighton (2005), ²Wilcox (1994)

Following Creighton (2005) and Wilcox (1994) levels of community participation can be outlined.

- i) Information: The information that is sent to community members. Clear and complete information allows community members to perceive the tourism situation of the community. This encourages the community members to realize and understand any issues and plan for community tourism development, which encourages them to participate in various activities in the community.
- ii) Consultation: Listening to local people's feedback is vital information for the community to use in analyzing alternative programs and/or devising solutions to problems. Thus, community members have opportunities to make comments and recommendations to the community for example, arranging a meeting to listen to local people and stakeholders' opinions about the impact of tourism on a community project.
- iii) Involvement: This entails working with the people in the community. Communities and local people are empowered to participate in the creation, operation, and management of tourist products and activities.
- iv) Collaboration/partnership: Not only should partnerships between different stakeholders in communities be included, but also those outside the community such as with and between government agencies. Partnership can help community members to make decisions on developing alternative programs and devising solutions to existing problems with management and operations.
- v) Empowerment: This entails giving autonomy, authority and freedom to community members to make decisions in the creation, operation, and management of tailored tourist products and activities that are deemed suitable to the local community's needs and development plans.

In addition, it is imperative that close collaboration and sustained support from trusted community leaders and from knowledgeable and committed outside partners are put at the heart of conceiving and developing creative tourism projects. Such

collaboration and participation will ensure long-term financially viable and environmentally sustainable programs (Nault & Stapleton, 2010).

2.4.2 Social Memory

In order to engage people in the community together, they need to share a similar agreement, in this case the social memory Winter (2009) points the social memory is the result of a group's agreement to remember the events that the group gives importance to while deliberately forgetting certain events that are not important and/or controversial. Winter also suggests that social memories are, then, a process of mental selection and exclusions whereby different memories and patterns are prioritized across a social group. Winter samples memories of the courage and patience of soldiers in wartime are widely and fondly shared while the real cruelty and horror of military struggle – including actions by one's own forces - may be relegated or not considered at all. Tallentire (2001) suggests social memories can be understood in general as the shared narratives of a community's past that are important to the identity and collaboration of people in the contemporary community. Social memories have specific grammars built of shared concepts and can be analyzed as narratives and recommendations about social identities. Memories are selected for their relevance to individuals; shared memories (and the process of articulating them, in whatever form) take shape within the framework of meaning of the group. This in turn helps to shape the group's (modern) identity and informs how individuals see the relevance of various experiences. Events and actions are distilled into a simple form that can be passed on from generation to generation. Social memories become a means of conveying meaning and ideals through stories and images that are remembered. Social memory is not only a useful indicator of the

identity and attitude of the community to outsiders, but also a source of creating a new identity for the community. Social memories are important in creating an imagined community (which includes groups formed around shared political, material, and social factors) that communities use for identity and survival. According to Langenbacher (2010) history and culture stemmed from creating images of the past from memories and mutual understanding of people in the society. As a memory is always social, even the memories that people view as personal are framed through their interactions with others (Amy, Potter and Modlin, 2015). Social memory thus strongly binds people together. What people remember and how they remember connects to their groups, partly from sharing a set of experiences with others and partly as a result of socialization. In addition, social memory can be expressed in the form of storytelling. According to Chaiyachen, Unaromlert and Paiwithayasiritham (2017), creative tourism is closely linked to the story telling that is related by locals so that visitors can glean a better understanding of the identity of a place, thus allowing tourism to be a vehicle for enhancing the identity of a place (and instilling pride in that identity). Social memory is not only an important component of understanding community, then; it also helps to prevent conflict among people by maintaining social solidarity and connects people in the community together in the form of history, stories and culture.

2.5 Limitations of Community Participation

As discussed above, community participation offers several advantages for creative tourism development. But there are also a number of limitations to community participation in the tourism development process. As Goodwin and Santilli (2009) noted, in some projects the size of the community may mean that not all local

community members are able to extract benefit from them and only certain members may be involved in a particular project. In his study on host community participation in sustainable community-based rural tourism in Malaysia, Kamarudin (2013) claimed that further limitations include a lack of understanding of tourism, a lack of resources, reliance on volunteers, a lack of access to information, a lack of representation in decision-making processes, a negative perception among government representatives towards local communities, and tourism policy timeline restrictions. Echoing some of these ideas, Tosun (2000) divided the limitations of community participation in the tourism development process into three main areas. Firstly, operational limitations, lack of information and coordination among the involved parties, and centralization of public administration of tourism development inhibit the effective operationalization of community participation. Secondly, the involvement of professionals who lack of knowledge, elite domination, lack of a proper legal system and trained human resources, and lack of financial resources lead to structural limitations to community participation. Thirdly, certain cultural factors impose limitations on community participation, including limited available finances and a lack of concern about the issue and/or a low level of tourism knowledge in the local community.

In his study of local people's participation in ecotourism management in Umphang District in Thailand's remote Tak Province, Mukda (2014) found that receiving scant information on ecotourism and nature conservation by local people resulted in the community members paying less attention to their participation in the conservation of nature and the environment. Satthamnuwong's (2016) research pointed out that tourism management needs to involve several organizations. If the information is

unclear, problems may be caused. Satthamnuwong confirmed that the tourism management of Ang Sila Old Market has become problematic because the Ang Sila Old Market committee is not meeting with Ang Sila community members regularly. Lack of community meetings make the members less aware and cause them not to participate in Angsila Old Market tourism development. In Bangkok's Amphawa Market, Poo Nak (2015) noted that there is little community participation because the local community does not organize tourism projects itself. On the contrary, only Amphawa Municipality organizes the projects and subsequently asks people in the community for feedback on tourism projects or tourism problems.

Othatawong (2014) noted two limitations to community participation. Firstly, because no tourism events engage all the members of the community or cover all areas or aspects of community life, some members may feel uninvolved in community activities. Secondly, he identified that a lack of financial support from government agencies to organize (or sustain) tourism activities or projects could lead to their abandonment. In his study, Kongpirom found that tourism community participation in tourism development and promotion in Nakhon Ratchasima, Thailand faced a large number of problems due to a lack of coordination between local administration and community agencies. Dokbunnak and Thongkamnush (2013) studied participation of communities in tourism management, finding that most of Sam Chuk Market community members were involved in tourism operations but involved less in tourism planning and management. Similarly, Putsom (2012), who studied how local people and entrepreneurs are involved in the management of sustainable tourism, noted that although many local people participate in tourism operations such as reporting problems, they have very little involvement in tourism

management. In addition, Khururak et al (2010) stated that the extent of local people's participation in the tourism management of Jurassic Park in Thailand's Nonburi Subdistrict is very low because people live far from the park (none of Nonburi community members were in the Jurassic Park Management Committee). Additionally, a lack of clear information regarding people's responsibilities in tourism management has resulted in low levels of public participation in management. Therefore, Jurassic Park tourism plans and policies are not fully integrated into the needs of the local community. The community also lacks tourism knowledge and, moreover, no agencies and stakeholders take responsibility for community tourism strategic plans and developing tourist attractions. Finally, there is limited encouragement for the community to organize tourism activities.

It can be seen from the above that there are various limitations of community involvement in tourism management and operation. These are, in summary:

- i) Distribution of tourism benefits does not cover all community members. Therefore, community members who do not receive benefits are not interested in participating.
- ii) Obtaining less or unclear information causes community members have lack of knowledge and understanding of tourism problems, causing members to not pay attention to participation in tourism management and operation.
- iii) Some tourism activities organized by government agencies do not meet the needs of the community, leading to community members not wishing to participate.
- iv) Tourism activities do not cover the entire area of the community, leading to community members outside the cover area being disinterested in those activities.
- v) Lack of financial support from government agencies in organizing tourism activities or projects leads to the abandonment of activities and projects.

2.6 Conceptual Framework

This research focuses on creative tourism development. Specific elements of creative tourism management necessary for the community are explicated as the basis for creative tourism development, drawing on Richard and Raymond (2000), who proposed that creative tourism is a form of tourism that gives tourists the opportunity to enjoy authentic and intimate experiences of local communities' cultures as well as creating opportunities for them to interact with their hosts by partaking in learning activities. In addition, in order to identify the factors affecting creative tourism development in Klongdaen community, the researcher draws on the eleven successful event key factors integral to creative tourism development. As the development of creative tourism is integrally bound up with the wider concept of community-based tourism, the entire local community needs to be involved in managing and operating it. This research, therefore, aims firstly to measure the extent of Klongdaen homestay community participation in creative tourism and secondly to identify and address the problems faced by the community in terms of how they are involved in the management and operation of creative tourism development.

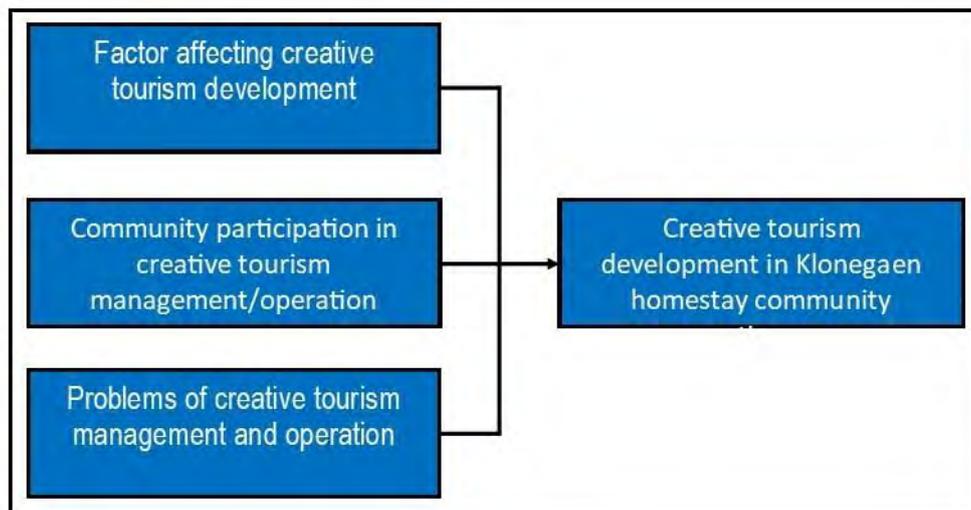


Figure 2.5 Conceptual Framework of the Study

2.8 Summary

This chapter has provided an overview of the concepts related to creative tourism, focusing on the use of cultural capital each community possesses to create diverse and unique tourism products. The review highlighted three elements of creative tourism development: creative spaces, creative clusters and creative spectacles. Furthermore, the key factors in creative tourism development for rural areas were outlined, namely context, local involvement, partnerships, long-term planning, clear objectives and sufficient funds, strong content, empowerment, effective marketing, and strong leadership and a committed team. Moreover, this chapter has demonstrated the link between community-based tourism, creative tourism and homestay communities. In addition, it has also underlined the importance of community participation. The review included levels of community participation, namely information, consultation, involvement, collaboration/partnership, and empowerment. Finally, the conceptual framework of the study was provided.

The next chapter outlines and explains the methods used to collect the data for this research project.

CHAPTER THREE

RESEARCH METHODOLOGY

This chapter provides details of the research methodology employed by this research. The chapter firstly discusses the philosophical research framework of the study and the rationale for applying a qualitative method. The next section presents the research design, sample population, and sampling technique. Finally, an overview of the data collection methods is provided.

3.1 Philosophy of Research Methodologies

Research paradigms are divided into two types: positivist and phenomenological. According to Kenaphoom (2014), positivism is an approach to research that asserts knowledge is derived from sensory experience, scientifically verified („proven“, or demonstrable) by objective measurement and interpreted by reason. As long as intellectual honesty is adhered to in the pursuit of truth (objective knowledge), theories can be tested and either verified or falsified. Phenomenology, in contrast, posits that subjects of inquiry phenomena are dynamic and subjectively constituted by the observer. Understanding social phenomena is not, therefore, a case of measurement, classification, and logical interpretation, but rather about „exploring“ human behavior such as how people construct meaning and „see“, or make sense of, the world. Phenomenology believes that people's actions result from their interpretations of what they are experiencing. As a result, each individual is best positioned to understand their behaviors and actions, and each community is best positioned to understand that community's behaviors and actions. Thus, a phenomenological research is suitable to be adopted.

A phenomenological research framework was chosen for this study because this research focuses on the overall picture and the surrounding context of communities in order to understand opinions and actions expressed by community members as they comprehend and participate in creative tourism development, with the overriding objective to evaluate people's subjective experiences, their behaviors, actions and opinions (i.e. in the case of this research, of local people towards the application of creative tourism to a homestay community - Klongdaen Community - as part of the development of creative tourism development).

3.2 Research Design

As noted in section 2.2.1, Richards (2013d) stated that creative tourism is a co-operative project between tourists and local people. Local people sell tourist products and services that they have created, such as traditional culture and insights into local ways of life, and, for their part, the visitors learn from their visits. However, because a local community becomes responsible for the production of culture, history and resources as unique tourist products, the development of creative tourism requires communal participation in tourism development and tourism management. For this reason, community members' opinions on conceptualizing, developing and delivering creative tourism (i.e. the participation of community members in tourism development and tourism management) are essential to obtain information and understand how the projects might be sustainable and successful. An evaluation of community participation in creative tourism products (such as arts and crafts, workshops, homestays and events) before and during the delivery of tourist services and products is necessary to ascertain how local communities apply creative tourism

in their homestay communities, what factors are affecting creative tourism development in homestay communities, how homestay communities participate in creative tourism, and what problems of creative tourism management and operation are faced by homestay communities. For this reason, qualitative research methods were used because they permit the researcher to obtain in-depth insights into respondents' opinions, attitudes, behavior and experiences (Richards & Munsters, 2010; Dawson, 2009). Myklebust (2013) noted that qualitative research is a type of scientific research that has the ability to obtain information about the values, opinions, behaviors and the social contexts of particular populations. The strength of qualitative research is that it provides insights into complex textual descriptions about the „human side“ of issues, such as patterns of behavior, beliefs, opinions, emotions, and relationships. Qualitative methods are also effective in identifying intangible factors such as social norms, economic and social roles, gender, ethnicity and religion. According to Srijunpetch (2014), qualitative research can be conducted at either or both the macro and micro levels. It focuses on society, institutions, politics, economics, and technology. As Ragin and Amoroso (2011) stated, qualitative research typically requires an in-depth investigation of a relatively small number of cases investigated by techniques designed to facilitate the clarification of theoretical and empirical concepts. Phromsen (2011) pointed out that qualitative research requires a diversity of information to understand a social context. In essence, qualitative research sets out to study social phenomena by collecting details about the environment, society, economy, politics, administration, and beliefs in order to understand social and cultural issues.

Figure 3.1 illustrates the research design. After the research problems were identified, the research's objectives and questions were formulated. A review of the

literature was then prepared in order to frame the study within the broader field. Given the focus on exploring individuals and a community's understandings of the social phenomena surrounding the three main research areas of creative tourism, community participation in tourism, and community participation in homestay, a qualitative research program was chosen. Following that, the research samples were determined. Interview questions were devised as a tool for collecting research data and groups of respondents were identified. The final steps were data collection from the selected respondents, followed by analysis of that data.

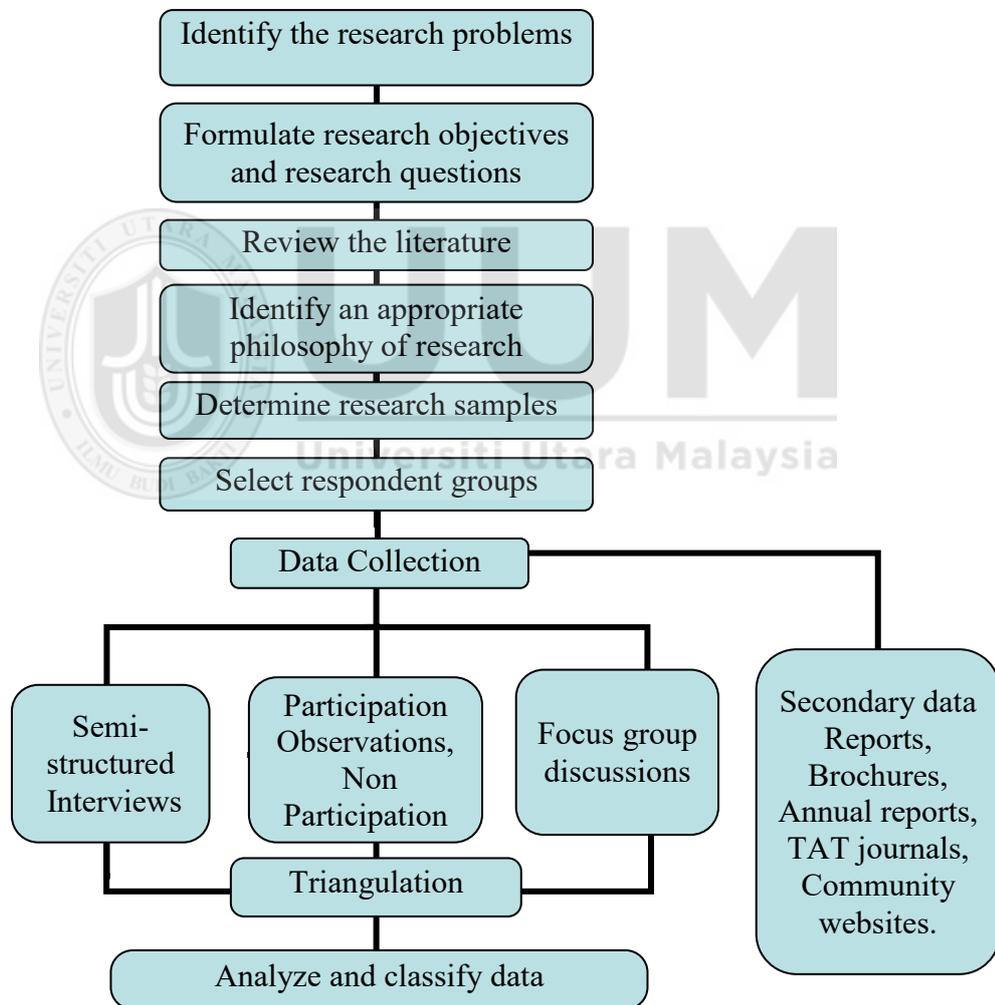


Figure 3. 1: Research Design

3.3 Research Sampling

This research used purposeful sampling to select a suitable homestay to serve the research objectives, which are This research aims to explore the application of creative tourism in the management and operation of Klongdaen homestay community, to assess the factors affecting creative tourism development in Klongdaen homestay community, to determine the extent of homestay community participation in creative tourism management and to explore any problems of creative tourism management and operations faced by Klongdaen homestay community. Given these research objectives, it was necessary to identify homestay communities in Southern Thailand which have elements of creative tourism development. According to Patton (1990), the logic and power of purposeful sampling can be exploited fully in cases of in-depth study. Data-rich cases are those from which important issues that are significant for the purposes of the research can be explored. Moreover, as Podhisita (2009) stated that purposeful sampling is a sample selection based on the purpose of the research, the main aim of the sample selection is not to obtain a representative sample but to obtain a sample that is suitable for the research objectives. Podhisita also suggested in practice, researchers can choose individuals, places or processes that are consistent or inconsistent with the concepts and theories to support and refute the concepts of the research. The people chosen for the information will be called the "key informants".

In order to find suitable homestays to serve the research objectives, three elements of creative tourism development (Dachum, 2013; Richards, 2011a) were defined creative spaces, creative clusters, and creative spectacles (see Figure 2.2).

Creative spaces: places or areas where communities are able to undertake creative activities, such as workshops for making handicrafts.

Creative clusters: creative producers such as folk art instructors, workshop trainers or local chefs, including homestay hosts that had the capacity to create an identity for cultural products and services reflective of local communities.

Creative spectacles: festivals or special events that revive a community's cultural roots to create experiences for tourists.

A total of 25 homestay communities in Southern Thailand were identified. Before selecting these 25 homestay communities, they were researched on internet websites and in travel guidebooks. However, this information was insufficient for the purposes of the research. Thus, to obtain more details about the homestays, the 25 leaders of these homestays were interviewed to ensure that they fulfilled the three given requirements (creative spaces, creative clusters, and creative spectacles). It was then determined that 19 homestays had folk shows or workshops, but only one of the 19 had both homestay accommodation and used community identity or cultural uniqueness as a selling point. Specifically, Klongdaen homestay community had folk art instructors, workshop trainers and workshops. In addition, the homestay hosts in Klongdaen homestay community also presented local knowledge and background information about local lifestyle, culture, and history. Therefore, Klongdaen had all three elements of creative tourism, showing that creative tourism was applied in the community, matching the objective of this research to explore the application of creative tourism management and operation to a homestay community. Consequently, only Klongdaen homestay community was deemed suitable for the study.

Following the research objectives, this research assigned three key informant groups

1. The Klongdaen homestay community leader and president of Klongdaen Subdistrict Administration Organization. This group provided in-depth information about establishing the objectives of creative tourism development, selecting individuals for creative tourism activities such as folk art instructors or workshop trainers, providing information on tourism management patterns and, identifying problems arising from tourism management.
2. Folk art instructors, workshop trainers and homestay owners are the heart of the development of creative tourism activities because this group interacts directly with tourists. Therefore, they gave by giving information about tourism management; factors affecting community participate in creative tourism management and operation, and any problems and obstacles in managing creative tourism activities.
3. Community members who participate in tourism activities. This group gave the information about the factors that affect the participation of community members on creative tourism development, the level of community participation in creative tourism development, and the problems and hurdles of community tourism management.

Therefore, the research sampling divided the respondents into five groups.

- 1) The Klongdaen homestay community leader

Klongdaen homestay community leader was selected because he has responsibility for the involvement of community tourism policies and regulations. Section 2.1 shows that leadership and a committed team are key factors for developing creative tourism programs as creative tourism development needs knowledgeable community

leaders and effective teams to manage projects. Richards (2010) stated that leaders in creative tourism need to have a broad vision and a committed team. Dachum (2013) pointed out that leaders need to work with the relevant stakeholders in the community to make a success of creative tourism development. Therefore, creative tourism cannot be developed without the participation of community leaders, and they are thus given a central place in this research.

2) Homestay hosts

The homestay hosts are people from whom tourists can learn about local lifestyles and the local culture when staying at a homestay. The participation of homestay hosts is therefore important because it can prove to be an invaluable source of cultural and historical knowledge and information about a local community and local cultural events.

3) Folk art instructors and workshop trainers

Workshops are one of the important products of creative tourism. Folk art instructors and workshop trainers are people who exchange local knowledge and get close to tourists. The opinions of folk art instructors and workshop trainers are important because they can persuade tourists to participate in community activities.

4) Community members

Creative tourism is a learning and living exchange experience between tourists and local people. To develop creative tourism, the community requires the participation of local people as homestay hosts and folk/art instructors, workshop trainers, and the wider community. In order to understand the local community participation process, this research selected community members involved in the community events or workshops.

5) President of the Subdistrict Administration Organization (SAO)

A Subdistrict Administration Organization is an agency of provincial government responsible for drawing up local development plans and setting local policies and rules. The President of the SAO oversees the development of a local community plan.

3.4 Data Collection

As the research seeks to explore how local communities make meaning from their subjective experiences, qualitative methods were deemed the most appropriate methods for the data collection process. According to Myklebust (2013), the strength of qualitative research is the ability to provide complex textual explanations about people's experiences. Qualitative research provides information about the construction of human thought, such as beliefs, opinions, emotions, and social relations.

3.4.1 Source of Data

The data for this research were gathered from primary data and secondary data sources.

3.4.1.1 Primary Data Sources

Viseshakul (2017) pointed out that primary data are directly collected from key informants who have real knowledge about the main issues of a research project. Primary data constitutes information collected through direct observation, personal interviews and focus group discussions.

In this study, primary data were obtained from semi-structured interviews, observations and focus group discussions with and among the Klongdaen homestay community leader, homestay hosts, folk art instructors and trainers, the President of Klongdaen SAO, and the wider community members. The Klongdaen homestay leader was interviewed as he plays a central role in planning, managing and organizing community tourism. The community leader was asked how the Klongdaen community applies creative tourism in its homestay, what the positive factors affecting creative tourism development in homestay communities are, how homestay communities participate in creative tourism, and what problems of creative tourism management and operation are faced by Klongdaen homestay community.

3.4.1.2 Secondary Data Sources

Secondary data is data from documents, reports, guide books, articles, websites and other historical records that are relevant to the conducted research (Wongkanyakorn, 2016). The documents gathered for this research were put into two groups. The first group concerns general information about creative tourism development in Thailand, community participation in creative tourism development, and the homestay sector in Thailand. The documents in this group include government travel guidebooks, Tourism Authority of Thailand (TAT) annual reports, TAT tourism journals, and information about homestay and creative tourism in Thailand provided by the websites of Homestay Standard Thailand and the Designated Areas for Sustainable Tourism Administration and TAT. The second group concerns data from Klongdaen market Community. Information about the community was drawn from universities and provincial tourism project reports such

as reports on homestays in Southern Thailand and a pilot project on housing and community in the southern region Klongdaen community project (Appendix B). In addition, communities' data also came from community tourism guidebooks and community tourism brochures, and the community's website.

3.4.2 Data Collection Process

The collection process was conducted over a 1-year period from April, 2016, to April, 2017. Three methods were used to collect the primary data: in-depth interviews, observations and focus group discussions.

3.4.2.1 Semi-structured Interviews

This research used semi-structured interviews as a method to collect primary data. According to Myklebust (2014), semi-structured interview is a method commonly used in the social sciences. While a structured interview has a limited set of fixed questions, a semi-structured interview is conducted according to a looser, more conversational framework, allowing researchers to react and explore unanticipated responses or leave out questions that become redundant following prior responses.

This research used semi-structured interviews for four overriding purposes (see Appendix A). The first set of questions was devoted to exploring the application of creative tourism principles to Klongdaen homestay community. Questions here were directed towards gaining insights into how homestays allow hosts to share information, knowledge and experiences with tourists through learning activities such as workshops and cultural events. Secondly, questions were asked to explore successful eventful factors affecting creative tourism development in Klongdaen

homestay community. The questions asked specifically about such factors as local context, local involvement and empowerment, leadership and teams, clarity of local planning and objectives and guidelines, financing (budgets), and the effectiveness of communication and marketing strategies. A third set of questions determined the participation of Klongdaen homestay community in local creative tourism management across the five levels of community participation noted above. These are: information (exploring the extent to which community members had received adequate and accurate information); consultation (evaluating the degree to which participants were involved in contributing to ideas about community tourism); involvement in management (evaluating the participation of community members in planning, management, policies and solving problems); collaboration/partnership (assessing how the community members co-operated with one another and with other stakeholders to operate tourist activities); and empowerment (identifying community participation in decision-making over tourism management and operation, such as budgetary decisions). A final set of questions sought to identify the main problems of creative tourism management and operation faced by Klongdaen homestay community. This set of questions also covered possible recommendations by the community members about how to solve these problems.

To collect the data, question guidelines based on the research questions were formulated. As there were five different respondents – Klongdaen homestay community leader, homestay hosts, folk art instructors and workshop trainers, community members, and the President of Klongdaen SAO - the interview questions were specifically tailored (see Appendix A). Following the interviews, the responses were grouped into four categories, based on the focus of the questions. If the

responses were deemed not to have adequately answered the research questions, the respondents were interviewed again (and, if necessary, yet again).

3.4.2.2 Observations

This research used both participant observation and non-participant observation. With non-participant observation the researcher acts as an observer and the respondents are aware that they are being observed. This kind of observation enables the researcher to obtain a greater understanding of people's beliefs, opinions, and attitudes (Kawulich, 2005).

In this research's participatory observation, the researcher stayed in a homestay in order to become familiar with community members and participated in various tourism activities, such as attending a workshop, doing activities with the homestay hosts and joining community events such as the Tradition of "Khan Mak Prathom" of Klondang community (ancient communal traditions and rituals of the Songkhla Peninsula area). Participant participation observation was used to observe the behavior of the community members in the application of creative tourism in tourism products, such as, for example, how a homestay host might present local ways of life through demonstrations of cooking local foods. Additionally, participant observation was used to observe the behavior of the community members participating in tourism operation, such as welcoming visitors and sharing local experiences with other visitors through workshop learning and participation in solving creative tourism operation problems.

Non-participant observation was used at Klongdaen community meetings to observe the behavior of community members, homestay hosts and folk art instructors and workshop trainers in creative tourism management and operation and solving tourism problems. The degree of involvement and collaboration of the community members in creative tourism management and operation during these community meetings was observed. Finally, non-participation observation was used to observe Klongdaen homestay community participation in solving problems facing creative tourism development, such as, for example, how waste disposal management was organized.

3.4.2.3 Focus Group Discussions

According to Myklebust (2013), a focus group is a form of qualitative research in which people are free to share their opinions, ideas, beliefs and attitudes towards a given subject matter and ideas with others in the group. Wongkanyakorn (2016) noted that the benefit of a focus group discussion is that it allows researchers to explore the opinions, attitudes, feelings, perceptions, beliefs and behaviors of research respondents and to obtain responses that might not be clear in survey research, and to obtain new information that does not surface in interviews and observations. Berg (1998) pointed out that information from a focus group is treated as text or a document representing an instance of the phenomenon being studied. The phenomenon is not interpreted in terms of the standard meaning given to it by the scientific community. A focus group allows the phenomenon to be explored as much as possible on its own terms. For Sutheewasinnon and Pasunon (2016), focus group discussions should involve between five and ten participants in one group and must be based on a group that is representative in response to the set research question(s).

The focus group discussion's key informants were separated into three groups: homestay hosts, folk art instructors and community members. These key informants were selected in order to obtain information about the factors that attracted them to participate in creative tourism development.

This research used focus group discussions to clarify and to explore in more depth the responses given in individual interviews and observations and to obtain extra information that was not brought out in the interviews and observations. The discussion topics are related to the research questions. After the group discussions were completed, the group discussion data were classified according to the research questions into two categories. The first data set concerns community participation in creative tourism management; the second set concerns the limitations of homestay community participation in creative tourism development.

Three methods were used across the research questions:

Q1: How do local communities apply the management and operation of creative tourism in their homestay communities? The method used in this question was semi-structured interviews and the respondents were homestay hosts, folk art instructors and workshop trainers, and the community leader.

Q2: How do the successfully eventful factors affecting creative tourism development in homestay communities? The method used in this question was semi-structured interviews and the respondents were homestay hosts, folk art instructors and workshop trainers, the community leader, community members, and the President of Klongdaen SAO.

Q3: How do homestay communities participate in creative tourism? The methods used in this question were semi-structured interviews, participation observation, non-participation observation, and a focus group discussion. The respondents were homestay hosts, folk art instructors and workshop trainers, community members, and the community leader.

Q4: What problems of creative tourism management and operation are faced by homestay communities? The methods used in this question were semi-structured interviews, participation observation, non-participation observation, and focus group discussion. The respondents were homestay hosts, folk art instructors and workshop trainers, community members, and the community leader.

3.5 Data Analysis

The data was divided into five groups according to the respondents: i) Klongdaen community leader, ii) homestay hosts, iii) folk art instructors and workshop trainers, iv) community members, and v) the President of Klongdaen SAO. The data was coded according to the research questions. Data analysis began with preliminary analysis to obtain a general overview of the data. Then the data was transcribed. This process involved the division and labeling of messages to group information. Some cases of code were used to describe sections of responses, for example „community participation in tourism operation used „p1“; which included participation in tourist activities and community activities. A number of codes were set in accordance with the research questions, such as creative tourism application, participation, tourism management, and restrictions. Myklebust (2014) pointed out that coding is the process of classifying information and describing the meaning and description of a data category. Following this, the data was compared and grouped accordingly. In

this research, the Thai words from the interviews and group discussion were translated into English.

3.5.1 Analytical Tools

This research used constant comparisons to analyze the data.

1. In-depth interviews: The data collected from individual interviews were divided into four groups based on the four research questions (see section 3.4.2.3). Following the interviews, the data from individual interviewees were summarized and compared with those of other interviewees in order to identify similarities and differences in the responses.
2. Observations: The data from the observations was noted and the observation information was summarized and divided into four groups based on the research questions (as with the interview data). Then, the observation data were compared with the interview data.
3. Focus group discussion: What was raised in the group discussions was recorded and summarized. Following this, all the information from the focus group discussion was interpreted to determine the level of participation of the community members and identify the factors that attract people in the community to participate in creative tourism development, including the problems and obstacles associated with it. The data from the discussions were then analyzed to identify similarities and differences with the data obtained from the interviews and observations.

3.5.2 Steps of Data Analysis

Step 1 divided the data from each of the three communities. Step 2 compared the similarities and differences from the three communities. Step 3 analyzed the data and answered the research questions (see Figure 3.2).

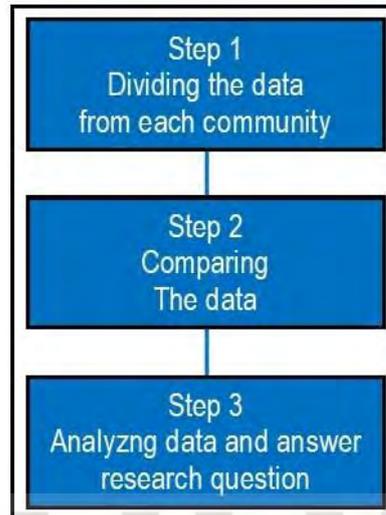


Figure 3. 2: Steps of Data Analysis

3.6 Methodological Trustworthiness

This research gathered information from documents and field data from observations, interviews and focus group discussions for verification. The researcher determined whether or not the data were similar or different. If the data were the same, the information could be considered trustworthy; if different, the researcher had to determine the reason(s) for the difference. This process also involved the interviewees to recheck the data in order to verify accuracy. As Viseshakul (2017) noted, there are three methods of triangulation:

1) Data triangulation entails crosschecking the source of the data to demonstrate that the data obtained by a researcher is correct. The sources to be considered in this process are:

- a. Time (to check whether data received at different times is the same or different).
 - b. Place (to check that data received in different places is the same or different).
 - c. Person (to check whether the data would be the same if obtained by different respondents).
- 2) Theoretical triangulation checks whether, if the researcher were to use a different theoretical concept, the data would be interpreted differently.
 - 3) Methodological triangulation is used to ascertain whether or not a different research methodology could be used to collect the same information.

As the respondents were divided into five groups (Klongdaen community leader, homestay hosts, heads of workshops group and trainers, community members, and the President of Klongdaen SAO), the information provided by each group of respondents was compared and contrasted.

This research used three data collection methods: interview, observation and focus group discussion. Data was collected from individual in-depth interviews. After that, the activities of the community members were observed, including the observations made at the community meetings. The data obtained from the individual in-depth interviews were compared to determine the correctness of the information. In addition, conversational group discussions were conducted to obtain clear information about such aspects as the factors affecting community participation in creative tourism development.

3.7 Summary

This chapter has detailed the research process employed in this study. The reasons for choosing a qualitative research framework were provided. It was noted that the method of data collection was based on the philosophical framework used for the research. The sample is was Klongdaen homestay community. The methods of data collection were also described. Finally, various types of triangulation were outlined as a means of verifying the reliability of the data. The next chapter explores the findings from Klongdaen homestay community.

This chapter provides details of the research methodology employed by this research, the main approach of this research study in qualitative. The chapter firstly discusses the philosophical research framework of the study and the rationale for applying a qualitative method. The next section presents the research design, sample population, and sampling technique. Finally, an overview of the data collection methods is provided.

CHAPTER FOUR

RESEARCH FINDING

This chapter presents the findings of this research. First, the basic information of Klongdaen homestay community, including community background, history, tourist activities, and homestay and workshop group management is presented. Second, the findings of community tourism operation are presented, including participation of the community members in creative tourism management, application of creative tourism in the community, factors affecting creative tourism development and management practice problems in creative tourism enterprises.

4.1 Background of Klongdaen Homestay Community

Klongdaen market is an example of a tourist attraction that has been restored from the memories of people in the local community. Klongdaen homestay market was once a popular waterfront market town. As the only market in Southern Thailand that connected the two provinces of Nakhon Si Thammarat and Songkhla, Klongdaen market is a water junction where travelers between the two provinces have to stop to change boats. This community was once a thriving town, with gold shops, hotels, tailors, hairdressers and markets, combining Chinese merchants with Thai farmers and fishermen. For this reason, the cultures and the lifestyles of the Klongdaen market traders were unique in Southern Thailand.

However, after highway No. 408 was constructed in 1970, road transportation became more important than water transportation, and as a result, boat travel rapidly declined. By 1987, the local market had become almost deserted and it was partly demolished later that year.

Suwannachard and a team from Rajamangala University of Technology Srivijaya conducted a pilot project of housing and community in the Southern Region, Klongdaen Community, from 2002 to 2007. They designed and made a master layout of Klongdaen Temple, in cooperation with the abbot of the temple and local people. The research findings showed that the main reason people were relocating from the area was dilapidated housing. If any house collapsed or was demolished, it cut off the intricate network of walkways which connected the houses (most of the houses were waterfront community habitation style buildings with walking paths between the houses), making moving around difficult. To remedy this, the abandoned and derelict houses were renovated as part of a more comprehensive redevelopment of infrastructures projects such as landscaping, bridges, walkways, roads, and, crucially, an electric grid system, all under the auspices of the Klongdaen Subdistrict Administration Organization (SAO), a local government administration organization. Following the finding of Suwannachard (which were published in 2009) that Klongdaen homestay community preferred first to develop the housing.

However, it was soon discovered that house reconstruction alone could not solve the emigration problem; the communities needed to develop socio-cultural and economic factors too. Regarding the socio-cultural aspect, Klongdaen was a Buddhist community, and local social relations are built on the “Borvon”, a strong relationship

between temples (religious), houses (community) and schools (education). Consequently, socio-cultural re-construction, which placed the temples at the center of social activities, became central to the plans to revive the area. On the economic front, career groups, a souvenir group, a shrimp paste group, a tie-dyed clothes group, a coarse rice group, and a clay figure (of classical Manora dance) group were set up to provide local employment. These groups were later developed into workshops to teach and share knowledge, folk wisdom, and experiences with visitors.

As part of the development, in 2009 the local community, the temples, and the Klongdaen SAO started the Buddhism Village Project, organizing events such as cultural and folk music shows, a folk fair for merchandising, various exhibitions and technical seminars. Since this project began, community members have been managing groups to organize events in the form of weekly projects which take place every Saturday. These events were the origins of the project to revive the present Klongdaen Market. Currently, with 500 residents living in 150 households in an area of two square kilometers, Respondents Klong 8 has stated that Klongdaen market can serve an average of 1,200 visitors every Saturday.

4.2 Location of Klongdaen homestay community

Klongdaen homestay community is located between two provinces: Songkhla and Nakhon Si Thammarat, where three canals converge. The first canal flows into Hua Sai and Pakphanang District in Nakhon Si Thammarat. The second canal flows into Ranot District in Songkhla. The third canals flows into Cha-uat District in Nakhon Si

Thammarat. Figure 4.1 shows Klongdaen Market's location and Figure 4.2 presents Klongdaen market Community.

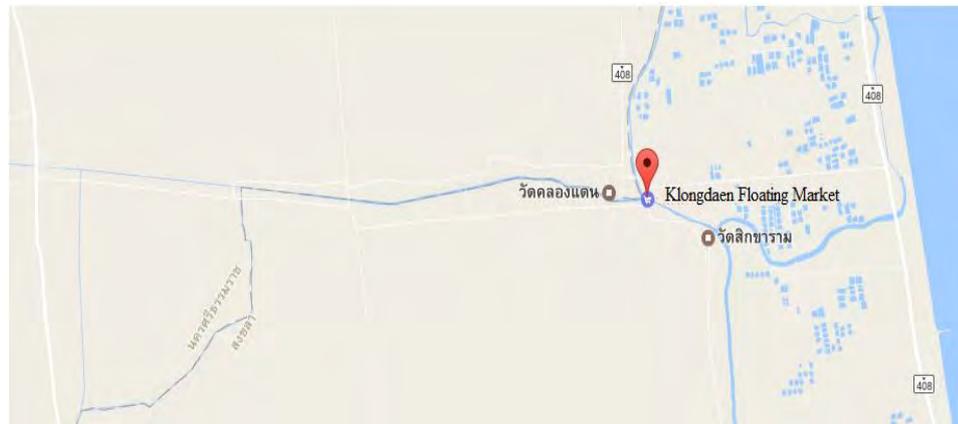


Figure 4. 1: Klongdaen Market's Location.



Figure 4. 2: Klongdaen Homestay Community Map.

- | | |
|---|----------------------------|
| 1. Klongdaen Floating Market | 5. Tree trunk dug-out boat |
| 2. The 3 main canals in Klongdaen | 6. The golden Buddha |
| 3. Wooden bridge | 7. Sa-luang (pool) |
| 4. Traditional drugstore, tourism information, Klongdaen marketmembers's meeting place, | 8. Monk residence |

4.3 Respondent's Profile

There are 16 respondents. Researcher used a „Klong“ code to indicate respondents who live in Klongdaen market Community. Table 4.3 shows Klongdaen homestay community respondents' profile.

Table 4. 1
Klongdaen homestay community Respondents' Profile

Respondent Code	Gender	Respondents' Designation	Village
Klong 1	Male	Klongdaen community leader	Klongdaen
Klong 2	Female	Clay figures of classical Manora group leader, Klongdaen community member	Klongdaen
Klong 3	Female	Clay figures of classical Manora dance group, Klongdaen community member	Klongdaen
Klong 4	Female	Klongdaen homestay group leader, Klongdaen community member	Klongdaen
Klong 5	Male	Klongdaen community member, boat driver	Klongdaen
Klong 6	Female	Klongdaen homestay host, Klongdaen homestay community member	Klongdaen
Klong 7	Male	Klongdaen SAO president	Klongdaen
Klong 8	Female	Klongdaen homestay host, the treasurer of Klongdaen community, the treasurer of Klongdaen homestay group	Klongdaen
Klong 9	Female	Tie-dyed clothes group leader, Klongdaen community member	Klongdaen
Klong 10	Female	Homestay host, Klongdaen community member	Klongdaen
Klong 11	Male	Klongdaen SAO member, Klongdaen homestay host, Klongdaen community member	Klongdaen
Klong 12	Female	Klongdaen homestay community member	Klongdaen
Klong 13	Male	Klongdaen community member and Klongdaen community public relations	Klongdaen
Klong 14	Male	Klongdaen community member	Klongdaen
Klong 15	Male	Klongdaen homestay host, Klongdaen community member	Klongdaen
Klong 16	Female	Klongdaen community member, Threading Manora Beads Trainer	Klongdaen

4.4 Creative Tourism Development in Klongdaen Homestay Community

As noted, with the exodus of families from the community, many houses were abandoned and fell into a state of disrepair, resulting in the disruption of the network of walkways connecting the houses. For this reason, the development of the tourism of the Klongdaen homestay community started with physical development.



Figure 4. 3: The walkways connecting the houses

4.4.1 Physical development

Physical rehabilitation of Klongdaen market began with landscaping and the reconstruction of the walkways and bridges over the three canals. Following that, the community houses were restored and the community cooperated with the Klongdaen SAO to develop a local electricity grid and construct roads which linked the area with the national road network. From the local community's perspective, the restoration of Klongdaen market into a tourist attraction would also require facilities for tourists.



Figure 4. 4: Bridges over the canal

4.4.2 Tourists Facilities

After the development of physical, klongdaen homestay community realized that tourists needed facilities. Tourist facilities are:

- i) Walkways and seating areas for tourists: The community made the walkways connecting the houses in the community wider and constructed benches for tourists.
- ii) Signposts, market map and information boards: To allow tourists to know about the Klongdaen market and also find their way around, signpost, market map, and information boards were put up.



Figure 4. 5: Signpost.

iii) Stores: Respondent Klong 1 informed that before the establishment of stores, Klongdaen homestay community members agreed that products sold on the market must be locally sourced and must not contradict Buddhist principles, i.e. no alcohol and environmentally friendly packaging must be used.



Figure 4. 6: Store.



Figure 4. 7: Local Foods on Klongdaen Market.

- iv) Accommodation: The community determined that homestays would be the type of accommodation for tourists.
- v) Workshops and events: Workshops allow tourists to exchange experiences and learn with and from community members. The workshops were selected from groups of the professionals across Klongdaen community.

In sum, then, the development of creative tourism in Klongdaen homestay community began with the restoration of Klongdaen Market. Klongdaen Market's revival itself began with the physical rehabilitation of houses, walkways, landscapes, and utilities, with the full cooperation and involvement of the local community. After the reconstruction of physical infrastructure, Klongdaen community installed facilities for tourists such as signposts and community maps, provided accommodation in the form of homestays, and devised a series of workshops and events.

4.5 Creative Tourism Activities

Tourist activities are an important factor in attracting tourists. Klongdaen homestay community uses the unique history and identity of Klongdaen market as a backdrop to attract tourists.

Respondent Klong 1 noted:

“Klongdaen market is not a floating market because the trading of the canal in the past never traded in boats but traded at the canal waterfront. Klongdaen market policy focuses on selling local cuisine and performances that reflect the culture of community, such as Manora dances. Visitors can then experience the past way of life of the locals”.

Respondent 7 agreed:

“Klongdaen market is not a market; it is a tourist attraction. Visitors can study local lifestyles and culture here.”

Klongdaen market context is hence a tourism backdrop against which visitors can experience the waterfront, learn about local culture and lifestyle, handle local products, and exchange knowledge with local people through tourist activities. For example, “The Bridge of Courage” is a unique series of can bridge in the South of Thailand. In the middle of the bridge is a single board that can be lifted when a boat passes. Klongdaen homestay community uses this bridge to create tourist activities for those who have courage to cross the canal on its narrow and rickety bridge (see Figure 4.8.)



Figure 4. 8: Bridge of Courage.

4.5.1 Workshops/ Events

Klongdaen homestay community organizes Klongdaen market weekly on Saturdays in order to sell local products (see Figure 4.9) and perform folk performances such as the Manora dance (see Figure 4.10), and a shadow show (see Figure 4.11). Not only are these events put on, but Klongdaen homestay community also presents workshops where tourists can learn about and exchange knowledge with local people at Klongdaen Market, especially folk art such as threading Manora beads (see Figure 4.12) and making clay figures of the traditional Manora dance.



Figure 4. 9: Klongdaen Market.

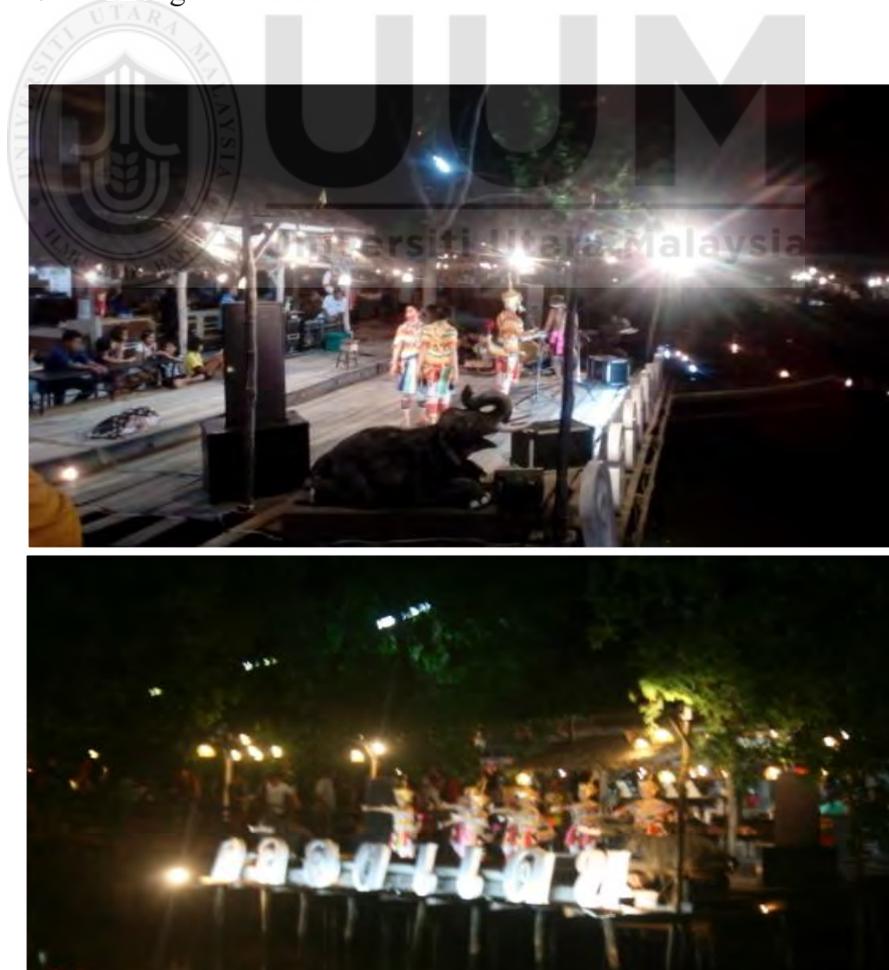


Figure 4. 10: Manora Dance.



Figure 4. 11: Shadow Show.



Figure 4. 12: Threading Manora Beads.

The researcher observed that the workshops of Klongdaen homestay community are run in two ways. Firstly, tourists contact the leader of the community or contact the workshop leaders to inform them they would like to participate in activities at the workshop. Secondly, they can do a workshop directly with the sellers at the market. The sellers at the market will prepare equipment and raw materials for this. For example, tourists cannot only buy the products made from the Manora beads but can

also learn how to thread the Manora beads at the store in the market by directly learning from the seller.

Respondent Klong 16 stated that:

“Not only buy Manora beads but tourism can also learn how to thread the Manora beads”.

Respondent Klong 9 pointed out that:

“Tie-dyed clothes workshop can be done at the Klongdaen market and at the group site. At the market, we will let tourists to do workshop every first Saturday of the month”.

Respondent Klong 2 informed that

“Tourists can contact Klongdaen homestay community leader or the clay figures group leader. Workshop can be done at the group site or attend a workshop at Klongdaen market. Members of the clay figures group will prepare equipment and raw materials for them.”

Figure 4.13 shows a traditional Thai desserts workshop at the market, and Figure 4.14 shows the clay figures of the classical Manora dance workshop at Klongdaen market.



Figure 4. 13: Traditional Thai Desserts Workshop at Klongdaen Market.



Figure 4. 14: Clay Figures of Classical Manora Dance Workshop at Klongdaen Market

4.5.2 Workshop development and management

Klongdaen homestay community has fourteen workshop groups: traditional Thai desserts, shrimp paste, tie-dyed clothes, coarse rice, clay figures of classical Manora dance, dried fish, weaving Krajoed, local games and activities, local toys, woven palm leaves, threading Manora beads, traditional herbal medicine, narratives of community stories, and a community museum. The thirteen workshop groups come

from local career groups that community members have done before the restoration of the Klongdaen market, only clay figures of classical Manora dance that was created after the restoration of the market.

4.5.3 Clay figures of classical Manora dance group:

The clay figures of the classical Manora dance were inspired by the need to preserve and restore the culture of Manora (see Figure 4.15). Respondent Klong 2 stated that Klongdaen homestay community works together with Manora trainers to create molded figures. The molded figures are used to attract visitors and invite visitors to learn about the culture of Klongdaen Market Community. In creating these clay figures, Klongdaen homestay community formed a partnership with a research team from Rajamangala University of Technology Srivijaya to design the statues. The clay figures are unique to Klongdaen homestay community because they are only produced in Klongdaen. Respondent Klong 2 noted that the clay figure group manages and plans learning programs. If the clay figure group has any problems, they have to report them to the Klongdaen Market Community. Similarly, other workshop groups, for example (as Respondent Klong 9 mentioned) members of the tie-dyed clothes group design tourist learning activities by themselves. Most of the group members are relatives. If there is a problem, the group will try to resolve it first, but if the problem cannot be solved, the problem is brought to the Klongdaen community meeting.

At the moment, the group has nine members, all of whom are members of the same family. The group management committee consists of a group leader, a deputy head, a secretary, and a treasure. An average of 150 visitors come to make the clay figures

at each group sitting, and 40 visitors learn to paint the clay figures at Klongdaen market every month. Income from the clay figure group is divided into four parts: a 60% stake in the operation, another 15% for group members, another 15% to Klongdaen homestay community funds, and 10% for disadvantaged people.

Thus, most members of Klongdaen local career groups are relatives and friends. They have the freedom to manage tourist learning activities by themselves. But if there are any problems, they can ask for help from Klongdaen homestay community.



Figure 4. 15: Clay Figures of Classical Manora Dance.

Respondent Klong 2 informed that the clay figures group manages and plans learning programs. If the clay figures group has any problems, they have to report them to the Klongdaen market community. Similar, other workshop groups as Respondent Klong 9 mentioned members of the tie-dyed clothes group design tourists learning activities

by themselves. Most of the group members are relatives. If there is any problem, our group will resolve it first, but if the problem cannot be solved, we will bring the problem to the Klongdaen community meeting.

At the moment, the group has nine members, all of whom are members of the same family. The group management committee consists of a group leader, a deputy head, a secretary, and a treasure. There are averages of 150 visitors coming to make the clay figures of each group sitting, and 40 visitors learn to paint the clay figures at the Klongdaen market every month. Income from the clay figures group is divided into four parts: a 60% stake in operation, another 15% for group members, another 15% to Klongdaen homestay community funds, and 10% for disadvantaged people

Klongdaen workshops are mainly developed from the original occupations of people who live around the Klongdaen market except the clay figures of the classical Manora dance. The clay figures of the classical Manora dance was design the statues by Rajamangala University of Technology Srivijaya. This shows the cooperation between educational institutions and the community. In addition, most members of Klongdaen career groups are relatives and friends. Each career group has freedom to manage tourist learning activities by themselves. But if there have any problem, they can ask for the help from Klongdaen homestay community.

4.6 Klongdaen Homestay

Klongdaen homestay group was set up by Klongdaen market community. The homestay group consists of 11 homestays in which all members are Klongdaen homestay community (see Figure 4.16).

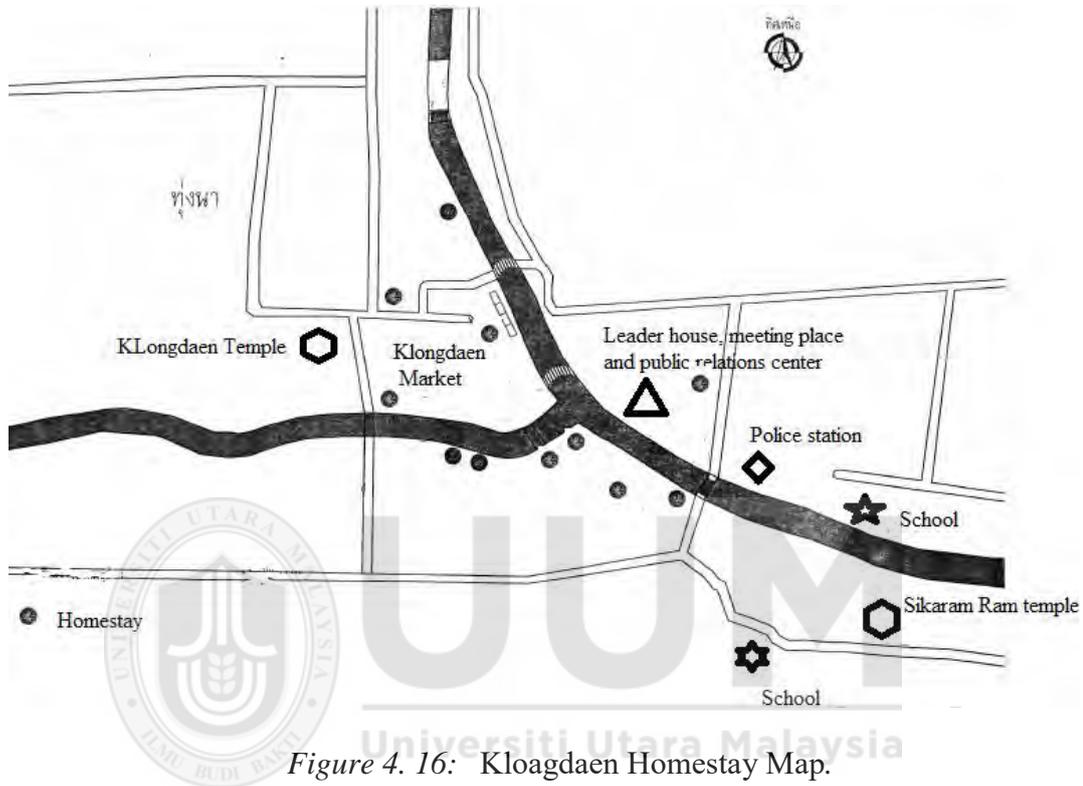


Figure 4. 16: Klongdaen Homestay Map.

The main purpose of Klongdaen homestay group is to support Klongdaen homestay community tourism by providing tourist accommodation. The homestay group is empowered in management through the Klongdaen homestay community. The board of the homestay group consists of a chairman, vice chairman, secretary, treasurer, advisory committee (drawn from the wider Klongdaen market committee), and homestay group committee (see Figure 4.17).

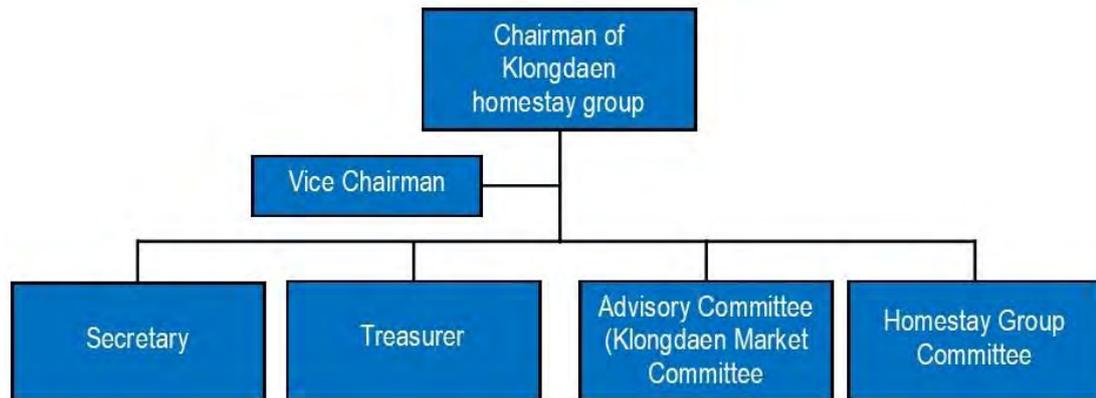


Figure 4. 17: Klongdaen Homestay Group Organization Chart.

The Klongdaen homestay group is responsible for welcoming and providing accommodation to tourists. The Klongdaen homestay group also supports the Klongdaen homestay community fund by providing 15 Baht (0.42 US\$) from a net income of 200 Baht (5.71 US\$) per tourist. The homestay group is regulated by its members and by Klongdaen homestay community members. Each homestay management has to follow six basic criteria: present a rural lifestyle focusing on nature and the Buddhist lifestyle; present the culture of a unique waterside community; keep homestays and the neighborhood clean; encourage family members to participate in tourism activities, such as welcoming tourists, having a strong and safe house, ensuring there are facilities (clean mattresses, blankets, clean toilet area, etc.); and offer tourist activities such as boating, viewing the Klongdaen landscape and the waterfront market, and workshops.

Respondent Klong 10 explained that:

“Klongdaen homestay rules are set by the homestay group members through the approval of the Klongdaen homestay community general meeting. Not only do they offer tourists accommodation, Klongdaen homestay hosts also have other duties assigned by Klongdaen homestay community to act as the „front

office“ by greeting tourists when they arrive. The hosts also have to act as public relations officers by giving tourists information such as the rules of Klongdaen market community, tourist attractions, history and culture. Furthermore, Klongdaen homestay hosts are the last people who say goodbye to tourists before they leave.”

In addition, Klongdaen homestay hosts also exchange and show the local lifestyle to tourists. All 11 homestays have their own unique features, which they share with the tourists.

- 1) Ruang Mai Homestay - learning how to make artificial flowers
- 2) Porntip Homestay - learning about weaving Krajoood mats
- 3) Klongdaen Homestay - learning how to do Khao Yam (traditional southern rice salad)
- 4) Aung Homestay - learning how to cook Thai desserts
- 5) 100 Year-Old House Homestay - learning about traditional Southern Thai life
- 6) Yo Homestay - learning to make herbal drinks and wooden toys
- 7) Rabiang Thai Homestay - learning how to make traditional Thai toys such as dolls with towels; making Thai desserts
- 8) Yaai Lieb House - narrating the histories and beliefs of local people
- 9) Ta Chuab Home - learning about carpentry
- 10) Sayan Homestay - museum of local working tools
- 11) Rim Nam Home - learning about Thai herbs

As respondent Klong 8 said:

“Each homestay has its own identity. For example, at Ruang Mai Homestay, tourists will learn how to make artificial flowers, at Porntip Homestay, tourists will learn about weaving Krajoood mats, at Klongdaen Homestay, tourists will learn to do Khao Yam

(traditional southern rice salad), at Aung Homestay, tourists will learn to make Thai desserts, at 100 Years Old House Homestay, tourists will learn about traditional southern Thai life, at Yo Homestay , tourists will learn to make herb drinks and children toys from wood, at Rabiang Thai Homestay, tourists will learn how to make traditional Thai country toys such as making dolls with towels and make dessert, at Yaai Lieb House, tourists will learn about the history and beliefs of people in Klongdaen community, at Ta Chuab Home, tourists will learn about carpentry, at Sayan Homestay, tourists will visit the Museum of Local Work Tools, and at Rim Nam Home tourists will learn about Thai herbs.”

Figure 4.18 shows a traditional Thai dessert workshop at Yak Lieb Homestay, Figure 4.19 shows how to make dolls with towels, and Figure 4.20 shows the Museum of Local Working Tools.



Figure 4. 18: Traditional Thai Dessert Workshop at Yaai Lieb Homestay.



Figure 4. 19: Making Dolls with Towels Workshop at Rabiang Thai Homestay.



Figure 4. 20: Museum of Local Working Tools. 4.5 Klongdaen Homestay

In sum, Klongdaen homestays not only provides tourist accommodation, Klongdaen homestay hosts also involve in the exchange of knowledge and experiences with tourists.

4.7 Creative Tourism Management

Klongdaen creative tourism management is under the form of community-based tourism. Klongdaen market is the center of tourist activities. Natural resources,

culture and a unique waterside way of life are managed and developed for tourism by local participation. Klongdaen homestay community members are separated into two groups: local people living in the Klongdaen market area, and those living outside the immediate Klongdaen market area. Klongdaen homestay community is managed by the Khlongdaen committee.

4.7.1 Khlongdaen homestay community Committee:

Klongdaen homestay community is managed by the board team, consisting of: Chairman, Vice Chairman of Promotions, Vice Chairman of Culture, Vice Chairman of Marketing, Legal Consultant, Secretary, Treasurer, Marketing Section, Environmental Section, PR Officer, Waterfront Culture Section (a local culture show on Klongdaen Market Community's stage), Landscape Section, Public Utilities Section, Boat Tour Section, Security, Klongdaen market Stores Section, Careers and Workshops Section, Klongdaen homestay community Activities Section (creating activities to build good relationships with Klongdaen Community members), and Klongdaen homestay community reception (homestay group). Figure 4.21 shows Klongdaen homestay community organizational chart.



Figure 4. 21: Klongdaen Homestay Community Organization Chart

All Klongdaen homestay community members have to follow the same guidelines and regulations and all are issued with community guidebooks which they have to

bring them to the meetings every Saturday. The guidebook determines the purposes of establishing the market along with setting out the regulations which govern market and homestay operations.

Respondent Klong 1 noted that:

Klongdaen market and tourist activities are managed by Klongdaen homestay community members and the Klongdaen homestay community committee. There are rules for sellers in the Klongdaen market and also tourism policies. Klongdaen homestay community has a weekly meeting on Saturdays. Before it opens, they announce news and information, and help members to solve problems. Klongdaen market Community's main rules and policies cannot be changed but subsidiary rules can be added.

The operational regulations of Klongdaen homestay community cover election of Klongdaen market store committees, who are responsible for monitoring products sold in the market, any changes in product types sold in the market, issuing notifications to the Klongdaen homestay community committee, any construction or repair work, Klongdaen homestay community members' dress code, enforcing limitations on using materials or containers made of foam or plastic for foods or beverages to serve customers, monitoring the policy of not allowing members to sell soft drinks and alcoholic beverages and ensuring that no fireworks or materials containing saltpeter gunpowder are used, and managing waste disposal. Information on these aspects of running the market are transmitted at the weekly Saturday meetings (or at other designated times) by the Klongdaen homestay community committee. If more than two absenteeisms occur, members lose the right to sell products in the market. Market policies also cover product quality and quantity checking, cleanliness of stores and attire of staff, collection of revenue for the

Klongdaen market homestay community, study and understanding of the Klongdaen homestay community context to recommend or offer tourist attractions, taking care of resources, environment and buildings in the community, meeting attendance requirements, setting out constructional materials and forms, and selling products (with similar type of products not allowed in more than two stores in the same zone) (see Figure 4. 22).

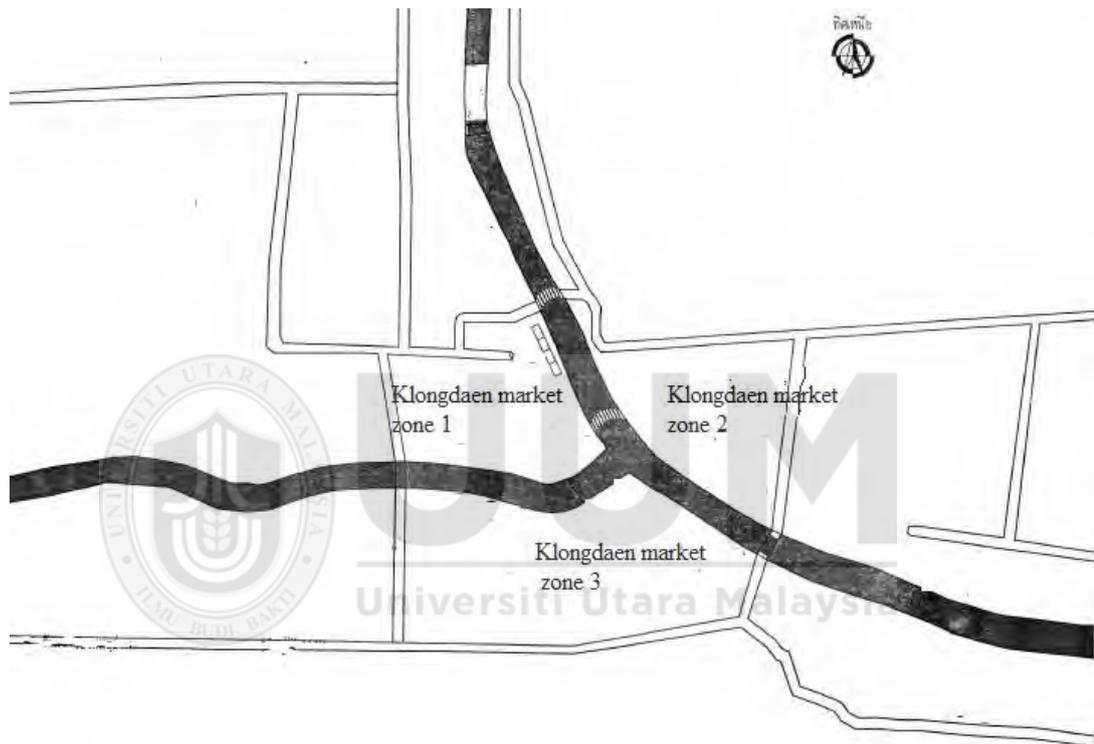


Figure 4. 22: Location of Klongdaen Market Zones.

4.7.2 Community-based tourism in Klongdaen homestay community

Klongdaen homestay community manages tourism through local people's participation. The community uses Klongdaen market as a tourism center. All tourist activities and programs begin at the market, and those activities and programs are always planned by the Klongdaen homestay community leader and the committee. Tourists have to cooperate with the Klongdaen homestay community leader or workshop group leader when they would like to put on special activities like a

workshop or provide accommodation at a Klongdaen homestay. Most tourist activities take place at the Klongdaen market area or nearby, except workshops that can be taken at a trainer's place (each workshop group has the power to choose a trainer and tourist learning programs). However, the leader of each workshop must report the overall operation at a Klongdaen homestay community meeting.

Respondent Klong 2 said that:

“The workshop leaders are free to organize tourist learning programs, but they have to report the operating results to others at a community meeting. Most workshop members are stakeholders and people in the community.”

Similarly, respondent Klong 10 stated that:

“The leader and hosts of homestay have freedom to manage their group. With a large group of tourists, most tourist programs are organized by the Klongdaen homestay community leader and Klongdaen homestay community committee. However, a homestay has the freedom to manage tourist activities at their home and they can also distribute tourists to each homestay in the event that they have a large group of tourists. Also, when having individual tourists, homestay hosts are free to organize programs and activities for tourists themselves. Whether tourists come in groups or as individuals, homestays need to report their performance to the Klongdaen homestay community leader.”

Figure 4.23 maps out Klongdaen homestay community management. Klongdaen community falls under community-based tourism. Klongdaen homestay community is at the center of Klongdaen market management and tourism activities. Policies,

regulations and tourism and community management plans are set by the committee and community members. Homestay and workshop groups are free to manage and plan tourist activities through members of each group with the assistance of Klongdaen homestay community. Income from the homestay and workshops is divided into two parts: one part is managed by a homestay group and another part is given to the community to manage tourism and develop community. Even though the community is independent in terms of tourism management, with its limited availability of finance and tourism knowledge it requires the cooperation of internal (temples and schools) and external (a network of private and public organizations, including educational institutes).

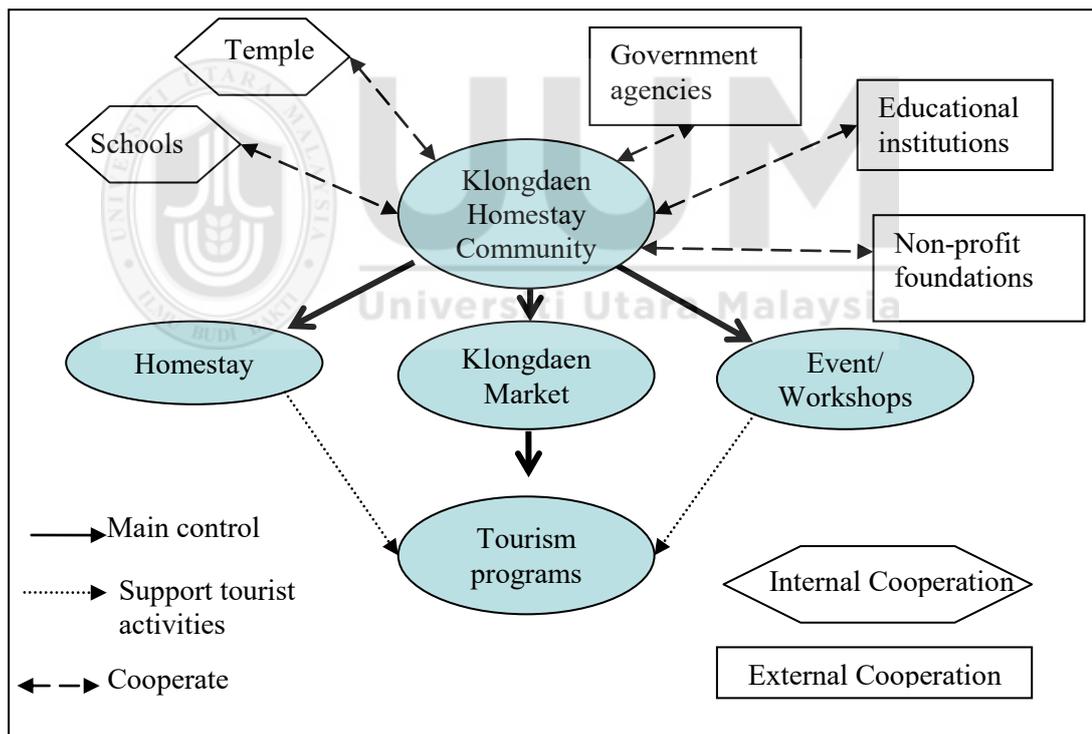


Figure 4. 23: Klongdaen Homestay Community Management.

4.8 Klongdaen Homestay Community Participation in Creative Tourism Management

The results from the interviews, observations and focus groups discussion show the participation of Klongdaen homestay community members in tourism management as:

- a) Participation in policy enactment, planning, and problem solving.

Klongdaen homestay community members must attend the community meeting on Saturdays to be updated about tourism information and news. Moreover, Klongdaen homestay community members also participate in community policies and planning and solving problems.

All respondent Klongdaen focus groups agreed that Klongdaen homestay community members should meet regularly at the leader's home every Saturday. The members cannot be absent from the meeting more than twice without good reason. All news and information which is related to the Klongdaen homestay community is presented and discussed at the meeting.

Respondent Klong 1 said that:

“When Klongdaen homestay community or Klongdaen homestay community members have any problems, Klongdaen homestay community puts the issue forward at the meeting. If the problem affects the community, the solution will be defined as a rule or policy. For example, with garbage disposal rules after the market is closed, the Klongdaen homestay community set the waste rule with the agreement of community members. All Klongdaen homestay community members are responsible for waste arising at their shop by themselves. After the market closes, everyone must take this garbage home. In the public area all Klongdaen homestay community members work together to clean the area.”

Respondent Klong 9 explained:

“Klongdaen homestay community rules and policies arise from problems. When a problem comes up, Klongdaen homestay community finds a solution and passes a rule to control and prevent further problems. Klongdaen homestay community members have to vote on it, and it must be approved by Klongdaen homestay community members 100% before being set as a community rule.”

Respondent Klong 10 noted:

“When there are problems or complaints from tourists, Klongdaen homestay community solves the problems together in the community meeting, not only Klongdaen market problems but also homestay and workshop problems.”

Respondent Klong 12 confirmed:

“Klongdaen homestay community rules and policies are enacted from problems that crop up at meetings”

b) Consultation

All Klongdaen homestay community members are free to express their opinions.

All respondent Klong focus group confirmed that:

“We have an opportunity to give our opinions, comment and make suggestions to Klongdaen homestay community.”

Respondent Klong 1 agreed:

“Klongdaen homestay community members are free to give their comments at the community meetings without restrictions regarding sex, age or education.”

Respondent Klong 10 also stated that:

“Klongdaen homestay community members have a right to comment. The meeting listens to members’ opinion before making decisions. The comments of a large group of people are not always approved at the Klongdaen homestay community meeting. Sometimes the opinion of only one person can be accepted in the meeting if there is good reason.”

c) Community activity operation

All community tourism projects are operated by Klongdaen homestay community members.

Respondent Klong 1 insisted that:

“All Klongdaen homestay community projects or activities are from Klongdaen homestay community member agreements. All projects are operated by Klongdaen homestay community members. The Klongdaen homestay community members take action in managing tourist activities and joining Klongdaen market Community’s activities.”

Respondent Klong 11 believed that:

“Having activities together will create unity, acceptance among Klongdaen homestay community members and encourage volunteer work for the common good.”

Respondent Klong 1 also outlined that:

“Public activities of Klongdaen homestay community will be on the second Tuesday of every month, and all members will participate in repairing the public areas, such as bridges or walkways in the market. Klongdaen homestay community members who have carpenter skills will repair the bridges or walkways while other members will give support in the form of food and drinks or even materials. In addition, not only public areas such as the bridges, but if any house around the Klongdaen market needs to be repaired, Klongdaen homestay community members will repair it too. These activities make members recognize the sacrifice and volunteer to work for the public.”

Respondent Klong 14 pointed out that:

“Klongdaen market is managed by Klongdaen homestay community members. On the first Saturday of each month, all members must bring the regulations and policies handbook to the meeting to remind them about the policies and rules. Klongdaen homestay community members must follow the policies and rules because they have a duty to operate the market and tourist activities.”

Respondent Klong 10 asserted that:

“Klongdaen homestay community members do not only operate Klongdaen market by themselves; they also support the children with activities in the market. The Klongdaen young Manora dancers are children from the Klongdaen homestay community that are supported by their parents to do this activity.”

Respondent Klong 12 said:

“Every member has a duty for the market operation. For example, members have to impress tourists by preparing a service area or their own shops for tourists and clean up the market after the market closes.”



Figure 4. 24: Klongdaen Homestay Community Members Supporting Her Child in Manora Dance.



Figure 4. 25: Young Manora Dancers Trained by Klongdaen School Teacher.

d) Benefits: Klongdaen community members receive two benefits from creative tourism development tourism: psychological benefits from the restoration of Klongdaen community, and economic benefits in the form of income from tourism. Community members receive income from tourism in three ways: income from the stores in the Klongdaen market, income from homestays and income from tourist learning activities in career groups. However, the reason for community members' participation in creative tourism is not economic but rather to get together with friends and relatives.

Respondent Klong 9 confirmed that:

“Most Klongdaen homestay community members are relatives, friends and family, and thus they all want to help one another. For this reason, Klongdaen market members feel warm and happy to participate in the community activities”.

Respondent Klong 12 supported this view:

“Income from selling food and beverages averaged about 14 US dollars after expenses. Although the income is very low, I am willing to participate in the market activities because meeting with friends and relatives is more important than the money I earn.”

Respondent Klong 8 asserted that:

“Income from the market is not as necessary as meeting friends at the market.”

e) Participating in evaluations: From the observation, the researcher found that when the community has a new project. The leader and the Klongdaen committee will inform details of the project to the community meeting. Community members can decide on whether or not to do the project. After the project finish, the community will conduct a meeting to inform the conclusion of the project.

4.9 Factors Affecting Creative Tourism Development in Klongdaen Homestay Community.

There are factors that affect the development of creative tourism as has been mentioned in chapter two section 2.1.1, page 25. Factors in creative tourism development are: i) Clear objectives, ii) context, iii) strong content, iv) local involvement, v) partnerships, vi) long-term planning tourism programs, vii) political support, viii) political independence, ix) marketing, x) sufficient funds, and xi) strong leadership and a committed team.

- i) Clear objectives, rules and policies: Klongdaen homestay community is a small community with a clear objective to revive Klongdaen market.

As respondent Klong 9 asserted:

“People in Klongdaen community wanted to revive the Klongdaen Market, but they did not know what to do until Dr. Suwannachard researched the architecture of the waterfront houses around Klongdaen community and guided Klongdaen people to revive the market.”

In addition, Klongdaen homestay community rules and policies have been set since the Klongdaen market was revived. Every member has a community guidebook that outlines community rules. All the respondents in Klong focus groups agreed that they should know community rules and policies.

Respondent Klong 1 pointed out that:

“Everyone in the community has to know the rules of the Klongdaen community. On the first Saturday of each month, all

members have to bring the community rules handbook to the meeting in order to review the rules.”

Respondent Klong 13 noted that:

“Clear rules make community members have the same aims to foster teamwork, and this leads the members to participate in the community. One main reason Klongdaen homestay community is strong because every member is aware of the rules of the community.”

- ii) Context: section 4.5 shows Klongdaen homestay community presents its history of waterfront market, landscape of three canals converging and lifestyle of waterfront community to attract tourists. Traditional culture and lifestyle are converted to local products sold in the market, workshops, and tourists activities in homestays, in the form of souvenirs, food, and clothes.
- iii) Strong content: Klongdaen homestay community presents its history of the waterfront market, landscape of three canals converging and the waterfront community habitation style to attract tourists. Traditional culture and lifestyle are converted to local products sold in the market, workshops, and tourists activities in homestays, in the form of souvenirs, food, and clothes.
- iv) Local involvement: Klongdaen homestay community participation in creative tourism is considered successful.

As respondent Klong 8 pointed out that:

Eighty percent of the locals who live along Klongdaen canals, which are an area of about two square kilometers, are members of Klongdaen market Community. These members strongly participate in Klongdaen homestay community activities.

v) Partnerships: this research observed that Klongdaen homestay community also cooperates with the government and private agencies to develop tourist activities. For example the community cooperates with the Ministry of Culture to revive the culture of “Khanmark Pratom”, a culture that disappeared from Southern Thailand more than 50 years ago. Klongdaen members and monks plan and operate this tradition by themselves. Suwannachard (2009) stated that Klongdaen homestay community revival should be collaboration between community (home), religious institutions (temples) and educational institutions (schools). Community is a source of life and people, generating a variety of social activities. Temple is a cultural institution. School is a technology and knowledge institution.



Figure 4. 26: Collaboration Between Community and Monk in Rehabilitation Culture Planning.

vi) Long-term planning tourism programs: Klongdaen has a long-term plan, including restoration of houses, planning on public utilities, supporting homestays as tourist accommodation, creating tourism knowledge for Klongdaen homestay community members by inspecting and studying various tourist attractions, and creating policies and pricing for products sold in Klongdaen Market. Thus, community members have clear ideas in tourism development and take part in and lead community activities and management.

vii) Political support: in the first phase of the restoration of the Klongdaen market, Klongdaen Subdistrict administrative organizations played a large role in supporting public utilities such as electricity grid and construct roads.

viii) Political independence: Klongdaen homestay community members are invested with power to make decisions. Respondents in Klong focus groups all agreed that help or support from agencies must obtain agreement from community meetings. No any agency can force the community to accept an agency's help if their help conflicts with community policies or objectives.

Respondent Klong 1 said:

“Every project is from the government or a private foundation following community policies or rules.”

Respondent Klong 8 gave a specific example:

“The Klongdaen Subdistrict administrative organizations wanted to repair bridges in the market with a type of wood that is not suitable for making bridges. Klongdaen homestay community refused the wood until the Klongdaen Subdistrict administrative organizations

changed the type of wood to one which is appropriate with the geography of the canals.”

ix) Klongdaen marketing strategy

Klongdaen homestay community has clear marketing strategy plans and uses history, culture, and local lifestyle to promote tourism products. On the promotion side, the community provides advertising and public relations. The community also coordinates with government agencies such as Tourism Authority of Thailand to undertake publicity. The community also has a webpage for updating community details, events and follow-up customer reviews.

Respondent Klong 1 said that:

“Tourists can get information about Klongdaen market and Klongdaen homestay community events from Klongdaen Floating Market Facebook.”

Respondent Klong 10 added stated:

“Customers can give comments on the webpage. If there are any negative reviews, Klongdaen homestay community will put them forward at a community meeting to find a solution.”

x) Sufficient funds: Klongdaen homestay community’s incomes come from the members such as vendors and stakeholders in Klongdaen Market, homestay and workshop groups. The moneys are used for Klongdaen homestay community activities such as maintenance of bridges and walkways and supporting local shows such as Manora dance.

Respondent Klong 8 stated:

“Klongdaen homestay community revenue is from Klongdaen homestay community members, that is, it is from vendors and stakeholders in Klongdaen market and Klongadaen homestays and workshops. Klongdaen homestay community committee does not specify the amount of revenue; they pay as much as they want to pay. Moreover, Klongdaen homestay hosts must pay 15 baht per tourist and Klongdaen workshops pay 20 baht per customer. This money can be used for Klongdaen homestay community activities such as maintenance of bridges and walkways, and supporting local shows such as Manora dance. However, this amount is not much for maintenance of all bridges and walkways because Klongdaen homestay community activities are not organized for profit. The main purpose of Klongdaen homestay community is to rebuild the waterfront market of the past, and historic and cultural preservation. Most Klongdaen homestay community members believe that this revenue is just extra income. Fortunately, government agencies such as SAO and PAO give materials for the maintenance. The communities reject agency funds but ask for the maintenance materials.”

xi) Strong leadership and a committed team: one factor that would greatly affect the participation of community members is the community leader.

All Respondents of Klongdaen homestay community strongly agreed that kindness, faithfulness, dedication, forgiveness, and respect and honor from their leader made Klongdaen market members “respect and trust in them. In addition, having vision to manage and operate community activities, and an ability to solve problems caused by members of the community or tourism made members confident in their leader and led them to participate in community activities.

Respondent Klong 9 agreed that the leader of Klongdaen homestay community influences their involvement of Klongdaen homestay community. He state that the leader is like,glue“ that holds community members together.

Respondent Klong 13 commented:

“Although the Klongdaen community was termed a Buddhist community, the leader and community do not hinder people from other religions to attend the community as those who are Muslims accepted and were honored to join the community and accredited the leader with his public relation efforts.”

The researcher observed that the community leader has significant authority over Klongdaen homestay community members. All Klongdaen respondents trust and have confidence in their leaders.

Respondent Klong 1 confirmed:

“The dedication of the board’s work specifies that the acceptance of everyone's opinions made members participate in activities and administer the market.”

The Klongdaen homestay community leader thus has a strong influence on community member participation in tourism development and management.

Moreover, this research also found another factor effecting in community participation in creative tourism development.

xii) Social Memory: the mutual benefits of Klongdaen homestay community members are not money or income but benefits that affect their wellbeing. Most of

Klongdaen homestay community members experienced the collapse of the market in the 1980s. Therefore, they are eager to participate in revitalizing the market.

All the Respondent Klong focus groups strongly agreed that the reason to involve themselves in Klongdaen market rehabilitation was because they want the market to be revived to the kind of status it held in the past.

Respondent Klong 11 said:

“Klongdaen market is a memorable place where people have nostalgic experiences of the past. The participation of Klongdaen homestay community flows from a love for the market.”

Thus, social memory makes Klongdaen homestay community members share a common tourism development plan - to revive the market to be the same as it was in the past.

In summary, apart from the factors that Richard Richards (2010) recommends this research also found social memory also affecting creative tourism development as well.

4.10 Problems in Creative Tourism Development

a) Disapproving of People in the Community

At the beginning of the market's revival, the main problem of reconstruction was acceptance by community members. Most the community members did not participate in tourism development. The rehabilitation team had to show willingness to revitalize the market with action, such as repairing bridges and members' homes.

When the members of the community realized the true intentions and sacrifices of the rehabilitation team and saw that it was possible to revive the market, they cooperated and participated in activities to revitalize the market.

Respondent Klong 5 claimed:

At the beginning, the market revival team had only eight people. The main problem of restoring the market was cooperation among people in the community. Many people thought that it would be impossible to restore the market.

Respondent Klong 1 said that:

The concept of restoring Klongdaen Market needs patience, and they were right to ignore the snubs of anyone who did not agree. The team continued repairing the market bridges and also repaired a sampled house, which later became Sayan Homestay.

Respondent Klong 1 also stated that:

The members had to talk to people to make them understand the restoring of the market project, and then they were able to persuade them to join the project. Talking with people to tap their wisdom and ability to assign jobs which suited each person gave the opportunity for people opposing the project to participate in the team and cater to everyone equally.

Respondent Klong 5 commented:

After the sampled home was repaired, the team went on to repair other houses around the market. When people saw the sacrifices and willingness in the work of the team, they also put in their share

of effort. And the team repaired houses without discrimination whether the host agreed or disagreed to revive the market.

Respondent Klong 6 agreed:

The willingness to work, patience not to get into an argument or belittle anyone on behalf of the team leader made people more encouraged to participate. Moreover, the key factors to make people get involved were forgiveness and acceptance of all people, even those who were opposed to the plan to restore the market.

b) Increasing Community Members

Increasing the number of members is one of the complicating factors in controlling Klongdaen Community members to follow community rules.

Respondent Klong 1 pointed out that:

Klongdaen Market was opened in 2009 with 5-6 stores. Since then, the number of Klongdaen Market Community members has risen and now there are more than 200 stores. The increased size has created problems for the market's management because the increasing number of stores makes it more difficult to get all of them to follow the community rules.

For Respondent Klong 11:

At the moment there are 200 stores in the market and only about 100 stores come under the rules of the community, so Klongdaen Market Community has no overall control and some products do not meet community requirements.

Respondent Klong 10 confirmed that:

Stores in the market are divided into three zones. The first zone is in the middle of the market, where all members are Klongdaen Market Community members. This zone can be controlled according to community rules. The second zone is the zone around the market. Most of the members are people from outside the community. In this zone, it is difficult for the community to control and ensure all products meet community policies. The third zone is a private market near Klongdaen Market which is managed by owners who are not Klongdaen Market Community members.

Respondent Klong 11 suggested that:

The community (should try) to solve problems by asking those stores in the second zone to observe [how] the first zone [operates].

Thus, the increase in the number of community members has made it more difficult for the community to get members to follow the community rules.

c) Learning time

Some activities need sufficient time to be completed, such as threading the Manora beads.

As Respondent Klong 16 pointed out:

Threading the Manora beads is difficult; visitors require concentration and patience to do it. Few visitors can finish threading the beads within 2 or 3 hours. Many visitors could not do it and gave up.

Respondent Klong 2 stated that:

“In case of attending a workshop of the clay figures of classical Manora dance group site, the instructor will provide a range of learning styles until a clay figure is finished, which takes at least two hours. Sometimes visitors cannot finish the program because of too long time. The instructor must prepare other clay figures for visitors to take back home.”

d) Number of instructors is limited

Respondent Klong 2 pointed out that:

“The clay figures of classical Manora dance group has only nine instructors and if there is a large group of visitors, the instructor cannot teach them thoroughly.”

e) Problems of Klongdaen Homestay Group Management

The problem of Klongdaen homestay is the distribution of tourists to each homestay.

Respondent Klong 1 pointed out that:

“There is a problem of distributing tourists because each house has a different size, and this affects the ability to accommodate the tourists. If they spread tourists in equal numbers, smaller homestays will be faced with overcrowding problems. On the other hand, a bigger homestay will lose a chance to get more visitors”.

4.13 Summary

This research has found that Klongdaen homestay community has the resources, people, history and background that could develop and sustain creative tourism. Although Klongdaen Community still does not fully comprehend the concept of creative tourism, the community uses the principles of creative tourism in organizing tourism activities, including exchanging knowledge between tourists and locals,

organizing workshops where visitors can learn, and using community histories and identities in the creation of tourism. Moreover, community members in Klongdaen community enjoy the right to play a crucial and meaningful role in supporting the creative tourism initiative.



CHAPTER FIVE

DISCUSSION, SUMMARY AND RECOMMENDATION

This chapter discusses the research results outlined in Chapter Four. It reflects critically on the research objectives by answering the corresponding research questions. This chapter also provides a number of recommendations for future research.

5.1 Discussion of the Findings

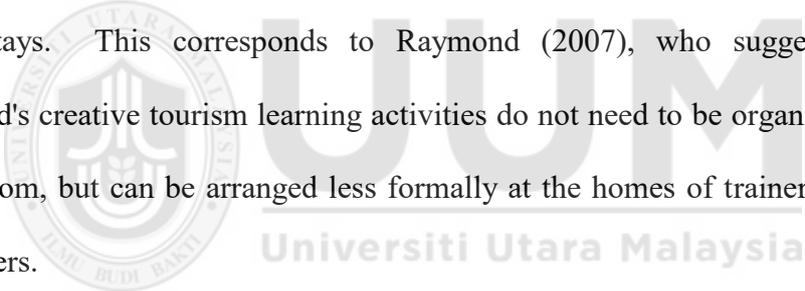
The main objectives of this research are to explore the application of creative tourism in the management and operation of Klongdaen homestay community, to assess the factors affecting creative tourism development in Klongdaen homestay community, to determine the extent of homestay community participation in creative tourism management and to explore any problems of creative tourism management and operations faced by Klongdaen homestay community.

5.1.1 Research Question 1: How do local communities apply creative tourism in Klongdaen homestay community?

The creative tourism development of the Klongdaen homestay community began with a longing to revitalize Klongdaen market. This project began in 2009 with the renovation of bridges and historic waterfront houses and other aspects of the physical infrastructure. However, reviving Klongdaen market to its former glory entails a wider project of revitalizing the surrounding area, not merely in terms of physical location and infrastructure – such as the bridges and the waterfront houses - but also in terms of the traditional ways of life of the people living in the local community. These traditional lifestyles are represented through the stories which lie behind the

physical goods and inventions on sale, the labor involved and the utilization of local resources which have gone into those goods and foods, stories which reflect the history and culture of the community and region. In sum, it is the revitalization of the entire range of activities, processes, and physical infrastructure which will permit visitors to enjoy a genuinely authentic experience of interacting with the local community.

Fully engaging tourists includes learning activities such as workshops which teach visitors about local customs and ways of cultivating the land and producing foodstuffs and goods. This research found that exchanging experiences between guests and hosts can take place at Klongdaen market, at careers“ groups and in homestays. This corresponds to Raymond (2007), who suggested that New Zealand's creative tourism learning activities do not need to be organized in a formal classroom, but can be arranged less formally at the homes of trainers and homestay providers.



The development of creative tourism at Klongdaen market is evidence of how social and capital - such as history, culture and ways of life – and human capital – such as store owners, homestay owners, and career groups - can be exploited or used to create products and activities for tourists. This finding correlates with that of Prasongthan’s (2013) study of Tai Phuan Community in Northern Thailand. Thai Phuan is considered an ethnic group in Thailand that has a high degree of social capital based on its unique identity, encompassing unique traditions and ways of life. Having a high degree of social capital has a generative effect on tourism by developing scope for community-based tourism. At the same time, community-based

tourism has led to more harmonious social relations within the community as people have been encouraged to participate in the management of tourism, which ultimately results in the preservation of local culture, traditions and ways of life and this the community's identity.

Thus, Klongdaen homestay community develops creative tourism by integrating social capital and human capital into Klongdaen homestay community development and management plans. Aspects of these two varieties of capital have been applied to creative spaces, creative spectacles and creative clusters.

1) Creative Spaces, or Creative Places

As Richards (2011a) noted, creative spaces are places or areas where the community can stage creative activities such as workshops. Klongdaen homestay community revolves around its historic market area, which was closed down in 1987 but reopened again in 2009. The market area serves as the focal point of its creative tourism program. The community draws on the slogan "Two provinces, three canals" because of the convergence of three canals near the market area: the first canal flows into Hua Sai and Pak Panang Districts in Nakhon Si Thammarat Province, the second canal flows into Ranot District in Songkhla Province, and the third canal flows into Cha-uat District in Nakhon Si Thammarat Province. Klongdaen homestay community uses the history of the three canals, with their unique waterfront community habitations, as a backdrop to attract tourists, who can experience local culture and lifestyle, buy local products at the famous market, and exchange knowledge with local people.

Therefore, the tourism model of Klongdaen homestay community is creative tourism based on community history. Klongdaen homestay community focuses on the history of the community. The community uses tourism to revitalize the waterfront market area. The people in Klongdaen homestay community can still remember about their past experience, they can relate to their story. Tourism in Klongdaen homestay community revolves around presentation of historical experiences of the community through folk tales and the lifestyles of local people in the community.

2) Creative Spectacles or Creative Events

According to Richards, (2011a), creative spectacles are presented in the form of festivals, rituals, and special events. In the case of Klongdaen homestay community, a waterfront market is organized on Saturdays where not only are local foods, clothes and souvenirs are sold, but the community also organizes cultural and folk music shows, a folk merchandise fair, and various exhibitions. Moreover, there are also 14 workshop groups which tourists can learn from: traditional Thai desserts, shrimp paste, tie-dyed clothes, coarse rice, clay figures of classical Manora dance, dried fish, Krajoed weaving, local games and activities, local toys, woven palm leaves, threading Manora beads, traditional herbal medicine, narration of community stories and a community museum. To participate in the workshops, the tourists have to contact the community leader or the leader of a specific workshop they are interested in attending. Each workshop group plans and organizes its own tourist learning programs and tourist activities. Folk art instructors and workshop trainers are members of the workshop groups. After a workshop, the workshop leader reports on any problems at the following Klongdaen homestay community meeting. Moreover, the tourists can participate in workshops directly with vendors at Klongdaen Market,

where equipment and raw materials are prepared for them. For example, tourists who buy products made of Manora beads can directly learn to thread the beads from the bead vendor. The workshops at Klongdaen market include tie-dyed clothes, threading Manora beads, clay figures of classical Manora dance, and traditional Thai desserts.

In summary, Klongdaen homestay community uses local cultural and lifestyles to create workshops and other events. The community organizes tourist activities related to community history and events linked to the historic Klongdaen Market, life along its pretty waterfront community, and cultural performances. Klongdaen market events attract a large number of tourists. According to respondent Klong 8 (see section 4.2.1.1), approximately 1,200 tourists visit Klongdaen market every Saturday. This shows the success of creative tourism activities in attracting tourists.

3) Creative Clusters, or Creative People

As Richards (2011a) noted, creative producers such as folk art instructors, workshop trainers or local chefs have the capacity to create a local identity for cultural products and services that reflect the value of local communities. In Klongdaen homestay community, not only do folk art instructors and workshop trainers exchange their knowledge and experiences with the tourists, but Klongdaen homestay hosts also provide these activities, in addition to allowing tourists to get up close to the local lifestyle. All 11 homestays have their own unique features („activity identity“) to share with tourists.

In summary, Klongdaen homestay community divides its human capital into two groups: locals who are skilled at artwork and handicrafts, and community members. The former are workshop trainers who provide knowledge and exchange experiences with the tourists, while the latter have knowledge of specific occupations (such as farmers and fishermen) that can be developed into tourist learning activities concerning culture and local ways of life. Homestay owners come from both groups.

This research found that members of Klongdaen homestay are willing and able to convey knowledge and exchange their experiences with tourists. They are convivial and warm hosts, which are typical character traits of rural Thais. Additionally, Klongdaen Community uses community history to attract tourists. Local people are historical narrators whose stories are directly related to the community area and the past livelihoods of people in the community.

Therefore, creative tourism development in Klongdaen homestay community is built around the implementation of existing assets in the community - such as history, the natural environment, culture, local intellect and human capital - to generate identity-based creative tourism products. A historical site – the waterfront market area - is the community's focal point. This research found that local history that is widely known by local community members serves as a focal point for the local community's creative tourism project.

5.1.2 Research Question 2: How do the positive factors affecting creative tourism development in Klongdaen homestay community?

The creative tourism of Klongdaen homestay community is built on the development of existing community resources. Tourists visit the attractions and understand the spirit and lifestyles of people in the community by learning and exchanging experiences and information with them about history, nature and culture. Local intellectual capital, cultural capital and human capital are the key factors driving creative tourism. However, it was found that other factors affect the development of creative tourism.

i) Clear objectives: the main purpose of creative tourism development in Klongdaen homestay community is to revitalize the Klongdaen market to make it flourish once again. Klongdaen community is a unique community centred on a charming waterfront market where people in the community interact with one another to create tourism activities that are linked to the way of life of people in the community. This makes Klongdaen market a unique market setting. While the general market is a place to buy goods, Klongdaen market is a tourist attraction that presents its history, culture and ways of life. Thus, it can be said that the Klongdaen homestay community has succeeded in transforming memories of bygone times into material modern lifestyles by creating a new tourism destination. The recreation of this market is drawn from the collective social memory of the people in the Klongdaen community, which provides a backdrop to both the revival of the market's fortunes and to the day-to-day interactions with visitors. In this way, local histories make a social memory that shapes the operation and goals of creative tourism development. As French (1995) stated, social memory explains how people

who have different backgrounds join together as a part of a group to find common and similar memories in order to set the same goals. This research shows that social memory binds community members together.

ii) Context: Context has a role in determining tourism backdrop and form of each community. The results showed that Klongdaen Community use history, culture and environment of the community to create a community tourism backdrop. The old houses, equipment, appliances and daily supplies which were used in the past are now used to teach tourists about the local history, culture and traditions of people living along the canal waterfront. However, an integral feature of creative tourism is that learning activities can be arranged anywhere, such as homestays and career groups. The groups that organize these learning activities provide a different backdrop, and the backdrop to each depends on what the host offers to guests. The backdrop to the Klongdaen homestay market can be divided into two groups. The first group is that of the market itself, which presents the local history, culture and ways of life of local people. The second is the backdrop provided by the different homestays and career groups.

The context is important for creative tourism development because it shows community background and creates community tourism backdrop and creative tourism products.

iii) Strong Content: As Richards (2010) suggested unique and visible tourist programs should offer varied and specialised (localised) types of projects. Khlongdaen market has clear and unique tourism products which are presented by

showcasing the history of Klongdaen market and its canal-side landscape and waterfront lifestyle. Traditional culture and lifestyle are converted into local products which are sold in the market, workshops, and tourist activities in homestays in the form of souvenirs, food, and clothes, and presentations which reflect the cultural identity of Klongdaen waterfront market, such as folk art shows, local foods, and local clothing.

iv) Local involvement: The tourism management of Klongdaen market is organized along the lines of community-based tourism. All members of Klongdaen homestay community are subject to the rules of the community. For this reason, the participation of community members is crucial because creative tourism management and operation cannot be successful without the involvement of people in the community. The results of this research indicate that the Klongdaen homestay community is successfully integrated into the area's creative tourism development. Each time there is a meeting or a request for cooperation to solve an issue or organize various activities, members of the Klongdaen homestay community cooperate effectively. Thus, creative tourism cannot be developed without community members' involvement because a creative tourism activity is interaction between tourists and local people. Gursoy and Rutherford (2004) agreed that the success of tourism development depends on active support of local people. Thus, this development cannot be achieved without the participation of community.

In addition, one factor that has affected this harmonious and sustained high level of community participation is social memory. The research found that the main reason for Klongdaen community members to participate in tourism management and

operation is a strong desire to see the market prosper again. For the participants, economic benefit plays less of a role than cooperating with relatives and friends in the restoration of the Klongdaen market and creating a sustainable development path for the community. According to Changpuak (2008), memories that have been selected, edited, and interpreted contribute to the power of memories, which allow them to realize local values. This leads to the design and implementation of creative social activities and the participation of the community.

v) Partnership: Klongdaen Market Community's partnership is one between temples (religion), houses (community), and schools (education). Community is a source of life and people. It generates a variety of social activities. The temple is a cultural institution, and the school is a technology and knowledge institution. Klongdaen homestay community has a clear tourism development plan which operates through the joint planning and managing by Dr. Suwannachard (of Rajamangala University of Technology Srivijaya), Klongdaen SAO, Klongdaen Temple, and Klongdaen community. Tourism development started with Klongdaen Temple as the center of social activities and cultural groups were set up with cooperation from schools, such as Manora group taught by a teacher at Klongdaen Witthayain School. After that, workshop groups were established, such as a souvenir group, a shrimp paste group, a tie-dyed clothes group, a coarse rice group, and a classical Manora clay figures dance group. These groups were later developed into workshops to teach and share their knowledge and skills with tourists. Moreover, Klongdaen homestay community has been supported by many universities, organizations, government agencies and non-profit foundations. As mention in sector 2.1.3, creative tourism development needs to concern about partnership between stakeholders such as tour operators, cultural institutions, local independent

associations, community organizations, tourism business sectors, and government agencies.

vi) Long-term planning tourism programs: Klongdaen homestay community has a clear development plan. The first aspect of the development plan was physical development to create the availability of places to welcome guests. The next step was to create facilities and homestays to accommodate tourists. Finally, tourist activities, learning groups and products sold in the Klongdaen market stores were set up to present various activities to tourists. In the area of tourism management, the community has a systematic plan, with the establishment of community committees and clear tasks assigned for community members, such as, for example, the duty to welcome tourists being the duty of the homestay group.

vii) Political support: It is important that the restoration of Klongdaen market is supported by the Klongdaen SAO. At the beginning of the restoration project, the SAO supported the community by building critical infrastructure utilities such as electricity and the roads needed to bring tourists to Klongdaen market.

viii) Political independence: Klongdaen market community members have the authority to make decisions. Indeed, although a large number of government agencies and private foundations support Klongdaen Market Community, such as TAT, the SAO, universities, and social volunteers, this support has to adhere to Klongdaen market community's policies. All Klongdaen focus group discussion respondents agreed that any help or support from agencies has to be agreed at community meetings. No agency can force the community to accept them if they

disagree with Klongdaen community policies or objectives. This aligns with Richards" (2010) (see section 2.1.on page 29) point that communities should have empowerment in creative tourism management without influence from political interests. According to Prommak (2011) who studied the effect of leadership on the participation in tourism development of the Khaochaison Tambon Administration Organization, Phattalung Province, the number of Khaochaison managed tourism is not high because most of the tourism resources are managed by the Subdistrict Administration Organization. Only a small percentage of the community members involved in planning and tourism.

ix) Marketing: Klongdaen Market Community has clear marketing strategy plans. It uses local history, culture, and lifestyles as tourism products. On the promotion side, the community provides advertisement and public relations. Klongdaen Market Community also coordinates with government agencies such as Tourism Authority of Thailand to undertake publicity. And there is a community web page where information is updated about coming events and where customers can leave reviews (which are then followed up by the community leader and the committee).

x) Sufficient funds: Klongdaen market community budgets come from community members and the government. Income obtained by community members, such as vendors and stakeholders on the market and homestay and workshop groups, is used for community activities such as maintenance of bridges and walkways and supporting local shows such as the Manora dance. However, the funds thereby raised are rarely sufficient for the maintenance of all bridges and walkways. For this reason, Klongdaen homestay community relies on funds from government agencies. However, they do not receive money from the government; instead, this assistance

comes in the form of maintenance materials. Kaewanga and Chamnongsri (2012) suggested that because of the limitations on government funds, local communities should seek local financing and also have a long-term budget management plan. It is thus important that local people have the authority to make decisions regarding the management of community funds.

xi) Strong leadership and a committed team: the research results reveal that Klongdaen homestay community members respect and accept that the Klongdaen homestay community leader has a significant influence on the development and management of creative tourism. Community members have confidence and trust in their leader. The results of interviews and focus group discussions reveal that all the respondents accept the leader and agree that the Klongdaen homestay community leader is very active in Klongdaen market tourism development. They acknowledge that the Klongdaen homestay community leader has a decisive impact on community members' participation and involvement in Klongdaen market activities and Klongdaen tourism management. Leadership characteristics accepted by the members are an ability to solve problems, dedication, honesty, ability to prioritize, and treating everyone equally. Providing opportunities for everyone to participate in Klongdaen homestay community events also makes its members believe in their leader. Thus, the community leader has a strong influence on creative tourism development. A leader who has tourism knowledge and knows community members well can induce community members to participate in community creative tourism development operation and management. As mentioned in Chapter 2, the community needs a knowledgeable community leader who is supported by a dedicated and efficient team. Prommak (2011) found that leaders have a great influence on tourism

management, particularly a leader who understands members' ideas and gives them opportunities to make comments and involves them in decision-making.

In summary, the research found that creative tourism in the Klongdaen homestay community requires the aspects proposed by Richards (2010): i) clear objectives, ii) context, iii) strong content, iv) local involvement, v) partnerships, vi) long-term planning tourism programs , vii) political support, viii) political independence, ix) marketing, x) sufficient funds, and xi) strong leadership and a committed team . If one of these factors is missing, it will affect the creative tourism management in one way or another. For example, the research results show that underpinning the success of the Klongdaen community's tourism development initiative is the degree of local involvement, despite the fact that in the early stages of the revival of the market there were issues gaining the acceptance and trust of people in the community. The Klongdaen community leader and support staff were key factors that led people to participate in Klongdaen tourism development. After the Klongdaen community leader and team had expressed their commitment to the development of the market, Klongdaen community members became aware of how the revitalization of the market was feasible and how it would benefit them. This finding accords with that of Chaiyachen, Unaromlert and Paiwithayasiritham (2017), whose study revealed that the success factor underpinning the application of social capital in Klong Roi Soi community was community management, which generated local participation in a project that aimed to sustain local lifestyles that retain their original identity and conserve the natural resources of the community.

Moreover, there are more factors affecting creative tourism development. The factor is the role of social memory in affecting the purposes of community development, determining the concept of the Klongdaen market goods and tourist activities, and the level and form of community participation. If the community leader is the glue that binds the people in the community together, social memories are the driving forces for the community to participate in community development. Social memory makes Klongdaen community members have the same goal and clear tourism objectives.

5.1.3 Research Question 3: How does Klongdaen homestay community participate in creative tourism?

Klongdaen homestay community tourist activities can be grouped into three.

The main tourist activity is Klongdaen market, a tourism attraction intimately bound up with the history of Klongdaen community. The market is the centerpiece of Klongdaen community tourist activities. All Klongdaen tourism policies and community rules are generated by Klongdaen market members.

The second group is Klongdaen homestays. The homestay group is a subgroup of Klongdaen Market Community, by which all members of the homestay group are defect to members of Klongdaen Market Community. The homestay group assumes responsibility for accommodating tourists and Klongdaen market tourist reception and is independent of group planning and policies. When any problems arise, the group members solve it by themselves. If they are unable to solve a particular problem, it will be discussed at a Klongdaen homestay community meeting.

The third group is the workshop group. Like the homestay group, the workshop group is a subgroup of Klongdaen homestay community and its members have the freedom to manage themselves, including dealing with problems under the supervision of Klongdaen Market Community. If they cannot solve a problem, it is raised at a Klongdaen Market Community meeting. In addition, workshop group activities can be done at both a workshop group site or at Klongdaen Market.

Klongdaen members are part of both tourism operation and tourism management. Participation starts with being a community member following the community's rules. Clear delegation of responsibilities and duties attracts the members to participate. In addition, using history to create a collective social memory in the community, the community members have the same goal to restore and maintain Klongdaen Market. This is the driving force behind the members' active cooperation and participation in the management of community tourism. Thus, this research found a strong connection between social memory and historical memory. As noted by French (1995), social memory is a concept used by historians to explore the connection between social identity and historical memory. It asks how and why diverse people come to think of themselves as members of a group.

For Klongdaen homestay community, purpose of tourism management is a tool to revive Klongdaen Market. This clear purpose of tourism management underpins the members' united collaboration in group management. Klongdaen homestay community does not passively wait on financial assistance from the state or from any outside organizations. Money is not the main factor in working and not the main goal of tourism management.

In summary, community participation in Klongdaen homestay community falls under community-based tourism. The participation in creative tourism development can be divided into creative tourism management and creative tourism operation. This study found that management of Klongdaen homestay community comes in the form of coordination between groups of community members such as workshop groups and coordination between the communities and organizations such as government agencies, the education sector, and religious institutions. Although workshops and the homestay group have the freedom to set policy in the former, when there are problems Klongdaen Market Community members work together to solve them. The leader of Klongdaen Market Community and the committee are responsible for the workshop and homestay groups as the group advisors.

Klongdaen homestay community tourism management draws on and features community history and past memories as tools to unite community members to organize activities for tourists. It is also a reminder of the collective past of the community members; the events bring community members together and unite them by providing a united purpose for undertaking the activities. With reference to Dachum (2013), a cultural festival is a mechanism for engaging stakeholders in the area to participate in, preserving and restoring cultural roots to generate creative experiences for tourists. Figure 5.1 illustrates the schema of homestay community creative tourism management.

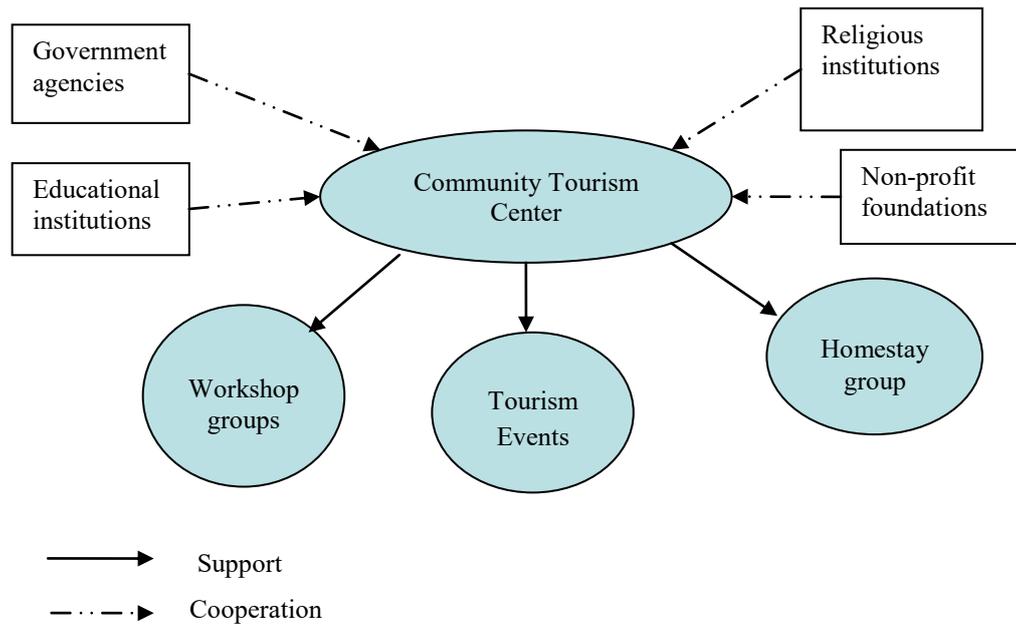


Figure 5. 1: Klongdaen Homestay Community Creative Tourism Management

This research found that social memory to be one of the important elements driving community participation, a finding which is the major contribution of this study. Social memory strongly affects community members to participate in tourism management and operation. It helps people remember the same story, believe in the same things, and share a united purpose which drives community tourism plans and activities. Social memory also, crucially, leads to clear community policies and regulations. From this result it can be concluded that social memory greatly influences community participation in Klongdaen homestay community.

This research summarizes the participation of the Klongdaen homestay community as follows.

- i) Participation in identifying problems: Although members of the Klongdaen community are free to manage their own career groups or homestays, when problems

occur that cannot be solved, they can be raised at the meetings and a plan of action can be determined.

ii) **Counseling:** Members of Klongdaen community are free to express their opinions at the meeting. The community will give equal importance to every comment, even if it is the voice of a small minority. These allow the community to brainstorm ideas from members in various activities, including community planning and policy setting.

iii) **Participation in community activities:** Klongdaeng homestay community is successful in community participation. For example, members who are skilled in construction or wood work participate in the repair of bridges or public spaces. Members who have no skills in this field provide food and drinks for members who are repairing infrastructure and may also provide raw materials used in the repairs.

iv) **Benefits:** Klongdaen community members receive two benefits from the development of creative tourism: psychological benefits from the restoration of the historic Klongdaen community and from working together on the project with friends and relatives; and economic benefits come in the form of tourism revenue. Klongdaen community members receive income from tourism in three ways: 1) revenue from selling products to tourists in Klongdaen market; 2) income from providing accommodation in the form of a homestay and, possibly, also from workshops and learning activities that take place there (a homestay owner may also have a market stall); and 3) income derived from tourism activities in the workshop groups. However, in actual fact most Klongdaen members pay more attention to psychological benefits than the economic benefits. This finding concurs with that made by Kullawong (2017), who studied the dynamism of floating markets (included Klongdaen market) and how they construct meaning in Sathing Phro Peninsular,

Songkhla province. She found that the meaning of Klongdaen market is as a „happiness area“. With the policy of Klongdaen market being to focus on helping fellow community members, bonds of affiliation and attachment are cultivated among the members and between the members and the visitors. For the members of the community, these intangible benefits are prioritized over increases in family income.



5.1.4 Research Question 4: What problems of creative tourism management and operation are faced by Klongdaen homestay community?

Klongdaen Market Community experiences numerous problems with creative tourism management.

- 1) Acceptance of community members in the restoration of the Klongdaen market: The current Klongdaen Market was rebuilt from the memory of community members. Before the renovation began, community members were sceptical of the plans as they believed that it was impossible to bring the area back to the time it had been a thriving local market which attracted visitors from far afield. This was the first hurdle in the development of Klongdaen market revival plans. However, the scepticism proved misplaced because the market was in fact successfully restored.
- 2) The increase of community members: the increase of community members has led to community management problems. Following the successful renovation project, villagers in Klongdaen Market Community and nearby areas joined in the market activities, including entrepreneurs in the market, raw material vendors and tour operators. However, perhaps ironically, this surge in participants in the market operations and the wider network of activities involved soon led to administrative, regulatory and infrastructure problems.
- 3) Time to do learning activities: Partaking in some learning activities takes a lengthy amount of time. For example, threading the Manora beads workshop lasts more than two hours, an unsuitable amount of time for guests with limited time.
- 4) Limitation of service capacity: The primary problem of homestay group activity management is the distribution of tourists to member houses because each house is of a different size, which affects the capacity to serve different tourist group sizes. It is thus difficult for the homestay group to equitably spread the number of

tourists. If the tourists were spread equally to every house, there would be a problem in terms of accommodating them. However, if the spreading of tourists were arranged according to the size of the house, there would be a problem of income distribution.

5) Conflict with external agencies: Being empowered to make community plans and policies sometimes conflicts with the government agencies, particularly local authorities such as the SAO.

5.2 Summary

Creative tourism development in Klongdaen homestay community demonstrates how creative tourism learning activities and events draw on social capital such as history, culture and ways of life of people in the local community. Klongdaen homestay community uses social memory and history to create a unique tourist destination. Klongdaen market is not merely a place to trade products, as in a general market, but also, indeed more so, a place of memory.

What is derived from the creative tourism development of Klongdaen community is the unrestricted generation of a creative place, creative activities and creative people. Klongdaen community shows that creative activities can be conducted anywhere. Even markets, where people are going about their usual purchasing of goods, can be a place to learn and exchange experiences between the hosts and the guests. Klongdaen homestay community shows that learning and sharing activities between the hosts and the guests do not have to occur in formal learning classes; activities constitute the usual routine way of life that the hosts regularly do. Many such activities do not need to be prepared in a classroom and/or require formal training

space but can happen at any time and in any place. In addition, learning activities do not always have to be a concrete activity. Abstract learning, such as community history and folk tales, can be learning activities and afford the exchange of experiences between the hosts and the guests. The optimum experience for the tourists is to learn the history of the community in the real place and exchange information with people who have real experiences, not in the form of history from books. Klongdaen community also shows that creative people are not necessarily educated or skilled persons; a creative person might be a merchant in the market, a homestay owner, or a tradesman in various fields, all of whom can exchange knowledge and share experiences with tourists

The factors affecting the development of creative tourism are i) Clear objectives, ii) context, iii) strong content, iv) local involvement, v) partnerships, vi) long-term planning tourism programs , vii) political support, viii) political independence, ix) marketing, x) sufficient funds, and xi) strong leadership and a committed team.

However, this research also discovered that social memory is a factor bearing a significant influence on the development of creative tourism in Klongdaen market because the market is built on and lives through community memories. Therefore, what determines the type of market and activities that take place there is social memory. In addition, the desire to revive the memory of Klongdaen market is a driving force for community members to participate in the restoration of the market.

In creative tourism management, this research found that Klongdaen homestay community utilizes community history to develop community tourism. The research results indicate that creative tourism development requires cooperation from

government agencies, educational institutions, non-profit organizations and other stakeholders. Thus, creative tourism management should take the form of collaboration between community members and wider, „outside“ organizations and agencies. Klongdaen homestay community has cross group committees responsible for overall tourism management. This ensures a degree of clarity of the organizational structures.

Tourism management of Klongdaen homestay community is in the form of community-based tourism centered on the Klongdaen market, renovated with the purpose of restoring the collective social memory of the people who work on and visit the market. This results in community members giving priority to the sustainability of Klongdaen market rather than responding to the needs of tourists. As can be seen from the community members, who stress the importance of psychological over monetary benefits, this has resulted in the success of community participation in creative tourism development. Through this willing participation, members of the Klongdaen community are jointly involved in identifying problems, devising solutions, and receiving the benefits of participation.

In summary, the problems of Klongdaen homestay community can be grouped as follows. The first group is a problem of community participation. The problem of participation in the Klongdaen homestay community is to create confidence for community members to believe in the initiative and to manage community members so that they fully comply with community regulations. The second problem is the management of learning activities and homestays. This problem concerns managing tourism activities and the equitable distribution of guests to each homestay. The third

problem concerns how to plan with a limited budget. Finally, the fourth problem concerns conflict between the community and external agencies.

However, this research does not find a problem of creating interaction between the hosts and guests. This is probably due to the many learning activities in the Klongdaen community, including places to organize learning activities that are not limited to learning in a formal setting. What is interesting for the development of creative tourism of Klongdaen is the interaction between hosts and guests. The success of Klongdaen homestays rests on applying in the form of a daily routine the ways of life of homeowners, which appear as „lived“ learning activities and sharing experiences between homeowners the hosts and guests.

5.3 Conclusion

In successful creative tourism management, hosts do not need to meet the needs of all guests to attract mass tourism. Instead, having clear goals and a specific style and vision of tourism management is what attracts quality tourism. Creative tourism can generate tourism products from what the community already has, without relying on new inventions. It is a community’s social capital, its local history, culture and traditions, which constitutes the attraction for tourists and creates the unique identity of the tourism destination. Creative tourism also shows the unrestricted nature of tourism activities. Learning activities can be experienced – arranged or unarranged – in any place and at any time, with or without trainers and learners. Instructors are not limited to folk artists but can be regular people going about their regular business, such as a farmer, a gardener or a homestay owners looking after his or her house, all of whom can share their knowledge and experiences with tourists.

In addition, community participation in community-based tourism is an important factor that leads to successful creative tourism development. The success of community participation binds communities strongly together. In turn, strong communities can manage tourism and set policies that focus on community needs rather than responding to the needs of tourists and external agencies. However, strong communities will need to acknowledge the potential for conflicts that may occur within community organizations such as local government agencies. For tourist attractions that are built from the history and memories of the community, social memories play a significant role in determining the context and content of tourism and drive the participation of community members.

5.4 Recommendations

The research results show that success in creative tourism management is not dependent on creating luxury services to attract and meet the needs of tourists. Creating activities which allow tourists to learn and participate in the way of life and culture of the community can attract the type of tourist that is interested in local culture and community life. For this reason, the community which is interested in creative tourism development should manage tourism so that it focuses on the sustainability of the community rather than taking into account the economic benefits derived from tourists.

In addition, based on this study of community participation in creative tourism development, a number of factors that affect community participation have been recognized and explored. One factor of note is social memory. Due to time limitations, this research did not explore the impact of social memory on the

involvement of community members in creative tourism development. As a result, those who study community collaboration in creative tourism development should consider this factor in more depth. Moreover, as this research focused on the supply side of creative tourism development, there is considerable scope for research into tourist opinions and behavior on creative tourism.



REFERENCES

- Amy E. Potter, A. E. and Modlin A. E. (2015). Introduction. In: *Social Memory and Heritage Tourism Methodologies*, New York: Routledge, pp. 1-10.
- Arjsang, A. (2003). The potential of housing development in terms of homestay for eco-tourism, promotion: A case study of Koa Kred, Pakkred District, Nonthabuli, Province (Master Dissertation). Bangkok: Chulalongkorn University.
- Aruninta, A. (2005). Fairs, festival and events: Intangible cultural landscape for livable city. *Academic Journal of Architecture*, 1, 23-50
- Asnarulkhadi, A. S. & Fariborz, A. (2010). Organizational operational and interactional processes of people's participation in community activities in Malaysia. *Journal of American Science*, 6(11), 1073-1077.
- Association of Thai Tourism Marketing. (2012). สถานการณ์ และแนวโน้มด้านการท่องเที่ยว แผนพัฒนาการท่องเที่ยวแห่งชาติ พ.ศ. 2555-2559 [Situation and trends in tourism. National Tourism Development Plan 2012-2015] retrieved 26 October, 2017 from <http://www.attm.biz/news/326755/www.mots.go.th>
- Baksh, R., Soemarno, Hakim, L. & Nugroho, I. (2012). Community participation in the development of ecotourism: A case study in Tambaksari village, East Java Indonesia. *Journal of Basic and Applied Scientific Research*, 2 (12), 12432-12437.
- Berg, B. L. (1998). *Qualitative research methods for the social sciences*, 3th, Boston: Allyn and Bacon,
- Binkhorst, E. (2007). Creativity in tourism experience: the case of Sitges. In Richards, G. & Wilson, J. (eds) *Tourism, creativity and development*. London: Routledge, pp. 125-144.
- BOI (2006). History, Policies and role of the BOI. *Thailand Investment Review*, 15 (7), 5-6.
- BOI (2011). National tourism development. Retrieved December 6, 2013 from http://www.boi.go.th/tir/issue104_21_4/201/155.
- Bhuiyan, A. H., Siwar, C., Ismail, M. S. & Islam, R., (2011). The role of home stay for ecotourism development in East Coast Economic Region American. *Journal of Applied Sciences*. 8 (6), 540-546,
- Boonratana, R. (2010). Community-based tourism in Thailand: The Need and Justification for an Operational Definition. *Kasetsart Journal Social Science*. 31(2), 280-289.

- Buajan, T. (2015). รัฐสังคมนิยมกับการทำให้มรดกศักดิ์สิทธิ์ กลายเป็นสินค้า: กรณีศึกษาช่างเงิน เมืองหลวงพระบาง [The Socialist State and the Making of the Feudal Heritage into a Product: A Case Study of the Silverware Craftsmen] *Walailak Journal of Science and Technology*, 8 (1), 126-173.
- Business Monitor International. (2016). Thailand tourism report: Include 9 year forecasts to 2020. BMI Research.
- Campbell, C. (2010). Creative tourism providing a competitive Edge. Retrieved October 20, 2012, from www.insights.org.uk/articleitem.aspx?title=creative%20Tourism%20Providing%20
- Clark, C. (2001). Community participation: A self assessment toolkit for partnerships. Nottingham: Engage East Midlands Nottingham.
- Clegg, A. & Essex, S. (2000). Restructuring in tourism: The accommodation sector in a Major British Coastal Resort. *International Journal of Tourism Research*, 2, 77-95.
- Chaiyachen, J., Unaromlert, T., Paiwithayasiritham, C. (2017) การพัฒนารูปแบบการประยุกต์ใช้ทุนทางสังคมเพื่อส่งเสริมการท่องเที่ยว คลองร้อยสายเชิงสร้างสรรค์ [The Application of social capital development model to promote creative tourism industry of Klong Roi Sai]. *Veridian e-Journal, Silpakorn University*. 10(2), 2039-2055
- Chaiyakot, P. (n.d.) Homestay in southern Thailand. TAT: Hatyai, Thailand.
- Changpuak, S. (2008) Some view of the history, communities in Mae Chaem valley [บางมุมมองประวัติศาสตร์ของคนเล็กๆที่แม่แจ่ม]. *Research Community*, 87, 7-10.
- Chantraprayoon, O.S. & Sasiphalin, W. (2013, July). An appropriate homestay managemt model for Banmor community, Papai sub-district, Sansai district, Chiang Mai province, Thailand. Paper presented at Business and Information 2013, Bali, Indonesia.
- Chimlee, K. (2016). แนวทางการพัฒนาหมู่บ้านท่องเที่ยวเชิงวัฒนธรรมในชุมชนบ้านตะลุ ตำบลตะลุ อำเภอบึงโขงพยัญ จังหวัดนครราชสีมา [The development of village cultural tourism in Ban Takhu Pak Thong Chai District, Nakhonratchasima Province]. *NRRU Community Research Journal*, 10(1), 7-19.
- Chinachot, P., Chantuk, T. (2016). รูปแบบการจัดการการท่องเที่ยวเชิงสร้างสรรค์ของสวนผึ้ง [Model of Creative Tourism Management in Suan Phueng] *Veridian Journal*, 9(1), 250-268.

- Creative Tourism Thailand (n.d.). Community-based tourism in September rain. Retrieved August 17, 2013, from http://www.creativetourism.com/en/c_articles/detail_articles/Community-Based-Tourism-in-September-Rain/21.html.
- Creative Tourism Thailand (n.d.). Creative tourism. Retrieved December 6, 2013 from <http://creativetourism.circlecamp.com/index.php?page=aboutus> .
- Creighton, J.L. (2005). The Public participation handbook: making better decisions through citizen involvement. San Francisco: Jossey-Bass.
- Cruz, A. R. (2013). Tourism as a magnet for creativity: Insights for creative class attraction in a tourism-based region. Martin Prosperity Research, September 2013.
- Dachum, P. (2013). การพัฒนาการท่องเที่ยวเชิงสร้างสรรค์ฯ กรอบแนวคิดสู่แนวทางปฏิบัติสำหรับประเทศไทย [Creative tourism development: from concepts to practice for Thailand]. Silpakorn University Journal, 33(2), 329-364.
- Darke, J. & Gurney, C. (2000). Putting up? gender, hospitality and performance. In Lashley, C. & Morrison, A. (eds) In Search of hospitality: Theoretical perspectives and debates. Oxford: Butterworth-Heinemann pp. 77-99.
- Dawson, C. D. (2009). Introduction to research methods: A practical guide for anyone undertaking a research project. (4thed.). Oxford: How to books.
- Dokbunnak, N. & T, Thongkamnush. (2013) การมีส่วนร่วมของชุมชนในการจัดการการท่องเที่ยว กรณีศึกษาชุมชนในตำบลร้อยปีสามชุก อำเภอสามชุก จังหวัดสุพรรณบุรี [Participation of communities in tourism management. Case Study in the Hundred Years Sam Chuk district of Suphan Buri]. Rajamangala University of Technology Suvarnabhumi.
- Department of Tourism (2014a). International tourist arrivals to Thailand 2013. Retrieved January 25, 2014, From http://tourism.go.th/kb3/uploaded/Traveller%20Stat/2556/Inter_Jan-Dec_2013.xls.
- Department of Tourism (2014b). International tourism statistics 2013. Retrieved January 25, 2014, From <http://www.tourism.go.th/uploads/Stat/22950.pdf>.
- Designated Areas for Sustainable Tourism Administration (n.d.). Thailand. Retrieved November 10, 2013 from <http://www.dasta.or.th/en/theory/1620-buddhist-votive-tablets-as-cultural-heritage-in-tourism.html>.
- Designated Areas for Sustainable Tourism Administration (2012a). Creative tourism. Retrieved December 6, 2013 from <http://www.dasta.or.th/th/theory/489-489.html>.
- Designated Areas for Sustainable Tourism Administration (2012b). Develop tourism with “Community” as the Main Focus. Retrieved December 6, 2013 from <http://www.dasta.or.th/en/operaing-news/952-952.html>.

- Designated Areas for Sustainable Tourism Administration (2017). CBT Thailand 2020, DASTA travel. 2(12), 6-13
- Dokbunnak, N., Thongkamnush, T. (2013). การมีส่วนร่วมของชุมชนในการจัดการการท่องเที่ยว
กรณีศึกษาชุมชนในตลาร้อยปีสามชุกอำเภอสามชุก จังหวัดสุพรรณบุรี [Participation of communities in
tourism management: Case Study in the Hundred Years Sam Chuk district of
Suphan Buri]. Rajamangala University of Technology Suvarnabhumi.
- Dolezal, C. (2011). Community-based tourism in Thailand: (Dis-)Illusions of
authenticity and the necessity for dynamic concepts of culture and power.
ASEAS - Austrian Journal of South-East Asian Studies, 4 (1), 129-138.
- East Coast Southern Sub-region Tourism and sport office. (n.d.) เที่ยวชุมชน 4 จังหวัดภาคใต้
ฝั่งอ่าวไทย [Visit 4 provinces community-based tourism in east coast southern
Thailand]. Tourism and sport Thailand.
- Fentress, F. & Wickham, C. (1992). Social Memory. Oxford. UK. Blackwell.
- French, S. C. (1995). What is social memory. Southern Cultures, 2(1), 9-18.
- Frey, O. (2009). Creative of places as a resource for cultural tourism. In G. Maciocco
& S. Serreli (eds) Enhancing the city, urban and landscape perspective. (pp.
135-454). Berlin: Springer.
- Galloway, P. (2009). Community archives the shaping of memory, Edited by Ben
Alexander: Facet Publishing.
- Getz, D. (2007). Event studies: theory, research and policy for planned events. UK:
Elsevier.
- Getz, D. & Carlsen, J. (2005). Family business in tourism: State of the Art. Annals of
Tourism Research, 32 (1), 237–258.
- Getz, D., Carlsen, J. & Morrison, A. (2004). The family business in tourism and
hospitality. London: CABI Publishing.
- Go 2 (n.d.). Accommodation. Retrieved December 5, 2013, from Retrieved
December 5, 2013, <https://www.go2hr.ca/sectors/accommodation>.
- Goodwin, H. & Santilli, R (2009) Community-based tourism: a success? ICRT
Occasional Paper 1. Retrieved December 5, 2013, from
<http://www.andamandiscoveries.com/press/press-harold-goodwin.pdf>.
- Gursoy, D. & Rutherford, D. G. (2004). Host attitudes toward tourism: An Improved
Structural Model. Annals of Tourism Research, 31(3), 495-516.
- Haewsanga, C. & Chamnongsri, N. (2012). Creative Tourism: A New Choice of Thai
Tourism. Suranaree Journal, 6(1), 93-111.

- Hemmati, R. B. & Abbasi, B. (2013). Creative Tourism Entrepreneurship in Rasht. *Advances in Environmental Biology*, 7 (8), 2006-2012.
- Homestay Standard Thailand (n.d.). Homestay by region: Southern. Retrieved December 5, 2013, from http://www.homestaythai.net/index_en.php?p=home.
- HomestayThai (n.d.). Why is homestay a must? Retrieved December 1, 2015, from <http://www.homestaythai.net/Homepages/ReadNews/2?lang=eng>
- Hull, J.S. & Sassenberg, U. (2012) Creating new cultural visitor experiences on islands: Challenges and opportunities. *Journal of Tourism Consumption and Practice*, 4(2), 91-110.
- Ibrahim, Farah A., Heuer, Jianna R. (2016). Cultural and social justice counseling client-specific interventions. Springer International Publishing Switzerland.
- Igartua, J. & Páez, D. (1997) Art and remembering traumatic collective events: the case of the Spanish Civil War. En in J. Pennebaker, D. Páez and B. Rimé (Eds.). *Collective Memory of Political Events*. Hillsdale, Lawrence Erlbaum.
- Intana, A. (2013). History of the community: understanding values and meaning of communities" history through local history retrieved 26 October, 2017 from http://www.cbti.or.th/?ge=article&article_ge=show_article&gen_lang=12022014200146&id_category=11072012170058#.Wrfb3i5ubIV
- Japanese Organization for International Cooperation in Family Planning (2000). A guidebook for the development of sustainable CBD/CBS Programs. Tokyo.
- Jiuxia, H. K. A. S. (2016). Enhancement and Erosion of religious Rlites" Public Mediation Powers in tourism related activities. *International Journal of Business Anthropology*, 6(2), 45-54.
- Kaewsanga, K. & Chamnongsri, N. (2012). การท่องเที่ยวเชิงสร้างสรรค์ : ทางเลือกใหม่ของการท่องเที่ยวไทย [Creative tourism: a new choice of Thai tourism]. *Suranaree Journal of Social Science*, 6(1), 93-111.
- Kaewsanga, K. & Chamnongsri, N. (2015). การจัดการความรู้การท่องเที่ยวเชิงสร้างสรรค์ในแหล่งท่องเที่ยวทางวัฒนธรรม อำเภอพิมาย จังหวัดนครราชสีมา [Knowledge management of creative tourism in cultural tourist attractions, Phimi District, Nakhon Ratchasima]. *Suranaree Journal of Social Science*, 9(2), 79-103.
- Kaewsong, B. (2014). การท่องเที่ยวโดยชุมชน [Community-Based Tourism]. *Community based research*, 15 (3), 4-5
- Kamarudin, K.H. (2013, February). Local stakeholders participation in developing sustainable community-based rural tourism (CBRT): the case of three villages in the East Coast of Malaysia. Paper present at the International Conference on Tourism Development 2013, Universiti Sains Penang, Malaysia.

- Kawulich, B. B. (2005). Participant observation as a data collection method. *Forum: qualitative Social Research*, 6(2), 6.
- Kenaphoom, S. (2014) ปรัชญาการวิจัย ปริมาณ คุณภาพ [Research philosophy: quantity quality]. *Governance Journal*. 3(2).
- Khururak, N., Khampha, S., Passago, S. & Singhalert, R. (2010). Participation of people in tourism management of Jurassic Park in Nonburi Sub-District, Sahatsakhan District, Kalasin Province. *Rajabhat Maha Sarakham University Journal*, 4(2), 75-89.
- Kontogeorgopoulos, N., Churyen, A. & Duangsaeng, V. (2013). Homestay of the tourism and the commercialization rural home in Thailand. *Asia Pacific Journal of Tourism Research*, Retrieved December 17, 2013, from <http://dx.doi.org/10.1080/10941665.2013.852119>.
- Kullawong, K. (2017). พลวัตและการประกอบสร้างความหมายของตลาดน้ำในคาบสมุทรสทิงพระ จังหวัดสงขลา [Dynamism of the floating market and their construction of meaning in Songkhla province (Doctoral Dissertation). Thaksin university, Thailand.
- Kunjuraman, V., Hussin, R., & Ahmad, A. (2014). International Tourist Satisfaction towards Tourism Activities and Facilities: A Case Study in Mamutik Island, Kota Kinabalu, Sabah, East Malaysia. *Journal of Tourism, Hospitality and Culinary Arts*, 7(1), 76-92.
- Kullachai, P. (2014). รูปแบบการจัดการท่องเที่ยวเชิงนิเวศน์แบบโฮมสเตย์ จังหวัดระยอง จันทบุรี ตราด. [Management model for eco-tourism home stay, Rayong, Chanthaburi, Trat. *Khon Kaen AGR.*]. *Journal*. 42 SUPPL, 1(2014), 555-561.
- Lashley, C. (2000). Towards a theoretical understanding. In Lashley, C. and Morrison, A. (eds) *In search of hospitality: theoretical perspectives and debates*. Oxford: Butterworth-Heinemann pp. 1-17.
- Laochockchaikul, K. (2014). Cultural tourism attraction management process: case study in old markets and floating market place. *Journal of international Thai tourism*. 10 (2), 32-43.
- Leelaplin, C. & Ratchatahirun, P. (2018). ปัจจัยสิ่งอำนวยความสะดวกของโฮมสเตย์ที่มีผลต่อความต้องการของนักท่องเที่ยวไทย ที่ อำเภอเชียงคาน จังหวัดเลย [Homestay affecting on Thai Tourists at Chiang Khan Loei]. *The journal of development administration research*, 8 (2), 1-12.
- Lee-Ross, D. & Lashley, C. (2009). *Entrepreneurship & small business management in hospitality industry*. London: Elsevier.
- Leksakundilok, A. (2004). *Community participation in ecotourism development in Thailand (Doctoral Dissertation)*. University of Sydney, Sydney.

- Lertsuchatavanich, P. (2005). Impact assessment of homestay tourism on Fireely Population at Ban Khog Kad Village, Samut Song Khram Province (Master Dissertation). Chulalongkorn University. Bangkok.
- Luangchandang, F. & Punyawadee, V. (2018). การพัฒนาตัวชี้วัดการท่องเที่ยวชุมชนเชิงสร้างสรรค์อย่างยั่งยืน [Development of sustainable creative tourism indicators for community-based tourism]. *Electronic Journal of Open and Distance Innovative Learning*, 8(1), 79-104
- Lynch, P. A. (2005a). Sociological impressionism in a hospitality context. *Annals of Tourism*, 32(3), 527-548.
- Lynch, P. A. (2005b). The commercial home enterprise and host: a United Kingdom perspective. *International Journal of Hospitality Management*, 24, 533-553.
- Lynch, P. & MacWhannell, D. (2000). Home and commercialized hospitality. In Lashley, C. and Morrison, A. (eds). *In search of hospitality: theoretical perspectives and debates*. Oxford: Butterworth-Heinemann pp. 100-117.
- Maccannell, D. (1973) Staged authenticity: Arrangements of social place in tourist setting. *American Journal of Sociology*. 79(3), 589-603.
- Malinowski, B. (1959). *Crime and custom in savage society*. Paterson, New Jersey.
- Malinowski, B. (1961). *A Scientific theory of culture and other essay*. Oxford University Press, New York
- Manager Online (2011, July 3). Underst&ing tourism with “Creative Tourism”. Manager Online. Retrieved from <http://www.manager.co.th/travel/viewnews.aspx?NewsID=9540000080464&TabID=3&http>.
- Manirochana, N. (2017). การจัดการท่องเที่ยวชุมชน[Community-based tourism management]. *International Thai Tourism Journal* 13(2), 25-46
- Mathbor, G. M. (2008). *Effective community participation in coastal development*. Monmouth University. Chicago: Lyceum.
- McCracken, R. (1996). Participation in practice: the experience of the World Bank and other stakeholders. *World Bank discussion papers*; no. WDP 333.
- Ministry of Tourism and sport (n.d.). Background of ministry of tourism and sport. Retrieved November10, 2013, http://www.mots.go.th/ewtadmin/ewt/mots_eng/ewt_news.php?nid=686&file_name=index.
- Ministry of Tourism and sport (2011). Thailand’s national tourism development plan 2012-2016. Retrieved August 10, 2013, from http://www.tica.or.th/images/plan_tourism2555-2559/2555-2559.pdf .

- Ministry of Tourism and Sports (2015). International tourist arrivals to Thailand by nationality at Suvarnabhumi International Airport and Don Muang. Retrieved December 17, 2016, from http://tourism.go.th/kb3/uploaded/Traveller%20Stat/2556/Suv_Jan-Dec_2013%20.xls.
- Mooi, E. & Sarstedt, M. (2011). A concise guide to market research the process, data, and methods using IBM SPSS Statistics. New York: Springer.
- Muennu, N. (2012). การมีส่วนร่วมของชุมชนในการพัฒนาการท่องเที่ยวอย่างยั่งยืน กรณีศึกษาเทศบาลตำบลทะเลน้อย และเทศบาลตำบลพนางตุง [Community participation in sustainable tourism development : A case of subdistrict municipality Thalenol and subdistrict municipality Phanangtung Khuankanun district, Pattalung province]. Stanford Journal, 4(2), 48-52.
- Mukda, V. (2014). การมีส่วนร่วมของประชาชนในการจัดการท่องเที่ยวเชิงนิเวศ อำเภออุ้มผาง จังหวัดตาก. [People Participation in Ecotourism Management of Umphang District, Tak Province]. SDU Research Journal. 10(3), 55-74.
- Murphy, P. E. (1997). Tourism: a community approach. Oxford: International Thomson publishing company.
- Myklebust, M. (2014). Qualitative research methods, London, Koros Press Limited.
- Na-Songkhla, T., et al. (2008). การจัดการโฮมสเตย์ 5 จังหวัดภาคใต้ [Homestay management in southern Provinces Trang, Satun, Phattalung, Sougkhla, akornsritthamarat]. Songkhla: Songkhla Rajabhat University.
- Narasaj, B. (2010). Memory in heritage studies: a primary survey. Journal of Mekong Societies, 6(2), 27-51.
- Nault, S. & Stapleton, P. (2011). The community participation process in ecotourism development: A case study of the community of Sogoog. Journal of Sustainable Tourism, 1, 1-18
- National Statistical Office (2017). การสำรวจพฤติกรรมการเดินทางท่องเที่ยวของชาวไทย 2560 [The survey on travel behavior of Thai people 2017] Retrieved January 17, 2017, from http://www.nso.go.th/sites/2014en/Pages/survey/Economics/Tourism%20and%20Sports/Travel_Behavior.aspx
- Ngaosri, P., Lertkulprayad, L., Suvarnakuta, K. & Wongrattana, C. (2015). ปัจจัยการพัฒนาแบบการท่องเที่ยวเชิงสร้างสรรค์ในชุมชนไทพวน ตำบลเกาะหวาย อำเภอปากพลี จังหวัดนครนายก [Factor of development for creative tourism model in Thai Phuen community Kohwai sub-district, Pak Phil Destrict, Nakhon Nayok, province, Thailand.] Journal of Humanities and Social Sciences Mahasarakham University. 34(2), 206-217.
- Nonsiri, P. (2012). รูปแบบการดำเนินงานของกลุ่มท่องเที่ยวโดยชุมชนในเขตภาคเหนือตอนล่าง [the pattern of Community-Based Tourism in Lower Northern Thailand.] Journal of International and Thai Tourism. 8(2), 47-65.

- Obridska-Olson, R. & Ivanov, S. (2010). Creative tourism business model and its application in Bulgaria. Retrieved December 6, 2013, from http://papers.ssrn.com/sol3/papers.cfm?abstract_id=1690425.
- Office of the National Economic and Social Development Board Thailand (2011). The eleventh national economic and social development plan 2012-2016. Retrieved July 6, 2014, from http://www.nesdb.go.th/Portals/0/news/plan/p11/Plan11_eng.pdf.
- Office of Strategy Management for Southern Province Cluster (2009). แผนพัฒนากลุ่มจังหวัดภาคใต้ฝั่งอันดามัน (ระนอง พังงา ภูเก็ต กระบี่ ตรัง) พ.ศ.2553-2556 [Andaman province southern development plan 2010-2013]. Retrieved December 6, 2013 from <http://www.osmsouth-w.moi.go.th/>
- Office of Strategy Management for Southern Province Cluster (2010). รายงานฉบับสมบูรณ์ โครงการบูรณาการอุตสาหกรรมการท่องเที่ยวอันดามันสู่การเป็นศูนย์กลางการท่องเที่ยวระดับโลกบนฐานความเข้มแข็งของชุมชนตามแนวเศรษฐกิจพอเพียง [Final report of the integrated Andaman tourism industry into a global tourist on the strength of a community-based by using the sufficiency economy project]. Retrieved December 6, 2013 from <http://www.osmsouth-w.moi.go.th/>
- Olick, A. Robbins, J. (1998) Social Memory Studies: From "Collective Memory" to the Historical Sociology of Mnemonic Practices. *Annual Review of Sociology*, 24, 105-140
- Okazaki, E. (2008). A community-based tourism model: its conception and use. *Journal of Sustainable Tourism*, 16 (5), 511-529.
- Organization for Economic Co-operation and Development (2009). The impact of culture on tourism. Paris: OECD.
- Otatawong, A. (2014). การมีส่วนร่วมของประชาชนต่อการท่องเที่ยวเชิงอนุรักษ์ ทะเลบัวแดง ในเขตเทศบาลตำบล เชียงแหว อำเภอกุมภวาปี จังหวัดอุดรธานี [Community participation in Talay Bua Dang Conservation within Chiang Wae Municipal area, Kumphawapi District, Udonthani Province]. *Academic Services Journal Prince of Songkla University*, 25(1), p 47-53.
- Page, S. J. (2009). *Tourism management: Managing for change* (3rd ed.). Burlington: Elsevier Ltd.
- Paul, S. (1987). *Community participation in development projects: The World Bank Experience*. Washington, D.C.: World Bank.
- Patton, M. (1990). *Qualitative evaluation and research methods*. Beverly Hills, CA: Sage.
- Ping, W. J. (n.d.). Community-based ecotourism development in northern Thailand Retrieved November 20, 2013, from http://www.asianscholarship.org/asf/ejournal/articles/jianping_w.pdf.

- Piuchan, M. (2012, June). Guidelines for organizing tourism activities for homestays. Paper at Home Stay Training Program Chiang Mai University
- Phetchabun Provincial Office of Tourism and Sport (n.d.). ประวัติความเป็นมาของการท่องเที่ยวในรูปแบบโฮมสเตย์ [Thai homestay history]. Retrieved December 6, 2013, from <http://phetchabun.mots.go.th/index.php?lay=show&ac=article&Id=539098471>
- Phromsen, W. (2011). Qualitative research and quantitative research. RMUTI Journal, 4(1), p 95-102.
- Poo Nak, V. (2015). ศักยภาพชุมชนในการจัดการท่องเที่ยวโดยชุมชน: กรณีศึกษาตลาดน้ำอัมพวา [The Potentials of Amphawa Community in Managing Community-Based Tourism of the Amphawa Floating Market]. Academic Services Journal Prince of Songkla University, 26 (1), p 63-74.
- Podhisita, C. (2009). ศาสตร์และศิลป์แห่งการวิจัยเชิงคุณภาพ [qualitative research]. 4th, Amarin printing co.ltd. Bangkok.
- Prasongthan, S. (2013). ทูทางสังคมกับแนวทางการส่งเสริมการท่องเที่ยวโดยชุมชนเชิงสร้างสรรค์: กรณีศึกษาชาวไทยพวน อ.ปากพลี จ.นครนายก [Social Capital Potentiality for Creative Community-based tourism : The Study of Tai Puan Community, Pak Plee District]. Journal of Industrial Education, 16(9), Retrieved November 25, 2013, from <http://ejournals.swu.ac.th/index.php/JOS/article/view/3819>
- Promjittiphong, C. (2005). Forigne tourist satisfaction on homestay services in royal project development center „Teen-Tok“ Chiang Mai province (Master Dissertation). Mahidol University. Bangkok.
- Prommak, S. (2011). ภาวะผู้นำกับการส่งเสริมการมีส่วนร่วมของประชาชนในการพัฒนาด้านการท่องเที่ยวขององค์การบริหารส่วนตำบลเขาชัยสน [The Effect Of Leadership On The Participation in Tourism Development of the Khaochaison Tambon Administration Organization, Phattalung Province]. Academic Services Journal, Prince of Songkla University.22(3), 30-45
- Promphakping, N., Thongyou, M., Chamruspanth, V. (2014). การช่วงชิงพื้นที่การเมืองระหว่างรัฐและท้องถิ่น กรณีศึกษาหมู่บ้านผู้ร่วมพัฒนาชาติไทยในภาคอีสาน [The Political Contestation between the State and the Local : A Study of a Thai Nation Development Cooperators“ Village in Northeast Thailand]. Journal of Mekong Societies. 10(2), 131-157.
- Pumphruk, C. (2005). Managerial communication of the Thai standard homestay in the middle region of Thailand (Master Dissertation). Chulalongkorn University. Bangkok.
- Ragin, C. C. & Amoroso, L. M. (2011). Constructing social research 2th Edition. Los Angeles, SAGA Publication.
- Raymond, C. (2003). Case study - creative tourism New Zealand. Retrieved August 8, 2013, from www.creativenz.govt.nz/assets/publication_documents/

[documents/97/original/case-study-creative-tourism-new-zealand.pdf?1322079829](https://www.academia.edu/1322079829/documents/97/original/case-study-creative-tourism-new-zealand.pdf).

- Raymond, C. (2007). Creative tourism New Zealand: the practical challenges of developing creative tourism. In Richards, G. & Wilson, J. (eds) *Tourism, Creativity and Development*. London: Routledge, pp. 145-157.
- Reid, J. N. (2000). Community participation: How people power brings sustainable benefits to community. Retrieved July 15, 2014, from <http://www.rurdev.usda.gov/rbs/ezec/commptarcpt.pdf>.
- Richards, G. (1996). *Cultural tourism in Europe*. London: CABI Publishing.
- Richards, G. (2001). *Cultural attractions and European tourism*. London: CABI Publishing.
- Richards, G. (2004). Towards a sustainable form of cultural tourism? Paper presented at Interaccio, Barcelona.
- Richards, G. (2009a). Creative tourism and local development. In: Wurzburg, R., Pattakos, A. & Pratt, S. (eds) *Creative Tourism: A global conversation*. Santa Fe: Sunstone Press, pp. 78-90.
- Richards, G. (2009b, November). Creativity and the art of distinction. Paper presented at the conference Creative Spaces for Cultural Tourism, Istanbul.
- Richards, G. (2010, October). Creative tourism and cultural event. Paper presented at the 2nd Forum on UNESCO Creative Cities Network Icheon, Republic of Korea.
- Richards, G. (2011a). Creativity and tourism: The state of the art. *Annals of Tourism Research*, 38(4), 1225-1253.
- Richards, G. (2011b). Cultural tourism trends in Europe: a context for the development of Cultural Routes. In Khovanova-Rubicondo, L. (ed) *Impact of European Cultural Routes on SMEs' Innovation and competitiveness*. Strasbourg: Council of Europe Publishing, pp. 21-39.
- Richards, G. (2012, November). Tourism, creativity and the creative industries. Paper at the conference Creativity and Creative Industries in Challenging Times, NHTV Breda.
- Richards, G. (2013a, June). Creative and relational tourism in Barcelona. Paper presented at the ATLAS Cultural Tourism Group Expert Meeting on Alternative and Creative Tourism, Barcelona.
- Richards, G. (2013b). Creativity and tourism in the city. *Current Issues in Tourism*. Retrieved November 10, 2012, from https://www.academia.edu/3070326/Creativity_and_tourism_in_the_city.

- Richard, G. (2013c, November). Creative relational tourism through exchange. Paper presented at the ATLAS Annual Conference, Malta.
- Richards, G. (2013d). Tourism development trajectories- from culture to creativity? in Smith, M. and Richards, G. (eds) the Handbook of Cultural Tourism. London: Routledge, pp. 297-303.
- Richard, G (2017). The consumption of tourism in postmodernity and liquid modernity. *Oikonomics: Economics, Business and Society Journal*, 7, 5-10.
- Richards, G. & de Brito, M.P. (2013). The future of events as a social phenomenon. In Richards, G., Brito, M. P., and Wilks, L. (eds) *Exploring the social impact of event*. London: Routledge.
- Ricahrds, G. & Hall, D. (2000). *Tourism and sustainable community development tourism*. London: Routledge.
- Richards, G. & Marques, L. (2012) Exploring creative tourism: editors introduction. *Journal of Tourism Consumption and Practice*, 4(2), 1-11.
- Richards, G. & Munsters, W. (2010) *Cultural tourism research methods*. London: CABI.
- Richards, G. & Palmer, R. (2010). *Eventful cities: cultural management and urban revitalization*. London: Routledge.
- Richards, G. & Raymond, C. (2000). Creative tourism, *ATLAS News*, 23, 16-20.
- Richards, G. & Wilson, J. (2006). Developing creativity in tourist experiences: A solution to the serial reproduction of culture? *Tourism Management*, 27, 1209-1223.
- Richards, G. & Wilson, J. (2007a). The Creative turn in regeneration: creative spaces, spectacles and tourism in cities. In Smith, M. (ed.) *Tourism, Culture and Regeneration* Wallingford: CABI, pp. 12-24.
- Richards, G. & Wilson, J. (2007b). *Tourism, creativity and development*. London: Routledge.
- Ritchie, J. & Lewis, J. (2003). *Qualitative research practice: a guide for social science students and researchers*. London: SAGE Publications.
- Saiphon, P. & Sangsrit, N. (2013). Innovation of cultural creativity in the process of creative tourism in Thailand. DASTA, Thailand. Retrieved December 10, 2013 from <http://www.dasta.or.th/en/theory/1619-innovation-of-cultural-creativity-in-the-process-of-creative-tourism-in-thailand.html> .
- Salman, D. & Uygur, D. (2010). Creative Tourism and Emotional labor: an Investigatory model of Possible Interactions. *International Journal of Culture Tourism and Hospitality Research*, Vol. 4 No. 3 pp. 186-197.

- Sangsit, N. (2012). Creative Tourism: Concept. DASTA. Retrieved November 16, 2013 from http://www.dasta.or.th/en/sustainable_creative-tourism-eng/concept2.html.
- Saraithong, W. & Chancharoenchai, K. (2011). Tourists behavior in Thailand homestay business [Special Issue: CIRCLE conference]. *International Journal of Management Cases*, 15, 112-126.
- Satthamnuwong, P. (2016). การสื่อสารเพื่อการจัดการแหล่งท่องเที่ยวโดยการมีส่วนร่วมของชุมชน กรณีศึกษา: โครงการตลาดเก่าอ่างศิลา 133 ปี [Communication for community-based tourism attraction management : a case study or 133 year Angsila's market]. *Interdisciplinary Sripatum Chorburi Journal*. 2(2), 63-74.
- Scot A. French. (1995). What Is Social Memory? *Southern Cultures*. 21, .18-9
- Seyanont, A. (2010). การสร้างมูลค่าการท่องเที่ยวอย่างยั่งยืนของธุรกิจโฮมสเตย์ กรณีศึกษาโฮมสเตย์บริเวณตลาดน้ำอัมพวา จังหวัดสมุทรสงคราม [Creating value for sustainable tourism in the homestay business: Case study of homestay at Amphawa Floating Market Area in Samutsonkhram Province]. *University of the Thai Chamber of Commerce Journal*, 30(4), 77-95.
- Seyanont A., Somphobskul, P. (2010). การสร้างมูลค่าการท่องเที่ยวอย่างยั่งยืนของธุรกิจโฮมสเตย์: กรณีศึกษาโฮมสเตย์บริเวณตลาดน้ำอัมพวา จังหวัดสมุทรสงคราม [A value creation in sustainable tourism of homestay business: case study of homestay Ampawa floating market area in Samutsonkram provine]. University of the Thai Chamber of Commerce.
- Sindecharak, T. & Sangsnit, N. (2013). Creative tourism: perception of tourists, the Availability of Ownership and Possibility of Creative Tourism in Thailand. DASTA, Thailand. Retrieved December 10, 2013 from <http://www.dasta.or.th/en/theory/1622-creative-tourism-perception-of-tourists.html>.
- Sita, S. E. A. D. & Nor, N. A. M. (2012) Community-based Tourism (CBT): Local Community Perceptions toward Social and Cultural Impacts. Paper present at the conference 1st Tourism and Hospitality International Conference, At De Palma Ampang, Kuala Lumpur, Malaysia.
- Smith, M. & Robinson, M. (2006). *Cultural tourism in a changing world: Politics, participation and (Re)presentation*. Clevedon: MPG Books.
- Smith, V. L. (1989), *Hosts and Guests: the anthropology of tourism* (2nd ed). USA, University of Pennsylvania Press.
- Songserm, N. (2017) การท่องเที่ยวเชิงสร้างสรรค์ Creative tourism. Bangkok University, Pathum Thani.
- Sonmez, S. (1998). Tourism, terrorism, and political instability. *Annals of Tourism Research*. 25(2) 416-456.

- Soonthornchai, R., Podang, S. & Homcharoen, D. (2014, May). ปัจจัยที่มีอิทธิพลต่อการมีส่วนร่วมของชุมชนท้องถิ่น ในกระบวนการวางแผนและพัฒนาการท่องเที่ยวในจังหวัดหนองคาย [The study of factors affected the participation of local communities in tourism development planning in Nongkhao Province. Paper presented at the 5th National and International Hatyai Conference, Hatyai University. Thailand.
- Sönmez, S. (1998). Tourism, Terrorism and Political Instability. *Annals of Tourism Research*, 25(2), 416-448.
- Sutheewasinnon, P. & Pasunon, P. (2016). กลยุทธ์การเลือกตัวอย่างสำหรับการวิจัยเชิงคุณภาพ [Sampling Strategies for Qualitative Research] *Parichart Journal*. 29(2) 31-48.
- Suwannachard, J. (2009). A pilot project of housing and community in the Southern Region, Klongdaen Community (Research report). Songkhla: National Housing Authority.
- Sweeney & Lynch (2006). Explorations of the host's relationship with the commercial home. *Tourism and Hospitality Research*, 7(2), 100.
- Tallentire, J. (2001) Strategies of memory: history, social memory and the community. *Histoire sociale social history*, 34(67), 197-212.
- Tan, S.-K., Kung, S.-F., & Luh, D.-B (2013). A model of „Creative Experience“ in creative tourism. *Annals to Tourism Research*, 41, 153-174.
- Teparaku, O. & Sangsnit, N. (2013). Creative and maintaining sustainable rural community through creative tourism: experience form Thailand. Perception of Tourists, the Availability of Ownership and Possibility of Creative Tourism in Thailand. DASTA, Thailand. Retrieved December 10, 2013 from <http://www.data.or.th/en/theory/1621-creating-and-maintaining-sustainable-rural-community-through-creative-tourism.html>.
- Tiger Trail Thailand (n.d.). What is community bases tourism. Retrieved December 10, 2013 from <http://www.tigertrailthailand.com/what-is-community-based-tourism>.
- Tiwasing, A. (2011). แนวทางการพัฒนาการท่องเที่ยวแบบโฮมสเตย์ กรณีศึกษา บ้านโหวงโฮมสเตย์ เพื่อสุขภาพ [Homestay Tourism Guideline: A Case Study of Ban Ngo Health Homestay]. Paper presented at The 8th SMEs in a Global Economy Conference 2011, Nongkhai, November, 2011.
- Thaiwebsites (n.d.). Thailand: Tourist Arrivals from 1998 till 2013 Retrieved December 10, 2013, from <http://www.thaiwebsites.com/tourism.asp#problems>.
- The Association of Southeast Asian Nations (2016). ASEAN Community-based tourism standard. Jakarta: The ASEAN Secretariat.
- The Thailand Community-based tourism Institute (n.d.). Retrieved December 6, 2013, from <http://mekongtourism.org/website/wp-content/uploads/downloads/2011/02/CBT-Handbook-Principles-and-Meanings-by-CBT-I-Thailand.pdf>.

- Tongdee, N. (2017) ความพอเพียง: ฐานคิดการรักษามรดกทางวัฒนธรรมในภาคอีสาน ผู้การท่องเที่ยวโดยชุมชนอย่างยั่งยืน [Sufficiency Thinking: Principle of Conserving Cultural Heritage of North-Eastern Region toward Sustainability of Community Based Tourism] Journal of Management Science Chiangrai Rajabhat University, 12(1), 25-58.
- Tosun, C. (2000). Limits to community participation in the tourism development process in developing countries. *Tourism Management*, 21, 613-633.
- Tosun, C. (2006, October). Expected nature of community participation in tourism development. *Tourism Management*, 27, 493-504.
- Tourism Authority of Thailand (2011). Supply and demand in creative tourism. Retrieved December 6, 2013 from http://www.highlightthailand.com/main/detail_content/Supply-and-Demand-in-Creative-Tourism/61.html .
- Tourism Authority of Thailand (2013). โครงการส่งเสริมการลงทุนการท่องเที่ยวเชิงสร้างสรรค์ [Creative tourism]. Bangkok: Information Provider and Consultants Co., LTD.
- United Nations Educational Scientific and Cultural Organization (2006). Towards sustainable strategies for creative tourism discussion report of the planning meeting for 2008 International Conference on Creative Tourism Santa Fe, New Mexico, USA.
- United Nations Educational Scientific and Cultural Organization (2013). Tourism highlight 2013 Edition. Retrieved November 15, 2013 from <http://mkt.unwto.org/publication/unwto-tourism-highlights-2013-edition>.
- Urošević, N. (2012) Cultural identity and cultural tourism- between the local and the global (A case study of Pula, Croatia). *Journal of Applied Sciences*, 9(1) pp. 67-76.
- Viseshakul, P. (2017). Qualitative research, Bangkok: Panyachon Distributor Co.Tld.
- Wang, Y. (2006). Rural community participation in tourism development: cases from Hainan Province, China, Doctoral of Philosophy, Thesis, University of Waterloo, Ontario, Canada.
- Wikipedia, (n.d.) Geography of Thailand. Retrieved November 15, 2013 from http://en.wikipedia.org/wiki/Geography_of_Thailand .
- Wilcox, D. (1994). Community participation and empowerment: putting theory into practice in special issue on participation tools and methods in Urban Areas in, RRA Notes No. 21, London: International Institute for Environment and Development.
- Winter, C. (2009) Tourism social memory and the great war, *Annals of Tourism Research* 6 (4), 607–626.

- Wirudchawong, N. (2011). Policy on Community Tourism Development in Thailand. Office of the Ombudsman: Thailand
- Wisudthiluck, S. (2013). การท่องเที่ยวเชิงสร้างสรรค์ [Creative Tourism Thailand]. Bangkok: Designated Areas for Sustainable Tourism.
- Wisudthiluck, S. & Sangsnit, N. (2013). Buddhist votive tablets as cultural heritage in tourism: a challenge and opportunity in Creative Tourism of Thailand. DASTA, Thailand. Retrieved May, 2014, from <http://www.dasta.or.th/images/inter/Buddhist%20Votive%20Tablets%20as%20Cultural%20Heritage%20in%20Tourism.pdf>.
- Wongkanyakorn, P. (2016). Qualitative research. Bangkok: Intellectuals.
- World Tourism Organization (2014). Tourism highlight 2013 Edition. Retrieved July 15, 2014, from <http://mkt.unwto.org/publication/unwto-tourism-highlights-2014-edition>.
- Yozcu, C. T. & İçöz, O. (2010). A model proposal on the use of creative tourism experiences in Congress Tourism and the Congress Marketing Mix. PASOS. Revista de Tuismo y Patrimoni Cultural, 8(3), 105-113.



APPENDIX



APPENDIX A

Interview Guide

1. Questions for homestay hosts

The questions are based on the research objectives:

1.1 How do the local communities apply creative tourism in their homestay communities?

i) What are the tourist activities and tourism products that the homestay host offers to tourists?

ii) Does the host use local culture, local resources, local people's knowledge and the everyday life of local people to create homestay products?

iii) How does the host create tourism products by using local culture and local resources?

1.2 How do the successful eventful factors affecting creative tourism development in homestay communities?

i) How does the host manage creative tourism activities in the homestay?

ii) What are the factors affecting the participation of the host in the practice of creative tourism development?

iii) How do the factors affect the participation of the host in the practice of creative tourism development?

1.3 How do homestay communities participate in creative tourism?

i) What effect does the community have on the homestay products and services?

ii) How does the host encourage participation in managing creative tourism activities and products in the community?

1.4 What problems of creative tourism management and operation are faced by homestay communities?

- i) Has the host got any problems in managing tourist activities and products in homestay?
- ii) How does the host solve the problems?
- iii) How does the host participate in solving the problems?

2. Questions for the community leader and the committee members.

The questions are based on the following research objectives:

2.1 How do the local communities apply creative tourism in their homestay communities?

- i) How does the community create tourist products by using local culture and local resources?
- ii) How do the local people exchange the knowledge of local lifestyle and culture with tourists?

2.2 How go the successful eventful factors affecting creative tourism development in homestay communities?

- i) What are the factors affecting the participation of local people in the practice of creative tourism development?
- ii) How do the factors affect the participation of local people in the practice of creative tourism development?

2.3 How do homestay communities participate in creative tourism?

- i) How do the local people participate in managing creative tourism activities and products, creative people and creative place in the community?
- ii) What are the community tourism plans and policies?
- iii) How do local people participate in the tourism plans and policies?
- iv) What are the community budget policies?
- v) How do local people participate in the budget policies? 1) How does the community manage creative tourism activities in homestay?
- vi) How does the community select creative people such as a folk art instructor?

- vii) How does the community manage creative people?
- viii) How does the community manage creative places or areas?

2.4 What problems of creative tourism management and operation are faced by homestay communities?

- i) Does the community have any problems in managing tourist activities and products in the homestay?
- ii) How do these problems affect the development of creative tourism in the community?
- iii) How does the community solve the problems?
- iv) How do local people participate in solving the problems?

3. Questions for folk art instructors and workshop trainers.

The questions are based on the research objectives:

3.1 How do the local communities apply creative tourism in their homestay communities?

- i) What are the tourist activities and tourist products that folk art instructors and workshop trainers offer to tourists?
- ii) How do the folk art instructors and workshop trainers exchange the knowledge of local lifestyle and culture with tourists?

3.2 How do the successful eventful creative tourism development in homestay communities?

- i) How do the folk art instructors and workshop trainers participate in the practice of creative tourism development?
- ii) What are the factors affecting the participation of the folk art instructors and workshop trainers in the practice of creative tourism development?
- iii) How do these factors affect the participation of the folk art instructors and workshop trainers in the practice of creative tourism development?

3.3 How do homestay communities participate in creative tourism?

- i) How do the folk art instructors and workshop trainers manage creative tourism activities in the homestay community?
- ii) How does the community participate on the folk art shows and workshops?
- iii) How do the folk art instructors and workshop trainers participate in managing creative tourism activities and product in the community?

3.4 What problems of creative tourism management and operation are faced by homestay communities?

- i) How do the folk art instructors and workshop trainers participate in creating tourist products and activities?
- ii) Do folk art instructors and workshop trainers have any problems in managing tourist activities and products?
- iii) How does the problem affect the developing of creative tourism in the community?
- iv) How do the folk art instructors and workshop trainers participate in solving the problem?

4. Questions for community members who participated in the community events or workshop in the community.

4.1 How do the local communities apply creative tourism in their homestay communities?

How can local people apply creative tourism to the homestay communities?

- i) How do local people participate in the practice of creative tourism development?
- ii) What are the factors affecting the participation of local people in the practice of creative tourism development?
- iii) How do these factors affect the participation of the local people in the practice of creative tourism development?

4.2 How go the successful eventful factors affecting creative tourism development in homestay communities?

- i) How do local people participate in the practice of creative tourism development?
- ii) What are the factors affecting the participation of local people in the practice of creative tourism development?
- iii) How do these factors affect the participation of local people in the practice of creative tourism development?

4.3 How do homestay communities participate in creative tourism?

- i) How do local people participate in managing creative tourism activities in the homestay community?

4.4 What problems of creative tourism management and operation are faced by homestay communities?

- i) Do local people have any problems in managing tourist activities and products?
- ii) How does the problem affect the development of creative tourism in the community?
- iii) How do local people participate in solving the problem?

5. Questions for chief executive of Subdistrict Administration Organization (SAO) staff who take responsibility for community development planning in the area of the three homestays.

The questions about the factors affecting the practice of local community participation in creative tourism development are:

- i) Does the SAO have any plans for supporting creative tourism development in homestay sector?
- ii) How does the SAO plan for creative tourism development?
- iii) What are the factors affecting the plans for practice of creative tourism development?

- iv) How do these factors affect the development of creative tourism in homestay communities?
- v) What are the factors affecting the participation of the local people in the practice of creative tourism development?
- vi) How do these factors affecting the participation of the community in creative tourism development?



APPENDIX B

Information on board village

Klongdaen marketInformation

8 รางวัลเกียรติยศ Thailand Tourism Awards รางวัลอุตสาหกรรมท่องเที่ยวไทย ครั้งที่ 10 ประจำปี 2558
รางวัลดีเด่นประเภทแหล่งท่องเที่ยวชุมชน
 จากการท่องเที่ยวแห่งประเทศไทย กระทรวงการท่องเที่ยวและกีฬา

9 รางวัล ตลาดน้ำชุมชน ไทยช่วยไทย คนไทยยิ้มได้
ชนะเลิศจังหวัดสงขลา ประจำปี 2558

10. ได้รับการประกาศเกียรติคุณเพื่อแสดงว่า 'ตลาดน้ำคลองแดน'
เป็นองค์กรปกครองส่วนท้องถิ่น ประจำปี 2558
 จากกรมอนามัย กระทรวงสาธารณสุข

11. ได้รับรางวัล 'คู่มือแบบฉบับใช้สังคม' เมื่อวันศุกร์ ประจำปี 2559
 จากมหาวิทยาลัยเทคโนโลยีราชมงคลศรีวิชัย สงขลา

12. ได้รับการคัดเลือกเป็น 'ชุมชนท่องเที่ยวเชิงวัฒนธรรม'
 (ชุมชนท่องเที่ยวเชิงวัฒนธรรมวิถีพุทธคลองแดน) 1 ใน 10 ของประเทศ
 ประจำปี 2559 จากกรมส่งเสริมวัฒนธรรม กระทรวงวัฒนธรรม

13. ได้รับการคัดเลือก โครงการพัฒนาและส่งเสริมแหล่งท่องเที่ยวชุมชน
ประเภทองค์กรสาธารณประโยชน์ ประจำปี 2559
 จากสำนักงานพัฒนาสังคมและความมั่นคงของมนุษย์จังหวัดสงขลา
 กระทรวงพัฒนาสังคมและความมั่นคงของมนุษย์

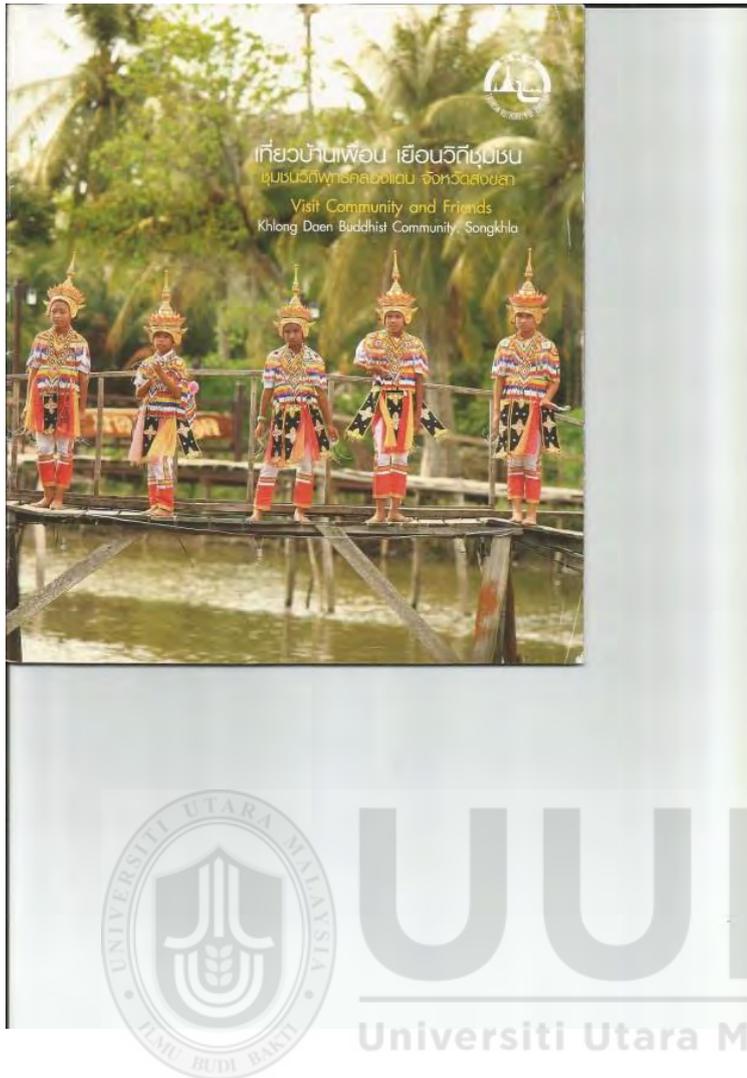
14. ได้รับการคัดเลือกเป็น 'ตลาดคึกคักชุมชน' ของจังหวัดสงขลา
 ตามโครงการส่งเสริมและพัฒนาศูนย์ชุมชนด้วยวิถีวิถีท้องถิ่น
 ของกรมการกีฬาภายใน กระทรวงพหุวัฒนธรรม สิงหาคม 2559

สถานที่เพิ่มเติม
 กุญแจยังโถง อเนกพอร์ด (ประธานชุมชน) 089-2315281
 กุญแจเกียรติ นพุดิษฐ์ 080-0553634
 กุญแจทอง นพุดิษฐ์ 094-3185079
 กุญแจอินทร์ นพุดิษฐ์ 081-8967352

Fon Page ตลาดน้ำคลองแดน
facebook คลองแดน klongdaen

ตลาดต้องชม
 ตลาดน้ำคลองแดน จังหวัดสงขลา
ชุมชนวิถีพุทธคลองแดน
ตลาดริมน้ำคลองแดน
Klongdaen Floating Market

"ความรุ่งเรืองหมู่บ้านขึ้น
 คือความรุ่งเรืองเรา"



Klongdaen marketCommunity's Brochures



A Pilot Project on Homestay and Community in the Southern Region Klongdaen Community



คลองแดน klongdan

เพื่อนที่มีร่วมกัน 5 คน โดยรวมถึง Nu'Pat Keawpool และ เก้า เคียงดิน
ภมรพล






เพิ่มเป็นเพื่อน ทักทาย ข้อความ เพิ่มเต็ม


 อาศัยอยู่ที่ Nakorn Si Thamarat, Nakhon Si Thamarat, Thailand


 จาก Ranod, Songkhla, Thailand


 มีผู้ติดตาม 2,222 คน



Klongdaen marketCommunity's Facebook