Arts and Cultural Tourism Management in Uttaradit, Phrae and Nan Provinces[1]

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Abstract

The main purpose of this research was to study arts and cultural tourism in Uttaradit, Phare and Nan provinces. The research was conducted using Qualitative and Quantitative Methods. The proposed objectives were;

1) To define management model of the community's arts and cultural tourism which consisted of 114 attraction sites divided into 4 groups of 48 temples, 13 museums, 25 art and craft centers and 24 attraction sites and accommodations. At present, the functions of these places are limited to being cultural learning centers rather than the actual site of arts and cultural tourism.

2) To develop a new management model and travel routes by focusing on arts and cultural tourism under the concept of "Culdutainments" which conceptualizes the gratification of cultural learnings. "Culdutainment" is collaboration of all relevant components and stakeholders on the complimentary basis which believed to deliver a sustainable tourism management. Furthermore, a total of 9 arts and cultural travel routes were considered under the theme of "Charms of East Lanna's Handicraft.

3) To propose suggestions regarding policy which empowering the development of arts and cultural tourism model, attractive and distinctive new travel routes. This step involved 4 developmental platforms, 10 strategies, and 20 working schemes.

Keywords : Arts and cultural tourism management, New model of arts and cultural tourism management

1.Significance and origin of the problems

According to the potentials and values of tourism which generate incomes in Uttaradit, Phrae and Nan provinces, the available infrastructures were capable of accommodating tourists who visited these areas. As per tourists' expectations, the regions offered local history, cultural identities, travel attractions sites, archaeological sites and the unique way of life. The Maekhong sub-region developmental policy promulgated to collaborate national and transnational investments within the region also helped to create numerous types of tourist activities.

However, the main problem of tourism management in this region was the lack of an appropriate management plans, particularly in the areas of arts and cultural tourism, attraction sites rehabilitations, human resource development, tourism trend evaluations, community's inability to feature a unique cultural heritage of their own (Prapasri Sripradit and et.al., 2012)

An attempt to adapt fundamental structure in favor of mass tourism trends in these provinces, such as the creations of spa health and beauty services, led to the decreased significance of local customs and values. Therefore, an effective tourism management plan for the region is required to explore 3 areas of high potentials history, culture, and local way of life. (Wasin Panyavuttrakul,2007)

Furthermore, creations of tourist activities, transformation of local heritage into tourism assets, and congregation of knowledge to form a tourism network were also included in this study.

The above mentioned proposal was in line with the 11th National Tourism Research Strategy number (2010-2015) which heightened the significance of the "Knowledge based policy that defines and drives tourism industry", the policy that was believed to create a "creative and sustainable tourism". It is believed that the research would lead to a formation of tourism policy that tremendously and positively benefit the future tourism development and management for we are pleased to propose a working framework that would help to develop the potentials of cultural knowledge. Participation Action Research (PAR) was used to engage relevant governmental or private entities and the community in defining the framework. We believed

that the participations would elevate the community's capacity in developing tourism, enable the analysis of the model to be more suitable, cooperative and reflective to the actual needs of the tourists as well as generating incomes for the country.

2. Objectives of the research

1. To define the model of arts and cultural tourism management based on the community's own cultural knowledge.

2. To develop more distinctive and clear arts and cultural tourism management framework.

3. To present suggestions regarding policy which support the arts and cultural tourism model, and develop travel routes that are attractive to tourists.

3. Scope of the research

1. Contextual scope: this research was initiated to study the arts and cultural tourism management in the areas of community's participation in all relevant aspects of tourism management within their own community. The research was also aimed to understand the community's potentials and to find the best possible method to develop tourism knowledge of the community. By utilizing the community's arts and cultural knowledge, the research findings may be used to construct the best suitable art and cultural tourism management model.

2. Samples and target groups scope: a cluster of art and culture tourism operators such as community based or community related enterprises. The study used Yamane's formula to study 301 service operators.

3. Area scope: the study areas encompassed 3 provinces in northern Thailand, Uttaradit, Phrae and Nan.

4. Methodology

1. Defining study areas. Areas that arts and cultural tourism activities was known to exist in Uttaradit, Phrae and Nan provinces were selected as study areas. The selection was based on the following criteria; 1. Significant areas for tourism purpose. 2. Currently provide tourism related service to visitors. 3. Generally known to the public

and received visitors on regular basis. 4. Well known and relative popular tourism areas. According to the information from Ministry of Culture and Ministry of Tourism and Sports of Thailand, there were 410 areas which corresponded to the above mentioned criteria of art and culture tourism. Of these, 90 areas located in Uttaradit, 160 in Phrae and 160 in Nan Province.

     2. Data collection

The research was conducted using Qualitative and Quantitative Methods as per following details;

        2.1 For Quantitative Method, questionnaires were used to collect data concerning; 1) Products 2) Prices 3) Distribution channels 4) Marketing campaigns 5) Processes 6) Personnel and 7) Physical geography.

        2.2 For Qualitative Methods, the following methods were used,

        2.2.1 Participant Observation which required researchers to spend time and engaged in activities with the community. The outcomes should reveal the community's tourism potentials, obstacles to tourism related managements in each corresponding processes, intra-community conflicts, and negative attitudes towards visitors.

        2.2.2 Oral History was used to obtained information regarding the development and management of arts and cultural tourism in each locations. This was aimed to identify unique characteristics of each studied locations.

        2.2.3 In-depth interview permitted researchers to obtain insight information from key informants represented in relevant parties such as business entities, communities, and local owners of attraction sites. Questions in the in-depth interview were adapted from previous case studies completed both in Thailand and abroad. The questions were presented to academic supervisors for verification, suggestion and endorsement prior to being utilized in Uttaradit province. After the first field research in Uttaradit, the questions were re-adjusted to improve this research tool before being used in the remaining locations.

2.2.4 Focus group was organized to gather opinions from people in the community as well as the outsiders, to determine problems related to, potentials, and the possible solutions to the problems of the cultural based tourism. Once completed, the research may help to form suggestions for the future studies.

3. Samples and studied groups were categorized in accordance with the methods employed. For In-depth interview, samples were members of the communities, focus groups and business owners in Uttaradit, Phrae and Nan provinces. There were 410 samples in the first stage of the studies, 90 in Uttaradit, 160 in Phrae and 160 in Nan provinces. Taro Yamane's sampling model was used for this study. Therefore, the appropriate number of arts and cultural tourism samples were recorded as 73 in Uttaradit, 114 in Phrae, and 114 in Nan, totaled at 301 samples. The samples were identified and randomly selected from the above mentioned parties.

4. Data Analysis

4.1 Quantitative research - Descriptive Statistics was the method of assessment for which SPSS was used to calculate average figures, frequencies, percentages, and standard deviations. To ensure that the research findings addressed the study objectives, Conceptual Framework was also used in data analysis to incorporate all relevant knowledge and theoretical concepts.

Conceptual Framework

4.2 Qualitative research – Content Analysis was used to determine the new model of arts and cultural tourism management, taking into consideration the study objectives, data collections, key informant and focus groups which help to ensure that the research findings correspond to the set objectives.

5. Conclusions

Conclusions were based on the objectives as following,

Objective 1: to determine the model of arts and cultural tourism management based on the community's knowledge.

According to the quantitative research results, available through distributed questionnaires mentioned above , 301 of tourism related operators in the 3 provinces exercised marketing mix strategy in

managing their arts and cultural tourism. There were different aspects of the studies, which were mentioned below:

1. Products

1.1 Relaxed and accommodating environment was the best attribute of the attraction sites which received the average score of 3.73 points whereas cleanliness and water supply scored at 3.68 and 3.62 points respectively. On the other hand, the lowest score was at 3.48 points for rubbish bins availability.

1.2 Drinking water received 3.34 points, the highest score in food service category whereas cleanliness of eating areas and prices were at 3.23 and 3.08 points respectively. The least score of 2.88 points was for availability of food outlets which appeared to be insufficient.

1.3 As for health and safety, availability of communication devices in case of emergency contact was scored at 3.15 points, availability of first aids kits and procurement scored at 3.06 points while accessibility to medical history or next of kin contact was at 2.75 points, the lowest score of this category.

1.4 Collections of local knowledge for tourism purpose received the highest points at 3.91, preservation of local customs that represents the actual and true cultural identity of the community and the present of cultural attraction sites scored at 3.77 and 3.75 points respectively. Community's products such as handicraft, clothing, textile and souvenir made from local materials appeared to be the lowest of this category at 3.41 points.

2. Flexibility of prices was another indicator studied which revealed that prices that was flexible received the highest score at 3.06 points, for those who matched the prices with competitors received 2.91 points whilst the lowest score of 2.78 points went to the prices that were lower than competitors.

3. Sale distributing channels came in various arrangements such as direct sale which scored the highest points at 3.34 whereas the lowest score of 2.78 points was recorded for sale that requires the assistance of intermediary distributors.

4. Tourism booklets distribution was the most effective form of marketing campaign, scored at 3.34 points, advertisement in local

printed media and distribution of brochures or leaflets were the less affective campaign, scored at 3.29 and 3.28 points respectively.

5. Provision of information regarding attraction sites scored at 3.34 points, provision of information regarding fee and other services scored at 3.34 points, while the least effective information provision was regarding methods of pre-payment for entry fee to attraction sites such as direct deposit, credit card payment which received the score of only 2.85 points.

6. As for personnel, oral presenters who accompanied the historical photographic display and oral presenters who explained the local traditions and customs received the equal score of 3.48 points. Presenters who engaged visitors with local cultural activities received a lower score of 3.43 points.

7. For physical geography, attractiveness of attraction sites and close proximity to community received equal scored of 3.90 points, proximity to main roads was at 3.86 points while the least scores were at 3.6 and 3.70 points for parking space availability and tourist signage and indicators respectively.

The below table summarized 4 types of tourist sites, temples, museums, arts and crafts, attraction sites and accommodation in respective provinces that the sites are located.

Table 1 : Arts and cultural attraction sites in Uttaradit, Phrae and Nan provinces.

Province	Temple	Museum	Arts & Craft	Attraction site & Accommodation	Total
Uttaradit	16	6	9	8	39
Phrae	18	5	11	12	46
Nan	18	2	5	4	29
Total	42	13	25	24	114

To study and analyses the potentials of arts and cultural management, it is imperative to understand issues relevant to this type of tourism which are :

1. Target customers, their characters, their specific travel preference regarding arts and cultural tourism, suitable strategy of presenting products to this target customers.

2. The available arts and cultural assets, cultural activities, and the represented cultural values of these assets or activities that can be offered to tourists.

3. Associates and competitors in the industry

4. Relevant capitals and expenditures.

There are 4 types of conventional arts and cultural managements;

1. The main focus of temples was to attract those who intend to perform religious practices whilst presentation of religious arts and culture to visitors remains minimal. Temples still lack suitable arrangements to cater for this type of tourists.

2. The main objective of museums was for displaying of artefacts instead of being an asset of tourism management. The museums also act as academic institutions instead of attracting potential visitors. Thus, the museums failed to appeal to visitors who were interested in arts and culture. Therefore, repeated visit was not a preferred option for those who already visited the museum once.

3. Tourism in arts and crafts centers focused on productions and sells of goods rather than presenting and conveying the knowledge of craftsmanship to visitors. Hence, repeated visit was not a preferred option and the network of arts and cultural enthusiasts were failed to be established.

4. Accommodation services still hold onto convenience and personal assistance as the main themes of management and the prime objective of this service remains the higher volume of sale. Most of the customers were young adults and teenagers who may be less attracted to the highly valued cultural activities.

As a result, the current trend of tourism appeared to neglect, devaluate and discriminate local wisdoms. The inherited traditions and customs were converted to a more tangible cultural object for sale, rather than allowing them to portrait the true value of arts and culture of the community.

Objective 2 : To develop a new management model for arts and cultural tourism and to propose distinctive and attractive new travel routes.

According to the studied performed, communities remain incapable of accommodating visitors' travel needs nor that they were able to transform an arts and cultural site into an attractive tourist spot.

Hence meetings of 114 organizations who work in tourism related discipline were arranged which yielded the new concept of "Culdutainment"- Cultural, Education and Entertainment. The new model is primarily structured around cultural studies, educational activities which are entertaining and joyful for visitors.

The concept requires a good cooperation of all relevant parties who equally contribute to create a sustainable tourism industry. The involved processes are;

1. Provoke – to increase the curiosity.

2. Inquiry – to promote learning for developmental purpose.

3. System – a working structure that supports functions of relevant organizations.

4. Executives – management of sustainable tourism industry. The ideal components of "Culdutainment" are as following;

1. Members- should comprise of members who are specialized in all relevant fields.

2. In-depth research - regarding current and future customers.

3. Expansion- which centered on accumulations of ideas and concepts.

4. Refinement- to condense accumulated ideas and concepts and turn them into a working and manageable framework.

5. Model construction – as per the set definitions.

 KP : Key Partners
 KA : Key Activities
 KR : Key Resources
 VP : Value Propositions
 CS : Customer Segments
 CR : Customer Relationships
 CH : Channels
 C$: Cost Structure
 R$: Revenue Streams

The following models were constructed for attraction sites in the category of;
1. Arts and cultural management - Temple

KP	KA	VP	CR	CS
The main alliance of temples are the surrounding communities. which help and develop the temples, pilgrims who told other about the temples, government agencies which support the operations of the temples.	Main activities of the temples. Once temples introduced new activities, it will be more interesting for visitors. Hence visiting a temple no longer limited to those who wants to perform religions ceremonies.	Presentation of values. Monk and tourist quarters should be clearly separated in order to prevent unwanted interferences. Apart from presenting the original value of the temples, new activities or Other arts displays to attract variety of visitors.	Relationship between temples and visitors. There are tour guides within the temple to assist customers or visitors may visit the temples unaided. Visitors also have opportunity to visit surrounding community who may sell locally made produces or local materials to customers.	Visitors to the temple came from different interest groups. The visitor may be those who come to perform religious rites, Buddhist architecture enthusiasts or those who travel with a pilgrim group.
	KR Temples' tourism assets. The main assets are ancient artefacts or archaeological sites. Monks or youths in the community should be trained to deliver information to visitors.		**CH** Stories of the temples can be expressed via direct experience of visitors or via information technology.	
C$ Assets of the temple concentrated on value of ancient artefacts or archeological site. Information provision is done by assigned instructors.		**R$** Main incomes of the temples are from donation and governmental supports.		

Tourists should be grouped according to their main interests such as religious practitioners and those who are interested in religious arts and cultures. Hence, activities can be organized appropriately. Monk quarter should be clearly separated from tourist designated quarter in order to reduce tourists' interferences with the monk's activities. The temples should be staffed with personnel who are well educated in Buddhist arts, to ensure that tourists are well informed with appropriate information. Good examples of temple with these arrangements are Wat Phumin in Nan province and Wat Salaeng in Phrae province.

Arts and cultural management - Museums

KP	KA	VP	CR	CS
Main alliance of museums is joint business operation with the community and state agencies, to increase business opportunities. Activities may be organized.	The main operation museums is to create a network of customers which leads to creation of their own brand.	Presentation of values is expressed through museums' design, specific group of customers, to reduce risks and present new concepts and ideas.	Relationship with customers. Museums allow customer to express their opinions regarding the museums and suggests idea about the museums that best suit their interests.	Customers of museums comprised of two or more groups who may partake in museum design and then display their own items which make the museum more interesting and reduce costs and risks of operations.
	KR Main assets are personnel, artefacts or wisdom.		**CH** Presentation: customers are encouraged to evaluate the presentation of the museums.	

C$		R$		
Main capitals are salary, rents, and equipment used.		Main incomes are usage fees and copyrights.		

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Museums should be able to accommodate two or more types of tourists, who may possess different interests, in a cooperative and consolidative arrangements. New concept of museum presentations should allow members of the society who are interested in specific aspects of arts and culture to participate in space arrangement and have their own artefacts displayed at the museums. The process would help to reduce costs and risks of museum management as well as stimulating customers' interests. Khum Jao Luang Phrare and Ban Wongruri in Phrae province are the example of this arrangement.

Arts and cultural management – Arts and Crafts

KP	KA	VP	CR	CS
Main alliance of arts and crafts are members of the community and state agencies which engage in certain activities to utilize local wisdoms, copy rights and aces to customer base.	The main operation of arts and crafts is to create a network of customers, such as Fan Club which leads to creation of their own brand.	Presentation of values is expressed through specific group of customers, who observe the production processes and partake in designing and producing their own items.	Relationship with customers. Arts and crafts producers and customers are encouraged to jointly produce value and the items that they are mutually interested in.	Customers of museums comprised of multiple groups as products are produced to cater for specific needs of each groups.
	KR		CH	
	Main assets are personnel and their craftsmanship.		Presentation: the awareness of customer regarding items can be made via commination such as via Fan Club page.	

C$	R$
Capital is the main theme of arts and crafts productions. Costs reduction is encouraged whenever possible.	Main incomes are products sales to;1 . One time customers. 2. Repeated customers. (Fan Club)

Arts and crafts model

This management model is based on various group of tourists whose specific interests were used to characterize their engagement with arts and crafts of a particular locality.

The products and values are jointly create by customers and providers which focused on personal assistance. This mutual interest lead to the formation of a Fan Club like network of customers, a virtual community of arts and crafts admirers.

Arts and cultural management – Attraction sites and accommodations

KP	KA	VP	CR	CS
Main alliance of this category are academic institutions or governmental agencies which help to perform research and development.	The main operation are to provide accommodations, create activities that linked to local wisdoms or attraction sites.	Presentation of values can be made through organized activities which should be made specifically depending on the age groups. Service should be provided in two different perspectives. Maintain the original hospitality which the local touch and genuineness, to encourage revisiting. Additional service by well trained staff who can deliver stories, culture or traditions of the community.	Relationship with customers. Focus on a good and cordial relationships with customer. Different age group may require different treatments.	Expand customer base from youths and teenagers to different age groups including children and senior citizens.
	KR Main assets are attraction sites, accommodations, and personnel who provides service regarding these assets.		**CH** Presentation: advertise stories of Home stay services via information technology.	

C$	R$
Increase awareness of culture and traditions rather than focusing on conveniences.	Main incomes are service fees derived from cultural activities or sale commissions rather than product sales.

Attraction sites and accommodation

Customer base for this model is expanded from young adults and teenagers to cover a wider age groups including children, senior citizen and those who travel as a family. Additional activities suitable for each age groups were initiated to gratify their specific interests. Also, this model will allow local tour guides could concentrate on providing local knowledge accumulated from their direct experiences within the community rather than attempting to sell products or other merchandised items.

Tourism management model based on the combined attributions of various attraction sites is constructed in line with the demand and supply mechanism of the arts and cultural tourism. As such, a mutually

supportive network of tourism is created by considering tourist behaviors, arts and cultural profile of each localities. There are different domain of tourism areas, the main area, associated areas and close proximity supportive area.

This organization is arranged in four distinct arenas namely temples, museums, art and crafts and attraction site and accommodations.

The "Charms of East Lanna's Handicraft" is a framework conceptualized from special cultural profiles of the eastern fringe of Northern Thailand, the area that is considered as one of the arts and culture cradles of Thailand. Therefore, the above mentioned framework leads to the construction of travel routes within Uttaradit, Phrae and Nan provinces.

Meetings were organized to gather opinions and suggestions from participating community's member and people of relevant expertise to create travel routes in the 3 provinces which resulted in 9 different routes.

Route 1: The tales of mysterious Lublae
Route 2: Following the footsteps of Lord of Pichai-the broken sword lord
Route 3: Historic houses of Phrae
Route 4: Touring Long township, Phrae province
Route 5: Stupa of Phrae pilgrimage
Route 6: In search of Lilit Pra Lor- the classical novel
Route 7: Nan township tour
Route 8: Thai Lue communities
Route 9: Touring of the Cold War and Communist trails

Objective 3: To propose suggestions and policy which support the development of arts and cultural tourism and to develop distinctive and attractive tourist routes

Culdutainment, as previously defined, is a main theme of tourism development in Uttaradit, Phrae and Nan provinces which created the following 4 developmental platforms, 10 strategies, and 20 working schemes.

Developmental Platform 1: To develop temple as a tourist attraction site

Strategy 1: Demarcation of working space in the temple

Working Schemes in Strategy 1;

1.1 Segregation of monk and tourist quarters within a temple, to ensure the most effective utilization of tourist quarter and to reduce tourist interference with monk's activities.

1.2 Arrangement of activity within the above mentioned designated quarters to clearly separate main activities of the temple such as praying and merit making from tourist activities such as sightseeing and cultural appreciation.

Moreover, donation boxes should not be placed in tourist areas as this could   be perceived as unpresentable or overshadowing the displayed artefacts.

Strategy 2: Presenting clear and specific values of activities in response to interests of each type of tourists.

Working schemes in strategy 2;

2.1 Organize meetings to determine and categorize the main activities currently available at the temples. This would help to consider if the existing activities are in accordance with customer's interests as well as understanding each activities' strength and weaknesses.

2.2 Develop main activities of the temples to be more distinctive and easily recognizable as visitors can productively engage in their activity of choice upon visiting the temples.

Strategy 3: To develop capability of activity's instructors in order to be more knowledgeable and able to deliver accurate information to visitors.

Working scheme in Strategy 3;

3.1 Initiate trainings for monks in the temples to be more resourceful, able to present and provide information regarding the temple to visitors.

3.2 Initiate leadership training programs for youths and other community's members which will equip them with an ability to lead and assist visitors who visit or performing religious rites at the temple.

Strategy 4: To develop activities in order to attract new customers without neglecting original values of the temples.

Working Scheme in Strategy 4;

4.1 Organize meetings between monks and community's members to find the best method of activity creations in order to attract new customers without neglecting original value of the temples.

Strategy 5: Encourage community around the temple to engage and assist the temple in its developmental works.

Working Schemes in Strategy 5;

5.1 Set up monthly meetings between monks and community's members to develop the temple and its activities. The meetings will provide opportunities for public participation in the temple's management.

5.2 Designate area for the public activity where new activities can be organized which potentially can attract more visitors.

Developmental Platform 2 : To transform museums into attraction sites.

Strategy 1 : Formation of new customer base (those who were recruited to join the museum's exhibitions)

Working Scheme in Strategy 1;

1.1 New concept of museum management which engages people in the community who share common interests, to participate in the operation of the museum including exhibiting their own artefacts. This partnership would result in a networks of participants who would promote their works to the wider community.

1.2 Allocation of extra space for private exhibition which individuals or enterprises may lease to display their own works. These private exhibitors will consequently promote their own works to the general public who will eventually become the new customers of the museum.

Strategy 2: Maintaining existing customer base

Working Scheme in Strategy 2;

2.1 Printing and distributing of newsletter to existing customers in order to maintain a good relationship and inform them of any new exhibition or private event.

2.2 Creation of internet-base customers network who have access to information regarding the museums, calendar of activities, and any special activities available at the museum.

Developmental Platform 3: Developmental process to transform arts and crafts centers into tourist attraction sites.

Strategy 1: To develop new market for arts and crafts (new customer base which consisted of the general public, members, and customers of arts and crafts shops)

Working Scheme in Strategy 1;

1.1 Issuing newsletter to maintain relationships between arts and crafts producers and their customers, the newsletter may help to increase future sales.

1.2 Establishing an internet website as a communication tool for arts and crafts producers and their customers, to provide information regarding the shops and calendar of events.

1.3 Creating a network of arts and crafts producers and sellers which can strengthen their business operations as well as attracting customers to partake in their jointly organized exhibitions. For instance, a group of woven textile producers was forged to offer customers opportunities to partake in weaving process, design their own fabric patterns or offering products at discounted prices.

Developmental Platform 4 : To develop poteltials and develop quality of attraction sites and accommodations.

Strategy 1: Substitution of sells by local tales, arts, and culture

Working Schemes in Strategy 1;

1.1 Set up trainings for sale staffs to understand and able to provide information to customers regarding hidden values such as artistic, cultural, and local wisdom of the products.

1.2 Organize trainings for staffs in the production sector of a community, to enable them to perform as local tour guides at production sites, provide information regarding production processes and educational information for those who are interested.

Strategy 2 : Engage local community in development of home stay services

Working Scheme in Strategy 2;

2.1 Organize a working group to transform individually operated homestay service into a cooperative one where the community jointly operate the entire service.

2.2 Draw a management plan of the cooperated homestay service that allow members of the group to manage, provide services to clients as well as sharing equal profits.

6. Discussion

According to the research, arts and cultural tourism in Uttaradit, Phrae and Nan provinces presents high potentials for future growth. However, the operations of tourism providers remain uncoordinated as operators mostly act as an individual provider rather than being a part of the wider network. The main objective of these individual providers is to sell locally produced items to their targeted customer.

Furthermore, most of these individual operators were set up as arts and cultural information center instead of a tourism oriented ones. This situation has resulted in limited opportunity to expand and maximize profits from the tourism industry.

Therefore, a new management model for the arts and cultural tourism which permits a proactive marketing campaign, coordinates local service providers together, is required. The model is believed to be supportive for all aspects of the arts and cultural tourism, appropriately addressing preferences of each targeted customer groups. The model is created in accordance with cultural profile of each localities. The new concept of "Culdutainment" – Culture, Education, Entertainment, was conceived primarily based on four types of tourism providers, temples, museums, arts and crafts, and attraction sites and accommodations. This is consistent with thesis of Sama Na Ranong (2001) titled Community manage of tourism : A case study of Kiriwong community Kamlone sub district , Lansaka district of Nakon Sri Thammarat province suggest that the community should add more activities to appease visitors who visit Kiriwong.

Sin Sarobol and et.al., (2003) conducted a research titled Community Based Tourism: Concepts and experience in the North area. Point ; New approaches to tourism according to perspective of Karen of Ma Klang Luang community which showed that private tour operators staged tours that brought scores of visitors to the village.

The above mentioned criteria also corresponded to Dr.Pimrawee Rojrungsat's research in 2009 which stated that the 11 success indicators of community based tourism were;

1) Community's participation must be presented
2) Community must receive equal benefits, including wages
3) Traditions and cultures of the community must be maintained
4) Natural resources and environment must be preserved
5) Creates impression for visitors
6) Exchange of cultures must take place
7) Receive supports from all relevant parties
8) All sections of the community participate in management
9) Training and workshops must be organized for members involved in operation to attend
10) Efficient management
11) All levels of marketing and public relations must be attended to

The most important criteria were participation in tourism management, and equity of incomes and benefits distributions.

Meetings of relevant stake holders have conveyed new policy and model of tourism that can be applied to tourism management. The Office of Sport and Recreation of Phrae province adopted the new management concepts to improve Kard Kong Kao road while Nan municipality applied the concepts to manage its Walking Streets. In Uttaradit province, Sri Noppamat sub-district in Lublae district used the concepts to manage Lablae's community museum and the Lublae public hospital also applied the concepts in its community based tourism projects which by definitions referred to the tourism that is mainly managed by the community. (Pimrawee Rojrungsat,2009) Tourism that is administered by the community that possesses full ownership of and reserve the right to manage the relevant affairs in order to attain sustainability and provide knowledge to visitors

(Niparat Saiprasert, 2010) , that the community participates in all processes.

Community based tourism is characterized by the following 4 aspect;

1.Social and cultural aspects, tourism which raise self-respect and pride of the community, preserve and maintain its identity, enrich learning environment between people of different community who will gain mutual respect from the engagements.

2.Political aspect, tourism that defines local community as the owner of resources and that members of the community are able to dictate its direction.

3.Economic aspect, tourism that provide appropriate incomes to the community which would help to elevate living conditions of the community.

4.Environmental aspect, tourism that concerned with sustainability utilization of the environment.

7. Suggestions

Policy suggestions

1. Public and private sectors in the cultural corridors should be made aware of a proactive tourism development plans which help to establish a network of service providers in arts and cultural tourism.

2. Ministry of Tourism and Sport should redefine their operational areas as a cluster of cultural sphere that covers numbers of provinces, instead of managing tourism in each province separately.

3. Stake holders in Uttaradit, Phrae and Nan provinces should advertise their arts and cultural tourism via appropriate media and set indexes to categorize their tourism sites.

4. Tourism Authority of Thailand should provide academic and financial supports to the communities in order to empower them to develop and manage their own arts and cultural tourism.

5. The roles of arts and cultural tourism should not be perceived solely as income generating tool but should be viewed as a device that is capable of improving the communities' living standard, creating a consolidative and supportive cohabitation of all members in the communities. This can be organized in forms of mutual learnings and fair income distribution.

Practical suggestion

1. Central and local governmental agencies should promote arts and cultural management in order to foster arts and culture conservation consciousness.

2. Local administrative authority may empower local community in their jurisdictions though tourism management skills. For instance, organizing as excursion to learn arts and cultural management skills from a community that was successful in running their own tourism affairs.

3. Community should proactively engage themselves with governmental and private agency, to incorporate the management model into their operational practice. This would ensure that they have a working process that is sustainable and profitable.

4. Provincial tourism authority should propose travel routes with high potentials to be jointly developed between different provinces that share the same tourism assets along the proposed routes.

5. The available evaluations should be used by provincial tourism authority to improve tourism in the province, in order to serve the customers more effectively as well as engaging the public in management tourism affairs in their own community.

Academic Suggestions

1. In order to better understand the consequences or effects of tourism on 164 communities located on the travel routes, Participatory Action Research (PAR) should be used to study the issues.

2. Study the potentials, marketing ability of the travel routes. The main focus of the study should be on costs associated directly and indirectly with the managements.

3. Study the potentials and readiness of other communities located adjacent to the arts and cultural attraction sites.

4. Study the potentials of using electronic medium in managing tourism and how to enable the community to benefit from such medium.

5. Study the master plans and developmental platforms of tourism in each provinces in a consolidated cultural and historical perspective.

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