



Creative community-based tourism management model in Thai villages around Sukhothai world heritage and associated historic towns

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Article Info

Article history:

Received 12 April 2022

Revised 17 May 2022

Accepted 24 May 2022

Available online 15 March 2023

Keywords:
community,
community-based tourism,
creative tourism,
heritage,
management

Abstract

Creative community-based tourism (C-CBT) has been introduced in Thailand to promote sustainable tourism and provide a more immersive and personal experience to tourists. Communities around the Sukhothai world heritage site and associated historic towns have participated in the C-CBT strategy so that their villages can be included as a tourist destination. While several communities have been successful in initiating the C-CBT model, some have been struggling. This study aimed to examine the key factors concerning C-CBT management among the potential communities, analyse tourists' expectations and propose the C-CBT management model. The following three groups were subjected to an in-depth interview: tourists, villagers and entrepreneurs in the communities. The three communities were selected from the 58 communities as the key communities representing three types of C-CBT in the research area: cultural/traditional, rural/village and homestay/farm stay tourism. These representative communities were selected from three clusters of the world heritage site: Si Satchanalai, Sukhothai and Kamphaengphet, north–south, respectively. The C-CBT management model involves three approaches: a short-term plan, an annual plan and a long-term plan spanning one to five years. Research examined three main elements of C-CBT management: creative tourism resources potential, management organization, long-term target. This study suggests strategies to develop the communication skills of the village's communicators, who can authentically and effectively represent their village to visitors. This person should be trained to be the next local guru, a village facilitator or a community management team leader.

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Introduction

Sukhothai Historical Park has been a UNESCO World Heritage Site since 1991, with the following outstanding universal value (OUV) criteria: (i) the first distinctive Siamese architectural style and (iii) the first period of Siamese art and architecture, language and literature, religion and the codification of law. The local communities around the heritage site have wisdom related to Sukhothai civilization in terms of the Siamese historical culture, including specific pottery called 'Celadon', silverware, gold ornaments and handicraft textile. For several decades, local communities have struggled to connect their products with heritage tourism businesses. Some of them have been successful in creative community-based tourism (C-CBT), such as 'Mud-stained fabric by Ban Na Ton Chan', 'Suthep Sunkhalok' and 'Loy Kratong festival by the old town community'. The others cannot deliver their own cultural attractiveness in tourism aspect. Another problem is management. Some communities have creative activities but cannot conduct efficient community management because of unclear directional development and inadequate resource management. C-CBT management plan is the key to successfully uplifting the communities. Given the 18 tourism categories defined by United Nations World Tourism Organization (UNWTO) (2015), the communities in the research area of creative tourism can be classified into three categories: cultural and traditional tourism, rural/village tourism and homestay/farm stay tourism.

C-CBT management is a relatively new phenomenon in Thailand and has no certified assessment tool yet. This study examined the key factors related to C-CBT management in initiating the management model. The C-CBT requires more participated and engaged activities following creative tourism literature, therefore its management also relates to facilities and human resource management (Campbell, 2010). Creative tourism factors were evaluated in terms of the following four aspects (with 11 factors) (Richards, 2010): physical resource, agent, interaction and output. The research also considered three standards regarding attraction and tourism service in Thailand: tourism service standards, tourism activity standards and cultural tourism attraction standards (Department of Tourism Service Development, 2014).

Similarly, the C-CBT factors relate to the CBT management success factors which can be categorized into six indicators: tourism resources, local identity, authenticity, power relations, mutual profit sharing and the role of tourism stakeholders (Suttipaisan, 2014; Zhu,

2012). The key factors involved in CBT management (Department of Community-Based Tourism, 2012) can be classified into five categories (with 28 indicators): CBT management; economic, social and quality of life management; cultural heritage conservation and support; natural resource and environmentally sustainable management; and service and safety.

The objectives of the present research were as follows: (1) Analyse key factors regarding C-CBT management based on the potential of community management for creative tourism in the communities around three world heritage sites: Si Satchanalai, Sukhothai and Kamphaengphet; (2) Study tourists' expectations in order to design a suitable management plan for creative tourism activities at the research sites; and (3) Propose a management model for creative tourism communities.

Methodology

Qualitative method was applied in this research with participatory survey and in-depth interview. This research employed the following methods: (1) Generating criteria for C-CBT management assessment; (2) Conducting a survey and data analysis on the tourism magnetic competency of the communities; (3) Selecting the top three communities to represent three different creative activities (i.e. festival tourism, rural lifestyle tourism and homestay tourism). A participatory survey was conducted in the three key communities, as 'the representative community', to establish the core value of the community for initiating a long-term management plan for each community; and (4) Conducting a participatory seminar to conclude the C-CBT management plan.

Participants

Two participants were surveyed: tourists and communities' key persons: tourists and communities' key persons. The tourists represent the 'demand' side of the CBT. The semi-structured questionnaire was asked to 204 tourists in 58 communities in 2018. The key persons for CBT in the selected communities represent the 'supply' side. Thirty key persons selected from 12 communities were conducted by the in-depth interview in June to July 2018. Snowball sampling method was used to select the key persons.

Data Collection and Data Analysis

The C-CBT assessment tool was created and used to identify the selected communities representing uniqueness

of communities around Si Satchanalai, Sukhothai, and Kamphaengphet heritages. In 2018, 58 communities around Si Satchanalai, Sukhothai, and Kamphaengphet were surveyed and 12 communities were selected for in-depth interview. The questions and selective tools were peer reviewed by the research consultant before applying. All factors were grouped into physical and management potential indicators, due to the C-CBT assessment factors. The criteria selecting 3 representing communities from 58 communities were from key factors of C-CBT Management (Table 1), OUV&UNWTO (Table 2), and C-CBT management assessment score (Table 3). Factors from Table 1 were adopted in the C-CBT assessment tools with the Likert scale and used to assess the selected 12 communities by the same researcher to avoid bias (results in Table 3).

Table 1 Key factors influencing on C-CBT management

Key factors	Elements	Sub-elements of the C-CBT management factors
1. Physical potential indicators		
1.1 Physical resources in C-CBT	Physical resources (location and cultural landscape)	Authenticity of the community's culture or wisdom; evidence of their history and ancient civilization; authenticity of the previously built environment, of rural lifestyle and of various cultural attractions
1.2 Tourism resources of the community	Agent	Affection of the villagers towards the visitors; honesty; authentic experiences and/or activities for the tourists; cultural presentation; awareness of the village's value
	Interaction	Communication skills of the villagers regarding their lifestyles and local wisdom; creative and knowledge application skills; cultural learning processes between the hosts and visitors
	Community output	Presentation of cultural heritage and rural lifestyle; cultural performance; handcraft workshop; creative products and market
2. Potential management indicators		
2.1 Creative tourism management	Creative tourism program	Responsible person in charge of the tourism attraction; well-organized creative tourism programs
	Well-structured organisation	Vision and strategy plan established as a management guideline; human resource management; organisation management
	Activity management	Meetings among the village's key person and tourism authority to discuss C-CBT; limit negative effect; cooperation among the tourists, entrepreneurs and villagers; providing adequate tourism information; regular assessment of services and satisfaction
	Creative tourism output management	C-CBT output management; marketing and revenue management
2.2 Physical and facility management	Managing physical environment for creative tourism	Appropriate division of village land to be used for both the community and for tourism; responsible land use between the community and private sectors
	Accessibility to the creative tourism attraction	Safe and accessible route to the attractions; creative tourism village map; seasonal tourism program; suitable vehicle availability and tourist accessibility
	Facility management for creative tourism	Well-communicated information by community-based tourism association; safe and clean food and beverage available; clean toilets, universal design facility; tourist souvenir shops; basic infrastructure
	Environmental conservation management	Participatory activity related to environmental conservation and yearly environmental assessment

Results

Key Factors on C-CBT Management

The key factors influencing C-CBT management involved creative tourism (Richards, 2010; Department of Tourism Service Development, 2014 and CBT management (Department of Community-Based Tourism, 2012; Suttipaisan, 2014). The impact factors were divided into two indicators: physical potential and management potential. The key factors included three main elements and 52 sub-elements (Table 1).

Table 2 Evidence of 20 communities related to OUV criteria and UNWTO tourism categories

Communities	Communities' products related to OUV	UNWTO tourism categories	Creative activities, Cultural & festival events
Si Satchanalai			
1. Ban Dong Ya Pa	Handicraft textile and local cloth	2	Rice & fruit farming and handicraft weaving
2. Ban Na Ton Chan	Mud-stained fabric, food	2, 3	Mud-stained cloth workshop, homestay, game
3. Ban Plai Na	Mook cloth	2	-
4. Ban Hadd Sung	Handicraft textile called 'Teen Jok'	2	Tai Puan traditional activities and weaving demonstration
5. Ban Hadd Siew	Hadd Siew handicraft textile	1,2	Weaving demonstration, golden fabric museum, Tai Puan traditional activities
6. Ban Koh Noi	Celadon pottery, local pottery doll	2	Celadon oven conservation, celadon pottery demonstration workshop, pottery studio
7. Ban Pra Prang	Celadon pottery	2	The 100th year flea market
8. Ban Tha Chai	Ancient silverware	2	Ancient silverware learning centre
9. Ban Kook Pattana	Local kite called 'Pra-Rung Kite'	1, 2, 3	Kite workshop & festival, homestay, charcoal soap
Sukhothai			
10. Ban Bang Khlang	Local weaving fabric	2	Rice farm
11. Sawhan Ka Lok	Weaving fabric, fabric bag	2	Rice farm
12. Bang Yom	Weaving fabric bag	2	Fruit farm
13. Trapangtong Lhang	Local rice cracker	2	'Khao Tok Pra-rung' demonstration
14. Ban Taii	Stucco statue	2	
15. Ban Mai Trapangtong	Celadon pottery	1, 2	Pottery and drawing on celadon pottery, Thai paper cutting decoration
16. Lithai	Cart & tiny Thai house	2	Cart riding for village sightseeing, Leaf floating lantern
17. Sri Chum	Fish-leaf weaving	2	Fish-leaf weaving demonstration
18. Ban Thung Lhuang	Red pottery, local snacks	2, 3	Homestay, pottery workshop & learning centre
Kampaengphet			
19. Ban Pran Kratai	Local dialect, coconut shell handicraft	2	Local dialect, coconut shell handicraft workshop
20. Nakorn Chum	Buddha amulet, local rice cracker, local story	1, 2	Buddha amulet workshop learning centre, bamboo roasted rice festival and old market

Note: Category 1 is cultural/traditional tourism; Category 2 is rural/village tourism; and Category 3 is homestay/farm stay tourism.

Table 3 C-CBT management assessment score in 12 communities

Key Management Factors	Sri Satchanalai				Sukhothai				Kampangphet			
	1. Ban NaTonChan	2. Hadd Siew	3. Ban Koh Noi	4. Ban Thachai	5. Ban Kook Pattaya	6. Ban Mai Trapangtong	7. Trapangtong Lhang*	8. Lhang*	9. Sri Chum*	10. BanThung Lhuang	11. Ban Pran Kratai	12. Nakhon Chum
1. Planning (6pt)	6	6	0	4	5	6	6	6	6	6	3	0
2. Organization (15pt)	13	7	1	2	8	14	14	14	14	11	4	4
3. Site (3pt)	3	3	0	0	3	0	0	0	0	1	0	0
4. Accessibility (6pt)	6	2	0	1	4	5	4	4	4	4	0	2
5. Facility service in homestay (6pt)	6	-	-	4	-	-	-	-	3	-	-	-
6. Activity (5pt)	4	0	0	0	4	3	4	4	3	0	1	1
7. Environmental conservation (5pt)	5	0	0	0	2	2	2	2	2	1	0	0
8. Communities' Product (9pt)	9	7	1	1	5	6	5	5	5	8	5	6
With Homestay (55pt)	52	25	2	8	35	36	35	35	35	37	12	13
Without homestay (49pt)	1	2	4	4	2	1	1	1	1	2	3	3
Potential levels	Note: Potential levels of communities with homestay: level 1 (high potential) >45 pt, level 2 (moderate potential) = 44–30 pt, level 3 (low potential) = 29–15 pt, level 4 (very low potential) <15 pt. Potential levels of communities without homestay: level 1 >35 pt, level 2 = 34–20, level 3 = 19–10, and level 4 <10 pt. * indicates the communities organised by the same tourist association in the old town of Sukhothai.											

Selection of Potential Communities for Representing C-CBT

There are three main steps for screening the related communities. The first criterion was the evaluated OUV of Sukhothai. For this, 58 communities were evaluated (i) and (iii) in terms of the OUV by considering six factors: architecture, language, literature, religion, law and regulation and artwork. Of these, 20 communities showed significant evidence concerning these factors, such as availability of products, performances, creative tourism activities and daily local cultural experiences (Table 2).

Category 3 is homestay/farm stay tourism.

The second criterion was the creative tourism activities involved in CBT. The 20 communities were classified into three tourism categories by UNWTO (2015): cultural and traditional tourism, rural/village tourism and homestay/farm stay tourism. Some communities fit into more than one category, as explained below (Figure 1):



Figure 1 Twelve communities selected for in-depth interview

1. Fourteen communities represented rural/village tourism. Of these, only six matched the five factors of creative tourism: 'Ban Koh Noi', 'Ban ThaChai', 'Trapangtong Lhang', 'Lithai', 'Srichum' and 'Ban Pran Kratai'

2. Two communities matched both rural/village tourism and homestay/farm stay tourism categories: 'Ban Na Ton Chan' and 'Ban Thung Lhuang'

3. Three communities matched both cultural/traditional tourism and rural/village tourism categories: 'Ban Hadd Siew', 'Ban Mai Trapangtong', and 'Nakhon Chum'

4. The community related to all three categories was 'Ban Kook Pattana'

The third criterion was representative agency factors in the communities. According to the C-CBT management assessment tool, 12 communities selected from the second criterion were surveyed and analysed (Table 3).

The communities selected to represent the three clusters were chosen based on their potential level and potential scores. Level 1 presents the best practices of tourism management. They are analyzed for the success factors for initiating the C-CBT management plan. The communities with the highest scores obtained from each cluster were selected as the representative communities for C-CBT development. Consequently, 'Ban Kook Pattana' represented the community of the Si Satchanalai cluster; 'Ban Thung Lhuang' represented the Sukhothai cluster and Nakhon Chum represented the Kampaengphet cluster.

Tourist's Expectation

Tourist expectation was tested across three aspects: expectation, impression and demand. The target tourists had high expectations (score above 4 points) concerning historical sites and museums; cultural tourism attractions, including Buddhist temples, local festivals and old villages; activities to learn history and mythology; unseen sites and villages' cultural products. The expectation that was most concerning for tourists was security.

The impression aspect was measured based on the attraction to a place and its reason. Tourists were most impressed by the temples (39.7%), followed by local festivals (22.7%) and villages (12.7%). The reasons for their revisit would be the beauty of the heritage and the old temples and the seasonal local festivals. The concerns regarding their impressions involved issues such as lack of development, no quality homestay and restaurant and difficult accessibility.

Demand for C-CBT is quite uncertain, as it is new for typical tourists. Only one-fourth of all tourists experience creative tourism in this area. The authenticity of cultural experiences was the first concern for C-CBT demand. Learning by doing is the best approach to absorbing the authentic culture of a community. Thus, the most attractive creative activities for tourists were the local handcraft workshop (33%), followed by the local gastronomy workshop (27%) and village sightseeing (15%). Problems with demand included communication between the hosts and visitors, do-it-yourself products from the creative workshop and the village presentation by hosts.

The Initiative C-CBT Management Model

The C-CBT management model is initiated in two phases: a current model and a long-term management model.

The current model is a quick-win process suitable for gaining tourist attention in the three represented communities. Three initiative models were conducted in the communities based on the three types of tourism. First, cultural/traditional tourism showed the most outstanding reputation in terms of the local festivals. Nakorn Chum represented this tourism type as it has a monthly local cultural festival. C-CBT management involves four strategies: upgrade the seasonal festival to a regional festival, set up the most distinctive festival for the annual national festival, initiate a creative activity regarding the temple and develop a participatory system among stakeholders for the festival. Nakorn Chum has presented a successful weekly flea market by setting up strong management on festival committees. This research also recommends that the tourism program includes an evening activity to increase the chance of a homestay (Figure 2). Nakhon Chum's key leaders also discussed identical homestay development and planned location near the flea market.

Second, Ban Thung Lhuang, which represents rural/village tourism, has shown high potential in terms of physical resources in cultural and distinguished handcraft. There are three strategies for C-CBT management: elevate local gurus to become workshop facilitators, re-scale the several unique pottery styles to the creative tourism activities and initiate the village tourist centre and souvenir shop (Figure 3). Ban Thung Lhuang has a rich culture with unique handcraft products; for example, its red pottery style is the geography identical product, made from the specific local soil with the certain pottery procedure. The village has been settled here for over 100 years. The local red soil and Sukhothai pottery style have been transferred down generations from their ancestors. For example, 'Moh Krun' is a Sukhothai-style vase made from red soil, originally from Ban Thung Lhuang. A major limitation of this village is the people. There are very few successors, as the major population of this village includes the elderly and children, with the adult villagers working in urban areas. The key issue here is to upskill teenagers to become leaders and the next successors. The village mentor advises creating a pottery learning curriculum, which would be a hybrid between the village schools and the handcraft club, for a teenager recruitment program.



Figure 2 Village tourist map and program for Nakorn Chum



Figure 3 Village tourist map and program for Ban Thung Lhuang

Finally, homestay/farm stay tourism is the longest time trip here, as it takes at least two days. Homestay tourism is the best option for C-CBT as its most effective presentation of 24 hours of village life. The key strategy for ensuring an impressive homestay is the host story. All hosts should be local gurus or facilitators for village handicraft. Ban Kook Pattana is the best case in terms of homestay tourism, as it offers a rich story concerning local myths. 'Pra Ruang' has been the local myth of the district since the myth has also located a specific location with the story in the village. Moreover, Pra Ruang

represents royalty, honesty and sanctity for Thai people. The real location of the village in Pra Ruang can be a great story for the hosts to tell the visitors. However, the specific locations should be developed so that they can become tourism attractions and upgrade the village's potential. Pra Ruang can be a tourist destination that can attract more tourists to village handcraft activities, such as kite workshop (Figure 4). Local gurus, facilitators and mentors of the village agree that the infrastructure and tourist facilities in the village should be upgraded to achieve a better tourist destination.

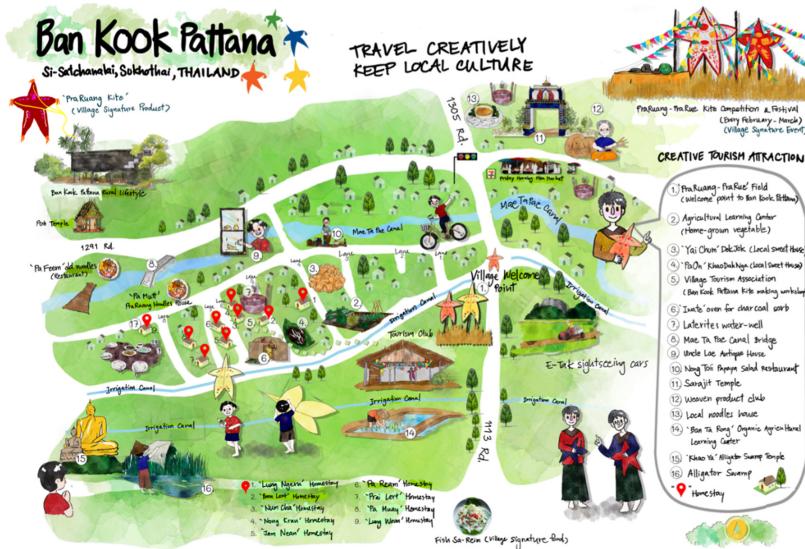


Figure 4 Village tourist map and program for Ban Kook Pattana

Participation is the key to success for all three tourism types (Table 4). The villagers' skills should be developed and upgraded. The C-CBT management plan also includes several strategies for human resource development. The first level is the local guru, who can communicate the village value, culture and tourist attractions. The local guru can be upskilled into a facilitator who can teach the visitors local handicrafts and lead the village creative workshop. The goal of human development is to sustain the successor. Teenagers are potentially upskilled to be the next village leaders at all levels.

The long-term management model is planned for developing communities in the next phase. The three represented communities already have a plan in place for developing C-CBT. These three villages require a long-term plan to upgrade and upscale the tourism activities, with an annual plan, a medium plan and a long-term plan (Table 5). The top-down approach is appropriate for the annual plan as it can be accomplished faster. The goal of the annual plan should be targeted from a region to the domestic scale. For example, Ban Kook Pattana has rich culture and local story but limited

Table 4 Human resource development for the village

Communities	Human development	Objectives	Developmental key issues
Nakhon Chum	Young generation cultural wisdom transfer	To upgrade the local traditional festivals and events for tourists	Richness of cultural and traditional events are the dominant issue. These events can be up-scaled from the local- to the domestic- and international-scale festival.
Ban Thung Lhuang	Young generation's cultural wisdom transfer	To transfer the community's traditional and cultural activities to the next generation	There is no new generation to transfer the knowledge and activities to as all key persons are the elderly.
Ban Kook Pattana	Develop the village's local guru	To increase the number of village communicators	There are too few key persons for CBT development.

Table 5 Initiative C-CBT management model

Timeframe plan	Creative tourism attraction/creative activities/creative outputs				
	Effectiveness	Tendency	Potential upgrade for C-CBT	Management approach	Tourism target
Annual plan	X			Top-down	Domestic
Medium plan (5yr)	X	X		Collaborative	Domestic+International
Long term plan (5–30yr)	X	X	X	Bottom-up	Domestic+International

investment budget. The local municipality should subsidize the budget to develop tourist attractions and improve the village's environment. A collaborative approach requires village empowerment and external support and can thus be accomplished in the medium plan. Ban Thung Lhuang is the best case to represent a collaborative approach, as it took five years to initiate tourism program by the pottery club's leaders and the local municipality staff. Apart from the village's human resource crisis, its craftsman skills and cultural creative tourism have the potential to be a new international tourist destination similar to the Ban Mai Trapangtong celadon workshop. The long-term plan is the most sustainable approach, as it involves the community aspect and goals. The leadership of the community's key persons and stakeholder participation during the decision-making process are key factors of this approach to ensure success. For example, Nakhon Chum leaders proposed an annual plan for upgrading the region's 10th monthly festival at the temple into a domestic festival, targeting existing tourists to revisit in October. This requires a bottom-up approach and participation from the villagers, as the success of C-CBT depends on host hospitality, enjoyable creative activities and friendly community atmosphere. Once the local organization has been firmly established, both the external public and private sectors will completely support and collaborate. For example, the Sukhothai Loy Kratong festival was initiated from the flea market at the heritage site through collaboration between the old town tourism association and the local municipality. Within seven years, it became an international music and lighting festival at Sukhothai. Several stakeholders were involved in making this happen, including local entrepreneurs, restaurants and handcraft businesses and international music and lighting partners.

Discussion

Thailand has adopted C-CBT since 2011 to develop domestic tourism. Several researchers have reviewed the C-CBT approach and its application in local communities, mostly in 2015, such as Mae Kam Pong and Chiang Mai (Charoensit & Emphandhu, 2018). Following are some of the suggestions for C-CBT development (Suttipaisan, 2014):

1. Application extended to include local resources, such as cultural and natural tourism products.
2. Value added to local products, such as maximizing environmental, socio-cultural and economic benefits.

3. Distinguish local products from other community products based on identical geography or signature of local wisdom process.

4. Upgrade the quality and creativity of local products.

Although C-CBT is a new approach, CBT has been applied in the Association of Southeast Asian Nations (ASEAN) for decades, and the ASEAN Community-Based Tourism Standard Award has been awarded since 2017 (Novelli et al., 2017; Suansri, 2017). The awarded communities are the ones with cultural and natural resources and an effective management. This was affirmed by Haywood (1998), Nitikasetsoontorn (2014), Simpson (2008) and Songserm and Batra (2019), who stated that sharing the responsibility of decision-making and stakeholder's participation are major factors to ensure CBT management success. Although all 12 communities have community-based clubs and committees as a management team, they all have limited potential facilitators. Only 'Ban Na Ton Chan', 'Ban Mai Trapangtong' and 'Ban Kook Pattana' have demonstrated significant potential facilitators or have local gurus with successors. In contrast, several other communities have only one facilitator with no successor and some communities lack a potential facilitator.

Cultural identity has been extensively studied. Some cultural identities have been revived from Sukhothai's intangible heritage and further elevated through technology. Creative tourism in the community can lead to further development among stakeholders, such as the creative economy, creative industries and creative environment (Jelinčić & Žuvela, 2012). Several local businesses have emerged because of tourism, such as the creative pottery workshop in 'Ban Mai Trapanthong', the mud-stained fabric workshop in 'Ban Na Ton Chan' and the Buddhist amulet workshop in 'Nakorn Chum'. Sukhothai celadon is a unique reputed product from the Ban Mai Trapangthong community, which has more than five pottery entrepreneurs with diverse pottery technology. However, these creative workshops and community management are not adequate for ensuring tourist satisfaction. Cultural tourism products such as local handcraft souvenirs can also directly affect tourist satisfaction (Smith, 2005). Only Ban Mai Trapanthong has shown the evolution of pottery product development. Therefore, this research suggests that C-CBT products should develop their creativity and style in accordance with tourist appreciation.

During the value-added development for initiating the new distinguished products, some communities have lost cultural identity and successor. Sri Chum and Ban Thung Lhuang are at risk of losing their unique local handcraft,

as they have no successor. Both villages have one craftsman for the fish woven leaves and 'Morr Kran' pottery. Therefore, this research strongly recommends human resource development in a medium-term management plan. Songserm and Batra (2019) suggested that the stakeholder's potentiality can be upgraded in five ways: (1) management team, with a community board structure and leaders; (2) facilitators, who will pass on creative tourism knowledge and skills; (3) catalysts, who will motivate and inspire the value of co-creative communities; (4) local gurus, who are experts in the community's local wisdom and culture and can transfer their wisdom; and (5) a mentor, who acts as an advisor to support the development process. Most of these communities have CBT clubs and committees that function as a management team. Only some communities have a strong facilitator, such as Ban Naton Chan and Ban Mai Trapangtong. Catalysts are rare in this area. Mrs Sa-Ngjaum Sa-waenglab from Ban Naton Chan has been the key leader in CBT for several decades, as she has been developing her village from a housewife handcraft club to being the oldest community-based entrepreneur in Thailand. She is an inspiration for her successors and a national role model of CBT Thailand (Chindapol, 2020). Researchers are also catalysts, as they can help increase C-CBT development. Despite the few catalysts in the community, there are many local gurus. Every village has at least one local guru who tells the village's stories. This is in line with the CBT guideline of the Planning of National Economic and Social Development 12th (2017–2020) (Office of the National Economic and Social Development Board, 2017). In certain communities, a mentor is the key to success.

Some of the limitations of CBT in many communities include inadequate financial resources, loss of cultural identity and lack of a connection between the hosts and guests (Blapp & Mitas, 2017). Financial resources are the main factor affecting tourism development. The three communities explored in this research also face financial limitations for developing basic infrastructure and tourism facilities. For example, Ban Kook Pattana has a rich culture and a unique cultural identity, but it has a limited budget for developing facilities and infrastructure for tourism.

The C-CBT strategy is based on local wisdom and uniqueness, inspired by society, worked on by the community and beneficial to public welfare (Hermantoro, 2011; Nuryanti, 1996). The creativity involved in community tourism has introduced new business units related to CBT in Kauman, Surakarta (Setyaningsih et al., 2016). In Kauman, people's creativity in business was

developed through three physical artefacts: Javanese-style houses, Islamic buildings and the Western–Javanese style. This is related to CBT homestay, as the community space in Kauman provides tourists with both creative activities and an experience of their lifestyle.

In conclusion, this research examined three main elements of C-CBT management: creative tourism resources potential, management organization, long-term target. Prioritising C-CBT is crucial for these communities. The community needs to identify its cultural uniqueness in terms of both tangible and intangible values, and this uniqueness should be discussed among stakeholders to shape its tourism potential. Their uniqueness would become a community identity, which can be easily promoted. Once the potential of the village has been identified, management can then be developed. Creative tourism cannot be successful without local experts. Management teams, facilitators, catalysts, local gurus and mentors are key elements of management development. Irrespective of whether these key persons are villagers or outsiders, it is necessary that they share the same goal for the community's C-CBT. The community also needs to share the same long-term target, as it can help establish the entire management team (Figure 5). If the long-term target is changed, the management plan will struggle to work together. The stability of the long-term target, unlike the long-term plan, should be a guideline for the community development. For example, three decades ago, Ban Na Ton Chan had the long-term target of upgrading the villagers' quality of life and relationship with tourism. They designed a medium plan for the CBT approach and upgraded it every five years, with homestay development as their long-term plan. Today, Ban Na Ton Chan has garnered several national and international awards for its homestays after over a decade of homestay development.



Figure 5 Main elements for C-CBT management development

Conclusion and Recommendation

In this research, 58 sample communities around the world heritage sites were explored, and 12 of these communities were subjected to a physical survey and a semi-structure interview. These communities' products and services were in accordance with the UNESCO World Heritage criteria and had high potential for developing CBT management. Three of these communities were revisited to conduct an in-depth interview. These three communities represented three creative tourism styles: the 'Nakorn Chum' community, which represents cultural and traditional tourism; the 'Ban Thung Lhuang' community, which represents rural/village tourism and the 'Ban Kook Pattana' community, which represents homestay/farm stay tourism. In terms of tourist behaviour and expectations, historical temples and cultural festivals were found to be the most attractive places. The tourists also showed interest in experiencing life with the locals as a form of creative tourism, such as culture exchange with the host, creative workshop activities for handmade souvenirs and a clear schedule and price for a local village route trip, observing villagers' lives or cultural performances.

The participatory survey in the three representative communities was conducted in three development phases. First, a long-term target was specified based on the community's core value. The survey suggested that all three communities' core value was to maintain their existing potential as it forms their professional basis and continual development of their expertise and up-scale tourism events. Second, the medium-term target was to make tourism more streamlined as per the community's core value. This can indicate a near-future creative activity in five to ten years for upgrading communities' tourist facilities. A brainstorming session was conducted to develop an initiative development plan and a creative tourism map to initiate an original idea from the villagers. Third, the short-term target was to maximise the capability of current products and services for creative tourism. In summary, this research showed that communities' potential and core values are vital for initiating a community management plan.

Conflict of Interest

The authors declare that there is no conflict of interest.

Fundings

This research was funded by the 2018 Thailand Science Research and Innovation (TSRI) fund for tourism development research.

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