



Cultural transmission of community-based tourism facilities in Thailand

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Abstract

Community-based tourism (CBT) is a form of sustainable tourism involving collaborative and inclusive attempts to offer quality and a peculiar local identity. Tourism facilities in CBT are a component not only for service functions but also for supporting knowledge transmission, yielding invaluable tour experiences, and expressing an image of the host community. This paper explored an approach of cultural transmission into the physical characteristics of tourism facilities in Thailand's CBT communities. Material for discussion was derived from field studies with observation, interviews, and content analysis in two case studies from within the first 14 role-model CBT communities supported by Designated Areas for Sustainable Tourism Administration (public organization). Using symbolic meanings and local participation, this study found a creative move of the host communities to capture, interpret, and transform a key concept of their cultural heritage resources into a new form of public space for tourism facilities, thus providing specific tourism experiences. This practice suggests a way not only to develop cultural heritage and to sustain the cultural integrity of the community, but also to support creative CBT development.

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Introduction

Tourism has been one of the fastest-growing service industries during the past few decades in many countries; however, its negative effects have caused environmental problems and unfair economic development. Community-based tourism (CBT) is an alternative

form of tourism, emerging with the aim to minimize the effects of mass tourism and to promote the idea of sustainable development of local communities (Jovicic, 2016; Rungchavalnont, 2022), which are often in rural areas (Nair & Hamzah, 2015) or have economically marginalized backgrounds (Juma & Khademi-Vidra, 2019; Manyara & Jones, 2007).

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Thailand has also chosen to develop and promote tourism as a part of a national strategy due to its economic importance. However, along with the global concerns for sustainable development, the direction of Thailand's tourism is continually changing from mass tourism to the emphasis of alternative tourism, which cares more for environmental conservation, knowledge acquisition, and human development (Suansri, 2017). CBT as an approach to sustainable tourism has become a national tourism strategy because of its promise not only to promote the unique regional culture and heritage of the country, but also to benefit the local people both through them earning income and for sustaining their culture and local environment (Designated Areas for Sustainable Tourism Administration [DASTA], 2017; Rungchavalnont, 2022; Solobon, 2003). In Thailand, during the past two decades, there has been a rapid increase in the number of local places running CBT (Charoensit & Emphandhu 2018; Yodsurang et al., 2022).

CBT research in Thailand has increased, especially after 2011. Relevant Thai studies seemed to have been dominated by aspects of development, management, and community participation (Charoensit & Emphandhu 2018; Maneeroch, 2017; Nitikasetsoontorn 2015; Songpornwanich et al., 2020), as well as the carrying capacity of the community (Noosuta et al., 2023). Among the studies on CBT, there has been little discussion on the relationship between tourist facilities and their expression of local identity, while they are addressed as one of the important factors in the criteria for developing community-based tourism (National Tourism Policy Board, 2019).

With service functions, the physical appearance of tourism facilities can support the atmosphere, express an image of the host community, and create peculiar experiences and impressions for the tourists. This helps to accomplish the goal of CBT. Although there have been some studies regarding homestay (Heyprakhon, 2016; Kaewthep & Saicharoen, 2018) or farm stay services (Arkarapotiwong & Chindapol, 2023), as a form of hospitality and lodging whereby visitors can have an opportunity to immerse and experience local culture and traditions, the participating properties are usually controlled by the house owners, or a particular group. However, this paper considered physical tourism facilities but through the lens of public use and that originated by community participation, which is a necessary direction supporting successful CBT development in a locality.

In addition, one of the key principles for managing CBT in Thailand is to avoid new construction and rather

to use things provided in the locality. This aims to maintain authenticity and to avoid introducing incompatible conditions with the local environment (DASTA, 2018). The question arises whether there are any tourist facilities, intentionally constructed for public use in Thailand's CBT that have been created using community participation? In addition, symbolic values of cultural heritage can be developed into a creative design product (Shunmei & Zahari, 2022) and generated creatively to establish a creative infrastructure (Delimaa et al., 2021) and a creative place (Gato et al., 2020; Richards, 2020), which benefits not only greater tourist activity but also provides a sense of local pride, an alternative source of education, and sustainable development of cultural heritage in a locality. This can be achieved through an approach of cultural transformation (Delimaa et al., 2021). Thus, if those tourism facilities are developed, to some extent, how does the cultural heritage of the community interplay in their built forms and spatiality? This paper aimed to explore an approach of cultural transmission of the host communities into tourism facilities built for public use in CBT in Thailand. This should provide some insight for CBT development and management, enriching effective conservation of the cultural environment in a locality.

Literature Review

CBT—an Alternative Sustainable Development and a Meaning System Presentation

Community-based tourism is an alternative form of tourism aiming for environmental, socio-cultural, and economic sustainability, based on managed by community members themselves (Rungchavalnont, 2022; Suansri, 2017; DASTA, 2017). Its principles and concepts emphasize community participation in planning, managing, and setting the tourism direction of the locality, and thus supporting their empowerment (Dolezal & Novelli, 2020; Chaskin, 2012). Based on this concept, everyone in the community owns the local resources and are tourism stakeholders, responsible for the delivery of tourism activities, services, and tour experiences (Saksoong, 2011). It requires appropriate management regarding the carrying capacity of local assets including natural, historical, and cultural resources for their use in tourism (Pinijvarasin & Sunakorn, 2007). In addition, most of the income goes to the community and in so doing, can not only reduce the negative impacts caused by tourism, but also bring about a good quality of

life for the local community as well as raise awareness of and respectfulness toward the importance of their natural and cultural heritage. Thus, CBT is accepted as a tool that leads to positive outcomes and reinforces local development to be well balanced and sustained (Lo & Janta, 2020; Okasaki, 2008; Salobon, 2003; Tourism project for life and nature, 1997; Vogt et al., 2020).

Regarded as the basis of management mechanisms maintaining the values of resources and cultural heritage, CBT is about prioritizing quality over quantity and promoting a community's peculiar identity. It requires creative integration of knowledge, social and local cultural assets of the host communities to add value to their tourism assets. The community needs to seek specific characters representing their roots or distinctive authenticity, which can then be developed into their tourism activities and products (DASTA, 2017). This will provide opportunities for the tourists to understand local culture and context, and to have hands-on experience and participation when the community acts as the knowledge provider. The ways to present selected contents or identity of the locality in CBT are important (Richards, 2020; Shunmei & Zahari, 2022).

CBT is about exchanging knowledge between the host community and tourists. Storytelling and interpretation are a collective creative process for transmitting or sharing values and meaningful learning experiences by interacting throughout the discovery story (Moscardo, 2017; 2020; Pera, 2014). Although storytelling and interpretation are slightly different in that storytelling is more casual engaging entertainment, while interpretation is more formal with educational aims concerning cultural and natural heritage meanings, they are often applied together as a combined action to deliver a destination story (Tourism and Events Queensland, n.d.). These two approaches can help to provoke emotional and intellectual connection of the tourists with the community. These can be presented through both verbal narrative and nonverbal means (Choi, 2016). In particular, nonverbal means that have been substantially developed using modern media and technology have appeared in various forms, such as photography, movies, stage performances, and exhibitions. These communication means are one way of system presentation for sharing experiences and stories of the locality, bond the community environment, local people, and tourists all together (Pera, 2014; Siri & Chantraprayoon, 2017). This can not only help to create meaningful tourism (Moscardo, 2017; 2020; Choi, 2016) but also to support sustainable development of the community (Siri & Chantraprayoon, 2017).

Tourist Facilities for CBT—a Nonverbal Mechanism of Cultural Transmission

Besides local activities in CBT, the community environment is not only an essential component providing a welcoming atmosphere for the tourists (DASTA, 2017) but also acts as a nonverbal means for cultural transmission. CBT is regarded as an important tool to enable tourists to learn about a new culture by engaging and immersing themselves in the local place and people. All elements built in the local context will not only help to support the activities, but their meanings will also encourage tourists' understanding of the culture of the host community. This can enhance the value of the destination and encourage tourist's impression, thus offering an opportunity to revisit as well as to spread positive messages and word-of-mouth recommendations (Choi, 2016; Tourism and Events Queensland, n.d.), given that perceived tourist facilities in CBT built physically in the local context are also one of the key elements of CBT development.

Tourist facilities are usually concerned with travelers' accommodation, hostels, picnic parks, recreation parks and organizational camps. Ginting and Sasmita (2018) suggested 3 main groups of tourism facilities: accommodation, tourism auxiliary facilities, and support facilities.

Accommodation includes living and eating places and entertainment amenities. Tourism auxiliary facilities are the main complement supporting tourists' needs while visiting the attractions, such as information centers, visitor services, and signage, while support facilities are a supplemental facility providing additional tourist comforts, such as parking, toilets, hygiene and safety amenities, and souvenir shops. These support services offer quality, convenience, and comfort for tourists visiting various destinations. However, tourist facilities in CBT should fulfill not only a service function but also support knowledge transmission of the host community to the tourists. This can be an important nonverbal mechanism supporting meaning presentation and sharing the stories and intrinsic values of the host community, yielding invaluable tour experiences as well as simulating the community's economy (Zukin, 1995). In other words, tourist facilities in CBT can help to create a body of knowledge conserving cultural traits and can contribute to a deeper understanding and appreciation of the local community for tourists.

This paper focused on tourist facilities with physical form and space or place, which can be used and experienced. Architecture or built environment with

its visible facets is the combination of space and form that can link invisible dimensions (Snodgrass, 1994) or meanings of a particular culture (Liu & Lin, 2021; Pinijvarasin, 2003; Waterson, 1990). This is as Holl (1996, p.11) mentioned “architecture, with its silent spatiality and tactile materiality, can reintroduce essential, intrinsic meanings and values to human experience”. This process of cultural transmission and symbolic expression is “the greatest accomplishment of humankind” (Csikszentmihalyi & Rochberg-Halton, 1981, p.21). This should be done through local participation (Dolezal & Novelli, 2020; Chaskin, 2012), as it will bring together the collective resources, knowledge, and efforts of the community toward achieving shared goals, leading to more effective and sustainable outcomes in CBT development. By means of symbols and cultural transmission associated with local participation, tourism facilities in CBT can become a creative expression of the host communities, promoting their tourism activities with specific identity while maintaining their local cultures.

Methodology

This paper focused on an approach of cultural significance transmitted into the physical appearance of

tourism facilities of the CBT community. In Thailand, the local places running their local resources for tourism are growing in number (Yodsurang et al., 2022), but not all of them are CBT. Most CBT communities are mainly supported by Designated Areas for Sustainable Tourism Administration (Public Organization) or DASTA. The CBT communities must be certified with the CBT Thailand Standard (National Tourism Policy Board, 2019), adapted from Global Sustainable Tourism Council Criteria (GSTC). In 2015 as the year of Amazing Thailand Tourism, 14 role-model CBT communities, located in 8 provinces initially appeared (DASTA, 2016). This paper focuses on tourism facilities for CBT operation that appeared in these first 14 role-model communities, in which DASTA also shared their experiences and successful management in sustainable and creative tourism for encouragement.

These 14 communities, which came from different backgrounds, areas of administrative scope, local resources for tourism, and tourism programs and activities (Figure 1), were conducted with field survey during October 2020 – May 2022. The survey revealed that tourism facilities in these communities covered a range of types and scale, ranging from small items to buildings and public space in different settings. Among these, tourism facilities which expressed cultural

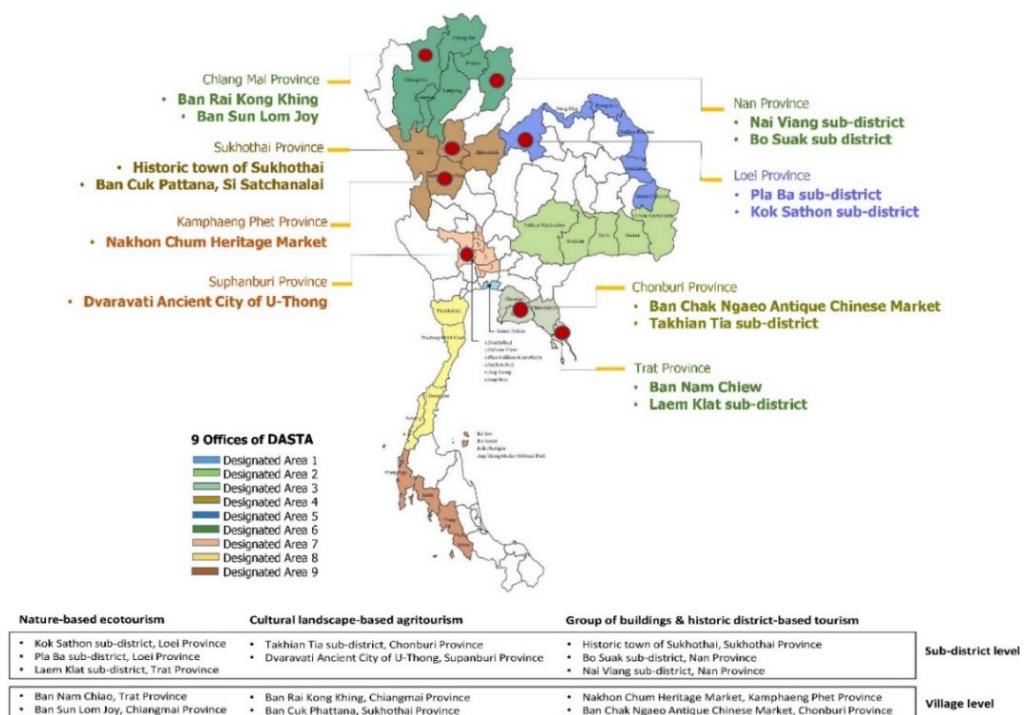


Figure 1 The first 14 role model communities of CBT in the designated areas of DASTA

meanings of the community were found only in two localities, being Sangkhalok Street in the historic town of Sukhothai and Bo Nam in the Chinese community of Ban Chakngeaw (Table 1). They were chosen through purposive sampling based on specific criteria: specifically, their designation for tourism facilities as public spaces, with the aim of conveying the cultural significance of the community. These spaces were also established through local participation and are owned and managed by the local community. Sangkhalok Street and Bo Nam were examined using qualitative methods,

including observations and interviews with the leader or representative of the administrative CBT teams of each community. The interview questions were conducted in a semi-structured format, utilizing a questionnaire to explore various aspects of the historical development of the investigated public facilities. Additionally, the questions explored topics such as the selection process for locations and heritage interpretation, the degree of local participation and involvement from other organizations, the functions of these facilities, and specific details regarding their construction and management processes.

Table 1 Characteristics of buildings and constructed public spaces for tourism facilities within the 14 role model communities of CBT

Buildings/ Built public places for tourism facilities within the 14 role model communities of CBT	Tourism activities	Properties	Manage & Maintenance	Establishment with local participation	Designed with intention to convey cultural story	
	Specific	Overall	Private	Public	Owner	Community
Chiang Mai Province						
1 Ban Rai Kong Khing						
A house of traditional massage	●				●	●
Sufficiency economy learning center		●	●		●	
2 Ban Sun Lom Joy						
Tara Café	●		●		●	
Sufficiency economy learning center		●	●		●	
Baan Samniang Din	●		●		●	
Thewalai House	●		●		●	
Nan Province						
3 Nai Viang Sub-district						
Mekwadee's house	●		●		●	
Ban Pailheang community enterprise	●		●		●	●
Mahapho learning center of environmental management	●		●		●	●
Wat Phumin, Wat Phrakerd & Wat Satharos temples	●		●		●	
4 Bo Suak sub district						
Bo Suak homestay coordination center	●		●		●	
Bo Suak cultural place		●	●		●	
Ban Sao Luang weaving group	●		●		●	
Ancient sugarcane crushing yard	●		●		●	
Sufficiency Economy Village	●		●		●	●
Baan Tam basketry	●		●		●	●
Sukhothai Province						
5 Sukhothai old town						
Sangkhalok street		●	●	●	●	●
Wat Si Chum & Wat Traphungthong temples	●		●		●	
Sukhothai votive tablet learning center	●		●		●	
Museum of Noppamas house	●		●		●	
Thai farmers folk museum	●		●		●	
6 Ban Cuk Pattana						
Office of Ban Cuk Pattana CBT		●	●	●	●	●
Loei Province						
7 Pla Ba sub-district						
Office of Pla Ba sub-district CBT		●	●	●		
Kok Sathon sub-district						
Office of Kok Sathon sub-district CBT		●	●	●	●	●
Ban Khing Rosniyom	●		●		●	

Table 1 Continue

Buildings/ Built public places for tourism facilities within the 14 role model communities of CBT	Tourism activities	Properties	Manage & Maintenance	Establishment with local participation	Designed with intention to convey cultural story	
	Specific	Overall	Private	Public	Owner	Community
Kamphaeng Phet Province						
9 Nakhon Chum Heritage Market						
Office of Nakhon Chum CBT	●		●		●	
Walking street of Nakhon Chum heritage market	●	●	●	●	●	●
Sufficiency agriculture garden	●		●		●	
Fighting fish house	●		●		●	
Suphanburi Province						
10 U-Thong sub-district						
U-Thong National Museum	●		●		●	
Wat Khao Phra & Museum	●	●	●		●	●
Moo 5 headman's office	●		●		●	
Huato Patoy	●		●		●	
Ban Dong Yen & Dong Yen Enterprise	●		●		●	
Community						
Ban Tamlunghwan	●		●		●	
Ban Tannandin	●		●		●	
Ban Khok - market & museum	●		●		●	
Wichian buddha image foundry	●		●		●	
Chonburi Province						
11 Ban Chak Ngaeo Antique Chinese Market						
Bo Nam	●	●	●		●	●
Community museum	●		●		●	
Opera house	●		●		●	
Market-walking street of the community	●	●	●	●	●	●
12 Takhian Tia Sub-district						
Ban Roi Sao – Living museum		●	●		●	
Ban Pa Lamoon	●		●		●	
Sarochakawew Park	●		●		●	
Trat Province						
13 Ban Nam Chiew						
Office of Ban Nam Chiew CBT	●		●		●	●
Mangrove nature trail and bird watching tower	●		●		●	●
14 Laem Klat sub-district						
Thapthim Goddess Shrine	●		●		●	
Moo 2 - Lan Sai Beach	●		●		●	●
Laem Klat sub-district tourism learning center	●		●		●	
Welcome area of Saphan Hin waterfall	●		●		●	

Due to the Covid-19 pandemic, this study conducted interviews solely with a key informant of each community. Consequently, data collection was expanded to include academic reports, records of community developments and events from various websites and social media platforms, as well as aerial photographs in different periods. This was taken to ensure the validity and reliability of the study. The data obtained were examined chronologically. Interview contents were analyzed based on content analysis. The participants' narrations were also used to gain insights into the physical settings, historical development and meanings of the facilities investigated.

Results and Discussion

Only Sangkhalok Street in the historic town of Sukhothai and Bo Nam in Ban Chakngaeo were among various tourism facilities surveyed in the 14 role-model communities of CBT, expressing an approach of cultural transmission of the host community. However, these two amenities differed according to their backgrounds and contexts.

Sangkhalok Street in Historic Town of Sukhothai— a Storytelling of Sukhothai Culture

Sangkhalok Street is in the historic town of Sukhothai, which was the capital of the first Thai Kingdom in the 13th–14th centuries. The relatively complete ruins of the remaining preserved historical sites reflect the civilization of the former capital. Consequently, this locality was selected by DASTA to test and run CBT in 2012, passing CBT Thailand Standard in 2015. The administrative areas for CBT in this locality covered the whole subdistrict, consisting of 14 villages. Sangkhalok Street was one of the tourism facilities established to offer an opportunity for interested tourists to learn more about its community in this historic town.

Sangkhalok Street is a pathway leading to chinaware or celadon production communities in Mai Traphang Thong village, located beside the Traphang Thong temple in Sukhothai province (Figure 2). This street is approximately 6 meters in width, 250 meters in length, and has fences on both sides. Most of the fences are concrete walls of various sizes, providing a useful canvas for creative painted bas-relief artworks. Every piece of bas-relief on each wall along this Street contains broken pieces of celadon (Figure 3).

In the past, this street was a route used mainly by local people. Only a few tourists passed along this road, simply to gain access to the celadon shops and factories, without knowing anything about the place. It was an initiative of the head of the historic town of Sukhothai CBT Association to promote it to tourists as well as to encourage more people. The inspiration was from seeing plenty of useless pieces of broken celadon as symbolic of “teacher(s)”. They become important decorative elements for bas-relief artworks on fence walls in Sangkhalok Street. This was illustrated by the statement of the head of the historic town of Sukhothai CBT Association (Chalermisrirojana, personal communication, August 8, 2022):

“The first thing that I thought about and saw was lots of broken pieces of celadon, which could not be sold, in the house areas of those celadon entrepreneurs. But, I thought that these broken pieces were “teacher(s)” for them, and it would be better to bring these teachers to become an element in the bas-relief art on fence walls.”

The bas-relief artworks in Sangkhalok Street were completed in 2015 with the collaboration of various stakeholders such as local craftsman, artists, academics, local governors, and other volunteers. There are 129 images on 136 walls along this street (Pinijvarasin & Pakheaw, 2022). These images illustrate various stories depending on the local craftsman’s imagination, such as Sukhothai’s method of celadon production and logistics from the past to the future, historic events in different Sukhothai periods, local culture and traditions, and the ways of life and beliefs of the Sukhothai people. These pieces of bas-relief artworks made using broken pieces of celadon and placed along this street provide a specific medium that recounts local history and stories of the culture and people.



Figure 2 Sangkhalok Street context and the locations of bas-relief artworks

Source: Adapted from Google (2022)



Figure 3 Some bas-relief artworks of Sangkhalok Street

Sangkhalok Street was initially conceived solely as a thoroughfare, lined mostly with concrete walls on both sides and not originally intended for tourism. However, with the emergence of painted bas-relief artworks on these walls, created through local participation, the street has transformed into tourism facilities, serving as signage that effectively bridges the gap between tourists and celadon entrepreneurs, thus stimulating the economy of this community. While still maintaining its primary function as a passage, it also acts as a new node and landmark for tourist destinations, supporting knowledge transmission of the community as well as generating a peculiar atmosphere emphasizing the importance of this place.

Bo Nam in Ban Chakngeaw-an Emphasis of Chinese Community

Bo Nam is a tourist facility in Ban Chakngeaw in Chonburi province. This community, located about 15 kilometers from Pattaya city, was established by Chinese people more than 100 years ago. It was one of the prosperous commercial locales in this area. However, since 1972, the commercial activities of the community began to decline due to various developments around Chonburi province and the Eastern region, and finally activity in the area was subdued for many decades. Because of the remains of valuable architecture, local culture of Chinese traditions, and the community conscience of the local people in this period of change, Ban Chakngeaw was included by DASTA in the CBT project in 2011. The community, under Ban Chakngeaw CBT Association, had a trial and error existence for 3 years before starting their CBT activities in 2015 under the concept of “an ancient Chinese

market community”. This involved developing a walking street market of approximately 300 meters in an L-shape that operated every Saturday from 3.00 pm. to 9.00 pm (Figure 4). Organizing CBT helped to revitalize the physical and social environments of the community. Now the rowhouses and walking street market have been supplemented by a folk museum, Bo Nam, and other physical elements that have been established to support community tourism.

Bo Nam, located in Chakngeaw Soi 3 and situated between rowhouses, is approximately 440 square meters in area and 12 meters in width. It was constructed to support community tourism, in particular, by providing toilet services. As one of the Ban Chakngeaw CBT Association staff (personal communication, August 8, 2022) explained:

“Before starting our tourism enterprise, we had no public toilet facilities in our community. It was inconvenient for tourists to always ask to use the toilets in local people’s houses. So, together we decided to build Bo Nam.”

Bo Nam literally means an artesian well. However, this name for local people means both an artesian well, and a place. An artesian well in this place is a reproduction model, built by the local craftsman. Bo Nam as a place appearing with Chinese characteristics can be divided into 3 parts (Pinijvarasin et al., 2022), constructed in phases: front, middle and rear (Figure 5). The front part, completed along with the grand opening of the market, is a U-shaped open space connecting with the community road, and has a reproduction artesian well located at the center. From the front, there is a gateway giving access to the middle part. The middle part, completed in 2017, appears as a courtyard with potted bamboo trees on both sides and



Figure 4 Ban Chakngeaw context, tourist facilities in the walking street market

a pavilion at the end. A narrow alley next to a pavilion provides a passageway to the rear. While the front and middle parts were constructed by local participation, the rear part, finished in 2019, consists of standard toilets supported by DASTA. All parts of Bo Nam are designed to be barrier free. The place of Bo Nam not only provides toilet services, but also contains multi-purpose tourism facilities as a node and landmark in the community, an information point, resting area, and a place for holding community events and activities. Bo Nam is a public space to facilitate tourists' activities, creating a lively atmosphere in the community.

This public space was ruined and abandoned wooden rowhouses due to their owners moving way to find a better life. If left untouched, these would have been unpleasant and unsafe for community tourism. Consequently, the local people agreed to rent this land for the creation of a center for public tourism. All the wood from the ruined house was reused in the construction of this public place.

Bo Nam was intentionally established with cultural cues of the community, as the same staff member (personal communication, August 8, 2022) explained:

"It was because in the past our community was a major site of the tapioca flour industry. There were many laborers living in this community. Although many facilities were provided, there was no water pipe as we have these days. So, particularly in summer, it was really like a drought and everyone had to rely on the large artesian well in the community, and to wait in a queue to get water. This public well was an important place for meeting, greeting, and getting to know each other. Nowadays, the well no longer exists, but it was chosen to be a part of our tourism."

A reproduction well and its surrounds provide important symbolic meaning associated with social space that has been integrated into the CBT of Ban Chakngeaw (Figure 6). Such items convey past stories and cultural meanings of the community, while changing their roles to facilitate modern requirements and lifestyles. The appearance of this place and its architectural characteristics emphasize not only the Chinese identity of the community, but also create tourists' experiences which are different from other locations.



Figure 5 Bo Nam and its components



Figure 6 Bo Nam as a social space

Sangkhalok Street and Bo Nam-a Different Tourism Atmosphere

Sangkhalok Street and Bo Nam were intentionally constructed as public spaces for CBT facilities, with local participation. However, they have yielded different outcomes. Sangkhalok Street is a long, open public pathway with bas-relief arts associated with painting on the fences that line the Street. This transformation has effectively turned the Street's functions into tourism signage, support facilities for a place of souvenir shops and an open-air art gallery that narrates diverse stories of the locality. Despite artistic display, this street still lacks a distinctive allure, except for some celadon factories at the western end.

In contrast, Bo Nam is a public space, located within and among community activities. It is designed with zones and orders of access, giving different feelings in this place. This spatial order also helps to hide the stereotype of toilets to place more emphasis on the local atmosphere. All decorative elements, associated with its location and the regular traditional activities of the community held there, make Bo Nam function not only as support facilities but also as tourism auxiliary facilities. It serves akin to an exhibition hall showcasing the essence of the community while creating an ambiance that is shady, inviting, and lively.

Sangkhalok Street and Bo Nam-a Creative Approach of Cultural Transmission in CBT

Overall, Sangkhalok Street and Bo Nam are new public cultural spaces of the community (Piriyakarnnon & Thungsakul, 2021), revitalizing previously mundane or abandoned areas. These two public spaces were defined with stories suggesting an interpretation approach to important cultural heritage that still exists or existed in the community, as agreed by the local people. They were designed and transformed into their new physical forms for new activities and context, ultimately evolving into new attractions within the community. This manifests an approach of constructive or symbolic authenticity, which considers the past values of those things selected to create a special tourism experience in an acceptable way to both the hosts and the tourists (Chapagain, 2017; Ram et al., 2016; Wang 1999). The adaptive reuse of resources and engagement of local craftsman are also important. These two tourism facilities express the creative attempts of cultural transmission by the communities to benefit both maintaining their identity and cultural heritage and providing quality of life of the local people (Vogt et al., 2020), which generates different tourism experiences.

Conclusion and Recommendation

This paper explored cultural transmission in tourism facilities forming a part of Thailand's CBT by conducting field surveys with the focus on two sites selected from the first 14 role-model communities, supported by Designated Areas for Sustainable Tourism Administration or DASTA. Since an aspect of CBT in Thailand is to allow tourists to learn about culture and ways of life of local community, the physical appearance of the tourism facilities can support cultural absorption and recognition. The appearance of Sangkhalok Street in the historic town of Sukhothai and Bo Nam in the walking street market of Ban Chakngeaw confirmed that tourism facilities, particularly as a locale or an architectural space, can play important roles in cultural transmission to tell specific stories of a locality and to shape a certain atmosphere and provide experiences with a specific identity for community tourism.

Associated with local participation as well as collaboration with other organizations, this can be achieved through the process of interpretation and alteration of a selected cultural heritage resource of the locality to create a new form and spatiality of a public space in response to contemporary activities and new contexts. Original evidence of the selected cultural heritage, associated with applying local craftsmanship co-presented in the appearance of tourism facilities, is the most important sign in both signifier and signified parts, telling its meanings and stories. These local practices also suggest efficient and economical uses of their local resources. This requires looking within the culture of the host community instead of looking out, to find a solid identity for the tourism market, and thus benefiting maintaining their cultural integrity, suggesting an approach to develop contemporary cultural heritage, and creating a new form of tourism experiences.

What does this mean for the locality and CBT development? The development of CBT is regarded as a management mechanism to create greater equitability and sustainability that benefits both locals and tourists. This study revealed that introducing intrinsic meanings and values of local culture into the physical appearance of tourism facilities for public uses can support the cultural sustainability of the host community. This requires a creative approach of cultural transmission and transformation, which should be achieved through local participation. The results of this practice will help to establish a variety of built environments for tourism facilities and promote the diversity of socio-culture and the environment, while providing

invaluable tourism experiences that differ from place to place, thus enhancing the development of CBT. However, this paper does not provide a conclusive account of practices to create tourism facilities in CBT, but rather should be seen as opening the debate on how the cultural integrity of the locality can be sustained and evolved along with the development of new public facilities in the mainstream of tourism.

Conflict of Interest

The authors declare that there is no conflict of interest.

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