

A Model Of Creative Tourism Management In Coastal Fishery at Ban Bang Lamung, Chonburi Province

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Abstract—The objectives of this research were to study 1) A model of creative tourism management in Coastal Fishery at Ban Bang Lamung, Chonburi Province 2) To investigate the local community Participation, Local wisdom about sustainable tourism, including an obstacles in the potential tourist areas that have been developed to be a model of creative tourism. This research was qualitative research, the tools was the in-depth interview form. The key informant was the 10 specialist of tourism in Ban Bang Lamung, Chonburi Province include a government agency, that is, Designated Areas for Sustainable Tourism Administration (Public Organization) or DASTA. The result found that the Model of Creative Tourism in Coastal Fishery at Ban Bang Lamung, Chonburi Province is to build or create the value-added for the tourism resources which available in Tourists were especially satisfied with the activity owner characteristics, in which all the hosts were ready and willing to convey their specialties and knowledge to the tourist. Both our experts, Government Officers, leader of the community and tourists also reflected on how creative tourism can be beneficial for development. It is recommended that future study should focus on the factors that reflects context of Coastal Fishery at Ban Bang Lamung, Chonburi Province. There are some factors to propose included, Creative Entrepreneur, Creative Activities, Creative Communication, and Creative travelling routes with relative province and neighbor country.

Keywords—Tourism Management Creative Tourism
Model, Coastal Fishery, Ban Bang Lamung,
Community Participation

I. INTRODUCTION

TRAVELING can open your point of view, gaining more experiences, creating happiness and fun and also can be the beginning of learning new things. Nowadays, traveling trend becomes more active, so there are many travelers go to experience the tourist attractions. Moreover, there are the varieties forms of tourism that can attract big amount of tourists. Especially, a lot of tourists have flocked to Thailand for 33.22 million people in 2012 or one of third of Thai citizens, which increasing 2 million more people of 2011 [1]. Creative Tourism is a new trend which began in 1999 and was

inspired by the rich culture environment of Southeast Asia. Creative Tourism emphasizes active engagement between guest and host, and supports authentic participation. The pattern and style of tourism gives an opportunity for the guests and hosts to exchange their experience and develop their creative potential. This leads to understanding the specific cultural of a place. Creative Tourism satisfies the tourists who prefer more than just “seeing” a different social/cultural environment and wants to “do” and “learn.” Tourists can get inspiration by practicing a cultural activity rather than just buying some souvenirs and postcards from the shops [2]. In addition, the trend of Creative Economy has also created new tourism paradigm that differs from the traditional one. In the first era, tourism focuses on relaxation and pleasure from traveling. The second era is cultural tourism and sustainable tourism with the focus on culture and environmental impacts, and sustainability of the community in tourism areas and the third era, creative tourism that is one form of cultural tourism [3] that is directed toward and engaged an authentic experience with participative learning in the arts, heritage or special character of a place [4].

However, the new trend of tourism so called “Creative Tourism” started to gain more interest from the new generation of tourists. Creative tourism was viewed as the future of cultural tourism [5]. This new tourism trend has transformed the demand for Tangible Cultural Heritage to Intangible Cultural Heritage, “Tourism” as, “learning a skill on holiday that is a part of the culture of the country or community being visited. Creative tourists develop their creative potential, and get closer to local people, through informal participation in interactive workshops and learning experiences that draw on the culture of their holiday destinations. Raymond also indicated that interactive workshops that take place in small groups at tutor’s home and places of work, allow visitors to explore their creativity while getting closer to local people [6]. These workshops usually also include destinations’ value such as art, culture, gastronomy and nature. Some of the examples for creative experiences in New Zealand include creating own bone carving, claying or woodturning souvenir, learning to make silver, making a hand-forged knife, meeting wine makers and making own cheese, or olive oil. But every destination has

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different kinds of creative experiences which should emphasize its own cultural assets and values. Making perfume in France, carving and photography in Canada, folk music in Mexico and so forth can be some of the examples [7]. Moreover, Creative tourism offers visitors the opportunity to develop their creative potential through active participation in learning experiences, which are characteristics of the holiday destination where they are undertaken. The key point for creative tourism, therefore, is that the consumption involved is active rather than passive, and is aimed at developing the potential of the individual. The major difference between creative spaces, spectacles and creative tourism is that creative tourism depends far more on the active involvement of tourists. Creative tourism involves not just spectating, but also a reflexive interaction on the part of tourists who are usually thought of as “non producers” in traditional analyses. It can be concluded that Creative tourism can be developed in a destination through a commercial business model. One of the key features of this model requires viewing creative tourism experiences as another tourism product. Creative tourism experiences need to compete with other products and be available through tourism marketing channels, using the commission structures that other tourism products also use. Other key features should include partnerships with tourism businesses that have an established client base. Such partnerships may be set up with accommodation providers or by including workshops in local festivals.

In Thailand, Creative Tourism was initiated with further studies encouraged by the Designated Areas for Sustainable Tourism Administration (Public Organization) or “DASTA”. DASTA plays an important role in formulating policies, and administrative plans for the sustainable development of tourism in designated areas. The organization also coordinates with central and local government agencies as well as communities to foster cooperation in developing tourist destinations in designated areas. DASTA provides funding to the Faculty of Sociology and Anthropology, Thammasat University to conduct the studies, with the main objective of defining the term Creative Tourism and outlining the criteria of related activities in the Thai context. The project also includes the development of a model for Creative Tourism in Thailand by identifying activities with high potential and possibility to sustainably develop communities through means of Creative Tourism [8].

However, because this form of tourism is not yet well-known in Thailand and is still in its early stages, all related parties including operators, organizations, activity hosts, and especially Thai tourist are still mostly familiar with Mass Tourism, with limited visiting durations, and are not familiar with a form of tourism that involves hands-on experience and practice in learning the cultural heritage of a specific place. Therefore, a study examining the perception of Thai tourists, the readiness of activity hosts, as well as the issues and challenges associated with Creative Tourism in Thailand is extremely important. The study will serve as a knowledge

base to be used in the planning of tourist destination developments, including the proposal of various solutions to challenges in order to promote sustainable Creative Tourism in the future. This paper will discuss case examples from the selected areas “Coastal Fishery at Ban Bang lamung Chonburi Province” focusing particularly on the local community level in Thailand. It is evident that one community gets involved in planning process and receives sufficient benefits from locality-based tourism activities. Chonburi Province displayed in the history since Dvaravati period, Khmer period and Sukhothai period. The origin of Chonburi is a small fishing towns and farming communities scattered in distant cities. The Ayutthaya Kingdom defined ChonBuri to be the Commodore class city. The Triphum map appeared the names of Chonburi’s district. From north to south is Bangsai District, Bangplaso District and Bangphrarua District (Present’s name is Bangphra District) and Banglamung District. Although it is a small town, it enriches natural resources both on land and at sea. There were agriculture and fishing from past. Moreover, they contacted with the Chinese sailing that came to trade with Siam. In Chonburi Province area had people who have been inhabited since prehistoric times namely the Stone Age. Around the lowland areas along Panthong river had the Neolithic man. They used polished stone axes to harvest, to hunting, to chasing. Including, they used beads, bracelets, and the pottery which made pattern by taking a rope into the wet soil. An archaeologist also found remnants of seafood, oysters, crabs and fish. The assuming is 4,363 square kilometers of Chonburi Province used to be the three glory ancient cities namely Phrarot city, Sriphalo city and Phayarae City. The three cities merged to be Chonburi province in present.

II. LITERATURE REVIEWS

Creative Tourism

Tourism has grown at an accelerated pace over the last decades to become one of the leading global socio-economic sectors. In 2012, for the first time, over one billion international tourists travelled the world and UNWTO forecasts continued growth in the years to come. Cultural tourism plays a leading role in creating new socio-economic opportunities for tourism development at local, regional and national level, while presenting important challenges. As a follow up to Siem Reap Declaration, adopted at UNWTO /UNESCO World Conference on Tourism and Culture in 2015 in Cambodia, it is crucial to develop, coordinate and implement tourism and other public policies and practices in an integrated manner. International Congress on World Civilizations and Creative Tourism addressed how tourism can bring to life world civilizations through the collaboration with creative industries, which encompasses architecture, design, arts, technology, and science among others. The Congress was an excellent platform and unique opportunity for public and private tourism stakeholders to present and share views, experiences and good practices in developing strategies that encourage and facilitate new and innovative

forms of cultural tourism. The aim of the Congress was to discuss how cooperation and partnerships between tourism and creative industries can play a significant role in safeguarding and promoting tangible and intangible heritage, as well as in generating socio-economic benefits for all stakeholders. Jointly organized by the Ministry of Tourism of the Republic of Bulgaria and the World Tourism Organization (UNWTO), the Congress brought together Ministers of Tourism and other public and private tourism stakeholders as well as internationally recognized professionals within creative industries, experts, and scientists linked to the tourism industry, including related to world civilizations.

In addition, Creative tourism is growing in popularity, and the concepts of 'creative cities' [9], 'creative class' and 'creative clusters' [10]. In the wake of this publication, many cities/regions began to search for development models, and the idea of 'creative industries', including tourism, gained more attention. Creative industries are especially popular in an 'experience economy' [11], 'entertainment economy' [12] or 'educational tourism' context [13]. Different places use different terms for creative tourism, for example, 'Creative Tourism in New Zealand', 'DIY SantaFe' in New Mexico, 'Creative Tourism in Australia', 'Creative Tourism in Paris', 'Creative Tourism in Austria', and 'Creative Life' in Taiwan. The concept of creative tourism can be traced back to 1993, when Pearce and Butler first mention it as a potential form of tourism, although they do not define the term very clearly. Richards and Raymond also define 'creative tourism' as 'tourism which offers tourists the opportunity to develop their creative potential through active participation in courses and learning experiences which are the characteristic of the destination where they are undertaken'

Activities related to creative tourism allow tourists to learn more about the local skills, expertise, traditions and unique qualities of the places they visit in order to develop creative tourism, industry practitioners must identify the activities which are closely linked to their region [14]. In 2006, the United Nations Educational, Scientific and Cultural Organization's Creative Cities Network defined creative tourism as 'travel directed toward an engaged and authentic experience, with participative learning in threats, heritage, or special character of a place, and it provides a connection with those who reside in this place and create this living culture' [15]. The common components of creative tourism are 'participative authentic experiences that allow tourists to develop their creative potential and skills through contact with local people and their culture', and thus it is essentially a learning process. However, these definitions and related concepts are still vague, and lack consideration of tourist's views. Raymond notes that it is easier to establish a supply of creative tourism experiences than it is to create demand for them, and Maitland states that there

has been very limited research that explores what tourists want, although the tourists themselves, their perceptions and what they enjoy, should be at the heart of any related activities [16].

Therefore, Creative Tourism is a new tourism opportunity that emphasizes the engagement between hosts (locals) and guests (tourists) who are interested in actively participating in and learning from an authentic experience (authentic – active participation). The form and characteristics of this type of tourism will open the opportunity for tourists and local hosts to exchange knowledge and develop creative potentials together, creating lasting memories and deep understanding of the specific culture of the place. In addition, Creative Tourism is the answer to meet the changing tastes of present tourists who not only want to "see" a society and culture that is different from their own but also want to experience it by "doing". "Doing" allow travelers to learn and understand the cultural heritage of a place; while at the same time develop their own potential from real practice through various arts and cultural activities in the destination visited. Travelers will receive new kinds of inspiration to use in their normal lives after their vacation has ended.

Lately, In addition, Richart pointed out that creative tourism is the change from traditional tourism of which the quality seems to degrade over times since it has become mass tourism with people spending most of their time visiting and taking photographs of interesting natural and cultural attractions such as built heritage, museums, monuments, beaches. New generation tourists, on the other hand, have a desire for participation in the culture or identity of the visited place. The overall picture of creative tourism is the tourism with a shift of interests from tangible cultural resources to intangible cultural resources has shown in (Fig. 1).

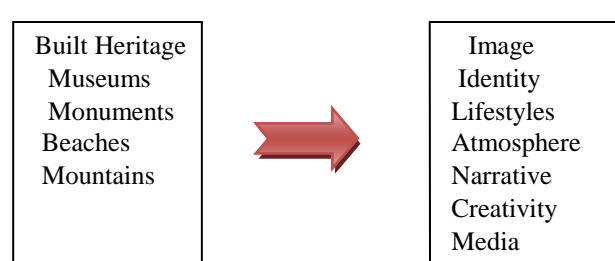


Fig.1 The overall picture of creative tourism is the tourism with a shift of interests from tangible cultural resources to intangible cultural resources.

Source; Cultural shift from traditional tourism to new tourism (Richards, 2011)

Richards proposed the following patterns of creative tourism; 1) using creativity as tourist activities and 2) using creativity as a background of tourism. The first form refers to those activities that have already been practiced in creative tourism activities in which tourists are allowed to participate in the place but using creativity as a background of tourism or creating "atmosphere" tends to gain more popularity since it enhances the "charm" of that particular place. For example,

Santa Fe has been appointed by UNESCO to be creative town in handcrafts. Activities regarding workshops and trainings on pottery (art of Pueblo indigenous population in this area), local cooking, or local lucky charms are provided at Santa Fe Museum of International Folk Arts, offering various types of experiences to creative tourists who participate in creative product shopping, visiting, testing, or learning a certain skill from the place (Fig. 2).

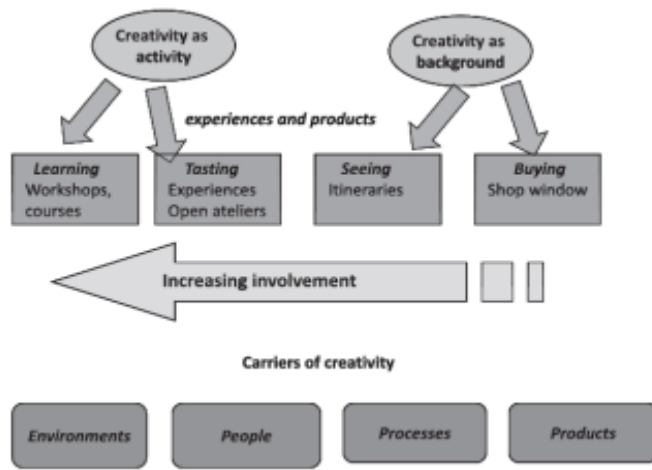


Fig. 2 Richards' Patterns of Creative Tourism Model of creative tourism (Source: Richards, 2011)

Creative Tourism in Thailand

Creative tourism began to be shaped up in 2001 by United Nation Educational, Scientific and Cultural Organization (UNESCO) with the universal declaration on cultural diversity as a tool to preserve and promote cultural diversity. In later years, UNESCO has initiated the Global Alliance for Cultural Diversity for the realistic of knowledge and culture exchanges. It is a tool to promote peace and sustainability of the community and the world. This project supports the policy of promoting cultural diversity of the world. In 2004, UNESCO has shown the Creative Cities Network project for promote the development of creative industries that will lead to be a new form of cooperation in the international level of private, public and community. The Creative Cities Network of UNESCO has 7 categories of city. A city that will join a Creative City under a declaration adopted by UNESCO has to choose only one option either 0) Literature, 3) Craft and Folk Art, 2) Design, 4) Music, 2) Gastronomy, 6) Cinema, or 7) Media Arts. UNESCO has concerned and discussed not only the goal of sustainable peace, but also the possibility of creating a new tourism which travelers will experience being a part of tangible and intangible culture of the city. The Creative Cities Network and the new way tourism of UNESCO emphasize the engagement through authentic experiences. It promotes active understanding of the specific cultural features of a place which conform to traveling behavior of new generation tourists. The word "Creative Tourism" has been created by Crispin Raymond and Greg Richards. Their inspiration came from the behavior of new generation tourists,

who came to Asia and South- East Asia; Thailand, Indonesia and Australia and wrote down their impression of learning in Thai massage in Chiang Mai and taking class of vegetarian cooking in Bali, Indonesia then having short period of taking care sheep and jillaroo in Australia. The word "Creative Tourism" is suitable to call this kind of tourism behavior which more emphasize on the importance of cultural heritage. They mutually created the meaning of new way of tourism as "Creative Tourism" which is "tourism offers visitors the opportunities to develop their creative potential through active participation in courses and learning experiences which are characteristic of the holiday destination where they are undertaken".

Later, the Creative Cities Network, held in October, 2012 with the aim to plan the Santa Fe International Conference on creative tourism was the first international creative tourism conference the public Thai organization DASTA (Designated Areas for Sustainable Tourism Administration) The "Creative Tourism" was defined as tourism directed toward an engaged and authentic experience, with participative learning in the arts, heritage or special character of a place. This definition remain the initial principle in hands-on experiences that are cultural authentic and difference from Cultural Tourism, Ecotourism and Agro- Tourism. In Thailand, the roots of creative tourism can be traced back only recently to the end of 2010s when the Government launched a new project 'Creative Thailand', advocating the creative economy. With a belief that in order to move the country forward value creation need to be added to services and all other manufacturing sectors The project's key aim is to give a major boost to strategic moves by increasingly adding the value of Thai products and services from history, culture, traditions, wisdom, and innovations. This strategy was driven with an aim to develop Thailand to become a creative industrial hub in the ASEAN region. In response to the master plan, the relevant government agencies are actively setting up policies to support creative industries [17] DASTA recognizes the importance of tourism in the new format leading to the balance of economic, social and environmental by creative tourism. In year 2003, DASTA initially funded to develop the creative tourism protocol in 3 designated areas of total 7, which are Sukhothai-Srisatchanalai-Kamphaengphet Historical Park and Loei province. DASTA also funded to Faculty of Sociology and Anthropology, Thammasat University to carry out the project. The main purposes of this project are to determine the definition of creative tourism and constructive criteria of creative tourism activities in the context of social of Thailand and to develop the creative tourism protocol in 3 designated areas for Sustainable Tourism Administration (DASTA) policies. These policies can lead to forms of sustainable tourism such as Community Based Tourism, Low Carbon Tourism and Creative Tourism by searching the potential activities that can result in a sustainable development for their community through creative tourism. The Working Group defines Creative Tourism being tourism to encourage tourists

to exchange and learn for profound understanding the social, culture and environment values in the tourist attraction through a direct experience with the owner or owners of culture. The Creative Tourism will be consisted of area features and process features. The area features are 0) diversity and obviousness of cultural or natural and 2) awareness of the community value by the owners of culture. The process features are 1) sharing and learning across cultures, 2) direct experience with a culture, 3) process that led to profound understanding in the area, 4) does not destroy the value of the community and lead to the balance of economic, social and cultural. The definition and criteria determined by the Working Group is the primary study of creative tourism in Thailand. By the introduction of DASTA and Faculty of Sociology and Anthropology, Thammasat University, the program has been used as a model to study the development of creative tourism in a later stage in Thailand. In the area features, although Thailand has the capital and potential of activities available to visitors to share their learning and absorbing the spirit of the region through various activities scattered everywhere across the country but the understanding of tourists, especially Thai tourists, about creative tourism and the availability of activities available to tourists through the creative tourism process, which is considered part of the normal routine to do in life and led to the answer of feasibility, are questioned and doubted in Thailand. Accordingly, with the said definition of creative tourism and the intention to achieve sustainable tourism, DASTA and Thammasat University have established a 2-year action plan starting from searching for potential tourism activities to developing of those activities to become creative tourism activities in each of DASTA's Designated Area. The searching was based on suggestions from locals, heads of community, and DASTA local staff. The total of 13 creative tourism activities in all 6 designated areas were selected and developed, including Muslim Cham's Way of Life at Ban Nam Chiao in DASTA 1 (Koh Chang Islands and Vicinity), Coastal Fishery at Ban Bang Lamung in DASTA 3 (Pattaya City and Vicinity), Sukhothai Classical Dancing Class, Sukhothai Celadon Workshop at Ban Koh Noi, Sukhothai Votive Tablet Workshop, Sukhothai Ceramic Workshop, Ceramic Forming and Painting Workshop, Sukhothai Motive: Art Workshop, and Mothana Ceramic Workshop in DASTA 4 (Historical Parks Sukhothai, Srisatchanalai and Kamphaengphet), Dan Sai Delicacies Cookery Class, and Chiang Khan Cotton Quilt Workshop in DASTA 5 (Loei Province), Lanna Ceremonial Flags (Tung) Workshop in DASTA 6 (Nan Old City) and U-Thong Bead Making Workshop in DASTA 7 (U-Thong Ancient City) In 2014, Dr Nalikatibhag says, DASTA will persistently push for balance under the framework of Co – Creation, Low Carbon Tourism and Creative Tourism. The goal for success will be the upgrading of indices for operation success, based on the "Index of Happiness" for community members in designated areas, such as income, quality of life, society and culture, as

well as environmental condition of destinations (DASTA, 2013).

Coastal Fishery of Ban Bang lamung, Chonburi Province

Chonburi Province is a popular destination for local and foreign tourists, for its scenic beaches and fresh seafood and proximity to Bangkok. Over the past 30 years, Chonburi transformed from an agricultural to an industrial economy as a result of a national program to develop the eastern region of the Gulf of Thailand. In the late 1990s, the adverse impacts of rapid development of the Eastern Seaboard of the Gulf of Thailand, including Chonburi Province, were beginning to be recognized. Accordingly, the national government's decentralization policy was adopted, providing local governments with the responsibility for environmental and natural resource management, as well as community involvement in decision making, planning and implementation. Integrated coastal management (ICM) was considered as an appropriate platform to develop local government capacity in natural resource management and the processes to implement the decentralization policy. The leisure tourism site of Pattaya and the industrial area of Laem Chabang, Mr. Thawatchai Prakongkwan and Mrs. Nopphorn Srikaset, leaders of a fishery group of Ban Lamung municipal keep continuing their traditional way of fishery. The community of Coastal Fishery at Ban Bang Lamung stands up to live its way of life just like its ancestors as coastal fishermen. They set rules and boundaries in the coastal fishing area to establish a conservation area named "blue crab bank". In just a few years, the community was able to restore the prosperity back to the coast once again. They proudly represent themselves as an ancient fishery community of Pattaya. Ban Bang Lamung has chosen "*Blue Crab trap*", a traditional fishery tool, as the symbol and their identities to represent the prosperity of their natural resources and their way of life as a diligent fishery community. The tourist will take part in conserving fishery community as they learn how to net the fishnet, make crab traps, farm Babylon shellfish, fish squid, and do other fishery activities. These are ways for the tourist to learn about the fishery way and truly understand the 'spirit' of Pattaya home designated area 3 (Pattaya City and Vicinity) Coastal Fishery at Ban Bang Lamung Chonnburi Province At the same time, tourism routes can encourage local stakeholders at Coastal Fishery at Ban Bang Lamung to work together and share tourism resources, infrastructures and amenities while also decreasing the competitive atmosphere. Along the routes, creative tourism requires the participation of local people who are the main actors and service providers. It is not only the outstanding aspects of tourism products that attract a significant number of tourists to visit the destinations but also tourism infrastructures and facilities. Tourism routes are one of the solutions because they can reduce investment and maintenance costs. a local guide indicated that the collaboration among tourism businesses in Chonnburi Province can support a Coastal Fishery of Ban Bang Lamung program tour as a convenient package tour although there are

not luxury hotels and restaurants or natural tourism resources in this area. Some tourists can stay and spend time at the other sites that have the good facilities that they need after they visit Coastal Fishery of Ban Bang lamung, Chonburi Province as a half-day or one-day program tour. Additionally, Coastal Fishery at Ban Bang Lamung is famous for local products and way of life, so it is not difficult to create a program tour that will be attractive to tourists. Tourists can participate in local workshops, performances, events and festivals, as well as they can enjoy beautiful scenery while traveling or an important heritage/cultural site.

III. RELATED LITERATURE

The research of Suddan Wisudthiluck and others discovered that creative tourism encourages visitors to exchange knowledge in order to jointly understand local social, cultural, and environmental values through a profound experience with local residents. An important aspect of creative tourism is that it must include local features and processes in a variety of distinctive cultural and/or natural activities. These activities must lead to cross-cultural knowledge, offering opportunity for experiences with owners of the culture, who help to provide a deeper understanding of them. A factor that leads to the success and sustainability of communities is a sense of the value of cultural and natural heritage, along with a willingness to exchange knowledge with tourists through joint activities. These shared experiences will create bonds between tourists and local communities, along with lasting memories of the “spirit” of tourist locations and a sustainable social, cultural, economic, and natural balance.

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IV. RESEARCH METHODOLOGY

Semi-structured interview questions were applied to investigate the potential of the case study area for attracting niche tourists who are interested in Coastal Fishery of Ban Bang lamung Chonburi, Province. Participants in this research comprised stakeholder groups and tourists. Some key informants recommended other participants who were deemed

knowledgeable or very experienced with tourism or tourism management in the area. The stakeholder groups are essentially people who know their community or the area of research. Bramwell and Yuksel suggest that a variety of stakeholder groups can provide in-depth data. In terms of tourism research, the tourism stakeholders can be classified into three groups: (1) public sector organizations/government officials; (2) private sector organizations/entrepreneurs and (3) non-governmental organizations/ residents [18]. This research included interviews with 10 participants from stakeholder groups that were chosen based on their knowledge, role, experience and influence in tourism in the research area. Meanwhile, the key informants for tourists were selected in a way that maximized the extensiveness of tourists' views by considering a wide range of demographic attributes and whether the tourists had visited the area before such as the tourism situation, authenticity of the area in terms of a cultural base, creative tourism activities, tourism infra-structure and the hospitality of local people. On the other hand, this method also gained insight into tourists' views and behavior: tourists' motivations, needs and background; their level of and interest in participation; the meaning of creativity and the factors that contribute to authentic experiences. At the same time, it illuminated the stakeholders' attitudes, values and feelings in relation to tourism management as well as their sustainable development knowledge and perception. Moreover, questions were applied to investigate stakeholders' views on the challenges of community-based management and planning and management in tourism: local needs, local participation, obstacle, improvement and monitoring. In the initial fieldwork phase, after first arriving at the case study area, the researcher spent time with the local people to become familiar with them and to find a coordinator who could introduce the researcher to elite participants. The relationship between the local people and the elite participants is one of the factors making contact easier for interviewing. In this stage, the researcher could also get general information and a wide range of data about the research area and people. Therefore, the researcher spent time with local people with both formal and informal contact. The second stage was to send out a framework of interview questions and consent information and make appointments with participants. This process provides benefits for both researcher and participants because the researcher can arrange the schedule and make commitments for interviewing and the participants can prepare information in advance. An appointment was made one or two weeks before interviewing. The researcher mainly focuses on the government officers at Ban Bang lamung district and leaders and entire local stakeholder groups of coastal fishery at Ban Bang lamung, Chonburi Province. The interviews were conducted in at the Thai language and lasted between sixty and ninety minutes. There are few Thai tourist groups who are special interest groups or incentive tours and they contact the local organizations directly. Most participants were Thai and Thai language was used in those interviews. However, the

researcher needed to introduce and detail the research purpose. A consent form was completed at this time and each interview took thirty minutes.

Secondary data includes the limited number of the studies on creativity of Coastal Fishery of Ban Bang Lamung Chonburi, Province. In conjunction with the data from books, peer reviewed articles and relevant official web sites were used to construct a theoretical framework for the thesis. Moreover, academic articles about previous research on Coastal Fishery of Ban Bang Lamung Chonburi, Province was analyzed and incorporated whenever it was found appropriate for the research.

V. RESULT AND DISCUSSION

All of the local stakeholder groups are interested in how to apply creative tourism as a tool for improving their quality of life in terms of economic, environmental and societal aspects; for protecting and preserving their culture, knowledge and skills; and for developing knowledge and skills. Meanwhile, there are other interests in other stakeholders groups, for example, extending businesses, developing life-long education, developing and promoting tourism along the concept of sustainable development and creating attractive tourism for creative tourists. One of the respondents who are the leader of the Ban Bang Lamung Coastal Fishery village explained that the appropriate number of tourists impacts the effectiveness of community-based creative tourism management of Ban Bang Lamung Coastal Fishery Community in Chonburi Province. A tour company and the government are good supporters to promote this community. These organizations have public relations and advertising knowledge as well as financial resources. This study found that it is actually good for community-based creative tourism because there are not problems with outside entrepreneurs. In brief, manage stakeholders for community-based creative tourism and it can reduce the conflicts among local people. Studying the stakeholders' interests and roles makes it easier to Understanding the nature of creative tourism management and producing community orientations for all stakeholders who have related interests in creative tourism are part of the first stakeholder management strategy. These can indicate the potential of local stakeholders to manage creative tourism and predict the types of creative tourism activities. However, there were some management problems. For example, some tourism itineraries were not appropriate to local everyday life. And Local Community need more advertise their activity by using more social media in order to promote Ban Bang Lamung Coastal Fishery Community in Chonburi Province. These were some barriers for local participation and some local people did not participate in tourism management. Moreover, one of the respondents said The Songkran Festival (Thailand's well-known traditional) of Ban Bang Lamung Coastal Fishery Community is promoted in the tourism calendar of Thailand because there is still local uniqueness and local people have a high potential to arrange it for tourists in chonburi province as well. Furthermore, this research discovered that Coastal

Fishery of Ban Bang Lamung community-based creative tourism is one of the appropriate tools to support the concept of local sustainable development in a rural culture area, and it can deliver valuable knowledge and skills to creative tourists.

The procedure of community based creative tourism management is based on the community's needs and interests as well as tourists' needs. All stakeholder participants confirmed that the concept of creative tourism requires a high level of community collaboration, local people and local wisdom are one group of key factors for managing all processes problem solving, direction setting, and structuring and evaluating tourism. In the meantime, social networks also play the important support roles to achieve successful management, especially furnishing knowledge or skills which local people lack. In this study, it was found that the different interests of each stakeholder group can affect the diverse roles in creative tourism management. The major causes of community-based tourism management challenges are the lack of community involvement and integration of tourism management. Local people do not have empowerment or cannot participate in the process of strategies or policy planning process at any level from community to national level. Information in the literature review indicates that the concept of creative tourism may be able to support and increase the level of local participatory action in tourism management. However, there have not been previous studies focusing on this issue. Consequently, this research has sought to provide a structure for enhancing local participation, for imparting valuable knowledge and skills to creative tourists and for developing and preserving the community in terms of sustainable development that is based on collaboration among local stakeholders, residents and tourism networks.

Fig. 3 shows a Model of community-based creative tourism management at Coastal Fishery of Ban Bang Lamung, Chonburi Province which provides the elements and management process.



Fig. 3 A Model of community-based creative tourism management at Coastal Fishery of Ban Bang Lamung, Chonburi Province (Developed by the Researcher)

According to Figure 3, it can be mentioned that within this research, the focus is on valuable local knowledge and skills as the main products of community-based creative tourism management. Providing valuable local knowledge and skills and a high level of satisfaction for creative tourists, as well as achieving local sustainable development, are based on connections and promoting collaboration amongst local people and tourism networks. Effective local leaders and stakeholder management are significant to deal with tourism management challenges and lead to successful long-term management. Community leaders can and play important roles in helping local people and local stakeholders to recognize public benefits and encouraging them to work together. Moreover, effective leaders can also create tourism networks for supporting tourism management in the long term. Meanwhile, stakeholder management is necessary to achieve successful local sustainable development. It can reduce tourism management challenges, especially in resource allocation, unfortunately, without effective leaders and stakeholder management; it would be difficult for a community to successfully host creative tourism. It is important to note that the framework is focused on the internal, community-based aspects of managing creative tourism sustainably.

On the other hand, there are also external factors that can affect the success of this tourism, such as economic or political problems, and these are not addressed by the framework. In addition, the focus of the framework is on establishing an effective process. If it is to be fully effective, issues such as managing capacity to meet increased demand from tourists would also need to be dealt with. These are aspects that would be useful to explore in future studies. Moreover, this tourism focuses on participation and co-creation process between local people and tourists; it leads to 'learn-and-share' knowledge and experiences. Additionally, Richards and Wilson (2006) stated that creative tourism is more sustainable than cultural tourism in terms of environment because all participants can learn together through the creative activities. This research also found that community-based creative tourism management can lead to achieving local sustainable development.

VI. CONCLUSION

It can be concluded that creating long term relationships among all stakeholders should be based on the understanding of each stakeholder's interests and roles. Consequently, sharing knowledge among local opinion leaders and tourism networks with both formal and informal discussions is the first step to analyzing the potential of Coastal Fishery of Ban Bang Lamung Chonburi, Province. A community-based creative tourism group requires support and a balanced team to achieve successful management. One respondent confirmed that developing stakeholder management should emphasize benefits for the whole community. This research revealed that tourism governors from tourism networks have roles as

important as local people because tourism networks can support the community in terms of tourism knowledge and skills, marketing and public relations. Additionally, funding is an important factor to develop community based creative tourism in such as for providing facilities for residents and tourists, training human resources to be creative tourism service providers and doing tourism research for responding to the needs of the community and tourists which can change over time. There are also one Thai tourist who are interest in this community mentioned that when the tourism management team had to develop guides for international tourists, they found different stories from local people because local people learned information from the older generation, especially their relatives. The stories were spread by word of mouth from story tellers who had different characteristics and experiences. Consequently, sharing knowledge among local people and acquiring knowledge from secondary sources such as books, research and pictures are important to accurately prepare and consistently present local knowledge and skills for creative tourism management. Creative Tourism is a new form of travel to give priority to the engagement between guest and host to focus on the learning and authentic-active participation. The form and nature of tourism will give the opportunity for visitors and homeowners can share their learning and develop their potential of creativity mutually, which will cause to understanding specific cultural of the place. To this new trend, visitors will have a profound understanding of the area and have led to such experiences adapted to the career of their own, and it also considered as an important tool to balance the sustainable economy, social and cultural of the community as well. In addition, the publicity to what is the correct of creative tourism are lacked of be acknowledged and understood broadly. This is why it is urgent that relevant agencies, especially DASTA as an innovator and pioneer of creative tourism truly in Thailand to serve as an important tool to the development of sustainable communities, require playing their roles seriously. In the same time, they must support and promote the development of the area or community to be creative tourism in the actual in Thailand. We may start from the area or community having potential and unique activities. Simultaneously, we have to educate the owners and people in community to develop a neighborhood or area to be a creative tourist attractive and promote to enhance tourism at the community level to the national level and international level gradually and continuously.

VII. RECOMMENDATIONS

This research reveals that successful community-based creative tourism management does not only respond to the needs of creative tourists but also provides benefits for the community and all stakeholders in tourism management. All stakeholder participations agreed that training, doing pilot projects and evaluating are good processes to find appropriate creative tourism products and services. When the tourism management team had to develop guides for international

tourists, they found different stories from local people because local people learned information from the older generation, especially their relatives. The stories were spread by word of mouth from story tellers who had different characteristics and experiences. Consequently, sharing knowledge among local people and acquiring knowledge from secondary sources such as books, research and pictures are important to accurately prepare and consistently present local knowledge and skills for creative tourism management. Lastly, this research found that tourism networks such as government offices and educational institutes whose work is related to tourism management are important support teams to coordinate the different groups and educate the community about tourism management and benefits for local people. Additionally, tourism networks play important roles in long term marketing and public relations for a destination. In brief, good collaboration of all local stakeholders, the community, and tourism networks can lead to successful community-based creative tourism management, especially in terms of providing valuable knowledge, skills and enjoyment for tourists and contributing to local sustainable development. The research results also shown that the role of opinion leadership is the most important factor to reach successful community-based creative tourism management and increase the level of local participatory action.. Individual leadership affects local empowerment. When there is a void in opinion leadership, tourism management has had limited successful management and local participatory action and empowerment decrease. At the same time, they must support and promote the development of the area or community to be creative tourism in the actual in Thailand. We may start from the area or community having potential and unique activities. Simultaneously, we have to educate the owners and people in community to develop a neighborhood or area to be a creative tourist attractive and promote to enhance tourism at the community level to the national level and international level gradually and continuously with expert advice to business entrepreneurs, transportation, road signs, and convenient facilities. Further research will be studied on the factors and processes that can improve and develop local opinion leaders and discover ways to transfer opinion leadership knowledge and skills from older generations to younger generations. Government agencies should take necessary measures to provide assistance and resources to promote a strong cooperation network among business operators and local residents. Formal meetings should be organized to include members from government representatives, business operators, and local residents in order to develop strategic marketing, and tourism planning to achieve year-round tourism. Smaller informal meetings or workshops should also be organized to include all involved parties to gather new and innovative ideas, and plan for long-term and sustainable tourism. According to further research, researchers might study on the important factors that reflects context of Coastal Fishery at Ban Bang Lamung, Chonbur Provincei or other

Provinces such as in the field of Creative Destination, Creative Entrepreneur, Creative Local Products, and Creative Communication as well as the creative or cultural travelling routes with relative province and neighbor country.

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