

Creative Tourism Development For Cultural Tourism Village At The Stagnation Stage

Niramol Promnil

Unit of Excellence in Tourism and Hotel, University of Phayao, Thailand, Niramol.pr@gmail.com

ABSTRACT

Community based-tourism (CBT) is as other forms of tourism that generally gone through a tourism area life cycle (TALC). In each stage of the life cycle, the destination undergoes a series of changes in social, environmental and economic, and thus the CBT initiatives need to prepare for those changes in each stage. This paper explores how to adapt creative tourism concept to develop cultural tourism villages at the stagnation stage. By applying a participatory action research with one cultural tourism community site in northern Thailand, this paper asserts that at the stagnation stage of development, creative tourism activity should be based on the local culture with unique and auspicious characteristic, aesthetic, functional purposes, and simplicity. We note that an experiential learning approach is one available method for local creator development in the stagnation stage. Moreover, reliability and compliance with suggestions from the leaders are considered as the key factor of creativity development. The main limitation and recommendation are provided in this paper.

Keywords: Creative tourism, Tourism experience, Cultural tourism, Community, the stagnation stage.

I. INTRODUCTION

Community based-tourism (CBT) is an alternatives form to mainstream tourism ecotourism. It is owned and/or managed by local communities and intended to deliver wider community benefits (Goodwin and Santilli, 2009). Most of community-based tourism initiatives are based on the development of community-owned and managed lodges or homestays (Nair and Hamzah, 2015). It can help the local community in generating income, preserving culture, conserving the environment and providing educational opportunism. Therefore, CBT has been widely applied in developed countries such as New Zealand, Canada, and Australia, as well as in developing countries, for example, Malaysia, Indonesia, Vietnam, and Thailand (Nair and Hamzah, 2015). However, the development of CBT is generally gone through a tourism area life cycle (TALC) as other forms of tourism (Jone, 2005). The TALC proposed by Butler (1980) involves a six-stage evolution of tourism, namely exploration, involvement, development, consolidation, stagnation, and post stagnation. In each stage of the life cycle, the destination undergoes a series of

changes in social, environmental and economic, and thus the CBT initiatives need to prepare for those changes of each stage (Nair and Hamzah, 2015). For example, in the stagnation stage of a cultural tourist destination, it needs to attract more tourists as well as prevent tourist decline by reinventing itself either literally or figuratively (Bultler, 1980; Kozak and Martin; 2012). For a cultural tourist destination like CBT, Richards and Raymond (2000) suggest that it requires the integration of culture and the creativity to design creative tourism experiences to the today tourists who increasingly want a more active and creative tourist activity that makes them feel part of the community than a passive observer (Richards, 2019; Bruin and Jelincic, 2015)

Creative tourism is a new form of tourism that offers tourists opportunities to develop creative potential through active participation in the course and learning experiences, and characteristics of the destinations (Richard and Raymond, 2000). Creative tourism has the potential to change existing models of tourism development and to make a contribution to diversifying and innovating the tourist experience. Thus, creative tourism can help to encourage local

economic, social and cultural development and it appears to be a key development strategy in larger cities and urban centers in the tourism field (Richards, 2009). Many big cities, such as Barcelona, Venice, Lisbon, and Amsterdam have transformed themselves into creative tourist destinations. This led to the growth of mobility, new forms of accommodation, and the seemingly endless desire of consumers for experiences (Richards, 2019).

In Thailand, creative tourism is being applied as a community-based tourism development strategy (Wisansing, 2019). It is similar to Indonesia, community tourism in Bali designs creative experiences to attract tourists (Blapp and Mitas, 2018). However, not every village can be successfully developed and presented as a creative tourist destination. They are struggling to attract enough visitors to create economic and social opportunities for their inhabitants (Blapp and Mitas 2018; Richards, 2019). For example, JamKai Essan-Lanna homestay in northern Thailand. Jam Kai is the community of the North-Easterners who moved to the North during 1947 – 1977. It comprises 5 family based- villages and conserves their culture and tradition in numbers of aspects such as the culinary culture, dialect, music, rituals, and handcrafts. With their conservation of those inherited wisdoms, the community has been promoted as 1 in 3 Cultural Community-Based Tourism villages in Phayao province and received the Thailand Homestay Standard certificate in 2009. JamKai Essan-Lanna homestay was drawing attention from study groups for the homestay standard in the first 3 years of operation. Although the significant efforts in tourism development spent, this community has been continually declining attention and could not attract the tourists as ever.

Therefore, this paper seeks to make a contribution to the literature on CBT literature by exploring the ways to adapt creative tourism concept to develop cultural tourism villages at the stagnation stage in Thailand. We select the JamKai Essan-Lanna homestay which is considered a unique case of a cultural village at the stagnation stage to be our case study.

2. LITERATURE REVIEW

2.1 Creative Tourism and Experiences

Richards and Raymonds (2000) first proposed the concept of creative tourism as “tourism that offers tourists opportunities to develop creative potential through active participation in the course and learning experiences, and characteristics of the

destinations where they are taken”. Tan et al (2013) explore the essence of creativity in creative tourism from tourists’ perspective and propose a model of creative experience in creative tourism. Tan et al’ s study highlights that tourists’ creative experiences are constructed from outer interactions and inner reflection. Outer interaction includes the environment, people, and activity, while inner reflection means consciousness/awareness, needs/motivations, and creativity. Zhange (2013) identifies the characteristics of creative tourism which is a higher level of experience tourism. The experiential tourism, tourists can acquire tourism experiences, such as sensory experience, perceptual and cognitive experience, affective/emotional experience, and social experience (Schmitt, 1999). Creative tourism not only provides tourists with those experiences but also inspires tourists’ potential in creativity, personal feelings, imagination, and wisdom. It encourages tourists to seek special experiences that can make them have a novel personal experience (Zhang, 2013).

It can be understood that in creative tourism, the responsibility is on the tourist themselves to actively learn and participate in creative activities and environment, in order for establishing their own experience (Richards and Wilsson, 2006) and, therefore, a creative experience may vary among different types of tourists. Tan et al (2014) examine the different perceptions of creative tourists in Taiwan and introduce 5 groups of such tourists based on their desire for tourism experiences. There are novelty seekers, knowledge and skills learners, those who are aware of their partner’s growth, those who are aware of green issues, and the relaxation and leisure tourists.

Furthermore, Somnuxpong (2020) investigate tourist satisfaction with creative tourism in Chiang Mai, Thailand from Thai and foreign tourists. Her study reveals that both Thai and foreign tourists have very similar satisfaction scores in local attractions which provide the opportunity for them to understand the specific cultural value of the attractions, participate in creative tourism, be offered hands-on experiences in the tourist destinations, and the authenticity of both process and product. However, the Thai tourists were very satisfied with the opportunities they were offered to develop their creativity and participate, while the foreign tourists are just satisfied with this category. On the other hand, the foreign tourists were very satisfied with their cross-cultural engagement with local people, while the Thai tourists were just

satisfied. It is clear that most tourists were satisfied with opportunities to learn about nature.

In sum, creative tourism is a higher level of experiential tourism that could provide the tourist with sensory experience, perceptual and cognitive experience, affective/emotional experience, social experience (Schmitt, 1999), and creative experience (Zhang, 2013). It is the tourist's responsibility to create their own creative experiences, therefore, a creative experience varies among different types of tourists based on their preferences (Richards and Wilson, 2006; Tan et al, 2014) and background culture (Somnuxpong, 2020)

2.2 The Elements of Creative Tourism Product

The development of creative tourism is to meet personalized tourism needs and tourist experiences demands. Tourists want to be actively involved in creative experiences and activities. They are increasingly playing a co-creation role in the development of creative experiences, sharing knowledge, and contributing skills to the creative experiences (CREATOUR project, 2017). Therefore, a community needs to creatively use a wide variety of cultural resources both tangible and intangible to provide creative experiences for tourists, furthermore, the community creators need to find ways to engage tourists as the co-creators of the experiences that the community offers (Binkhorst, 2007). Richards and Raymond (2011) developed the model of creative tourism which consist of two basic modes of implementation of creative tourism, including the use of creativity as a tourist activity and as a background for tourism (see Figure 1)

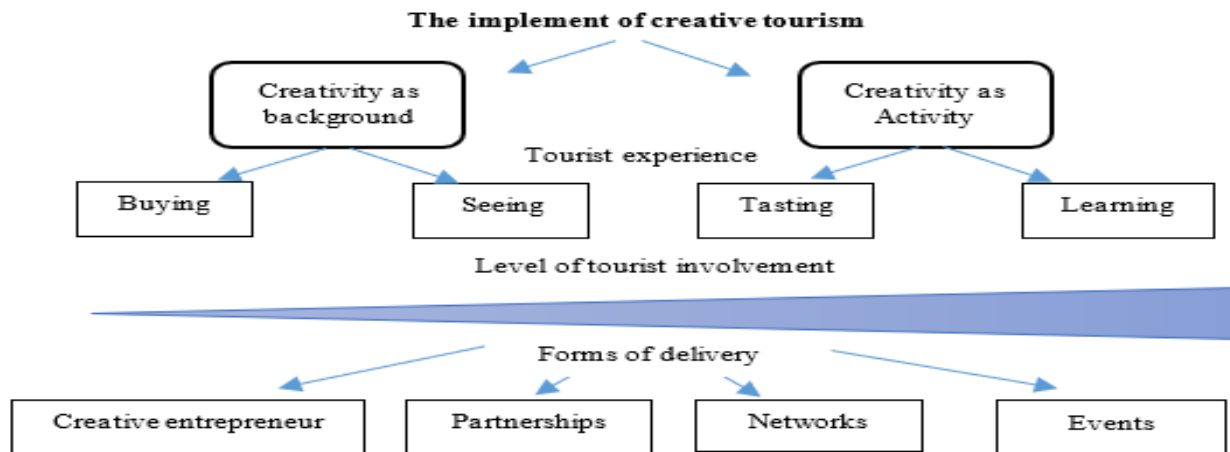


Figure 1 Model of Creative tourism: modified from Richards and Raymond (2011)

By implementing creativity as background and activities, the tourist can involve in a variety of creative activities ranging from more active participation to passive participation. Creative tourism encompasses a wide range of activities, such as music, arts, heritage, nature, gastronomy, sports, language, and spiritual activities. The tourist can participate in creative activities on various platforms, such as workshops, educational programs, itineraries, courses, events (Richards, 2002), recreational programs (Stipanovic and Rudan, 2014)

Additionally, Tarssanen and Kylanden (2005) introduce a model of experience triangle which offer structure to design and develop creative tourism service/activity. Originally, Tarssanen and Kylanden (2005) propose 6 elements of creative tourism service. The first element is Individuality which refers to the products' own superiority and

uniqueness. Authenticity relates to the credibility of the product/ service. Due to its limited range of resources, small communities need to be aware of creating a similar basis for creative tourist activities to others (Blapp, 2016). The CREATOUR project (2017) suggests smaller cities should concern with issues of available resources and skills along with carefully designing tourist experiences based on their authenticity and unique resource. The story is an element that binds together all the elements of experience and gives meaning and significance to products. The multi-sensory character presents the product/ service capability of being experienced with many of the senses as possible. The term Contrast means the product has to be different from the tourist's ordinary life. Interaction represents the relation between the tourist, service providers, and the other travel stakeholders. (Tarssanen and

Kylänen, 2005). Later, Ihamaki (2011) extended the model by adding the ‘creativity’ element to the model. This element relates to the activity of the tourist to be creative and also the possibility to be satisfied. Ihamaki (2011) explains that tourists are motivated to be creative because it gives them an active role and provides a creative tourist experience. In addition, Bruin and Jelincic (2015) categorize creative activities into two groups, namely artistic-inspired activities and non-artistic-inspired activities. The artistic-inspired activity involves creative expression by tourists using some artistic talent and skills. On the other hand, activities that offer tourists a deeper understanding of the community lifestyle and involve creative problem solving can be categorized as non-artistic-inspired activities.

However, there are some issues that need to be concerned when developing creative tourism for small communities, such as the available resource and skills (Blapp and Mitas 2018; Richards, 2019). Moreover, Wisudthiluck and Sindcharak (2014) explore problems and obstacles to creative tourism practice in Thailand. They point out that although most Thai are interested in taking part in various activities under Creative Tourism, tourists are still familiar with the traditional forms of tourism. Typically, attending creative tourism programs/workshops may take 2-3 hours, which most tourists found is not most suitable with their limited traveling time of only 1 – 3 days. At the same time, the hosts at the tourist destinations still face challenges in terms of management and communication. Most importantly, there is a lack of appropriate human resources in tourist destinations.

Dawning from the literature, this paper proposes that a community needs to creatively use a wide variety of cultural resources both tangible and intangible to provide creative experiences. According to Tarssanen and Kylanen (2005), there are six elements to be considered when designing and developing a creative tourism experience, namely individuality, authenticity, the story, the multi-sensory character, contrast, and interaction. However, the main concept

of creative tourism by Richard and Raymond (2000) is active participation, not just host and tourist interaction. Therefore, we replace the active participation element with the interaction element. Moreover, Binkhorst (2007) points out that creativity in tourism can be either in artistic-inspired activities or non-artistic-inspired activities, such as the creativity in problem-solving. Therefore, this paper adds artistic-inspired activities and problem-solving activities as elements of creative tourist activity. Eventually, eight elements of creative tourist activity are proposed in this paper, namely individuality, authenticity, the story, the multi-sensory character, contrast, active participation, artistic-inspired creativity, and problem-solving creativity.

3. METHODOLOGY

This paper applies a participatory action research approach (PAR) to create creative tourism products, which this paper refers to as creative tourist activities for a cultural tourism village at the stagnation stage. JamKai Essan-Lanna homestay tourism in the north of Thailand is selected to be a unique case study because of its unique blend of North-Eastern and the Northern culture. JamKai Essan-Lanna homestay has been developed as the Cultural -Based Tourism Community for more than 15 years. In the first 3 initiative years that Phayao Province had promoted the homestay activities, Ban Jaam Kai Community welcomed more than 300 visitors and generated the income of 6,250-9,375 USD per year. As the result of the mentioned success, numbers of the homestay member had increased from 7 to 15. After 3 years of operation, numbers of the visitors had been declining and it generated only 937.5 USD of income in 2019. It remains only 5 homestay members. According to tourism product life cycle by Bulter (1980), JamKai Essan-Lanna homestay is considered as the beginning of a decline in tourism or the stagnation stage. At this stage, the destination has a well-established image but it is no longer popular and desirable to tourists (Bulter, 1980).

Undertaking PAR, both qualitative and quantitative methods were applied to accomplish the research aims as shown in Table 1

Table 1: Research Methodology

Research aims	Methods	Informants/ participants	Data analysis
To develop the creativity of local people and tourist activities	Active and passive learning methods	- Homestay committees	Content analysis

Research aims	Methods	Informants/ participants	Data analysis
	<ul style="list-style-type: none"> - Knowledge training activity - Creative events/festival participation and observations <p>Qualitative methods</p> <ul style="list-style-type: none"> - Observation - Brainstorming - Group discussion - Documentary 		
To explore tourist satisfaction and experiences of creative tourist activity	<p>Qualitative methods</p> <ul style="list-style-type: none"> - Observations - Interviews 	Tourists who participate in creative events	Content analysis
	<p>Quantitative methods</p> <ul style="list-style-type: none"> - Questionnaire 	34 Tourists who participate in creative events	Descriptive statistic

To develop the creativity of local people, we employed both active and passive learning and training to enhance the creativity of local people, particularly for homestay committees. We also observe the numbers and the ways locals participate in each learning and training activity. The qualitative methods (see Table 1) were adapted to create creative tourist activities and use nine elements of creative tourism products devised from the analysis of literature on creative tourist activity (see section 2.2) as a guideline to ensure creativity.

We have created the creative tourism events aiming to explore tourist satisfaction and experiences of creative tourist activity which developed from our research. The questionnaires were used to gather

tourists' satisfaction and experiences. There are 3 parts of the questionnaire, including Part 1: tourist sociodemographic, part 2: tourist satisfaction in 12 creative tourist activities and part 3: tourist experiences of events participation. The questionnaire was developed from a review of creative tourism experiences literature. There are five components of creative tourism experiences: sensory experience (SE1), social experience (SO1, SO2), affective/emotional experience (EM1), cognitive experience (CO1, CO2), and creative experience (CR 1, CR2, CR3). A Likert-type scale where 1 equaled strongly disagree and 5 equaled strongly agree was used for each item. Descriptive statistics were used to analyze how tourists experience the developed creative tourist activity.

4.51 -5.00	Strongly agree
3.51-4.50	Agree
2.51-3.50	Neutral
1.51-2.50	disagree
Less than 1.50	strongly disagree

4. FINDINGS AND DISCUSSION

4.1 Local Creator Development

To enhance the creativity for the locals, we have designed three creativity development activities including educational program, exhibition and workshop in the arts and creative events, and the

village tour activities. We found that there is a less local participation in new knowledge and skill development through educational program. On the other hand, there is a more local participation in creativity development through the exist and familiar creative activities such as exhibition and workshop in

the arts and creative events as well as the village tour activities as shown in Table 2

Table 2: Local participation with Creativity Development programs

Creativity Development programs	Anticipation (Person)	Participation (Person)
Educational programs		
- Knowledge training in “Creative tourism” classroom	20	10
- Creativity exchange with artists and creators’ workshop	10	3
Exhibition and workshop in the arts and creative events		
- Chiang Mai design week	2	2
- Phayao art and creative festival	10	10
The village tour activities		
- Pa-Laeng dinner: the northeastern style dinner	30	30
- Village itineraries tour and workshop	5 (workshops)	5 (workshops)

When asking the homestay members and committees about their participation in creativity development program, this paper found that most of homestay committees is elder (50-65 years old) who does not want to learn new things. They trust and follow a coordinator of the homestay who experienced in numbers of homestay development programs as captured “I am old and it is difficult for me to learn something new, so let Kru Pom (coordinator of the homestay) to join the learning program and then tells us what to do” said 65 years old member. Similar to the 50-year-old member who mention that “Since Kru Pom joined and numbers of learning activities and I am quite rely on this person’s creativity, I am willing to follow her”.

This paper also found that only a coordinator of the homestay and a tourist officer of sub-district

organization who participate in all creativity development programs. We also found that they are able to suggest the improvement of the existing tourism activities as well as could design the new creative tourism activities as discussion in section 4.2

4.2 The Creative Tourism Activity Development

By participating in the arts and creative workshop and events in Chiang Mai Design Week and Phayao Arts and Creative Festival, the homestay members realize that their existing local craft workshops have some weakness and limitations for the tourist, such as the lack of aesthetic (color and design), the length and complexity of crafting, and the safety in crafting process (e.g., the participant’s finger was cut by the prepared bamboo stripe).

Table 3: the homestay member and tourist’ opinions of local craft workshop participations

Workshops	Homestay member’s opinions	Tourist’s opinions
Spider web flag	“Pastel colors are favorably one among tourists but the existing one is contrast” “Shall we adapt the existing flag to any other thing?”	“It’s too big and difficult” “2- hours workshop is a time consumption and we do not have that much time to join” “We can adapt the flag to other souvenirs such as keychain or ornaments” “ The smaller one is better” “ This flag reflects the North-Eastern clutter. Shall we add some Northern one?”
Small wicker fan	“Less tourists joined this crafting. Some of them were not success”	“Hard to do since the bamboo stripes are sharp” “I need to be really patient because only

Workshops	Homestay member's opinions	Tourist's opinions
	"Bamboo stripes are hard and sharp. It hurts the participant's fingers"	one piece consume about an hour at least" "My fingers are hurt" " it is functioned but the form is not appreciated"

When designing the creative tourism activities, we concern the weaknesses of the existing local craft workshops. As such we have added "length and complexity" as the nine elements of creative tourism products and use it as a guild line to ensure the designed tourism activities are creative one. We found that the homestay member selects 6 former interesting activities among tourists to be creative tourism activities and create 6 new tourist activities

based on the way of life, handcrafts and believes, agricultural folklore, and local music. Each activity shows its unique creativity as shown on Table 4.

As the creative tourism activities had been proposed, we had organized the Creative Tourism Fair in order to explore tourist satisfaction and experiences of creative tourist activity as shown on section 4.3

Table 4: the analysis of creative tourist activity's elements

Creative Activity	Elements of creative activity								
	Active participation	Individuality	Authenticity	The story	Multi-sensory	Contrast	Artistic-inspired	Problem-solving	Length of participation
Workshop: Local Crafts									
Spider web flag	Yes	Yes	Partially	Yes	Touch and sight,	Yes	Yes	No	20-30
Sacred star-shaped bamboo stripe wicker *	Yes	Yes	Yes	Yes	Touch and sight	Yes	Yes	No	15-20
Wicker fan crafting	Yes	Yes	Less	No	Touch and sight	Yes	Partially	Yes	30-45
Workshop: Local gastronomy									
Dok-Jok (Crispy Fried Grail Shaped Flour)	Yes	Yes	Partially	No	Touch, smell, taste, sight	Partially	Some	No	60
Som Tum (spicy papaya salad)	Yes	Partially	Partially	No	Touch, smell, taste, sight, hearing	Partially	Some	No	5-10
Grilled coconut sticky rice	Yes	Yes	Partially	No	Touch, smell, taste, sight	Partially	Partially	Partially	10-15
Workshop: Agriculture innovation									
Hand-crafted coffee roaster *	Yes	Partially	Less	Some	Touch, smell, and sight	Yes	Some	Partially	45
Graph a cactus *	Yes	Partially	Less	No	Touch and sight	Yes	Some	Partially	20

Playing: Traditional music instruments									
North-eastern music instruments *	Yes	Partially	Partially	Yes	Touch, sight, movement, and hearing	Yes	Partially	No	Depending on tourist interest
Northern music instruments*	Yes	Partially	Partially	Yes	Touch, sight, movement, and hearing	Yes	Partially	No	Depending on tourist interest
Playing: lifestyle									
Soi-Dao lucky draw *	Yes	Partially	Partially	Yes	Touch, sight, and movement	Yes	No	No	Depending on tourist interest
Wearing Esaan costume	Yes	Partially	Partially	Yes	Touch and sight,	Yes	Yes	No	Depending on tourist interest

Remark: * new creative tourism activity derived from this research

4.3 Tourist Perceptions of Creative Tourist Activities

The analysis of 34 questionnaire from the tourists who attended the creative tourism fair (due to the pandemic, the community did not wish to have more than 50 visitors to their community) reveals that they are 17 female, 14 male, and 3 LGBTQ tourists. Most of them are 15-20 years old, followed by 31–35-year-old, 21–25-year-old, more than 55-year-old, and 41–45-year-old respectively. 15 of the tourists are civil servants, 12 tourists are students, 5 business persons, and 2 unemployed.

This paper used 3 scales of satisfaction where 1 equal less satisfaction and 3 equal very satisfaction. The average score 1.00-1.66 means less satisfaction, 1.67-2.33 means neutral and 2.34-3.00 means very satisfaction. Descriptive statistics were used to analyze how tourists satisfy the developed creative tourist activity and we found that tourists are very satisfied with all 12 creative tourism activities. Considering the satisfactory of each activity, the workshop in local gastronomy meets the highest level of satisfaction ($\bar{x} = 2.90$), followed by lifestyle ($\bar{x} = 2.81$), traditional music instruments ($\bar{x} = 2.76$), and workshop in agriculture ($\bar{x} = 2.72$) respectively as shown in Table 5

Table 5: the average score of tourist’s satisfaction in creative tourism activities

Creative tourism activities	S. D	\bar{x}
-----------------------------	------	-----------

Workshop: Local Crafts		2.89
Spider web flag	0.29	2.91
Sacred star-shaped bamboo stripe wicker	0.00	3.00
Wicker fan crafting	0.65	2.71
Workshop: Local gastronomy		2.90
Dok-Jok (Crispy Fried Grail Shaped Flour)	0.33	2.88
Som Tum (spicy papaya salad)	0.29	2.91
Grilled coconut sticky rice	0.29	2.91
Workshop: Agriculture		2.72
Hand-crafted coffee roaster	0.65	2.76
Graph a cactus	0.68	2.68
Playing: traditional music instruments		2.76
North-eastern music instruments *	0.65	2.76
Northern music instruments*	0.65	2.76
Playing: lifestyle		2.81
Soi-Dao lucky draw	0.46	2.78
Wearing North-eastern costume	0.29	2.91

In terms of the tourists’ satisfactory on each activity, the most satisfied one was the crafting of sacred star-shaped bamboo stripe wicker (Ta-Laew) ($\bar{x} = 3.00$) since they were impressed with its unique characteristic of individuality, authenticity, story and auspicious meaning, and artistic inspired activity as

the tourists' mentioned "I have never seen this kind of handcraft. And I like that we can customize the color of the work", "I can use this as a charm for car decoration as well", "It seems easy to craft and we can choose the color of the thread and beads. That's really creative". Whereas tourists' satisfaction towards the Cactus Graph met the least level since they were not the plants lover and the Cactus Graph are available in any gardening market as note from the tourist "It is not convenient to bring back home", "I can buy it at any gardening market", "I am going to kill it because I am an office worker with less time to take a good care of it". It can be seen that tourists satisfy with activity which are individuality, authenticity, story and auspicious meaning, artistic inspired activity, and simplicity

In terms of tourist experiences, we found that the tourists obtain the highest on cognitive experience as they have learned and understand of north-eastern and northern culture ($\bar{x} = 4.97$), followed by emotional experience as they feel happy and impressed with this activity ($\bar{x} = 4.88$), social experience in exchanging and sharing knowledge, information, and experience with the community ($\bar{x} = 4.79$), creative experience in using of their artistic skill and developing of their creativity ($\bar{x} = 4.76$), and sensory experience as they have experienced the atmosphere of the Esaan-Lanna community ($\bar{x} = 4.68$) respectively. Whereas the problem solution (CR2) which is the creativity element met the least level ($\bar{x} = 4.58$). This is consistent with wicker fan crafting activity which was the problem –solving activity met the least level of satisfaction (as shown in Table 5)

Table 6: the tourist experiences in creative tourism activities

Tourism experiences	S. D	\bar{x}
SE1: You have experienced the atmosphere of the Esaan-Lanna community	0.68	4.68
SO1: You have further felt of relationship with the Esaan-Lanna community after participating this activity	0.41	4.79
SO2: You have exchanged and shared knowledge, information, and experience with the community after participating this activity	0.41	4.79
EM1: You feel happy and impressed with this activity	0.33	4.88
CO1: You have obtained knowledge on Esaan-Lanna culture after participating this activity	0.23	4.97
CO2: You have deepened your understanding about the Esaan-Lanna culture after participating this activity	0.29	4.91
CR1: You have applied your artistic skill at this activity	0.65	4.76
CR2: You have applied your problem solution skill at this activity	0.28	4.58
CR3: You have developed your creativity at this activity	0.65	4.76
Average score		4.79

In overall, the tourists agree that they experience on creative tourism from participating the creative tourism fair organized for this research ($x=4.79$).

Therefore, the creative tourism activities developed in this research can be considered creative tourist

activities for Cultural Tourism Village at the stagnation stage.

DISCUSSION AND CONCLUSION

Community based-tourism (CBT) is as other forms of tourism that generally gone through a tourism area life cycle (TALC). In each stage of the life cycle, the destination undergoes a series of changes in social, environmental and economic, and thus the CBT initiatives need to prepare for those changes in each stage. However, the literature on CBT at the stagnation stage of development in Thailand is limited. Therefore, this paper aims to explore how to develop CBT at the stagnation stage of development. This paper applies creative tourism concept; a new form of tourism, which has been applied as a community-based tourism development strategy in many countries in southeast Asia such as Thailand (Wisansing, 2019), Indonesia (Blapp and Mitas 2018). However, not every community can be successfully developed and presented as a creative tourist destination, particularly in a small cultural village at the stagnation stage of development (Blapp and Mitas 2018; Richards, 2019).

This paper applies a PAR approach to create creative tourism activities for JamKai Essan-Lanna homestay in the north of Thailand. During the processes of creative tourism activity development, local creators are also developed. This paper makes two contributions to the literature on creative tourism development for cultural tourism villages at the stagnation stage.

First, we develop the elements of creative tourism activity by applying Tarssanen and Kylanden (2005)'s six elements of creative tourism product, Binkhorst (2007)'s concept of creativity in tourism as well as the limitations of exist tourist activity revealed from this study. This paper proposes nine elements to be considered when designing and developing a creative tourism activity, including individuality, authenticity, the story and meaning, the multi-sensory character, contrast, active participation, artistic-inspired creativity, problem-solving creativity, and simplicity. We have designed 12 creative tourist activities using the nine element of creative tourist activity as a guideline. Then the creative tourism fair is organized in order to explore tourist perceptions of those designed creative activities. This paper found that tourists have the highest satisfaction in activity which comprise of individuality, authenticity, the story and auspicious meaning, artistic inspired activity, and simplicity

elements. In contrast, the tourists have less satisfaction in a none- authenticity and time-consuming activity. This finding support Wisudthiluck and Sindcharak (2014) who point out that although most Thai tourists are interested in taking part in various activities under Creative Tourism, they are still familiar with the traditional forms of tourism. Nonetheless, most tourists found creative activities are normally a time-consuming activity and it is not most suitable with their limited traveling time. Therefore, this paper asserts that at the stagnation stage of development, the existing culture of this community such as the local crafts, local culinary, agriculture, music, and folklore are considered as the source of creative tourism activity. Additionally, designing and creating of creative tourism activity should be based on the local culture with unique and auspicious characteristic, aesthetic, functional purposes, and simplicity in crafting. This finding support Richards and Reymond (2000) that culture and creativity could foster the value adding approach for culture-based tourism and the creativity is the result of artistic, aesthetic, and application of wisdom in problem solving (Binkhorst, 2007)

Second, it is evident that the creativity of local people can be developed through the experiential learning approach. By participating in the arts and creative workshop and events, the homestay members enable to reflect the limitations of exist tourist activities. They can also create new creative tourist activities based on their cultural resources. This finding supports Razzaqa et al (2013) who explore the process of community capacity building in Malaysia. Razzaqa et al (2013) highlight that the knowledge, skills, and awareness of the local people have been developed through experiential learning approach. This paper also found that most of homestay committees paid less attention in learning of new knowledge and skills because of their reliability in the knowledge transferred from the leaders. As such the development of all homestay members' creativity in all approaches is not suggested since each group has their own capacity and limitation. This is similar to Pimapunsri (2020) that the creativity development of local people is varied among each local group because they have their own qualification and limitation. However, they could create the common value. As such, this paper notes that an experiential learning approach is one available method for local creator development in the stagnation stage of cultural tourism village. Moreover, reliability and compliance with suggestions from the leaders are

considered as the key factor of creativity development at the stagnation stage of creativity of tourism community.

LIMITATIONS AND RECOMMENDATION

This paper has developed the nine elements of creative tourism activity by applying Tarssanen and Kylanden (2005)'s six elements of creative tourism product, Binkhorst (2007)'s concept of creativity in tourism, Richard and Raymond (2000)'s principle of creative tourism, and the creative tourism behavior of Thai tourists by Wisudthiluck and Sindcharak (2014) as well as the limitations of exist tourist activity revealed from this study. Although, the nine elements of creative tourism activity could be used as guideline for developing creative tourism activities, due to the time limitation, it does not allow the experts to examine the evaluation documents. Therefore, the examination of the reliability of related evaluation document is suggestion for further research. Moreover, the examined one is expected to be used as the criteria for the development of creative tourism activities that attract the tourists effectively.

This study was conducted only in one cultural tourism site in northern Thailand; therefore, the results may be difficult to generalize and extend to represent cultural tourism at stagnation stage of development across region. Furthermore, due to the pandemic of COVID-19, size of the sample group of this research which comprised only 34 people is considered unreliable. Therefore, further research should apply a multiple case study and conducted with several CBT site. This can help replicates the procedures for each case study and a more compelling and robust than when data is collated from a single case study (Yin, 2014)

REFERENCE

1. Binkhorst, E. (2007). Creative in tourism experiences: the case of Sitges. in Richards, G. and Wilson. Zeds) *Tourism, Creativity and Development*. Routledge, London, pp. 125-144.
2. Blapp, M. and Mitas. O. (2018). Creative tourism in Balinese rural communities. *Current Issues in Tourism*, Vol. 21(11), pp. 1285-1311.
3. Bruin, A. and Jelincic,D.,A. (2015). Toward extending creative tourism: participatory experience tourism. *Tourism Review*. Vol. 71(1), pp. 57-66
4. Butler, R.W. (1980). The concept of tourism area cycle of evolution: implications for management of resources. *Canadian Geographer*. Vol.24 (1), pp.5-12.
5. CREATOUR project (2017). The state of the Art in Creative Tourism. Call for Project, CREATOUR.
6. Goodwin, H. and Santilli, R. (2009). Community-Based Tourism: a success? ICRT Occasional Paper, Vol.11, pp.1-37.
7. Jone, S. (2005). Community-based ecotourism: the significance of social capital. *Annals of Tourism Research*. Vol.22 (1), pp. 186-204.
8. Kozak, M. and Martin, D. (2012). Tourism life cycle and sustainability analysis: Profit-focused strategies for mature destinations. *Tourism Management*. Vol 33, pp. 188-194
9. Nair,V. and Hamzah,A. (2015). Successful community-based tourism approaches for rural destinations. *Worldwide Hospitality and Tourism Themes*, Vol. 7 (5), pp. 429 – 439.
10. Pimapunsri,P. (2020). Collaborative model for community wisdom value-creation innovative process. *Burapha Journal of Business Management*. Vol.9(2). pp 105-116.
11. Razzaqa, A., R., A, Mohamadb, N., H., A.Kaderb., S., Mustafada, Z., Ab.Hadi., M., Y, Hamzah., and Khalifah.,Z. (2013). Developing Human Capital for Rural Community Tourism: Using Experiential Learning Approach. *Procedia - Social and Behavioral Sciences*. Vol. 93(21), pp. 1835-1839.
12. Richards, G. and Raymonds, C. (2000). Creative tourism. *ATLAS News*. Vol. 23, pp. 16-20
13. Richards, G. and Wilson, J. (2006). Developing creativity in tourist experiences: a solution to the serial reproduction of culture?. *Tourism management*.Vol. 27(6), pp. 1408-1413.
14. Richards, G. (2009) Creative tourism and local development. in Wurzburger, R., Pattakos, A. and Pratt, S. (eds) *Creative Tourism: A global conversation*. Santa Fe: Sunstone Press, pp. 78-90.
15. Richards, G. (2019). Creative tourism: opportunities for smaller places?. *Tourism & Management Studies*. Vol. 15(SI), pp. 7-10.
16. Schmitt, B. (1999). Experiential Marketing. *Journal of Marketing Management*. Vol.15(1-3), pp. 53-67.
17. Somnuxpong, S. (2020). Chiang Mai: A Creative City Using Creative Tourism Management. *Journal of Urban Culture Research*, Vol.20, pp. 112-132.
18. Stipanovic, C. and Rudan, E. (2014). Development concept and strategy for creative

- tourism of the Kvarner destination. *Tourism and Hospitality Industry. CONGRESS PROCEEDINGS. Trends in Tourism and Hospitality*, pp. 507-517.
19. Tan,S., K., Kung, S.,F., and Luh, D.,B. (2013). A model of 'Creative Experience' in Creative tourism. *Annals of Tourism Research*. Vol.41(1), pp. 153-174.
 20. Tan,S., K., Luh, D.,B., and Kung, S.,F (2014). A taxonomy of creative tourists in creative tourism. *Tourism Management*. Vol. 42(1), pp. 248-259.
 21. Wisansing, J. (2019). Creative Tourism Initiatives in Thailand: DASTA Mode. The proceeding of the 2019 APacCHRIE & EuroCHRIE Joint Conference, pp. 1-15
 22. Zhange, Y. (2013). Study on the Main Characteristics and Development Countermeasures of Creative Tourism. *Proceeding of the 2013 International Conference on Education, Management and Social Science*, Atlantis Press. pp. 177-183.
 23. Yin, R, K. (2014) *Case Study Research: Design and Methods*. London: Sage