

Crafts and Folk Art Tourism Development in Chiang Mai Towards UNESCO Creative Cities Network Membership

Woralun Boonyasurat¹, Grit Piriyaachagul¹, Panupong Thammawong¹ & Nichapa Niratsayaputi¹

¹ Social Research Institute, Chiang Mai University, Chiang Mai, Thailand

Correspondence: Woralun Boonyasurat, Social Research Institute, Chiang Mai University, Chiang Mai, Thailand.
Tel: 668-1783-8894. E-mail: woralun@gmail.com

Received: April 30, 2022

Accepted: June 14, 2022

Online Published: June 16, 2022

doi:10.5539/jsd.v15n4p84

URL: <https://doi.org/10.5539/jsd.v15n4p84>

Abstract

The purposes of research were 1) to survey resources and to create a location map of crafts and folk art communities in Chiang Mai Province; 2) to assess tourism potential and readiness of community capital as creative tourist attractions in Chiang Mai Province; 3) to propose the guidelines for the model craft community development in Chiang Mai towards UNESCO creative cities network membership for supporting creative tourism; and 4) to propose the guidelines for the development of community and network management towards UNESCO creative cities network membership for supporting creative tourism. This research was a mixed method study by using the qualitative study method for collecting the data from interview, focused group, and participatory and non-participatory observation; and the quantitative method for collecting the data from a questionnaire according to the study objectives. The study results are presented in a descriptive form and are summarized as follows.

1) Survey on resources and creation of a location map of crafts and folk art communities in Chiang Mai Province: The distinctive resources in crafts and local art of each community are classified into 7 categories: 1) pottery and casting work, 2) fabric and embroidery, 3) wood carving and products, 4) basketry, 5) paperwork, 6) metal embossment, and 7) lacquerware. The locations of the craft communities in Chiang Mai are in 3 areas: 1) location in Chiang Mai City (inner area of the city wall), 2) location near Chiang Mai City (outer area of the city wall), and location far from Chiang Mai City (outer area of Mueang District).

2) Assessment on tourism potential and readiness of community capital for being creative tourist attractions in Chiang Mai Province: The overall result of all 4 aspects in tourism potential and readiness of community capital as creative tourist attractions in Chiang Mai Province was found at the high level ($\bar{x} = 3.69$). In each aspect, the highest mean was in management ($\bar{x} = 3.79$), followed by cultural identity ($\bar{x} = 3.78$), creative entrepreneurs ($\bar{x} = 3.62$), and space and facility ($\bar{x} = 3.56$) respectively.

3) Proposed guidelines for the model craft community development in Chiang Mai Province towards UNESCO creative cities network membership for supporting creative tourism: The guidelines for the model craft community development towards UNESCO creative cities network membership for supporting creative tourism consist of 4 factors.

4) Proposed guidelines for the development of community and network management towards UNESCO creative cities network membership for supporting creative tourism: The model for the development of community and network management towards UNESCO creative cities network membership for supporting creative tourism is known as “**POLC of CM CREATION Model**”.

Keywords: crafts and folk art tourism, UNESCO, creative cities network, Chiang Mai

1. Introduction

Chiang Mai Province has distinctive identity in local traditions, cultures, natural resources, and ethnic diversity. These factors are sources of various raw materials in the physical, geographical, and climate environment which has influences supportive for work creation in accordance with beliefs, lifestyles, customs, traditions, cultures, and rituals in daily life. Creative handicrafts are local wisdoms inherited from the ancient time. These handicrafts are valuable cultural heritage with outstanding identities well-known as Lanna crafts with beauty and neatness as well as superb traditions and cultures, leading to accumulation of cultural capital for Chiang Mai people at present. In addition, they always make contribution into economical value and price and foster life of Chiang Mai people.

Nowadays, craft communities in Chiang Mai have changed according to period. Traditional handicrafts, events and rituals in community lifestyles have gradually faded whereas buildings and houses have been changed according to the city contexts. In the past, for example, the caster community was famous in casting Buddha's Images, but this community is faded at present. Craftsmen and history of craft communities have changed according to economical and social changes with effects on way of life and occupations of people, families, and communities. Some communities have lost their own identities and knowledge of craft and folk arts (Mathayomburut, J. and Khemmuk, Y., 1996). Initially, tourism occupation is not initially people's way of life in the craft and folk art communities and their main problem is on lack of knowledge and understanding about tourism management by extracting values from cultural fundamental and ways of life. Therefore, in the development with the concept of creative tourism, consideration is put on community sustainability and balance in 3 aspects: 1) economy, 2) society, and 3) environment. Accordingly, surrounding, ways of life, arts and cultures, uniqueness, and identifies are maintained for tourists to learn and participate in cultural activities of the communities. Therefore, creative tourism can add more value to the existing tourist attractions for tourists, and it supports long-term sustainability of the community by making them realize and proud of their own cultural heritage while adding values in the hospitality sector and creating opportunities for new alternative tourism (Angkurawacharapan, T. and Saowapawong, K., 2018).

In October 2010, United Nations Educational, Scientific and Cultural Organization (UNESCO) declares the project of UNESCO Creative Cities Network (UCCN) with the objective to promote the development in societies, economy, and cultures of different cities in the developed and developing countries. The common objective is to integrate creative thinking and creative industries in the local development plans as well as to support international collaboration. Thus, Chiang Mai Province perceives the importance of UNESCO creative cities network membership, so it presents Chiang Mai identity through crafts from various cultures and ethnicities under the project of "Chiang Mai as a Creative City of UNESCO Creative Cities Networks of Crafts and Folk Art". On 31st October 2017, Chiang Mai is selected to be a member of UNESCO Creative Cities Networks of Crafts and Folk Arts.

The researchers perceive the importance of cultural local wisdom heritage of each community as cultural capital which can create values and income for local communities. Moreover, the tourism trend is changing into tourists' demand for learning and participating in community cultures, ways of life, and traditions. Creation of tourist experience can attract more tourists, making careers and income for community, and upgrade quality of community life with the existing cultural capital. Strengthening local craft wisdom in Chiang Mai can enhance potential of craftsmen in communities, make craftworks and arts sustainable in a new way, and support sustainable development goals (SDGs) according to the government policy in developing tourism industry into the main industry as a tool for the national economical and social development.

2. Objectives

- 1) To survey resources and to create a location map of crafts and folk art communities in Chiang Mai Province
- 2) To assess tourism potential and readiness of community capital as creative tourist attractions in Chiang Mai Province
- 3) To propose the guidelines for the model craft community development in Chiang Mai towards UNESCO creative cities network membership for supporting creative tourism
- 4) To propose the guidelines for the development of community and network management towards UNESCO creative cities network membership for supporting creative tourism

3. Theoretical Background

3.1 Concepts of Development and Enhancement of Community Potential for Promoting Creative Tourism

To develop and enhance community potential, participation should be promoted in community development, and opportunities should be provided for people self-development and self-management to cope with problems for the benefits of oneself, families, and communities as well as for full development distribution. Therefore, to develop and enhance community potential, the focus should be on strengthening communities in regions and countryside to rely on themselves guided by stable economy of communities as a basis for increasing income and qualify to life. Accordingly, it is necessary for the business sector, private organizations for development and community organizations to support the roles of the government sector for developing and strengthening communities in a stable, prosperous, and sustainable way (Muangyai, A., 2016). The concepts of development and enhancement of community potential is an essential part for developing local people's knowledge and capacity to achieve the goals and objectives in accordance with community contexts in terms of economy, societies, cultures, resources, and

environment.

According to the literature review, the community potential development and enhancement for promoting creative tourism is implemented with 3 methods: 1) training, 2) education, and 3) development. The methods involve with the process to improve communities to be more effective. Development and enhancement of community potential is considered as guidelines for developing ideas and practice with the focus on understanding problems and obstacles, being aware of important factors for achieving goals, and building community sustainability. The increase of community potential is divided into 3 levels: 1) potential enhancement at an individual level, 2) potential enhancement at an institutional level, and 3) potential enhancement at a social level (Bowonnantakul, T., 2014).

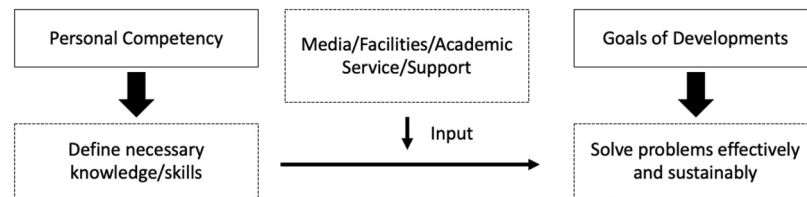


Figure 1. The model for development and enhancement of community potential for promoting creative tourism

To conclude, development and enhancement of community potential for promoting creative tourism is important for developing community knowledge and capacity to achieve the objectives in accordance with community contexts in terms of economy, societies, cultures, resource capital, and environment, particularly on development of community collaboration and implementation in different levels of community management. The process of community potential development and enhancement should encourage perception of community and process ownership, and collaboration with supporting agencies. Such process will lead to development of ideas, implementation, and skills with understanding to solve various problems and obstacles. The process also raises awareness of development goals to increase community capacity to get success from utilizing resource capital, social capital, and cultural capital for promoting creative tourism with sustainability.

3.2 Concepts of UNESCO Creative Cities

United Nations Conference on Trade and Development (UNCTAD) defines a creative city as a city with variety of cultural activities which is an important part of the city’s economy and societies. The city must consist of stable social fundamental, dense clusters of creative workers, and environment attractive for investment due to sustainability of cultural places.

Accordingly, a creative city includes 2 parts of city and thoughtful people, not only the matters of landscape improvement or city development for tourism. The creative city consists of areas and environment supportive for economical activities created from creative thinking; and it is a center of Thai and foreign thinkers and creative entrepreneurs who runs business leading to employment, income, and competitive economical potential of the city and the country. The main component of the creative city is talented / creative thinkers or entrepreneurs like the city’s important asset movable to anywhere in the world to find suitable places for living and operating creative business. These people connect operation in networks at the local, national, and international levels to strengthen diversity of cultures according to the goal of UNESCO. The creative cities network collaborates in sharing experience and supporting cultures as a part of the city plan development (UNESCO, 2022).

According to the study about the framework for community development to support tourism, the UNESCO creative city consists of 4 aspects as follows.

- 1) Cultural Identity: Creation identity is to create social environment with diversity and open society for cultural exchange to generate new creative ideas.
- 2) Talented / Creative Entrepreneur: The purpose is to organize creative thinkers in blending cultures and local wisdom with technology and business management to stimulate employment and buying power in circulation as a mechanism for economic growth of the city and the country.
- 3) Space and Facility: The city needs to build quality infrastructure sufficiently for creating environment supportive for producing creative thinkers and business.

4) Management: Government and private organizations need to have vision for the city development. The organization must be flexible and operate work in collaboration to reach the goals creatively. They should have guidelines for being a creative city by combining concepts of cultures, history, local wisdom, and creative thinking.

4. Method

4.1 Research Design

This research is a mixed-method study to examine community potential for community development. Accordingly, comprehensive in-depth data and continuous study are needed to obtain facts for reflecting different perspectives in the contexts of craft and folk art communities in Chiang Mai. The study results are useful for the analysis on community and tourism management towards UNESCO creative cities network membership.

4.2 Area of Study

In this study, the scope of area was craft and folk art communities in Chiang Mai Province.

4.3 Population and Sample Group

The present research studied 15 craft and folk art communities in 5 districts of Chiang Mai Province. The samples were communities with qualifications according to 4 criteria for being UNESCO creative cities: 1) historical criterion, 2) social criterion, 3) inheritance criterion, and tourism criterion, as shown in Table 1.

Table 1. List of 15 craft and folk art communities in Chiang Mai Province

List of Craft Communities with Tourism Potential in 5 Districts of Chiang Mai Province According to Qualification Criteria of UNESCO Creative Cities Network Membership				
San Pa Tong District	Hang Dong District	Mueang District	Saraphi District	San Kamphaeng District
Kiew Lae Noi Community	Ban Kuan Community	Phuak Tam Community	Pa Bong Community	Ton Pao Community
	Tha Wai Community	Si Suphan Community		Bo Sang Community
	Pa Tan Community	Nantharam Community		Pa Tan Community
	Muang Kung Community	Mueang Sat Community		On Tai Community
		Si Pun Khrua Community		

The samples in this study were 1) community leaders in 15 communities i.e., village headmen / assistant village headmen; and 2) community sages in 15 communities who had experience and were still in craft and folk art occupation during the study period. The researchers did not limit the sample size, but the data were collected until sufficient for the analysis and complete according to the content scope.

4.4 Scope of Contents

The contents of the study were concerned with the contexts of craft and folk art communities in Chiang Mai Province, craft and folk art resources which promoted creative tourism, community products, community potentials and strengths, readiness of community capital for being creative tourist attraction in Chiang Mai Province, guidelines for the model community development, and management of communities and UNESCO creative cities network for supporting tourism.

4.5 Data Collection

1) Documentary Study: The researchers collected the data from related documents, books, and journals with the focus on the data beyond the filed study. The data from the documentary study and the field study were used together.

2) Field Study: The field study was implemented with participatory and non-participatory observation, in-depth interview, and focused group to obtain facts from the samples as much as possible.

The researchers examined on completeness, accuracy, and validity of the data; and considered on the study's validity and reliability by using 3 methods: 1) checking with triangulation techniques, 2) checking with the data owners, and 3) checking the field study data with the data from related documents and research.

4.6 Research Tools

1) Structured Interview: The in-depth interview was implemented by using the set questions to obtain the responses closely like the truths as much as possible.

2) Questionnaire: The questionnaire was used to assess the tourism potential and readiness of the community capital to be the tourist attractions in Chiang Mai. The researchers set the questions in the form of a 5-level rating scale.

3) Field Study Record: This tool was used in participatory and non-participatory observation to record details in the field data collection. The data were used together with the data analysis and phenomenon description.

The research tools were tested on validity and reliability by experts in community tourism before collecting and analyzing the data systematically.

4.7 Data Analysis

1) Quantitative Data: The data from the potential assessment were analyzed with statistics software. The descriptive statistics was used to present the results in means and standard deviations.

2) Qualitative Data: The content analysis was used to analyze the qualitative data according to the research objectives according to the method of Hubbard, R. S., & Power, B. M. (1999) in 4 steps: 1) preparation of data from interview, focused group, and record; 2) review of research questions; 3) data management by classifying the data relationship patterns; and 4) data analysis by setting primary and secondary issues for the analysis to get the main points according to the data categories. The study results were presented in a descriptive form together with tables and figures.

5. Results

The results are presented in 4 dimensions as follows.

I. Survey on resources and creation of a location map of crafts and folk art communities in Chiang Mai Province: The study results from surveying 15 craft and folk art communities in Chiang Mai were summarized into 2 issues: community resources and locations. **Regarding the community resources**, the distinctive crafts and folk arts of each community were found as follows. **1) Phuak Tam Community** produces Kua Tong handicrafts particularly concerning with religious ornaments and small body ornaments such as artificial flowers, fingernails for dancing, and *silver - golden trees* etc. **2) Si Suphan Community** is a community of silverware and metal embossment such as embossed pictures with storytelling, tung kradangs (metal flags), and parts of vihara etc. **3) Nantharam Community** is a community of lacquerware. **4) Si Suphan Community** produces Lanna lanterns. **5) Si Pun Khrua Community** produces lacquerware. **6) Ban Kuan Community** is a community of pottery. **7) Tha Wai Community** is a community of wood carving. **8) Pa Tan Community (Hang Dong)** is a community of pottery. **9) Muang Kung Community** is a community of pottery. **10) Pa Bong Community** is a community producing basketry products. **11) Kiew Lae Noi Community** is a community of wood carving. **12) Ton Pao Community** is a community producing products made of mulberry paper. **13) Bo Sang Community** is well-known in producing paper umbrellas. **14) Pa Tan Community (San Kamphang)** is a community producing fabric weaving handicrafts and **15) On Tai Community** is a community producing pottery products in a category of San Kamphang ceramics.

Regarding the community locations, the craft, and folk art communities in Chiangmai distribute in various areas of Chiang Mai Province. According to the criteria, the locations of the craft and folk art communities in Chiang Mai were divided into 3 groups. **1) Location in Chiang Mai City (inner area of the city wall)** consists of Phuak Tam Community; **2) location near Chiang Mai City (outer area of the city wall)** consists of Si Suphan Community, Nantharam Community, Mueang Sat Community, and Si Pan Khrua Community; and **3) location far from Chiang Mai City (outer area of Mueang District)** consists of Muang Kung Community, Pa Tan Community (Hang Dong), Tha Wai Community, Ban Kuan Community, Kiew Lae Noi Community, Pa Bong Community, Pa Tan Community (San Kamphang), Ton Pao Community, Bo Sang Community, and On Tai Community. Most craft and folk art communities distribute in the southern and eastern areas far from Chiang Mai City. These communities still produce craftworks continuously but with less or no production in some communities.

Interestingly, these 15 communities attempt to preserve and maintain local wisdom of crafts and folk arts.

II. Assessment on tourism potential and readiness of community capital for being creative tourist attractions in Chiang Mai Province: The study results are divided into 4 aspects according to the framework of UNESCO creative cities network membership as follows.

1. *The analyzing results on tourism potential and readiness of community capital for being creative tourist attractions in Chiang Mai Province on creation of cultural identity:* The overall mean of all aspects was found at the high level ($\bar{x} = 3.78$). From considering each community, the first to 3 ranks of communities with potential to create cultural identities for being the creative tourist attractions in Chiang Mai Province were Si Suphan Community, Bo Sang Community, and Ban Kuan Community ($\bar{x} = 4.50, 4.24, \text{ and } 4.22$ respectively). Regarding each aspect of potential to create cultural identities for being the creative tourist attractions in Chiang Mai Province, the highest mean was found at the Questionnaire Item 2 on creative development of space and facility supportive for cultural preservation, maintenance, inheritance and expansion of crafts and folk arts ($\bar{x} = 4.04$), followed by the Questionnaire Item 7 on distinctive and unique community traditions ($\bar{x} = 3.98$), and the Questionnaire Item 1 on community open attitudes to accept new matters for development in various dimensions and exchange of knowledge and cultures ($\bar{x} = 3.96$) respectively.

2. *The analyzing results on tourism potential and readiness of community capital for being creative tourist attractions in Chiang Mai Province on talented/creative entrepreneurs:* The overall mean of all aspects was at the high level ($\bar{x} = 3.62$). From considering each community, the first top 3 ranks of communities with potential to organize talented / creative entrepreneurs included Bo Sang Community, Ton Pao Community, and Tha Wai Community ($\bar{x} = 4.23, 4.21, \text{ and } 4.09$ respectively). Regarding each aspect of potential to organize talented / creative thinkers and entrepreneurs for being the creative tourist attractions in Chiang Mai Province, the highest mean ($\bar{x} = 3.72$) was found similarly at the Questionnaire Item 4 on readiness in labor and qualified personnel for creative development of crafts and folk arts, and the Questionnaire Item 5 on community networks in collaboration with different sectors in community development for creative thinking in blending cultures and local wisdom, followed by the Questionnaire Item 1 on community with technology integration to assist the development of crafts and arts ($\bar{x} = 3.70$), and the Questionnaire Item 7 on crafts and folk arts to earn income for the community ($\bar{x} = 3.63$) respectively.

3. *The analyzing results on tourism potential and readiness of community capital for being creative tourist attractions in Chiang Mai Province on space and facility:* This community potential was divided in 2 aspects: space and facility as follows.

3.1 Space: The overall mean of all aspects was at the high level ($\bar{x} = 3.69$). From considering each community, the first top 3 ranks of communities with space potential for being creative tourist attractions in Chiang Mai Province included Bo Sang Community, Pa Tan Community, and Ton Pao Community ($\bar{x} = 4.09, 3.99, \text{ and } 3.98$ respectively) Regarding each aspect of space potential for being creative tourist attractions in Chiang Mai Province, the highest mean was found at the Questionnaire Item 6 on suitability for travelling in all seasons ($\bar{x} = 4.06$), followed by the Questionnaire Item on interesting tourist attractions / learning sources in the community ($\bar{x} = 3.80$), and the Questionnaire Item 9 on community potential for future development ($\bar{x} = 3.78$) respectively.

3.2 Community Facility: The overall mean of all aspects was at the high level ($\bar{x} = 3.43$). From considering each community, the first top 3 ranks of communities with facility potential for being creative tourist attractions in Chiang Mai Province included Bo Sang Community, Ton Pao Community, and Muang Kung Community ($\bar{x} = 4.03, 4.01, \text{ and } 3.81$ respectively). Regarding each aspect of facility potential for being creative tourist attractions in Chiang Mai Province, the highest mean was found at the Questionnaire Item 2 on availability of shops for giving service and selling souvenirs to tourists ($\bar{x} = 3.93$), followed by the Questionnaire Item 6 on availability of easily understandable signs and symbols to give route information to tourist attractions / cultural learning sources in the community ($\bar{x} = 3.47$), and the Questionnaire Item 1 on sufficient availability of toilets for tourists ($\bar{x} = 3.36$) respectively.

4. *The analyzing results on tourism potential and readiness of community capital for being creative tourist attractions in Chiang Mai Province on management:* This community potential was divided in 3 aspects: community management, participation of local people, and support from the government and private sectors as follows.

4.1 Community Management: The overall mean of all aspects was at the high level ($\bar{x} = 3.98$). From considering each community, the first top 3 ranks of communities with potential on community management for being creative tourist attractions in Chiang Mai Province included Si Suphan Community, Bo Sang Community, and Tha Wai Community ($\bar{x} = 4.71, 4.57, \text{ and } 4.42$ respectively). Regarding each aspect of community management potential

for being creative tourist attractions in Chiang Province, the highest mean was found at the Questionnaire Item 8 on community safety management ($\bar{x} = 4.07$), followed by the Questionnaire Item 12 on measures of surveillance and prevention on social, cultural, and environmental effects ($\bar{x} = 4.04$), and the similar means ($\bar{x} = 4.03$) of the Questionnaire Item 3 on management effectiveness of the community and the Questionnaire Item 11 on community awareness of quality service for tourists, respectively.

4.2 Participation of Local People: The overall mean of all aspects was at the high level ($\bar{x} = 3.88$). From considering each community, the first top 3 ranks of communities with potential on participation of local people for being creative tourist attractions in Chiang Mai Province included Si Suphan Community, Bo Sang Community, and Tha Wai Community ($\bar{x} = 4.68, 4.47, \text{ and } 4.42$ respectively). Regarding each aspect of participation of local people for being creative tourist attractions in Chiang Mai Province, the highest mean was found at the Questionnaire Item 6 on participation in determining guidelines for problem-solving in tourism development ($\bar{x} = 4.03$), followed by the Questionnaire Item 7 on community potential and strengths in community development ($\bar{x} = 3.99$), and the Questionnaire Item 5 on participation in following up the assessment results on tourist attraction management and development ($\bar{x} = 3.98$) respectively.

4.3 Support from the Government and Private Sectors: The overall mean of all aspects was at the high level ($\bar{x} = 3.51$). From considering each community, the first top 3 ranks of communities with potential on support from the government and private sectors for being creative tourist attractions in Chiang Mai Province included Bo Sang Community, Ton Pao Community, and Muang Kung Community ($\bar{x} = 4.30, 4.25, \text{ and } 4.14$ respectively). Regarding each aspect of potential on support from the government and private sectors for being creative tourist attractions in Chiang Mai Province, the highest mean was found at the Questionnaire Item 4 on advertisement and public relations of community tourism ($\bar{x} = 4.29$), followed by the Questionnaire Item 10 on perceived importance of community tourism and assignment of personnel responsible for community tourism development ($\bar{x} = 4.10$), and the Questionnaire Item 9 on local strategies to support crafts and folk arts ($\bar{x} = 3.88$) respectively.

III. Proposed guidelines for the model craft community development in Chiang Mai Province towards UNESCO creative cities network membership for supporting creative tourism: According to the synthesis from SWOT Analysis, the guidelines for the model craft community development towards UNESCO creative cities network membership for supporting creative tourism consist of 4 factors with 28 indicators as described in Table 2.

Table 2. Factors and indicators of the model craft community development in Chiang Mai Province towards UNESCO creative cities network membership

Factors and Indicators of the Model Craft Community Development in Chiang Mai Province Towards UNESCO Creative Cities Network Membership			
Cultural Identity	Management	Space & Facility	Talented/Creative Entrepreneur
2 aspects, 5 Indicators	3 aspects, 8 Indicators	2 aspects, 8 Indicators	2 aspects, 5 Indicators
<p>Factor 1: Identity Creation</p> <p>1. Local people have open attitudes to accept new matters.</p> <p>2. The tourism community has distinctive identity with promotion for local people to reflect community identity.</p> <p>Factor 2: Identity Promotion</p>	<p>Factor 1: Community Management</p> <p>1. The tourism community establishes a group for community management. The committee are selected from the community members with clear assigned roles and responsibilities. Goals, plans, and implementing methods are clearly set</p>	<p>Factor 1: Space</p> <p>1. The tourism community sets the tourism scope of land use, access time, and number of tourists appropriate for period/seasons and community potential on tourism and hospitality.</p> <p>Factor 2: Facility</p> <p>1. The tourism community manages a</p>	<p>Factor 1: People</p> <p>1. The tourism community admires and respects local wisdom and the role-model people in the community.</p> <p>2. The tourism community promotes youths to gain knowledge and abilities to develop the community creatively.</p>

Factors and Indicators of the Model Craft Community Development in Chiang Mai Province
Towards UNESCO Creative Cities Network Membership

Cultural Identity	Management	Space & Facility	Talented/Creative Entrepreneur
2 aspects, 5 Indicators	3 aspects, 8 Indicators	2 aspects, 8 Indicators	2 aspects, 5 Indicators
<p>1. The tourism community arranges tourist activities with chances for tourists to join in learning exchange about cultures and local wisdom through real experiences or hands-on activities.</p> <p>2. The tourism community focuses on relationship with community ways of life and makes engagement between tourists and the community.</p> <p>3. The tourist activities in the community are interesting and attractive for tourists.</p>	<p>together. A network is built among the government and private tourism organizations.</p> <p>2. The tourism community has a clear accounting and financial system with transparency and auditability.</p> <p>3. The tourism community collects the data changed according to action plans; analyzes and evaluate tourists' satisfaction; and continuously solves and improves operational problems.</p> <p>Factor 2: Participation of Local People</p> <p>1. The tourism community receives information. Local people involve in giving opinions about local tourist attraction management and join the meetings at least once a month.</p> <p>2. The tourism activities are acceptable by local people.</p> <p>Factor 3: Support from the government and private sectors</p> <p>1. Networks of tourist attractions in and near the province is promoted</p>	<p>utility system such as roads, electricity, water supply, and facilities for tourists' access.</p> <p>2. The tourism community has a waste disposal system such as littering, sorting waste, prohibiting to litter in in natural sources, and guidelines for wastewater management.</p> <p>3. The tourism community arranges training for related employees and entrepreneurs about management of values of tourism and community resources.</p> <p>4. Accommodation (if any) is strong, clean, and safe with good air ventilation according to the requirements of authorized agencies. Necessary basic equipment is provided in a clean and workable condition in sufficient numbers for tourists.</p> <p>5. The tourism community provides sufficient travelling equipment with pre-inspection before use and arranges a security system such as warning</p>	<p>Factor 2: Labor and Income</p> <p>1. The tourism community invents products from local materials and local wisdom with integration of new technology and concepts, and sales promotions.</p> <p>2. The tourism community gains income from tourism such as giving services of tour guides, tourist activities, accommodations, restaurants, and product selling etc.</p> <p>3. The tourism community gives chances for youths, women, elderly people, and disabled people to gain benefits from joining the community tourism.</p>

Factors and Indicators of the Model Craft Community Development in Chiang Mai Province Towards UNESCO Creative Cities Network Membership			
Cultural Identity	Management	Space & Facility	Talented/Creative Entrepreneur
2 aspects, 5 Indicators	3 aspects, 8 Indicators	2 aspects, 8 Indicators	2 aspects, 5 Indicators
	for exchange of knowledge and information. 2. The infrastructure and utility facilities are available in the tourism community. 3. The development of community leaders and local people are supported continuously in tourism promotion and readiness for giving services to tourists.	signs and information signs on the routes for tourists. 6. The information center is available, and tourist police officers are friendly and have communicative skills in English. 7. Various media are available in the tourism community to give information to tourists. Local and national information is given through websites and online media. Maps and access information are available.	

IV. Proposed guidelines for the development of community and network management towards UNESCO creative cities network membership for supporting creative tourism: The POLC concept is used for building the “POLC of CM CREATION Model”, as described below.

Creative Entrepreneur Organizing (C - O) is a management system to organize body of knowledge, technological skills, and aesthetics of entrepreneurs’ crafts and folk art to process them into the creative processes for producing valuable and distinctive products responding to demand of each tourist group.

Management Plan (M - P) is to plan the system development for community resource management to obtain full benefits from the resources, to reduce negative effects from tourism, and to enhance local people’s quality of life with stability and self-reliance.

Cultural Identity Plan (C - P) is to plan about campaigns for creation of cultural identity based on local wisdom with the focus on identity values as memory in the social perspectives and uniqueness.

Resolution Controlling (R - C) is to systematically control, monitor, and evaluate the community management system for promoting local people to develop their own community into creative tourist attractions by reflecting facts in all dimensions before, during, and after the development.

Education Plan (E - P) is to plan for training local people and entrepreneurs in the community to get knowledge, understanding, occupational skills, adaptability, and self-reliance to build careers or develop skills in accordance with requirements of employment or new jobs in creative tourism as well as to live in the community with quality of life and happiness.

Authentic Leading (A - L) is to implement tourism activities for presenting the community identity by using local wisdom as a basis for promoting creative tourism. The activity design with identify includes 6 components: 1) value and experience, 2) transfer of activity stories to tourists, 3) authenticity of activities, 4) activities with

distinction from other general tourism activities, and 5) worthiness to join the activities, and 6) activities different from social and daily-life activities.

Team Leading (T - L) is to provide opportunities for local people to join teamwork, set up occupational groups in the community, and integrate implementation with related agencies in the same direction. For UNESCO creative cities network membership for supporting tourism, collaboration among various agencies is needed to make success. Teamwork includes 2 types of team members: leader and follower. In a strong team, roles and responsibilities need to be clearly defines. Buddies from related agencies give assistance and advice in coaching and mentoring periodically.

Infrastructure Organizing (I - O) is to organize modern infrastructures with high quality and up to date, to arrange areas and facilities, and to set community environment for making balance and sustainability. The focus is on participation of all sectors for the public sector, the private sector, and the community to participate in organizing the community tourist attractions.

Opportunity Leading (O - L) is to provide chances for local people, creative entrepreneurs, and representatives of organizations in the community to participate more in decision-making with more responsibility in setting the direction of community development towards the development of creative tourism.

Network Organizing (N - O) is to organize a community operational system through network of craft and folk art communities in connection among people and organizations to exchange information or do activities together based on right respect and generosity.

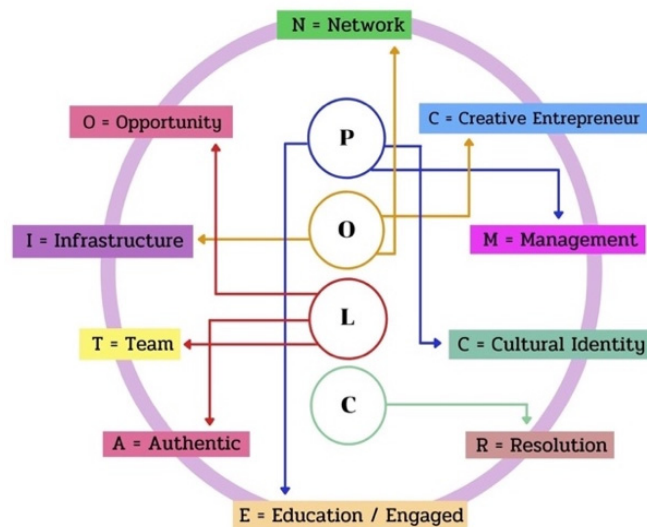


Figure 2. Guidelines for the development of community and network management towards UNESCO creative cities network membership for supporting creative tourism

6. Conclusion and Discussion

I. Survey on resources and creation of a location map of crafts and folk art communities in Chiang Mai Province: According to the survey results, the distinctive crafts and folk arts of the communities are in 7 categories: 1) pottery and casting work, 2) fabric and embroidery, 3) wood carving and products, 4) basketry, 5) paperwork, 6) metal embossment, and 7) lacquerware. These results are consistent to Chiang Mai University (2014) that the crafts in the areas of Chiang Mai Province are in 9 different types depending on the community resources: 1) pottery and casting work, 2) fabric and embroidery, 3) wood carving and products, 4) construction, 5) mural, drawing, and painting, 6) basketry, 7) paperwork, 8) metal embossment, and 9) lacquerware. Regarding location, the craft communities in Chiang Mai are in 3 areas: 1) location in Chiang Mai City (inner area of the city wall), 2) location near Chiang Mai City (outer area of the city wall), and location far from Chiang Mai City (outer area of Mueang District). The settlements in these areas occurred in the period when people from different cities were forcibly moved to Chiang Mai City after the city was occupied by Burmese for 200 years. According to Chiang Mai University (2014), in the history longer than 700 years, Chiang Mai was rich of cultural capital which currently promotes the city potential to be a creative city of crafts and folk art in relation to cultures of people’s living and

activities.

II. Assessment on tourism potential and readiness of community capital for being creative tourist attractions in Chiang Mai Province: The study results are divided into 4 aspects according to the framework of UNESCO creative cities network membership as follows.

1. *The analyzing results on tourism potential and readiness of community capital for being creative tourist attractions in Chiang Mai Province on creation of cultural identity:* The overall potential on creation of cultural identity was found at the high level. Similarly, Na Ayudhaya, S. (2008) states that an identity of cultural tourism should be promoted by making people to perceive importance of tourism. Such perception will lead to attitudes for preserving local cultures and resources as well as for earning income from creative tourism.

2. *The analyzing results on tourism potential and readiness of community capital for being creative tourist attractions in Chiang Mai Province on talented/creative entrepreneurs:* The overall potential on talented / creative entrepreneurs was at the high level. This finding is consistent to the study of Murnpho, S. (2016) which proposes the model for development of community entrepreneurs' potential according to creative economy concepts by using "Social Creative Potential Development Model" or SCPD Integrated Model to make the entrepreneur development conforming to the developmental context of each area in producing products according to the concept of creative products.

3. *The analyzing results on tourism potential and readiness of community capital for being creative tourist attractions in Chiang Mai Province on space and facility:* This community potential was divided in 2 aspects: space and facility as follows.

3.1 Space: The overall space potential was at the high level. This result conforms to the study of Phayakkanant, S. et al., (2021) that tourism management in tourism management potential, building perception, and information service management, and attracting tourism have effects on the success of community tourism management. Moreover, according to Soraprasert, T. (2018), the main factor supportive tourism is social capital at a strong level, regardless of participation capital or community resource capital.

3.2 Community Facility: The overall facility potential was at the high level. This result conforms to the study of Suksam-arng, S. (2012) that tourism development should focus on developing good and standard facilities to support tourists. Facility has effects on tourists' impression to stay longer or revisit the community.

4. *The analyzing results on tourism potential and readiness of community capital for being creative tourist attractions in Chiang Mai Province on management:* The management potential was divided in 3 aspects: community management, participation of local people, and support from the government and private sectors as follows.

4.1 Community Management: The overall community management potential was at the high level. This result is consistent to the study of Tancharoen, S. (2014) that potential in community organization and management have effects on sustainable tourism development, especially in a community with mutual understanding in a social system. The community can connect tourism with the overall community development with rules of management in environment, cultures, and tourism. Community management is the main factor of the community tourism management.

4.2 Participation of Local people: The overall potential in participation of local people was at the high level. Tiapaiboon, P. (2014) states that the factors affecting the success of tourism management by the community is participation of local people in collaboration to think, plan, develop the community to tourism, and share benefits from tourism.

4.3 Support from the government and private sectors: The overall potential in support from the government and private sector was at the high level. According to Pathomkanchana, C. and Sangraksa, N. (2015), the government agencies should promote the development of tourism personnel with service mind in the community tourism. The local or sub-district administration organization or related agencies should support on finance or budget in sufficient amount. Local strategies should be provided for supporting the community tourism. A group of people should be organized for giving assistance, coordinating, and giving information among one another as a network.

III. Proposed guidelines for the model craft community development in Chiang Mai Province towards UNESCO creative cities network membership for supporting creative tourism: The proposes guidelines consist of 4 factors: Factor 1 on cultural identity with 2 aspects and 7 indicators; Factor 2 on management with 3 aspects and 8 indicators; Factor 3 on space and facility with 2 aspects and 8 indicators; and Factor 4 on creative entrepreneurs with 2 aspects and 5 indicators. According to Luangchandang, F. and Panyawadi, W. (2018), the indicators of sustainable creative tourism include 5 factors: 1) management in preservation of tourist

attraction/natural resources, 2) management in tourist activities, 3) participation in tourism management, 4) management in basic facilities and information service center for giving tourist attraction information, and 6) local personnel and interpreters. Each factor consists of indicators for measuring its effectiveness and quality, these indicators will point out “the direction of development” to make the creative community tourism sustainable.

IV. Proposed guidelines for the development of community and network management towards UNESCO creative cities network membership for supporting creative tourism: The guidelines for the development of community and network management towards UNESCO creative cities network membership for supporting creative tourism uses the “POLC of CM CREATION Model”. According to Kaewsri, P. (2018), the POLC concept is used in the implementation to promote community management. The model is called ECONOMICS Model with 9 factors: 1) E – Education, 2) C – Communication, 3) O – Opportunity, 4) N – Network, 5) O – Obviousness, 6) M – Management, 7) I – Integration, 8) C – Campaign, and 9) S – Self-reliance. Similarly, Sungkapan, S. (2020) states that the model of sustainable community tourism management should be built with the POLC model: 1) Planning to develop sustainable tourism and to make balance in the community environment; 2) Organizing by relying on participation of the related public sectors at the regional, provincial, and local levels, by setting an organization structure, and by having networks for giving assistance and support in community tourism; 3) Leading with integration of data and coordination among related agencies and the community; and 4) Controlling to protect the community from tourism effects.

Acknowledgments

This research is supported by National Research Council of Thailand (NRCT) in the 2020 fiscal year.

References

- Angkurawacharapan, T., & Saowapawong, K. (2018). Model of Creative Tourism for Adding Value in Tourism on Local Wisdom-based in Ang Thong Province. *Srinakharinwirot Research and Development (Journal of Humanities and Social Sciences)*, 10(20), 29-42.
- Bowonnantakul, T. (2014). An Enrichment of Human Resource Development. *Pathumthani University Academic Journal*, 6(2), 186-193.
- Chiang Mai University. (2014). *The Mechanism of Chiang Mai Province Project towards UNESCO Creative Cultural Cities Network Membership)Craft and Folk Arts(*. Chiang Mai: Chiang Mai Provincial Administrative Organization.
- Hubbard, R. S., & Power, B. M. (1999). *Living the Questions: A Guide for Teacher Researchers*. Portland, ME: Stenhouse.
- Kaewsri, P. (2018). Community Management Model for Chiang Rai Special Economic Zone. *Srinakharinwirot Research and Development (Journal of Humanities and Social Sciences)*, 10(19), 140-155.
- Luangchandang, F., & Panyawadi, W. (2018). Development of Sustainable Creative Indicators for Community-Based Tourism. *Electronic Journal of Open and Distance Innovative Learning (e-JODIL)*, 8(1), 79-104.
- Mathayomburut, J., & Khemmuk, Y. (1996). *Craftsmanship: Chiang Mai Local Wisdom*. Chiang Mai: Chiang Mai Cultural Center and Cultural Arts Center, Chiang Mai Rajabhat Institute and Chiang Mai Provincial Administrative Organization.
- Muangyai, A. (2016). Development Approach to Enhancing the Potential of Community and Local in the 21st Century. *Eau Heritage Journal)Social Science and Humanity(*, 6(3), 12-26.
- Murnpho, S. (2016). *Potential Development for Community Entrepreneurs-Based on the Concept of Creative Economy*. Nakhon Pathom: Program of Development Education, Department of Education Foundations, Graduate School, Silpakorn University.
- Na Ayudhaya, S. (2008). *Cultural tourism management by community approach*. Chiang Mai: Graduate School, Chiang Mai University.
- Pathomkanchana, C., & Sangraksa, N. (2015). Guidelines for the Promotion of Cultural Tourism Participation of Community Bangluang, Banglen District, Nakhon Pathom Province. *Academic Services Journal Prince of Songkla University*, 26(1), 118-129.
- Phayakkanant, S. et al. (2021). The Potential Development of Hand-Woven Silk Community Tourism Management in Sawai Subdistrict, Mueang Surin District, Surin Province. *Thammasat Journal*, 40(2), 130-156.
- Soraprasert, T. (2018). Street Arts in Tourism. *University of the Thai Chamber of Commerce Journal*, 39(1), 178-189.

- Suksam-arng, S. (2012). *Guideline for Religious and Cultural Tourism Development: A Case Study of Wat Klang Khu Wliang Floating Market, Sumpatuan Subdistrict, Nakhon Chai Si Sistrict, Nakhonpathom Province*. Nakhon Pathom: Program of Entrepreneurship, Silpakorn University.
- Sungkapan, S. (2020). A Management Model for Diving Sport Tourism Corresponds to Local Community Sustainability. *Journal of MCU Nakhondhat*, 7(8), 324-334.
- Tancharoen, S. (2017). Community Based Tourism Management and Sustainable Tourism Development of Bangkantaek Community. *International Thai Tourism Journal (JITT)*, 13(2), 1-24.
- Tiapaiboon, P. (2014). *Potential of Community - based Ecotourism at Hua Noun Wat Community, Mae Tom Subdistrict, Bangkum District, Songkla Province*. Songkla: Faculty of Environmental Management (Environmental Management), Prince of Songkla University.
- UNESCO. (2022). *Creative Cities Network*. Retrieved from <https://en.unesco.org/creative-cities/home>

Copyrights

Copyright for this article is retained by the author(s), with first publication rights granted to the journal.

This is an open-access article distributed under the terms and conditions of the Creative Commons Attribution license (<http://creativecommons.org/licenses/by/4.0/>).