

**THE CHALLENGES OF DEVELOPING A COMMUNITY APPROACH TO
CULTURAL HERITAGE MANAGEMENT AND TOURISM: THE CASE STUDY
OF DAN KWIAN POTTERY VILLAGE, NAKHON RATCHASIMA, THAILAND**

By

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This research aims 1) to study the evolution of Dan Kwian Pottery Village from its early settlement to its present position as a significant cultural tourism destination and a well-known exporter for local products; 2) to identify the impacts of tourism on the community cultural heritage and local residents; 3) to assessment of the Dan Kwian cultural heritage; 4) to recommendations for sustainable cultural heritage of Dan Kwian Pottery Village, and 5) to propose possible recommendations for managing cultural tourism site to achieve sustainable goal for community cultural heritage. In this study a qualitative research technique is used with three years of data collected from 2004 to 2006.

It has been found that Dan Kwian Pottery Village was inhabited by Dan Kwian natives and then two groups of people of Mon and Ka origins moved into this village. Dan Kwian was the place that many carted caravans came, stopped over, and traded many different goods before continuing on the journey. Since 1975, Dan Kwian's life styles include the pottery production process and the way of pottery selling have significantly changed cause of the lecturer from the university came to study and stay in this village. Then, the community has been grown up on pottery business, pottery product, tourism, and infrastructure development. Dan Kwian Pottery Village has been again revitalised and during the past few years has become a well-known tourist attraction as a centre of pottery product.

Although Dan Kwian's visitors have been increasing, there is no guarantee that the community economic social, and culture will sustain. There are some problems that need to be aware and solve such as a loss of pottery product uniqueness and negative attitude about working as a pottery workers. Furthermore, the determination and control of product costs must be solved through the solid cooperation among all involved stakeholders, including local authorities, central government agents, local residents and visitors, in order to manage the local cultural heritage appropriately for its sustainable existence into the next generations.

However, the development of community-based enterprises and tourism ventures at Dan Kwian has resulted in the high level of awareness and conservation of the community's invaluable cultural heritage that merits protection for the next generation. Cultural heritage has become a commodity; that is, a product for exploitation by the economic and tourism sectors (Hewison, 1998: 240). In developing economic, social and environmental aspects for any communities concerning conservation of the local cultural heritage, all involved stakeholders, especially the residents in the community who are in fact the true owners of the cultural heritage, must give prime importance to concepts of sufficiency and self-dependence so that sustainable development can be accomplished. In this competitive business situation now, sufficiency does not mean to stop doing everything or to stop their local businesses, but it means doing everything suitable according to their existing potential. Furthermore, local people should also aware of the business risk including the sustainability of the economic, social and their cultural heritage.

Thus, from this study has purpose the recommendations for conserving the cultural heritage site and managing cultural tourism into two parts as Part 1: Recommendations for sustainable cultural heritage of Dan Kwian Pottery Village are provide an appropriate management for a sustainable cultural heritage site; increase the cultural heritage knowledge and awareness of the local community and visitors; encourage the local community's involvement and participation. Part 2: Recommendations for Managing Cultural Tourism Site are recommendations for site management; recommendations for visitor management; recommendations for interpretation management

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Student's signature.....

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Chapter 1

Introduction

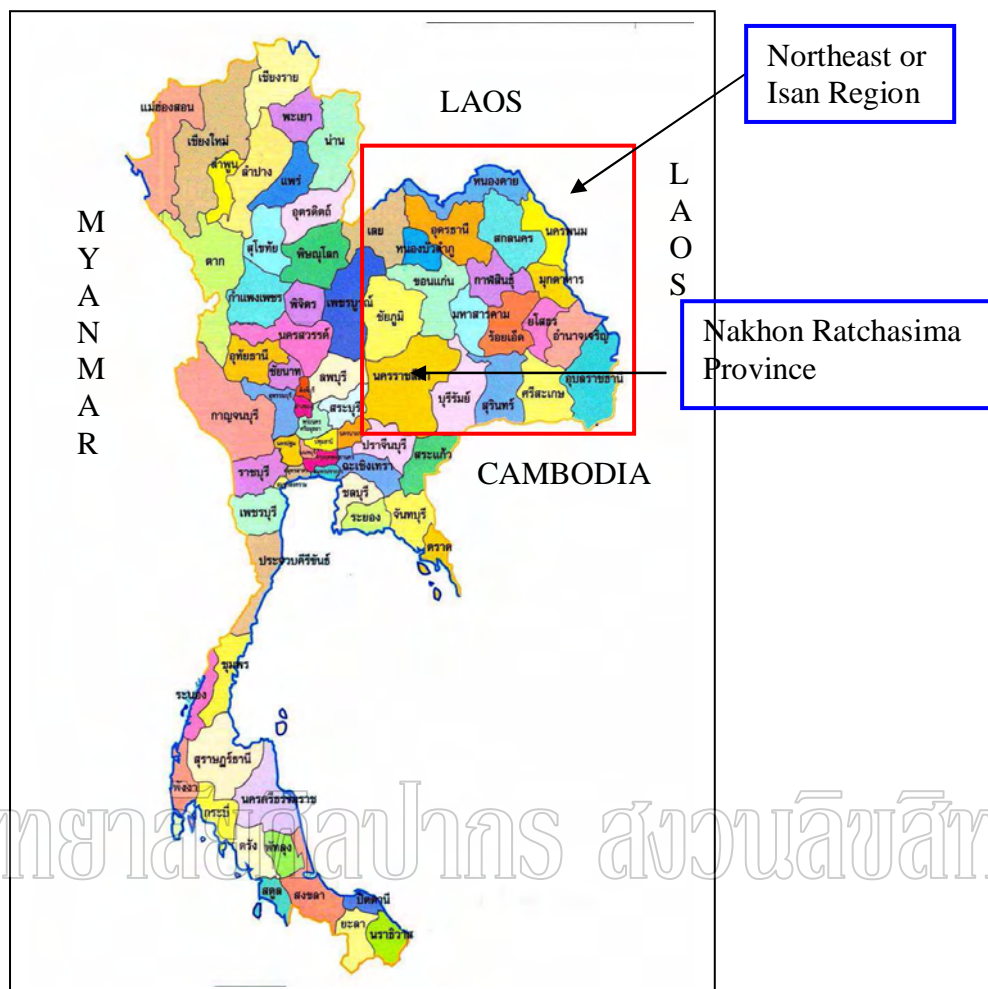
1. Introduction of Dan Kwian Pottery Village; Locale of the Dissertation.

The Northeast Region of Thailand or Isan Region (see figure 1) as it is known in the central Thai language and in Lao, is a large and populous region. Despite its political integration with the centralized Thai state since the early nineteenth century, the region retains its own character. Its people, living in 19 provinces, are mostly of Lao ethnic and cultural origin. However, the Northeast is nothing if not diverse. The Khmer influence is especially noticeable, reflecting the influence of the Khmer Empire in earlier times. Many people of Khmer ethnicity live in the southern part of the Northeast, such as Surin, Buriram and Sri-Saked. There are also significant groups of Chinese and Vietnamese migrants living in northern Northeast areas such as Nakhon Panom, Nong Khai and Sakon Nakhon, as well as many other minority groups.

In the past, Isan or the Northeast was not a paradise for the villagers. Constant migration and the need to construct new settlements seem to have been normal over at least the past century, and the inhabitants faced other push factors such as disease, pressure from the state, drought and natural disasters. The migrants usually moved in a caravan, with aged people, children and women riding on carts pulled by oxen, men and young men walking alongside. The place chosen as a good site for setting up a new village would be characterized by at least one of these four elements: water resources, lowland, upland and forest. This could be the reason why this area near the Mun River became the location for a settlement – Dan Kwian Pottery Village, the focus of this dissertation.

There are three major rivers in the Northeast area: the Mekong, the Chi, and the Mun, as well as innumerable other smaller rivers, streams and natural water reservoirs such as lakes and swamps. Dan Kwian Pottery Village is one out of the many communities which settled near the river in the Northeast of Thailand. Since the village lies very close to the Mun River, it has access to good quality raw clay, ideally suited to the production of pottery with its own characteristics and unique identity. It is because of these qualities that the pottery products from Dan Kwian village are well-known to people all over Thailand.

At present, Dan Kwian Pottery Village is famous for its traditional handicrafts, and is a popular village for visitors who are interested in earthenware and pottery. Dan Kwian village is located in Tambon (means sub district) Dan Kwian, Chock Chai district, Nakhon Ratchasima province. It is 15 kilometers south-east of Nakhon Ratchasima downtown (see figure 2, 3 and 4).



*Figure 1: Northeastern Region of Thailand and Nakhon Ratchasima Province.
Source: www.tat.or.th*

2. Dissertation Problem.

Economic development, especially the determination to change the ways of making a living in order to earn more income and to suit the market's needs, can have both positive and negative impacts on a community. The mat-weaving village of Ban Phang, Kosomphisai District, Mahasarakam, is a good example of this statement. Viewed positively, villagers who have chosen a career of mat-weaving for sale have earned more income and have achieved a better standard of living (Chit Sa-Na, 1991). There is more land acquisition and land use for agriculture, which is mostly for rush cultivation to be used in their mat-weaving business. Fewer people leave their villages to work in big cities, especially Bangkok. Debt problems and unemployment have been decreasing. This results in a village earning a good reputation, and there is more cooperation between villagers in coming up with effective solutions to village problems. However, on the negative side, this can also cause a change in the economic system, and the ways of making a living such a change may lead to shifts in social relationships and cultural identity. The villager habits of overspending, lending and paying for purchases by

installments can arise. In addition, villagers are forced to work harder and for longer hours in order to earn more income and many of them fall ill as a result.

For Dan Kwian community villagers, a pottery – producing career can help ensure a constant income all year round, and the proportion of villagers engaged in a pottery occupation – currently 70 per cent – seems to be increasing rapidly (Charin Pliankratok, interviewee, 1 February 2004). However, this has caused changes in the community, society, culture, economy and even in the pottery manufacturing process. These changes can be summed up as follows:

1. At present, the production of Dan Kwian Village is market-oriented to suit the consumers' needs. In the past, most pottery was produced for home-use only (Surachai Arunwatcharin, 1980: 1). Since 1971, product styles and shapes have been greatly modified in order to make them less utilitarian in appearance. These products are seen in the forms of house ornaments, plant pots, decorative water-basins, decorative water-spout dolls, living room decoration sets, as well as body ornaments and souvenirs.

2. As the numbers of visitors and pottery buyers have been increasing, the commercial complex has also been rapidly expanding. In 2004-2005, two big commercial buildings for rent have been added to the community. Apart from this, some crockery and souvenir shop owners have ordered pottery products and souvenirs made in other famous tourist places for sale here. These products include wooden handicrafts, mortar sculptures, and terracotta items from Chiang Mai and Ubon Ratchathani, Rajaburi, Ko Kret, and well-known ceramics from Lampang. Both visitors and local buyers alike thus feel puzzled about the identity and uniqueness of the real Dan Kwian products.

3. Both locals and people from other localities who work in the pottery businesses as potters, sculptors, painters or firing men, all have health problems due to overwork. They are forced to keep up with the increasing market demand. In addition, as a result of working hard, they are exposed to harmful paints and chemicals over long periods of time. The use of old truck wheels as firewood in the firing process instead of regular wood (which is more and more difficult to obtain), has also polluted the area. Because of this pollution problem, the Dan Kwian Community Administrative Organization on Hygienic Health, by virtue of Article 26 of the *Local Administration Act* of 2495 B.E. and Article 32 of the *Public Health Act* of 2535 B.E., has promulgated the law that any business owner who causes pollution dangerous to public health must pay a fee of 100 baht a year per each pottery kiln operated by them. Still, this cannot solve all the existing pollution problems (Charin Pliankratok, interviewee, 2004).

4. Social and cultural impacts have gradually emerged. From the time when the style and techniques of pottery production were modified, it has been noticed that Dan Kwian Pottery Village has turned into a society which is tied together mostly by business relationships. Close social relationships with mutual understanding among the community has become less and less common. More complicated jobs have been brought in and conflicts have frequently erupted in the community due to the perceived need to boycott and block one another's businesses.

In contrast to these groups of people, there are some other groups which still keep the old styles and techniques of pottery production and maintain their traditional ways of life. They still have close social ties helping and depending upon one another. Hence, social and economic differences within the Dan Kwian Pottery Village have become visible.

5. New pottery production processes have been introduced and implemented, and each step needs workers with special and specific skills for the job. As a result, it is necessary for manufacturers to train their workers in order to increase this efficiency. With this system of production, there are two kinds of manufacturers in the community: wholesale and retail manufacturers. Wholesale producers use twelve steps in manufacturing their products: clay mixing, clay preparing, clay kneading, (clay) molding, decorating with designs, drying, firing, painting, mudding, lacquering, twisting and packaging. Each of these twelve steps is assigned to a different department of the factory, and to workers with specific skills for each job. For villagers or retail manufacturers, there are only four steps of production: shaping, decorating with designs, ornament making and firing. Most of their work is subcontracted from wholesale manufacturers who have large volumes of earthenware to produce. For example, most souvenir shop owners at the Dan Kwian Commercial Complex are subcontractors for pottery firing of wholesale manufacturers (Mr. Daje Nanklang, interviewee, 2004).

6. There have been changes in the manufacturing technology which covers both the technology for increasing the efficiency of pottery production, such as kneading machine, a mold (a molding machine) and 'a pamon' (pottery wheel). The last mentioned has changed from being made of wood to being now made of iron. Technology has also changed in the styles and patterns of products or obtaining new kinds of products such as painting, mudding and decorating products with different designs technologies (Pit Pomsinsap, interviewee, 1 February 2004).

The developments and changes mentioned above have both negative and positive impacts on the society, culture and environment of Dan Kwian Pottery Village. Today, further economic growth and benefits to the community seem to have resulted from the strong support from the government for product development.

3. Main questions of the dissertation:

1. What are the details and causes of the changes in Dan Kwian Pottery Village broadly outlined above?
2. What are their impacts on the economic, social and cultural character of the Dan Kwian community?
3. What are the cultural significances of Dan Kwian Pottery Village?
4. Is tourism an influential factor in encouraging changes in the Dan Kwian Pottery Village? In what ways does it exert an influence?
5. What are the best methods for managing and conserving the cultural heritage of Dan Kwian Pottery Village?
6. How could careful cultural tourism planning help to make Dan Kwian Village into a sustainable community?

Sub-question

- How can these methods be used to help to ensure the economic and cultural sustainability of the community?
- What individuals and organizations could play an important role in managing the cultural heritage conservation of Dan Kwian community?
- Is there a problem of cultural sustainability in Dan Kwian?

4. Statement of the topic's significance.

Culture, in its broadest definition, refers to that part of the total repertoire of human action (and its products), which is socially as opposed to genetically transmitted (G. Duncan Mitchell, 1979). Culture in the context of sociology means an emphasis on the

informing spirit of a whole way of life, which is manifest over the whole range of social activities but is most evident in specifically cultural activities – a language, style of art, kinds of intellectual work; and also culture means an emphasis on a 'whole social order' within which a specifiable culture, in style of art and kinds of intellectual work, is seen as the direct or indirect product of an order primarily constituted by other social activities (Raymond Williams, 1995, p.10).

This includes creativity and notions of morality and their integration to form the collective wisdom of a society that is passed from generation to generation. It includes tangible and intangible culture such as the form of building, artifacts, ways of life of all members of society, their families and moral values, habits, ideas and knowledge, their physical and mental behavior, relationships among themselves as well as the way they look and act in the context of the environment around them.

Thailand has a wide variety of vibrant cultures and artistic environments whose uniqueness and historical value have attracted a continuous flow of international visitors. In 2003, visitor arrivals to Thailand totaled 996,260, earning the country 289,600 billion baht in foreign exchange revenue, much of which benefited people at the grass-roots level and the Thai economy as a whole (Tourism Authority of Thailand, 2004). For this reason the Thai government is encouraging tourism as a main and substantial source of employment and agent of national income generation. In Thailand tourism and culture are closely related. During past years, Thailand enjoyed strong tourism growth and its wide range of cultures became a significant tourism selling point. Cultural tourist attractions were identified and enhanced, and tourism-related facilities were developed and promoted to serve the increasing number of visitors. However, tourism growth has brought with it positive and negative impacts on cultural destinations, particularly in the local villages that are very sensitive to external influences.

Dan Kwian Pottery Village is famous for its traditional handicrafts, and is a popular village for visitors who are interested in ceramics and pottery. Dan Kwian is

located in Tambon Dan Kwian, Chock Chai District, Nakhon Ratchasima Province (see figure 1, 2 and 3). It is 15 kilometers south-east of Nakhon Ratchasima (known locally as Korat). The name Dan Kwian in Thai literally means the by-pass area of ox-carts ('dan' means by-pass area and 'kwian' means ox-carts). According to the story told by the local people, years ago people from various parts in the north-east of the country (such as, Nang Rong district, Buriram province, Surin province and other provinces south of Isan as far as the Cambodia) used to travel westwards in their carts in order to trade. They would normally halt their caravans at Dan Kwian. During their stops, the travelers or the merchants would collect the raw clay from the bank of the Mun River (the river runs on the eastern side of Dan Kwian Pottery Village) for making earthenware-pots, jars, table wares and other implements. Shapes and designs were copied from those traditionally used by the Ka tribe who originally lived there. Many of these products were taken back by the merchants to their hometowns. As the products from Dan Kwian were unique in shapes, colors and also durability quality of toughness, they became well known throughout Thailand.

Today, Dan Kwian pottery products are one of the major export goods from Nakhon Ratchasima. The clay at Dan Kwian has a special quality. According to potters, its ductile texture and rust color is said to be beyond comparison. The clay is taken from the banks of Mun River, from a place locally know as 'Kud' (where parts of the river banks have been worn away or eroded to create an area of swamp-area). The clay is also well known for its malleability, and it is not easily broken or warped during the firing process. Its unique feature is that after the firing, the clay turns a natural red color, due to the presence of iron oxide in it.

Largely on the basis of the pottery activities, Dan Kwian has become a cultural attraction for both domestic and international tourists. The Tourism Authority of Thailand (TAT), a government agency responsible for promoting tourist destinations in Thailand, has selected Dan Kwian to be one of the key tourist destinations in Nakhon Ratchasima and Southern Isan. Today, a lot of tourists visit the village, and the number is increasing. The number of souvenir shops at Dan Kwian is also increasing. For the local people, these developments offer good opportunities for increasing income and employment.

This, then, is the economic development aspect of Dan Kwian. But there is no guarantee that the culture of a community can withstand such development over a long period of time. In fact, evidence suggests that the lives of the local people of Dan Kwian Pottery Village have already begun to change significantly. For example, they have changed their jobs, moving from the agricultural sector to the service sector to become shop owners or to be employed in the wholesale trade or export business. Some of the potters no longer make the pottery in the traditional ways and styles. In addition, some souvenir shops even buy some goods from other places such as Lampang and Chiang Mai for sale here. The local people of Dan Kwian seem to lack the awareness of their cultural heritage, and today, very few young people have the knowledge and skill to make pottery in the way that it was traditionally done.

However, there are some local people who are concerned about their culture and its preservation. One of them is Professor Viroje Srisuro, Director of the PhD Program in Product Design at Ubon Ratchathani University. As well as being a university lecturer,

he is also the owner of a ceramics shop and ox cart museum. He has collected many ox carts from various parts of the country, and now there are more than 50 carts in the museum, which is open to visitors. In addition, some artists who are also the owners of pottery or ceramics shops are concerned about conserving their cultural heritage. They would like to share their knowledge with the visitors, and encourage the younger generation to take more interested in pottery making and ceramic arts.

Tourism and the export business, however, are not the only factors causing community changes in Dan Kwian. The urban development of Nakhon Ratchasima town is also a critically important factor because Dan Kwian Village is located only 15 kilometers from Korat. In recent years the number of industrial factories has steadily increased along the road leading from Korat to the village.

All this evidence indicates that the Dan Kwian community needs cultural heritage management to maintain and conserve its cultural uniqueness and to ensure its continued sustainability as a cultural tourist destination. It will be important to ensure that the community understands the linkage between ensuring its cultural sustainability and maintaining its economic prosperity into the future.

5. Objectives of the dissertation.

1. To study the evolution of Dan Kwian Pottery Village from its early settlement to its present position as a significant cultural tourism destination and a major village within Nakhon Ratchasima for the export of goods.

2. To study the factors affect economic changes in Dan Kwian Pottery Village, including the impact of tourism on the community heritage and local people.

3. To assessment of the Dan Kwian cultural heritage.

4. To propose recommendations for sustainable cultural heritage of Dan Kwian Pottery Village.

5. To propose recommendations on a managing cultural tourism of Dan Kwian cultural heritage site

6. Scope of the dissertation.

Scope of study site: The study will be on the area of Dan Kwian sub-district which includes villages nos. 1, 2, 3, 4, 5, 6, 7, 8, 9 and 10, Dan Kwian sub-district, Chock Chai District, Nakhon Ratchasima Province.(see figure 1.3)

Range of stakeholders: This study categorizes the sample sectors into four groups as follows:

- **Government sectors:** Dan Kwian Municipality Office, Tambon Administrative Organization of Dan Kwian, The Provincial Centre of Tourism, Sports and Recreation, Nakhon Ratchasima Cultural Centre, Tourism Authority of Thailand (Regional office staff), Local Academic Institutions.

- **Private sector:** Pottery Shop Owners, Travel Agents, Exporters, and Service sectors.
- **The community residents:** Key Informants and general people.
- **Tourists or Visitors,** both domestic and international tourist.

Scope of research: By studying the evolution and change in terms of economic, social and cultural characteristics of Dan Kwian Pottery Village, it will analyze the factors affecting the local community. It will then make recommendations about the management for conserving the community cultural heritage and achieving integrated cultural heritage tourism management plan for a sustainable tourism of Dan Kwian Pottery Village.

Timeframe: The researcher took 2003 to 2006 to collect and analyze data.

7. Dissertation Methodology

This study uses qualitative research methods to gather in-depth information related to the topic. The target area of the study is the Municipality of Dan Kwian Sub-District, including 10 villages: Ban Dan Kwian 1 and 2, Bann Pa Bong, Ban Non Muang, Ban Toom, Ban Nong Bon, Ban Don Chai, Ban Nong Kham, Ban Nong Pai and Ban Nong Sra Tan respectively. Information from these ten villages was collected to gain a picture of the cultural landscape as related to the history, culture, society, environment and economy of Dan Kwian Pottery Village.

The main qualitative methods used are documentary analysis, field observation, in - depth interviews focus group discussions with stakeholders. An emphasis was placed on talking with local people during the data collection process due to the researcher's personal belief that it not only reveals the in-depth information from the community but also helps to motivate the locals to love and conserve their cultural heritage, which is the practical outcome desired by the researcher. In addition, some elements of participatory research were applied in the study. I was part of Dan Kwian village activities during the period 2005-2006, including being an invited representative of the Nakhon Ratchasima Rajabhat University in the village meeting about the OTOP (One Tambon One Product) tourism village project, and continuing on as a consultant of home stay project of this village.

The main objective of this study focuses on the background, and evolution of Dan Kwian community; the impact of economic changes in the community was also included. In the past, the community relied on the barter system but today, inter-trade is used in the Dan Kwian Pottery Village. The hypothesis of this study is changes in economic affect directly to the social, cultural and environmental context in the community. Hence, the result of the study is expected to be the development of guidelines, and a decision-making process and planning strategy to preserve the uniqueness of the community as well as lead to the development of a sustainable cultural tourism plan.

According to documentary research in community-based tourism, the key factors to consider are sustainable tourism conservation and the local people. So, this study focused mainly on the locals and the community of Dan Kwian Pottery Village, are participatory research technique with the community was used as the main framework. The researcher separated the methodology relating to documentary search into 2 main parts as follows:

1. Documentary research

The researcher gathered secondary data relating to economic and social policies relevant to cultural preservation and tourism development from the government agencies at national, provincial and community levels. In addition, documents about the history of Dan Kwian Pottery Village and other relevant aspects were collected from journals, text books, previous research and online sources. This also included the documents from reliable repositories such as the libraries of Chulalongkorn University, Silpakorn University, Thammasart University, Bangkok University, Tourism Authority of Thailand, Nakhon Ratchasima Cultural Center, Chiang Mai University, Khon Khen University, SPAFA, UNESCO and ICOMOS Thailand. The documentary research enabled the researcher to understand the concepts, theories, and information which were useful for the primary data collection process.

2. Primary data collection

This method was applied in the study to compare the information from the document with the information from the actual site. The processes uses were as follows:

2.1 Field research

Field research was applied in the study to search for, survey and compare the validity of the document. It also revealed in-depth data from the local people. There were three main parts to the field research:

1. Information about Dan Kwian Pottery Village, in particular the raw material resources. This information is related to the uniqueness of Dan Kwian pottery products.
2. Information about the ancient community of Dan Kwian, focusing on pottery production and resources.
3. Information about the shops located along Highway 224 -Nakhon Ratchasima - Chock Chai Road.

After collecting all the data from the three main parts, the researcher analyzed the information to show the development of the Dan Kwian community from the social, cultural and environmental perspectives. The analysis of this valuable information was used as the basis for developing a recommended plan for the Dan Kwian pottery village management, pottery preservation and sustainable tourism development.

2.2 Observation

The purpose of running the field observation was to gain overall information related to the locals' behaviors in pottery production as well as the tourists' behavior. The information from the tourist and local people was included in this process. The information was about site visiting, product purchasing and Dan Kwian pottery village recommendation that did not have negative impact on the community.

2.3 In-depth interview

The interview was employed to collect information related to the policy in different areas, namely community development, pottery preservation, community - based tourism development, evolution and changes in the community, the impact of economic change and tourism toward society, culture, economic and environment. The policy recommendations on cultural preservation and tourism site management were also derived from the interviews.

Categories of key persons involves in the interview process were:

1. Government sectors. This consisted of the Governor of Nakhon Ratchasima province, Mayor of Dan Kwian Municipality, Director of Industrial Promotion Department, Director of Tourism Authority of Thailand Nakhon Ratchasima, Regional Office, Director of Tourism, Sport and Recreation Centre, Nakhon Ratchasima. This group of people was interviewed mainly on the policy in developing and preserving cultural heritage in Dan Kwian Pottery Village. Moreover, the information about the previous policy, these opinions on the changes in the community and these suggestions on the cultural heritage management were highlights in the interview.

2. Important locals. This category consisted of the local scholars who posses excellent skills in pottery production, 10 village leaders, President of Pottery Organization and OTOP (One Tambon One Product) winners. Include private sector which consisted of pottery businessman, souvenir shop owner, restaurant owner The interviews were based on the information about the identity of the pottery in Dan Kwian; economic and tourism impact toward changes in the way of life of the locals. Additionally, the locals were interviewed about the adaptation of the community in view of with today's economy, problems in this community and the opinion on the cultural heritage preservation.

3. Tourists or visitors. Both domestic and international tourists were interviewed to gain the information about their expectations about Dan Kwian pottery heritage site; the uniqueness of the pottery; their satisfaction with the site visit and their recommendations about the cultural heritage preservation based on the pottery and community context.

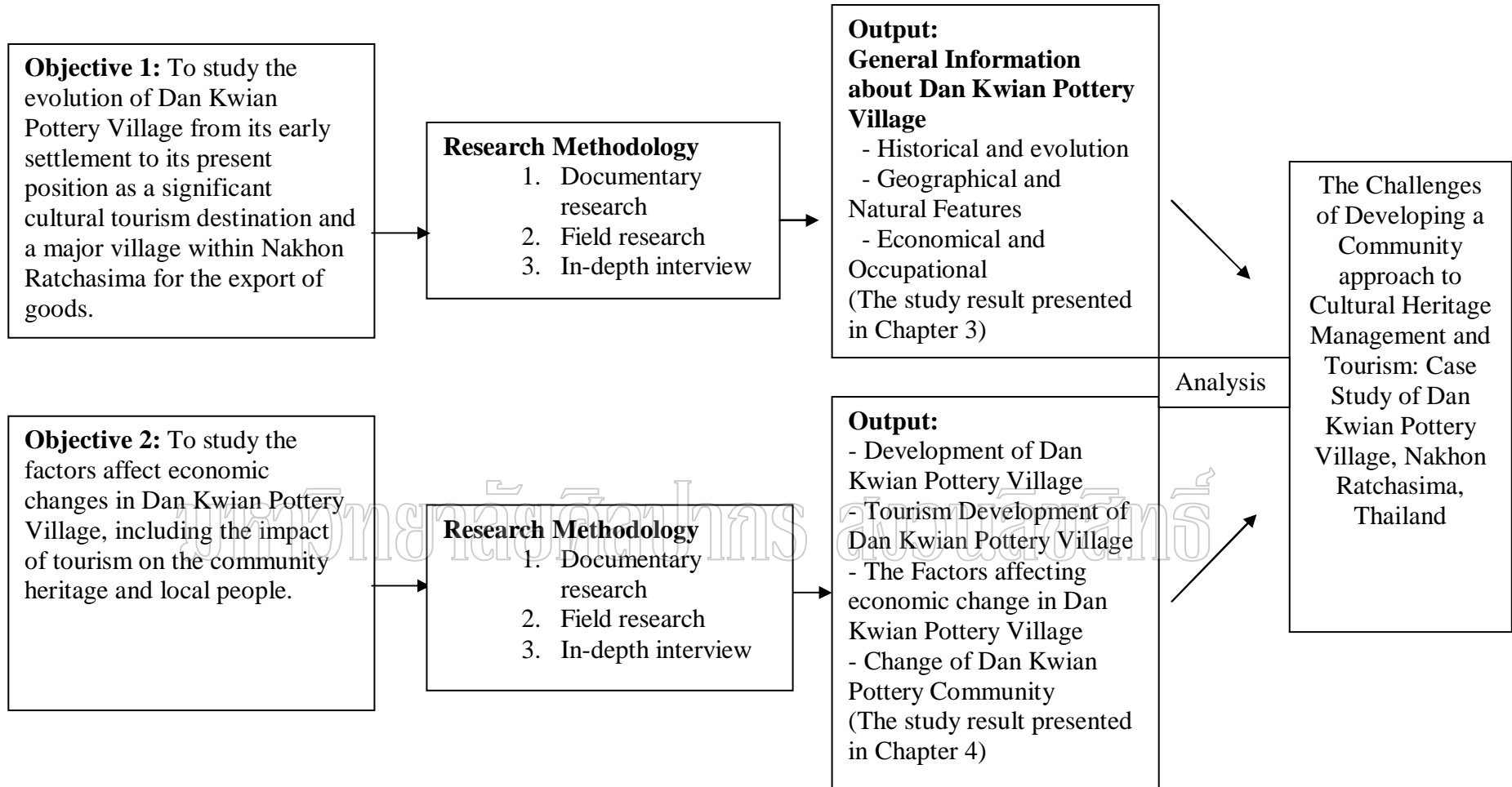
2.4 Focus group

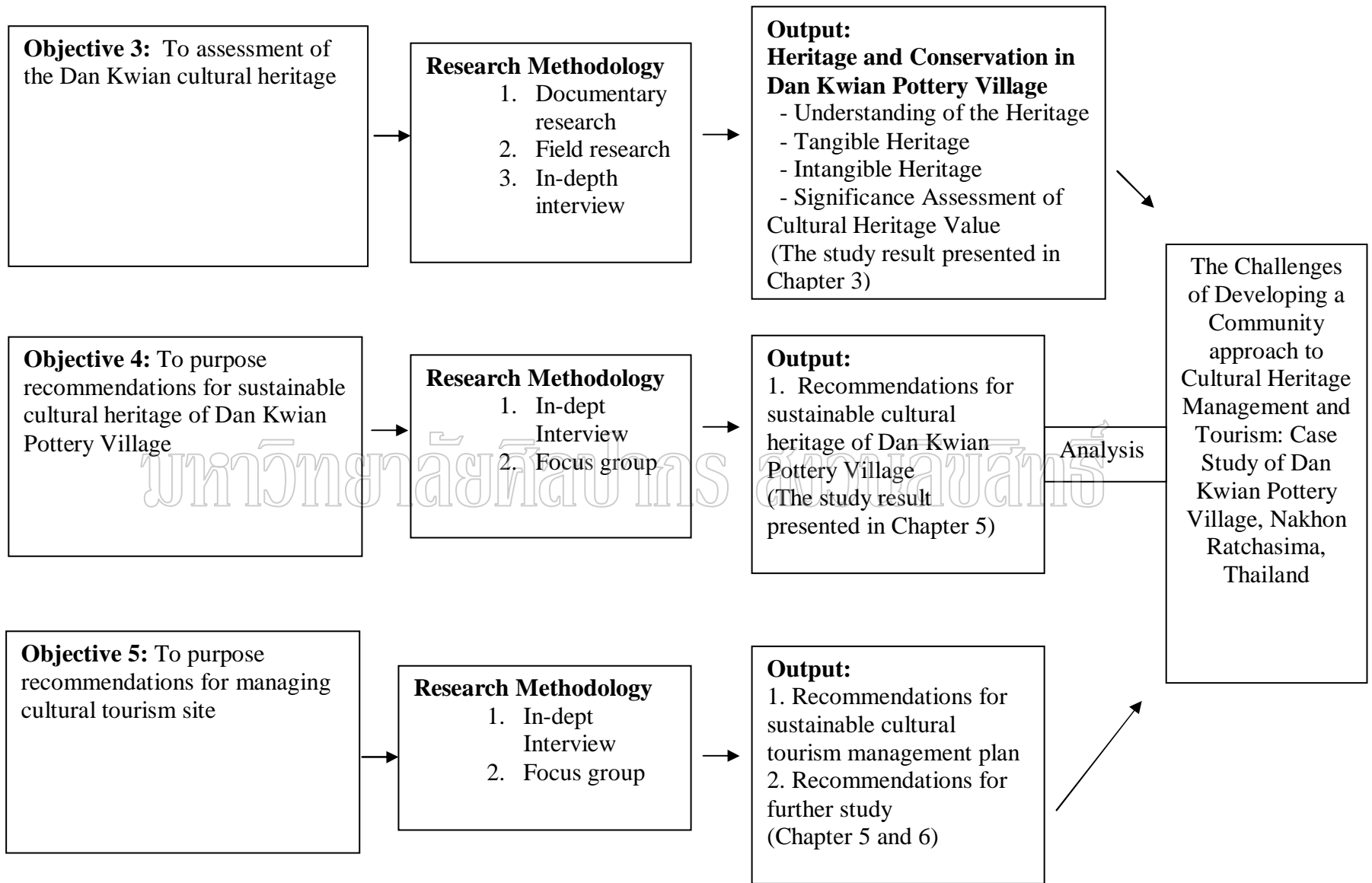
The final process of primary data collection is the focus group. The key persons, who were involved in the pottery works at Dan Kwian, were invited for a discussion. They were:

1. The representatives from local government sectors such as Tambon Administrative Office, Dan Kwian Municipality, Industrial promotion Regional 6, Tourism Authority of Thailand and Tourism, Sport and Recreation Center.
2. Local people including pottery entrepreneurs.
3. Academic Institutions.

In order to recommend steps to be taken for preserving the pottery craft and developing a sustainable community-based tourism, the researcher relied on the views and suggestions of the Dan Kwian villagers. This process not only provides useful information in cultural heritage management but would also motivate the local people to preserve their own cultural heritage. Hence, the result was significant in recommending practical steps to be taken of the development in the community. The discussions between the key persons and the locals were held at Dan Kwian Municipality Office conference room, Chock Chai District, Nakhon Ratchasima Province. From the methodology as above, I have presented in flowchart are as follows:

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Data collection method

In order to gain in-depth information from the primary data collection process, the researcher cultivated good relationships with the local people. Moreover, the researcher took on the role of visitor, customer and educator. Also, the Department of Tourism Promotion in Dan Kwian was invited to provide practical recommendation for the locals. The discussion between the key persons and the locals was arranged by the researcher and Dan Kwian Municipality to gain useful overall perspectives and information.

After the secondary and primary data were collected, all the information was analyzed with Content Analysis Based Technique. Later, the information and data were arranged in the form of an academic report. All the processes were verified by the advisor.

8. Process of the Study

1. Research planning and preparation
2. Literature review relating to the topics
3. Situation review of site study
4. Primary community field survey and observation
5. Defining state of cultural assessment to finding the heritage values
6. In-depth interview with main key informants and observation
7. Summarizing a primary data
8. Focus group to finding the answer of objective no.5 and 6
9. Content analysis of information whether it corresponds to the dissertation objective
10. Proposing a final report of the dissertation

9. Outcomes

The anticipated results of this study are as follows:

1. Dan Kwian Pottery Village should be able to develop its own viable long-term economy for a better and higher quality of life along with the conservation of a sustainable cultural heritage with its own unique identity.
2. The people of Dan Kwian Pottery Village should be more aware of the importance of their cultural heritage which reflects the uniqueness, identity and characteristics of their locality. This, in return, should result in an increased willingness to cooperate in conserving this precious heritage.
3. Dan Kwian Municipality, Tambon Administrative Organization of Dan Kwian, and Agencies for the Conservation of Community Cultural Heritage and Tourism Development should apply this study to problem solving or the conservation of the community heritage. They can also use it as a prototype for other similar areas of study.
4. Tourists will have more knowledge and understanding of Dan Kwian Community Cultural Heritage.
5. When the economic development of Dan Kwian Pottery Village is sustainable, the economy of the community, the province and the country as a whole will definitely be improve.
6. There should be an increased awareness of Dan Kwian Pottery Village and its handicraft products both for domestically and internationally visitor.

10. Definition of terms.

Dan Kwian Pottery Village refers to the area of Tambon Dan Kwian, Chock Chai District, Nakhon Ratchasima. It includes ten villages, which produces pottery.

Impact of Tourism on Community refers to social, cultural, economic and environmental impacts brought about by development and tourism on Dan Kwian Pottery Village, Chock Chai District, Nakhon Ratchasima.

Dan Kwian Pottery-Producing Career refers to any careers concerning production process and distribution of earthenware in the area of Tambon Dan Kwian, Chock Chai District, Nakhon Ratchasima. There careers can be divided into 4 groups: Wholesale Manufacturer, Retail Manufacturer, Pottery- Related Business and Pottery Distributor in the area of Dan Kwian Community. Each group possesses the following characteristics.

- **Wholesale Manufacturer** means anyone with a career related to the production and distribution of pottery handiwork in the area of Dan Kwian Community including the export of goods to other countries.
- **Retail Manufacturer** refers to anyone who has a career in producing Dan Kwian pottery products.
- **Pottery-Related Business** means anyone who do business relating to the production and distribution of Dan Kwian earthenware such as unearthing and clay-carrying, anyone who sells firewood for pottery firing, anyone who has a job in pottery kiln construction, anyone who produces brick to be used in the kiln construction, and anyone who operates drink and food shops and accommodation in the area of Dan Kwian Village which is related to tourism.
- **Souvenir Shop Owner** means anyone with a career concerning the purchase of pottery products or other handiwork products from Dan Kwian Community and from other areas and/or relating to the export of goods domestically and internationally from Dan Kwian Village.

Cultural Heritage means the whole complex of distinctive spiritual, material, intellectual and emotional features that characterize Dan Kwian Pottery Village. It includes not only arts or handicrafts, but also modes of life, the fundamental rights of the human beings, value systems, traditions and beliefs.

Cultural Tourism Management means sustainable tourism development of Dan Kwian pottery village. It includes the conservation of cultural resources, accurate interpretation of resources, authentic visitor experiences and stimulation of the earned revenues from cultural resources.

Cultural Heritage Tourism is not only concerned with identification, management and protection of heritage values, but it must also be involved in understanding the impact of tourism on communities and regions, resulting in economic and social benefits, and providing financial resources for protection as well as marketing and promotions.

Conservation of the Cultural Heritage means all the process of looking after the Dan Kwian pottery village so as to retain its cultural significance.

One Tambon one product or OTOP means local entrepreneurialism stimulus program designed by [Thai](#) government 2001-2006. The program aimed to support the unique locally made and marketed products of each Thai [tambon](#) (village) such as Dan Kwian Pottery Village. Thailand's OTOP program encouraged village communities to improve local product quality and marketing, selected one superior product from each tambon to receive formal branding as a "**starred OTOP product**", and provided a local and international stage for the promotion of these products. OTOP products covered a large array of local products, including handicrafts, cotton and silk garments, pottery, fashion accessories, household items, and foods.

Community-based Tourism means tourism management process that the locals manage the tourism in their communities. This kind of tourism management emphasizes on locals' participation in management; natural, cultural and historical conservation and income generation in the community.

Stakeholder means local people, government sectors, private sectors and institute which are related to Dan Kwian pottery business, tourism business and cultural heritage conservation.

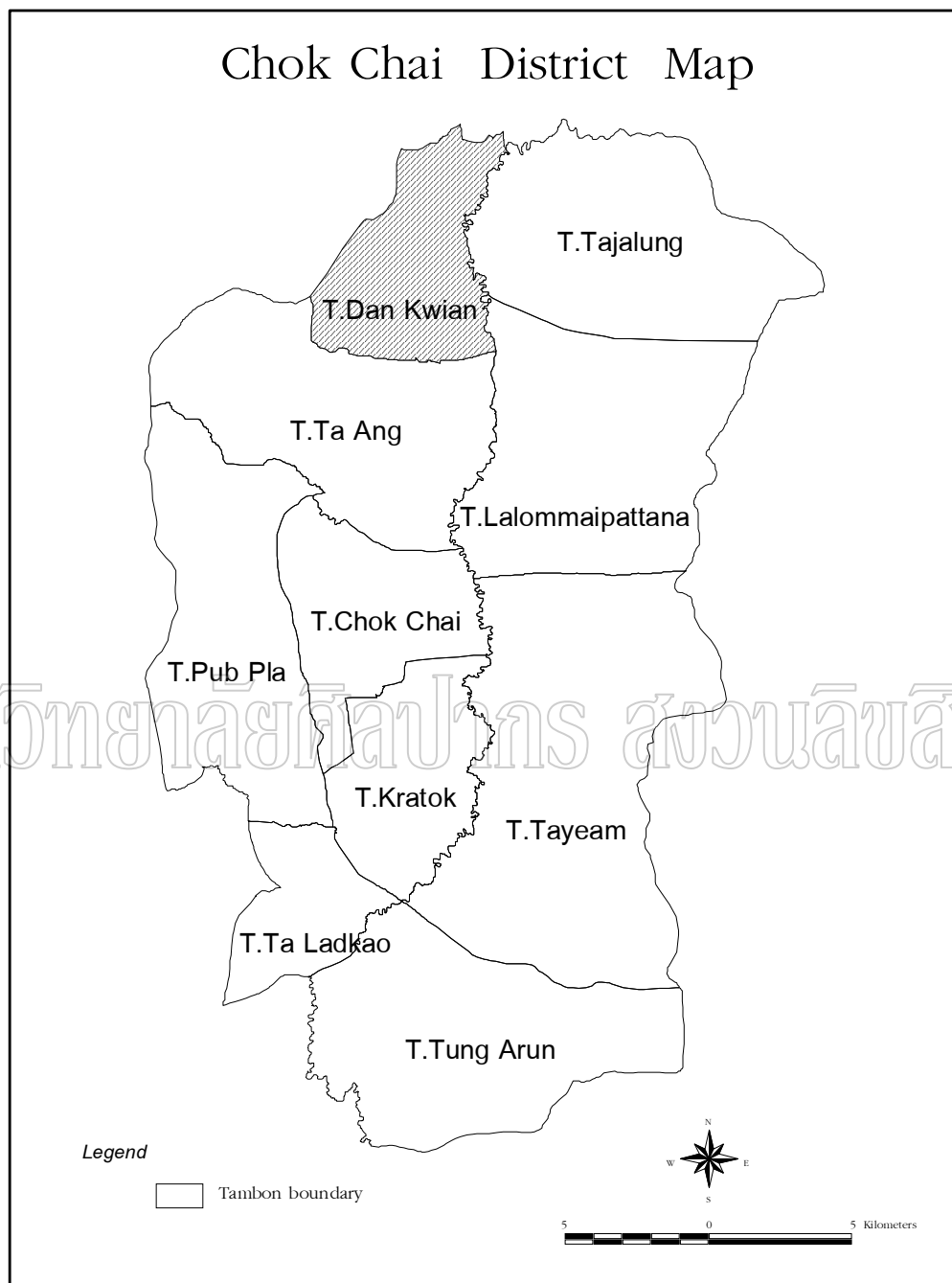
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Dissertation : The Challenges of Sustainable Community Cultural Heritage Management and Tourism : Case Study of Dan Kwian Pottery Village, Nakhon Ratchasima, Thailand

Figure 2: Areas of Nakhon Ratchasima and Chok Chai District where Dan Kwian is located

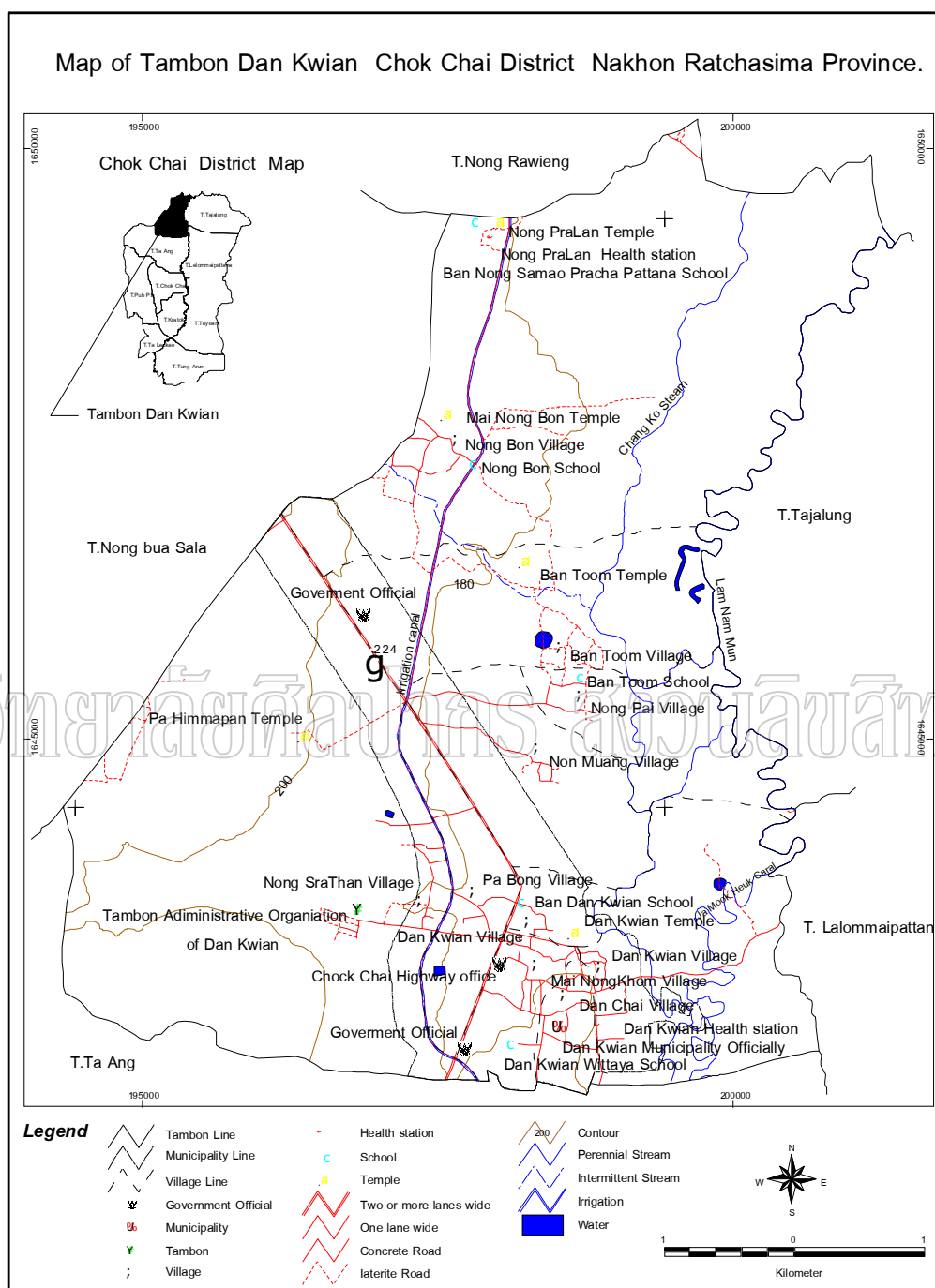
Source: โปรแกรมระบบสารสนเทศทางภูมิศาสตร์ (GIS) มหาวิทยาลัยราชภัฏนครราชสีมา, 2547



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Nakhon Ratchasima, Thailand

Figure3: Map of Dan Kwian sub-district

Source: โปรแกรมระบบสารสนเทศทางภูมิศาสตร์ (GIS) มหาวิทยาลัย
ราชภัฏนครราชสีมา, 2547



Dissertation : The Challenges of Sustainable Community Cultural Heritage Management and Tourism : Case Study of Dan Kwian Pottery Village, Nakhon Ratchasima, Thailand

Figure 4: Map of the authorized and responsibility areas of Dan Kwian Municipality Office

Source: โปรแกรมระบบสารสนเทศทางภูมิศาสตร์ (GIS) มหาวิทยาลัยราชภัฏนครราชสีมา, 2547

11. Structure of the Dissertation.

The dissertation consists of six chapters including the introduction chapter one.

Chapter One: is introduction chapter. The context of this chapter includes: the introduction of Dan Kwian pottery village; Locale of the dissertation, what are the problem of this Dan Kwian cultural heritage site, the statement of this topic significance, the objective of the dissertation, scope of this study, and explain the methodology of this study to finding the expected result.

Chapter Two: Literature Review This chapter presents the topics relevant to the dissertation. There includes: cultural heritage and cultural heritage management Concept. Cultural significance and Significance Assessment Concept Then, the researcher reviewed about cultural landscape concept because this theory will useful for understanding of all community physical and their cultural landscape. Cultural Tourism, Impact of Tourism on community, Community Based Tourism Management

Chapter Three: In this chapter, the researcher will present background information of Dan Kwian pottery village related to the topic. The first section deals with the evolution of Dan Kwian Pottery Village from its early settlement to its present position as a significant cultural tourism destination and a major village within Nakhon Ratchasima for the export of goods. The community's evolution is divided into two periods: before and after 1975. In this year there were many professors in ceramic and pottery move to this village for their study, research and business such as Professor Pit Pomsinsap, Professor Viroje Srisuro. There were a lot of change in their pottery identity and make this village well known to public especially tourist. In addition, the researcher will present the history of Dan Kwian pottery products. Following this, the results of the analysis of the cultural landscape of Dan Kwian Pottery Village are outlined. In this topic, the general physical features of Dan Kwian Village that affect its cultural identity are shown, including: location, weather, social conditions, population structure, culture, faith, and religion features, economic conditions and occupational features. The last section of this chapter presents an assessment of the significance of this community in terms of tangible and intangible cultural heritage. This chapter provides answers to the dissertation's objectives 1 and 3, which aim to study the evolution of Dan Kwian Pottery Village from its earliest settlement to its present position as a significant cultural tourism destination and a major village within Nakhon Ratchasima for the export of goods. It will also assess the significance of the cultural heritage of Dan Kwian.

Chapter Four analyzes the impact of Dan Kwian Community's pottery business growth and tourism development. The main topics of this chapter are the analysis of Dan Kwian pottery business development and growth, general profiles, the potential competitiveness of Dan Kwian pottery business, the stakeholders in the pottery business, and the environmental factors affecting Dan Kwian pottery. The researcher next presents the analysis of Dan Kwian tourism development in context of evaluation, an analysis of external and internal factors affecting tourism, the Tourism SWOT analysis, tourism stakeholders and problems of Dan Kwian Pottery Tourism Site. Then the economic, social, culture, and environmental changes of Dan Kwian Pottery Village are presented, highlighting those which are affected by economic and tourism development. This chapter seeks to answer objective 2, which is to study the factors affecting economic

changes in Dan Kwian pottery village, including the impact of tourism on the community's heritage and the local people.

Chapter Five provides the Recommendations for the future management of Dan Kwian Pottery Village. The recommendations are presented in two parts:

Part 1: Recommendation for Sustainable Cultural Heritage

Part 2: Recommendation for Managing Cultural Tourism Site

This chapter aims to provide answers to objectives 4 and 5, which is to suggest ways to maintain and conserve the cultural heritage and propose recommendations on the sustainable cultural tourism plan for Dan Kwian Pottery Village.

Chapter Six: Conclusion. In this chapter, researcher has divided the content into three parts. Firstly, the researcher presented the overview of this dissertation from the beginning to the result of the research. Then, presented the content of the study to shows the critical issue in the development of community based business and community based tourism of Dan Kwian has resulted in the awareness and conservation of the community's invaluable cultural heritage for next generation. In the last part of this chapter, the researcher suggest for the further study relevant to this Dan Kwian cultural heritage village.

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Chapter Two Literature Review

This study aims to propose a set of recommendations for developing and conserving the cultural heritage and tourism of Dan Kwian Pottery Village. Researchers have to understand the theoretical, meaning and the importance of the cultural heritage of Dan Kwian Pottery Village clearly. Thus, I have collected, investigated and analyzed the literature dealing with theoretical issues, including key concepts, and other relevance research. This chapter is divided into six topics as follows:

1. Cultural Heritage
2. Protecting and Conserving the Cultural Heritage
3. Cultural Landscapes
4. Cultural Tourism
5. Community-based tourism management
6. Impact of community-based tourism development

1. Cultural Heritage

Understanding of Culture Heritage

For the first part of this study which is about the literature review, the researcher has gathered, analyzed and presented information about the cultural heritage and cultural heritage management, which are the most important topics the researcher has to deeply understand. This is because the topic of this research is about the cultural heritage and how to manage it to be sustainable. Furthermore, the cultural heritage is not only considered as one of the most valuable heritages that a community can have, but also as an important resource for tourism. It is widely accepted that cultural heritage can attract both domestic and international tourists to communities such as in the case of Dan Kwian village. In conducting this research, the researcher has first studied the meaning of the word ‘cultural heritage’ because, with full understanding of the meaning and the origin of the word, the researcher will be able to make a significance assessment more correctly precisely.

‘Heritage’ means things of value, including objects and places or sites and their immediate environment that we have inherited and that we want to manage wisely to benefit both the present and future generations (Pisit Charoenwongsa, 2000). Moreover, heritage can be defined as anything that has been transmitted from the past or handed down by tradition; that is, the evidence of the past, such as historical sites, and the unspoilt natural environment, considered as the inheritance of present-day society (Collins Concise Dictionary). In addition, heritage can mean something that has been received by the present generation from ancestors in past generations and

therefore cannot be recreated. For the same reason the present generation has an obligation to take care of the heritage and pass it to future generations without decreasing its value (United Nations, 2007:6).

While 'culture' is a common word in many languages and conveys some generally accepted meanings, it is an abstract and difficult concept. Culture is also an elusive term when we want to know its exact meaning and scope. Everybody defines culture to suit himself. When a more comprehensive sophisticated definition is attempted, it becomes more difficult to explain and conserve. UNESCO, an important organization which is responsible for the conservation of the member country's cultural heritage has defined the word 'culture' as 'the whole complex of distinctive spiritual, material, intellectual and emotion of features that characterize a social group. It includes not only arts and letters, but also modes of life, the fundamental rights of the human being, value systems, traditions and beliefs' (UNESCO, 1982: 41).

In Hindi, the word Sanskrit means a conglomeration of values, beliefs, traditions that make up a community's heritage. In Western countries the term derives from the Latin cultura, which means a set of knowledge. In Thailand, The Royal Institute of Thailand defines wattana-dharm (culture) as things that make a group grow, a group's way of life. Moreover, culture also means behavior and things that people in the group have produced or created from learning from each other and things that peoples make common use of within that group (The Royal Institute, 1983: 734). In Thailand's *Culture Act 1942*, it means characteristics that show growth, order, harmonious progress of the country, and good moral standard of the people.

However, In Thailand, the Office of the Thailand National Culture Commission of the Ministry of Education does not offer an official definition of the term. In its publications, the term is defined differently by various authorities and professors (Office of National Culture Commission, 1994). In its most recent publication it gives two definitions. **First**, as a general definition, 'culture is a way of life of people in the society, the manifestation of feeling, the pattern of behavior and thought in various situations which other members of the same society can understand, appreciate, recognize and use together, which will lead to development of quality of life of the people in that particular society'. **Second**, as an operational definition, 'culture means growth which the result of relationship system between human beings themselves, human beings and societies, and human beings and nature. It can be classified into three aspects, namely spiritual, societal and material. Culture can be accumulated and transmitted from one generation to the next one, from one society to another until it becomes a pattern that people can learn and use to produce products and goods, both abstract and material. They are worthy of research, conservation, rehabilitation, development, transmission, promotion, creation of expertise, and exchange in order to create things which will help human beings to live in peace, happiness and freedom which are the base of human civilization' (Office of the National Culture Commission, 1992: 6).

In summary, cultural heritage means aspects of culture that we have received from our past generations. According to this definition, Dan Kwian can be classified as a cultural heritage village. It can be said that Dan Kwian village, which is so famous for its pottery craftsmanship that it is widely accepted all over Thailand and abroad, has

received pottery cultural heritage from its past generations resulting in the many benefits such as employment and increased income for the present generation of the community.

Tangible Heritage and Intangible Heritage

The most important thing for the successful conservation of the cultural heritage is that all stakeholders concerned must have full understanding of cultural significance and can identify the cultural value of the community. This can be achieved by studying and understanding the types of cultural heritage. This will eventually lead to the cultural heritage value assessment.

We can see culture in many forms including buildings, areas, dance, events, values, costume, traditional food, and handicrafts. Culture can also be significant at varying geographic levels from the international to local level. It is managed and owned by a number of different stakeholders, thereby creating the need for various interest groups to work together at different levels. At times culture can be well preserved and well managed, whilst at other times it may be faced with extinction (United Nation, 2007). The manifestations of cultural heritage can be grouped into two broad categories:

1. Tangible heritage: This is the physical manifestation or exists of cultural expressions or tradition of the societies that are living or lived in the area, or it can be physically touched. Moreover, culture can be tangible in the form of building or artifacts and intangible in terms of people values, attitudes and way of life (Walter Jamieson, 2000). Including the monuments, traditional buildings, archeological sites, temples, historic cities, etc. are example of tangible heritage (United Nation, 2007).

Tangible heritage can be further classified as either immovable or moveable heritage. Tangible heritage objects that cannot be moved are referred to as immovable heritage. Dan Kwian pottery community, Dan Kwian Temple, the pottery factory, and bull cart museum are examples of immoveable heritage. Moveable heritage are those heritage objects that can be moved from one place to another. The pottery product is an example of moveable heritage of Dan Kwian Pottery Village.

For the tangible cultural heritage, The Convention concerning the protection of The World Cultural and Natural Heritage' was adopted by UNESCO in 1972. For the purpose of this Convention the following shall be considered as 'tangible cultural heritage' consists of:

monuments – 'architectural works, works of monumental sculpture and painting, elements of structures of an archeological nature, inscriptions, cave dwellings and combinations of features, which, are of outstanding universal value from the point of view of history, art or science';

group of buildings – 'group of separate or connected buildings which, because of their architecture, their homogeneity or their place in the landscape, are of outstanding universal value from the point of view of history, art or science';

sites – ‘works of man or the combined works of nature and of man, and areas including archeological sites which are of outstanding universal value from the historical, aesthetic, ethnological or anthropological points of view’.

2. Intangible Heritage: UNESCO produced a working definition of ‘intangible cultural heritage’ in its October 2003 *Convention for the Safeguarding of the Intangible Cultural Heritage* which calls for consideration to be given to such intangible cultural heritage as is compatible with existing international human rights instruments, as well as with the requirements of mutual respect among communities, groups and individuals, and of sustainable development. The definition of intangible cultural heritage in this Convention highlights:

...the practices, representations, expressions, knowledge, skill – as well as the instruments, objects, artifact and cultural spaces associated therewith – that communities, group and, in some cases, individual recognize as part of their cultural heritage. This intangible cultural heritage, transmitted from generation to generation, is constantly recreated by communities and groups in response to their environment, their interaction with nature and their history, and it provides them with a sense of identity and continuity, thus promoting respect for cultural diversity and human creativity (UNESCO, 2003: 2).

The ‘intangible cultural heritage’, as defined in paragraph above, is showed in the following domains:

- Oral traditional and expressions
- Language
- Performance
- Arts
- Social practices
- Rituals
- Festive events
- Knowledge and know-how
- Traditional
- Craftsmanship

The distinction between tangible and intangible heritage is useful for the general understanding of cultural heritage. However, in fact, tangible heritage and intangible heritage are very often closely associated and almost impossible to separate. For example, the Dan Kwian Pottery site, the pottery products of the village (tangible heritage), the pottery making knowledge of the local people (intangible heritage), but these two things are in the same heritage place.

According to the meaning and types of the culture mentioned above, it can be concluded that culture is an invaluable heritage which shows the prosperous civilization of any communities or societies. This heritage has been passed down from generations to generations for a long period of time. Therefore, cultural heritage is worth being preserved for the future generations. In the case of Dan Kwian village, the researcher has found that Dan Kwian has received its pottery cultural heritage from its past generations and the present generation has greatly benefited from this heritage as a source of employment, career and income. As a result, it has created the economic, social cultural

value in the community. Dan Kwian cultural heritage is reflected in the forms of pottery arts and crafts and its ways of life in pottery making. The community's ways of life have been closely connected to clay, water resource which is the source of clay, ancestor's wisdom, social, economic and cultural conditions, all of which have made this community different from other communities.

However, we can say that cultural heritage resources throughout the world especially in the developing countries and tourist destination countries are in constant danger from both natural and human-made threats. The nature causes of threats can range from natural disasters, such as earthquakes, floods, typhoons, humidity, insects, natural decay, and tidal wave. For human-made causes of threats consist as follows:

Ignorance: Not knowing the cultural heritage site or their heritage value and ignorance about appropriate protection measures can have a devastating impact on cultural heritage.

Neglect: Neglect is often tied to ignorance and often sheer neglect can slowly but irreversibly damage a heritage site. The local people and government do not pay attention to their protecting the cultural heritage. Constant exposure to different kinds of threats gradually damages the sites.

Illegal trade: Illegal trade of cultural heritage objects, such as Buddha image, is a major problem causing the loss of cultural heritage in Thailand and countries in South East Asia.

Man – made disasters: While ignorance and neglect inflict damage little by little, accidents, such as fire,

Lack of conservation and management expertise: Even with all good intention, efforts to protect and conserve cultural heritage sites may not achieve their desired goals if good conservation and management are not appropriate and available to support these activities.

Lack of supportive legal and administrative framework: Legal provisions determine what can be protected under a government protection mechanism. Sometime it's too narrow or does not provide adequate power to the local people or local government, and of the administrative framework is not strong enough to carry out the require tasks, enough protecting of the heritage site may not be ensured.

Need for balancing economic development with heritage protecting especially tourism development: The developing countries are growing through rapid development in almost all sections. Very often, cultural heritage sites face pressure from development in from of loss of setting, change in land use, change of historic functions and traditional activities, visual intrusion, etc.

Lack of adequate funding and lack of political vision for creating an integrated approach to protecting of cultural heritage site: Since most of cultural heritage site are integral parts of the overall socio- cultural and urban systems, without enough financial support and an integrated approach (United Nation, 2007: 1-12).

In the process of cultural protecting and management, it is very important to know and identify any problems and obstacles that might arise so that the most suitable method for the protection and conservation of the community cultural heritage can be chosen and implemented. As for Dan Kwian village, problems and obstacles for the conservation of cultural heritage are ignorance, neglect, lack of conservation and management expertise, lack of supportive legal and administrative framework, and the

need for balancing economic development with heritage protecting. But I will show the detail of data about Dan Kwian's cultural heritage threats in chapter 3.

Cultural heritage resources, which have accumulated and passed down from generations to generations for over a hundred years, may come to an end or vanish if the present generation does not pay attention and give important to it. In the future, cultural heritage may be seen, as just economic benefit, money, especially when the owners of the cultural heritage do not know and realize the value of their own cultural heritage. This will be the threat and the cause of the cultural heritage destruction in the future. Therefore, people in community themselves should have and create appropriate and concrete ways to manage and conserve this valuable heritage continuously. As for the purpose of this research, the researcher will study and suggest the most appropriate ways to manage and conserve the cultural heritage for the sustainable development of the culture.

2. Protecting and Conserving the Cultural Heritage Site

The general process of protecting a heritage site is called conservation. The conservation means all the process of looking after a place so as to retain its cultural significance (Burra Charter, Australia ICOMOS, 1999). The main aim of conservation is to protect the element that reveal the heritage values of a cultural site from the various kinds of threats it faces over time especially human-made threats. Additionally, understanding the heritage values of a cultural site leads to an understanding of the heritage importance of a site. We can call 'cultural significance'. Understanding cultural significance is an important first step before planning and making any conservation and management of a heritage place.

Conservation intervention is the technique for treatment of damage and deterioration to a site and its setting. Treatment includes the following four categories: regular maintenance; physical protecting and strengthening; minor restoration; and major restoration (China Principles, China ICOMOS, 2002). Conservation intervention can be of various types and are classified according to levels of intervention. Level of intervention correspond to the amount of change introduced to a heritage site - the more change, the higher the level of interventions. The choice of conservation intervention for a site is governed by the conservation policies established through the process. These following are commonly-used terms for conservation intervention:

- Preservation means maintaining the fabric of a place in its existing state and retarding deterioration.
- Restoration means returning the existing fabric of a place to a known earlier state by removing accretions or by reassembling existing components without the introduction of new material.
- Reconstruction means returning a place to a known earlier state and is distinguished from restoration by the introduction of new material into the fabric.
- Adaptation means modifying a place to suit the existing use or a proposed use (Australia ICOMOS Burra Charter, 1999).

However, for protecting of intangible heritage is much more complex than the protecting of tangible heritage. Very often, intangible heritage is associated with tangible

objects and places. For example, tradition way of life, festivals and other special events, etc., therefore, must go beyond physical measures and address all the factors that may have an impact on intangible heritage.

The result of this study shows that there are many organizations, both in the level of the country and the world, which are responsible for the cultural heritage management and conservation such as UNESCO and ICOMOS. In Thailand, the Ministry of Culture and the Department of Fine Arts are responsible for the conservation and the management of the country's cultural heritage by setting policies for the conservation in the country level. In the level of province, district, and sub-district, there are also local organizations which take care of their local cultural heritage.

According to the study, Cultural Heritage Management (CHM) means an assessment leading to the efficient management of all kinds of historic building, and other structures, artifacts, documents, and archaeological sites (UNESCO, 2003). The process for the cultural heritage management should be efficient and can be implemented. The cultural heritage management plan of ICOMOS Australia is a good example for this. It suggests that there are three steps for the successful plan: understanding site significance; developing policy; and implementation of the policy through cultural heritage site management (as shown in the following figure).

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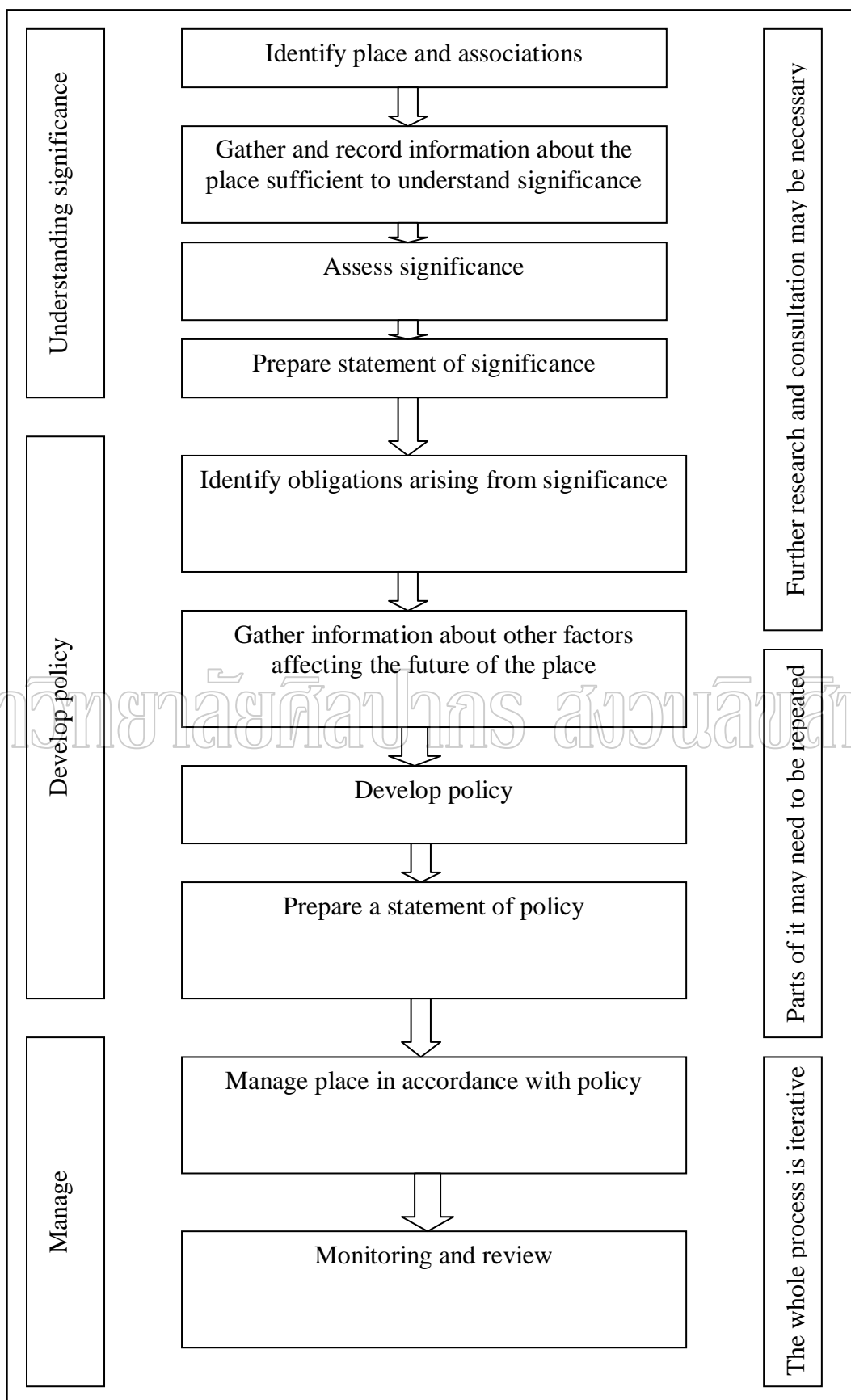


Figure5: Model of Burra Charter Process
Source: Australia ICOMOS, 1999.

Similarly, Sullivan (1993: 21) also shows the process of heritage conservation planning framework by adaptation from the Burra Charter of ICOMOS Australia. She has divided the heritage conservation process into five steps. The first step is identification of the heritage place or object of the site. Then involving local people should assessment of the cultural significance and management constraints and opportunities. After that, design of conservation policy for the cultural heritage site, based on cultural significance and management constraints. Later, design of appropriate conservation practice for the heritage site to achieve the conservation policy. Finally, decide for setting up a management monitoring system, which allows reassessment of any elements of the process, and consequent revision of the plan (shown in the following figure).

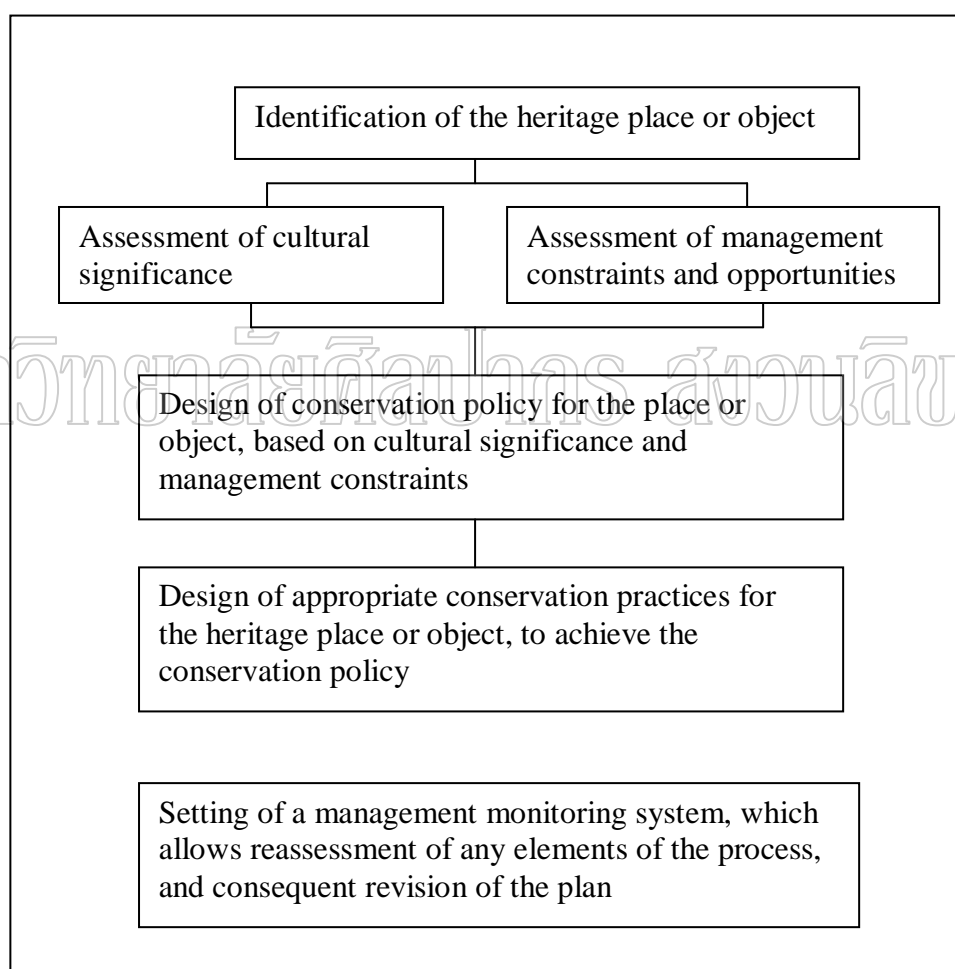


Figure 6: Model of Heritage Conservation Planning Framework
Source: Sullivan, 1993: 21

Besides Sullivan's framework, The United National has adopted the heritage management process from 'Basic Element of Heritage Conservation', Australia Heritage Commission (shows in following figure).

significance and value by used the assessment of the cultural heritage and cultural mapping process. After that, the step of planning for the recommendation of cultural heritage conservation and tourism management by using the focus group technique to collecting the opinion of the local villagers. Finally, I have analyzed the data.

As already indicated in the research methodology discussion in chapter 1. I have applied the above steps of cultural heritage management in this research project. However, in implementing a successful and efficient cultural heritage management plan by using appropriate steps and methods for each site, the clear identification of the stakeholders of the community is also essential because all parties concerned are the key factors to drive and make the project successful with full participation of all people involved such as the UNESCO project. UNESCO had a project on ‘Cultural Heritage Management and Tourism: Models For Co-operation Among Stakeholders’ (1998-2003) which addressed these concerns directly and brought into play action plans for the sustainable management of heritage and tourism which have been built up from the community level. The project provided all stakeholders – and in particular women and youth – the opportunity to represent their own interests and plays an important role in the development of sustainable tourism industries. Coming from a variety of circumstances and areas of expertise, partners – especially those in weaker positions, with less power – had the opportunity to learn from each other and develop ideas and opportunities. This project fostered the creation of key networks within heritage and tourism sectors, utilizing in particular UNESCO’s LEAP (‘Integrated Community Development and Cultural Heritage Site Preservation in Asia and the Pacific through Local Effort’) network of heritage site managers, and heritage experts from the private and public sectors. The project developed closer networking ties with the tourism industry through industry bodies and national tourism organizations.

In summary, it is clearly seen that most cultural heritage management plans today are involved with tourism management because many countries have the same concept that culture is one of the most important tourism resources which will attract a lot of tourists to the place. In Thailand, culture has been designated as one of the country’s main tourist attractions since tourism was introduced and developed in the country. Most visitors to Thailand have come to visit the country because of Thai culture. However, many people still think that culture is tourism resource without any cost of investment because it has been created and passed down to them by their ancestors for free. Therefore, most of them do not protect and conserve their own cultural heritage. Some suppliers in the tourism industry who sell culture as their main tourism products lack understanding and knowledge of culture conservation resulting in the change and destruction of original culture, which the researcher will discuss about this issue in the topic of cultural tourism and community-based tourism.

However, the definition of cultural heritage, cultural heritage can have many forms and, depending on its associated dimensions, the actual definition of a cultural tourism site may vary greatly. Cultural tourism can be concentrated on a small site, such as temple, or it can take place in a large place, such as a historic city. A cultural tourism site may include within its boundaries both human and natural features and it may include all immovable, moveable tangible and intangible aspects of heritage. Thus, for the cultural heritage site management and protecting is important to identify the boundary of the site.

Cultural Significance and Significance Assessment: the first step of heritage conservation process.

In the development of heritage conservation internationally, especially in the last 35 years, it has been recognized that an essential step in the conservation process is to identify clearly what the significance is – that, both the level of significance (world, regional, national, and local) and the type of significance (what are the ‘heritage values’ that need to be protected). In many countries in the world there have been many attempts to develop processes or methods of cultural heritage significance assessment. For example, at the international level, the UNESCO World Heritage Committee has developed its *Operational Guidelines* (UNESCO latest revision 2005), while various national, regional and local governments have developed their own approaches.

Another international level organization, The International Council on Monuments and Sites (ICOMOS) acts as advisor on cultural heritage matters to the World Heritage Committee. Several of the national committees of ICOMOS have also drawn up professional guidelines for heritage conservation. The Australian national committee of ICOMOS, known as Australia ICOMOS, is an example. For the heritage conservation of ICOMOS focus on developing a rigorous process for identifying and managing places of cultural significance, which it defines in the following way:

Cultural significance is a concept or method which helps in the assessment of the value of the places. The places that are likely to be of significance are those which facilitate an understanding of the past or enrich the present, and which will be of value to future generations (Australia ICOMOS Guidelines to the Burra Charter for the establishment of cultural significance 1988).

The Burra Charter (1979; revised 1999) defines cultural significance as

‘aesthetic, historic, scientific, social or spiritual value for past, present or future generations. Cultural significance is embodied in the place itself, its fabric, setting, use, associations, meanings, records, related places and related objects. Place may have a range of values for different individuals or groups’. Cultural significance is a concept or criteria for assessing which helps in estimating the value of place or site which is including area, land, landscape, building or other work, group of building or other work, and many include components, spaces and views. The place that are likely to be of significance are those which help an understanding of the past or enrich the present and which will be of value to future generation (Australia ICOMOS 1999:2).

Criteria for assessing the cultural significance of a heritage sites are often listed in heritage legislation. The criteria address the values of cultural and natural significance and the meaning of these values are described as follows:

Aesthetic value comes from people experiencing the environment and includes all aspects of sensory perception, tangible and intangible, visual and non-visual, and may include consideration of the form scale, color, texture and material of the fabric; the smells and sounds associated with the place and its use; emotional response and any other factors having a strong impact on human feelings and attitudes such as the spiritual

and inspirational qualities (Jane Lennon and Associates 1999) Similarly, Costin (1993: 27) also said the cultural heritage can provide an aesthetic, emotional experience for the viewer, leading to personal growth and development. Moreover, these kinds of buildings, artworks and artifacts can serve as a creative inspiration for contemporary artists, both those working within traditional forms and those working in a modern style.

A place may have *Historic value* because it has influenced, or been influenced by, an important person, events, phase or activity. Historic value encompasses the history of aesthetic, science and society, and therefore to a large extent underlies all of the terms set out in this section (Australia ICOMOS 1999: 12). For any given place the significance will be greater where evidence of the association or event survives in site, or where the setting is intact, than where it has been changed or evidence does not survive. However, some events or associations may be so important that the place retains significance regardless of subsequent treatment (Jane Lennon and Associates 1999).

The *scientific or research value* of a place will depend upon the important of the habitat, species, landforms, structure, process or people involved, on its rarity, quality or representativeness, and on the degree to which the place may contribute further substantial information about environmental, cultural and historical processes.

Social value: embraces the qualities for which a place has become the focus of spiritual, political, national or other cultural sentiment to a majority or minority group. It is a special meaning important to a community's identity, perhaps through their use of the place or association with it. Place which are associated with events that have had a great impact on a community often have high social value. The social value of places of significance to communities must be determined by these communities themselves.

Other ways of categorizing cultural values have been proposed. For instance, Costin (1993: 27) symbolic, historic, informational, aesthetic and economic. The meanings of these are as follows:

Symbolic Value: Cultural property provides awareness of and pride in cultural identity. In the postcolonial world, the idea of a national cultural heritage is of particular importance to emerging nations and the protection of cultural property is a highly political issue (Williams 1978: 138).

Historic Value: The cultural heritage represents eras and sometimes civilizations that have passed. Much of this heritage symbolizes a florescence of a region's traditions and cultures. Heritage is often of particular importance to non-literate societies and to segments of literate societies often ignored in conventional 'historical' documents (Creamer 1983: 11).

Information Value: The cultural heritage is essential to both public education and scholarly research. Archaeologists, historians and ethnographers use material culture to study ancient and traditional cultures. Information about how other cultures met challenges to their existence can help us as we meet the demands of our own world. The study of other cultures can also lead to new intellectual achievements. For scholars, the greatest informational value comes in studying cultural property within its original context (Costin 1993: 27).

Economic Value: Cultural property – comprising archeological sites, monuments, historic buildings and quarters and archeological and ethnographic materials in museums – is an important focus of tourism in a lot of nations. As such, this tourism, which can be local, national or international, generates employment and revenue.

In the 1990s, cultural values were generally seen to be synonymous with historic values and related to historic places with built fabric, which is the domain of the architect, the archaeologist and sometimes the historian. But the meaning of ‘cultural values’ is now seen to include Indigenous values, as well as historic values and aesthetic (Lennon 1999:2). These values may be seen in a place’s physical features, but can also be associated with intangibles or Indigenous qualities such as people’s associations with or feelings for a heritage place. There has been an artificial separation of Indigenous and non-indigenous interests in a place, which can exhibit multiple values for different social groups. However, the significance of Indigenous places is defined by Indigenous communities themselves and, as the values of different interest groups in a place may be incompatible from a management viewpoint, the separation of Indigenous from non-Indigenous value is entirely valid for many Aboriginal people natural heritage is a meaningless distinction- they are interested in totality with the land a nourishing terrain (Jane Lennon and Associates 1999: 4).

Assessment of significance process

Sullivan (1993) provided the assessment of significance process. There are five steps for this process:

1. An articulated statement about the significance of a place is an essential piece of information for any planner to consider in making basic decisions about the place’s future.
2. There should be a comprehensive enumeration of all its values is needed for the formulation of a successful conservation plan. The aim of such a plan should always be to retain the cultural value of the heritage site. The Venice Charter lays great stress on sensitive physical conservation aimed at preserving value elements that related to the place’s past. In additional, the process of significance assessment may reveal that the main value of the site is actually architectural, and that it requires stabilization or restoration.
3. There should be an analysis the information relevant to the heritage site.
4. There should be an assessment of the significance.
5. There should be a succinct statement of significance or cultural values.

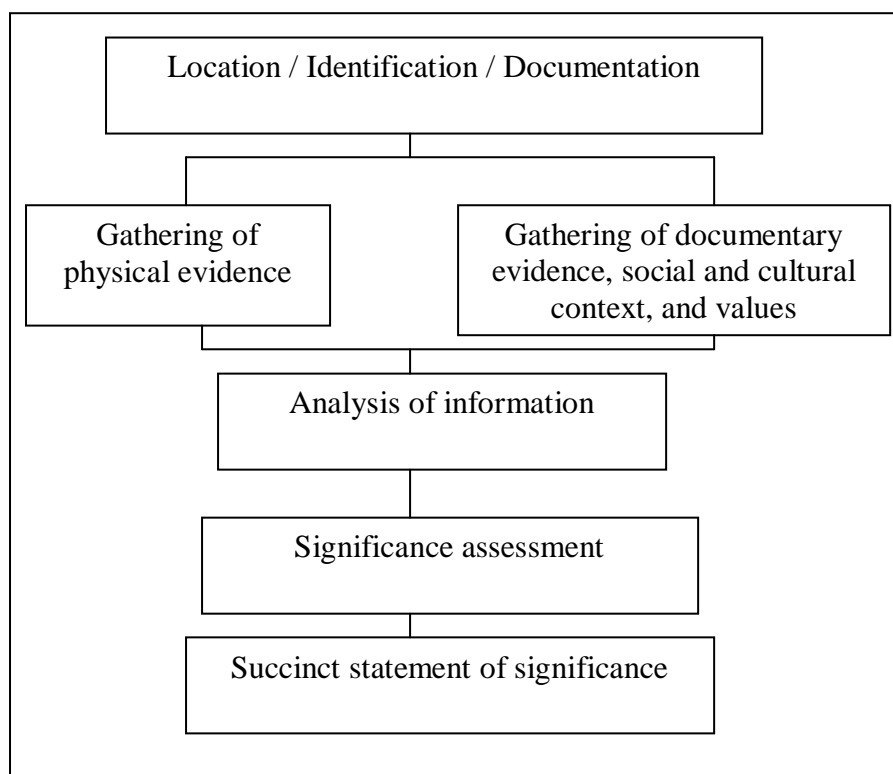


Figure 8: Assessment of significance / Cultural Value

Source: Sullivan, 1993: 22

However, to establish the cultural significance of the site it is essential to assess all the information relevant to an understanding of the site and its physical condition. The information relevant to the assessment of cultural significance should be collected as follows:

1. the developmental sequence of the place and its relationship to the surviving fabric;
2. the existence and nature of lost or obliterated fabric;
3. the rarity and/or technical interest of all or any part of the place;
4. the functions of the place and its parts;
5. the relationships of the place and its parts with its setting;
6. the cultural influences which have affected the form and fabric of the place;
7. the significance of the place to people with particular reference to the ways in which its fabric has been influenced by historical forces or has itself influenced the course of history;
8. the scientific or research potential of the place;
9. the relationship of the place to other places, for example in respect of design, technology, use, locality or origin;
10. Any other factor relevant to an understanding of the place (Australia ICOMOS 1999: 12).

However, different countries or different cultural heritage sites can use different methods to determine the cultural significance of a site (The United Nations, 2007: 3-7). While some sites have a detailed system of determining this, many sites do not

have any specific system. In an established system, the cultural significance of a heritage site is generally considered to lie in the site's aesthetic, historic, scientific, social or spiritual value. A site may have one or more of these values. Proper and efficient assessment of cultural significance, the cultural heritage site's stakeholders should seek information from all possible sources to ensure a sound and comprehensive basis for all conservation decision. It is also important to ensure the collected information is authentic. The source of the data can be primary data and secondary data. It means the information from the literature review or documentary research and situation review by using the different method such as in-dept interview or focus group technique. For collecting data should be verified, categorized and collated to have a good understanding of the relationship between different types of information. Moreover, detailed analysis of the data should be accompanied by interpretation of the data. It can help understand the importance of the data in relation to the cultural values of the old structure.

Who can assess significance of the heritage? This is very important for assessment process. This will be the question of the heritage stakeholders. So, significance can be assessed by local people to whom the cultural heritage truly belongs, but supported by heritage professionals such as archaeologists, historians, architects, anthropologists and local government agencies such as Fine Art Department and the Ministry of Culture. The assessment of significance of the heritage place should ensure there is an opportunity for the community and those who have commissioned the study to discuss and understand the key elements of significance. This will result in those involved having a shared understanding of significance before decisions about the future of the community. In case of Dan Kwian Pottery Village, I also use the people participation technique for assessment their heritage value. This is not only can be the method for assess their significance. It can increase awareness of local people about the cultural heritage value.

It is also very important to remind that a heritage value assessment is not an absolute measure of value, but a judgment made by a particular person, or community, at a particular time. The heritage value can change when the time has change. Different people have different opinion on the heritage value and people can change over time. It is therefore important to be as inclusive as possible and to consider the many different reasons why a site is valued.

Moreover, there are a few issues of further importance in the process of significance assessment (Sullivan 1993).

- Significance is almost always multifaceted. The cultural value of a place or object seldom resides in a single definable value.
- 'Cultural values expressed in physical evidence in a place offer a benchmark from which to measure environmental change over the identified period of the existence of that cultural values.
- Significance assessment therefore demands a careful balance between empiricism and humanism.
- Cultural significance cannot be assessed in a cultural or geographic vacuum. The cultural context of the heritage site or cultural landscape needs to be assessed, and the site needs to be seen as one manifestation of a complex and changing human society, in order for its value to be fully revealed.

- Significance assessment should be practiced for places than for objects or monument.
- Significance is a dynamic concept. The significance of any heritage places may change as society's value change.

When the identification of heritage significance has been conducted, the next step is to carefully plan for the cultural heritage management process or to choose the appropriate methods for the conservation of cultural heritage by using the information obtained from the first step. In implementing the process of cultural heritage management and conservation, there are many factors to be considered such as law, management plan and appropriate method or technique for cultural heritage conservation.

3. Cultural Landscapes

The term 'cultural landscape' can be defined in two ways depending on whether the historic and human development theme is to be highlighted. Using the historic theme, Lowenthal (1975) has defined cultural landscapes as an imprint of human history that can tell something about the achievements and values of the predecessors. Cultural landscapes are interpreted as living history that contains a wealth of evidence of social and material history that has heritage value and has evolved over time.

Additionally, the Operational Guidelines for the Implementation of the World Heritage Convention (revised 2005), also defines the term 'cultural landscape' includes a diversity of manifestations of the interaction between humankind and its natural environment. Cultural landscapes often reflect specific techniques of sustainable land-use, considering the characteristic and limits of the natural environment and spiritual relation to nature.

Moreover, Taylor (2003) uses the development theme to define cultural landscapes as 'the landscapes' which surround us and in which we conduct our activities. They are the result of human intervention in the natural landscape and present a record of human activity, human values and ideologies. Cultural landscapes also represent evidence of material culture and reflect human relationships with the environment. He also defined cultural landscapes in terms of concepts space with the underpinning idea of ideology. In these terms, cultural landscape is the setting for everything we do and the landscape is the repository of intangible values and human meanings that nurture our very existence.

As the term 'cultural landscape' is now widely accepted internationally. Recognition was extended in 1993 to World Heritage status with three categories of cultural landscapes of outstanding universal value as follows:

- **Clearly defined landscapes designed and intentionally created by man.**
- **Organically evolved landscapes in two categories:**
 - (i) A relict or fossil landscape in which an evolutionary process has come to an end but where its distinguishing features are still visible.
 - (ii) Continuing landscape which retains an active social role in contemporary society associated with a traditional way of life and in which the

evolutionary process is still in progress and where it exhibits significant material evidence of its evolution over time.

From above categories, it can be seen that cultural landscapes consist of two categories: special or iconographic landscape and ordinary landscape. Special or iconographic landscapes are historically significant cultural symbols. (Lewis, P.F. 1979) Ordinary landscapes relate to 'cultural significant', which is a concept which help in estimating the value of places, where are significant for understanding the past or enrich the present and which will be of value to future generations.

Dan Kwian community has a long history. They have settled here for many generations for the main reason that the location is close to the river, the Mun, which they have thought would have benefited them in the long run, both in terms of land and food fertility and clay for pottery making. The pottery production culture has made Dan Kwian village well-known all over the world and it has become a very famous pottery market in Nakhon Ratchasima and in Thailand ever since. Pottery production business has created employment career and income for Dan Kwian community. By visiting the village many times to collect data for this research, I have found that over 80 per cent of people in the community get involved in pottery-related business. The researcher has also noticed that villagers in Dan Kwian area, especially are villages no. 3, 7, and 8 are full of high-raised houses because villagers use ground floor of the house as a pottery mill for pottery production and around these houses are about 90 pottery kilns, which help create the beautiful scene of cultural landscape. Therefore, the researcher has studied and reviewed about cultural landscape in order to understand more about the area of the community.

In summary, 'cultural landscapes' mean the environment, which surrounds us or where we live. They include not only the physical elements of land and water – or 'nature' – which have been the basis of human activities or origin of 'cultural heritage', like Dan Kwian Pottery Village, which has taken advantage of being located on fertile Mun riverside. This is a reason for the evolution of high value pottery which has been the basis of the local cultural identity and inherited from generation to generation. Additionally, cultural landscape is helpful for supporting life to present. For these reasons, cultural landscapes are indispensable for learning human history and the value of a community's cultural heritage.

To study the cultural heritage of Dan Kwian Pottery Village it is very necessary to study cultural landscapes since the identity of the village is based on 'pottery' made from the clay brought from the local area. Historical research indicates that Dan Kwian ancestors were able to develop pottery handicrafts due to the village being located on the Mun riverside, where there is plenty of silt that is used as clay to make distinctive handicraft work that has become well known throughout Thailand.

The importance of cultural landscapes as the storage of history with associated heritage values is a large man-made tapestry. In order to interpret and evaluate cultural landscapes, the following six key issues need to be reviewed:

1. Landscapes represented of culture, which can be interpreted and read.
2. Existence of continuity in the landscapes represents a montage of images; everything in the landscapes is connected.
3. Landscapes represent inter-relationships between places, events, people and settings through time.
4. The montage of images changes are the time.
5. Landscapes are significant reminders of the past.
6. Landscapes can tell the social history and inspire associative values and interpretative values.

Additionally, Joy Mc Cann (1992) said ‘wherever people have lived or worked, they have changed their environment in some way. Even as they have passed through an area, they may have given names to its natural features, or left us with a description of what happened there. We use the term ‘cultural landscape’ to describe the ways in which people have created and lived in their surroundings, what they valued, and the changes that have occurred over time because of their presence. One of the advantages of assessing a landscape is the ability to view historical events and processes from a kind of wide-angle lens. Relationships between places are as important as the individual places. Dispersed sites of little intrinsic value may, when considered as a group, reveal a pattern of land use not previously recognizable’.

Moreover, he was presented an important method of interpretation in cultural landscape which has 7 steps are:

1. Starting out step. The importance of the landscape is heritage lies in the way people have interacted with their physical environment over time. The evidence of past land uses and organization of settlement can indicate the way different groups have adapted (or failed to adapt) to the elements. This relationship between natural and cultural processes is the underlying theme of all cultural landscapes.

Firstly, we have to understand the physical parameters of settlement. This includes the natural topography, geology and soils, water systems, and vegetation. Conversely, the impact of human settlement on the landscape can be observed. The activities of different groups of people over time will have built up layers of meaning relating to different periods of the area’s history. Each place examined is likely to reveal ‘multiple pasts’, co-existing side by side. With documentary research, oral history and field investigation, a picture of the cumulative history of an area can be formed. To make sense of these patterns, it is necessary to work through a systematic method of identification and evaluation. We must dissect the landscape, understand the spatial relationships between individual elements, determine how the elements have changed over time, and reassemble the whole. The result is a composite image of the form and function of the historical landscape, with the various component parts plotting the themes they reflect.

2. Finding the cultural landscape. A cultural landscape is defined by common historic themes or patterns of development and use. A starting point for assessing the area of study is to identify the general themes and places. Common themes relate to natural resources such as water, fresh water. Other introductory sources include local

histories, heritage, and specialized studies such as particular aspects of social history, land use, industry, and architecture.

3. Defining the area for research. Cultural landscape is a way of understanding a place, rather than a piece of ground clearly distinguishable from the surrounding landscape. Then boundaries will be somewhat arbitrary.

4. Researching the cultural landscape. The process of reading and comprehending the landscape should include developing a familiarity with the place and involving local residents and others with specialized knowledge in areas such as geology, botany and archeology.

- **Current references:** Topographic maps, aerial photographs, Parish plans.
- **Primary Sources:** Historical maps, Historical photographs, lithographs, painting and postcards, local newspapers, land selection records, Gazetteers and post office directories, family or business papers, personal diaries, journals of explorers, visitors or residents, Government files: reports on specific land use practices and Crown Lands management records, Census records: these show demographic patterns, statistic returns, Government report and journals, Parliamentary papers.
- **Documented and oral history.**

5. Surveying the cultural landscape. After preliminary ground surveys to familiarize and orientate, the research should be with the following:

1. Some knowledge of the history of the area and a checklist of places and themes identified from document sources. A topographic base map for plotting existing physical features and historical evidence.
2. Specialist maps, plans and aerial photographs to help locate particular sites, structures and boundaries, and to determine spatial links between them.
3. Camera, note pad, compass, binoculars, tape recorder (for oral history) and permission to enter private land, if necessary. Remember to keep a record of each photograph, including the date, location and orientation (direction of the view taken).

The information-gathering survey should record:

- Vistas, vantage point and landmarks. These may have been important for orientating early visitors to the area of have recreational, aesthetic or spiritual value for different groups in the local community;
- Circulation networks, including walking tracks, stock routes, abandoned roads, major and minor roads, railways, tramways, sea, river or lake access, and landing strips.
- General pattern in the landscape. For example, the topography may be undulating, or comprise a series of closed and open areas; there may be forests, or patches of vegetation interspersed with cleared grazing land;
- General pattern or the spatial organization of cultural features;
- Imprints of past land uses (including grazing, crop-growing, commercial forestry, extractive industry, other industrial activities, recreation, conservation);
- Vegetation characteristics (look out for areas of tree regrowth, formal and roadside plantings, cleared land, weed infestation, remnant orchards and gardens);

- Clusters of structures (the structures will be related to each other in some way, usually within a geographic context such as access to a transport terminus or water supply);
- How the landscape is divided up. It may have been formally surveyed or other factors such as topography may have determined the location of property boundaries and circulation routes;
- Building materials and construction techniques. These may reflect the availability of building material as well as the particular customs, aesthetic preferences and skills of different social groups.

6. Interpreting the cultural landscape. Interpretation involves assimilating different types of written and visual information into a reconstruction of the landscape. This can be achieved in Chronological, Geographical, and Networks.

The information can be represented in a series of map overlays. There are several critical points of making the data.

1. The survey involves recording individual features and sites, but it is the relationship between the elements that reveals the characteristic of the landscape.
2. All landscapes are dynamic. A scene captured in an early photography or described in a diary may look very different now. Indeed, it is this continuum of change that makes the cultural landscape such a valuable historical record.
3. Interpretation requires comparing different sources. Using one source only may be misleading or inaccurate.
4. Documentary evidence can guide fieldwork by providing clues to the location of likely physical remains and the social context within which they were created. Conversely, evidence found in the field can help to focus research.
5. Finally, landscapes may have heritage significance even though they may appear unattractive or quite ordinary. They can be representative of a particular land use or way of life, rather than be rare or unusual examples. They can also be places imbued with particular social significance.

7. Evaluating cultural landscapes. The process of understanding a cultural landscape is to draw some conclusions about how it might be different from or similar to other places. Evaluating a cultural landscape for conservation purposes also means establishing its cultural significance. This may be at the local or regional level. The information accumulated during documentary and field research needs to be assessed in some ways.

Cultural mapping

Cultural mapping is an appropriate method of involving local communities in identifying and documenting local cultural resources, as well as to understand the meaning of 'culture' (Young, G., Clark, I., & Sutherland, J., 1994). Similarly, Taylor (2003) also definition about the cultural mapping is undertaken to identify the element of culture which added value (both social and economic) with the aim of recording, preserving or developing these elements in ways which ensure the cultural significance of the area continues into the future. Thus, Cultural mapping is very useful for cultural heritage conservation as it is a fundamental to understand communities themselves.

By meaning of ‘culture’, it concerns to ‘collective habits of thinking and acting that give meaning to the existence....’ It can be seen that culture and cultural mapping concern identity, i.e. identity of individuals and community identity with all its pluralistic connections (Home, D., 1986).

Fundamental to the process of mapping is identification of theme with the community involvement that lead into local distinctiveness on the aspects of community’s culture. Local communities can use cultural mapping to celebrate their diversity, place memory and heritage value.

4. Cultural Tourism

Dan Kwian Pottery Village has its own unique way of life and cultural heritage which attract many tourists to the area especially pottery cultural heritage. The main reason of most tourists to the community is to buy art and craft products and to see how these pottery products are made. In 2006, Dan Kwian was one of the five villages chosen to be a pilot OTOP Tourism Village initiated by the Ministry of Tourism and Sport resulting in the development of tourism and economy and the change in society, economy and culture of the community. For this reason, it is necessary for the researcher to study the concept and theory of tourism, cultural tourism and cultural tourism management in the hope that the result of the study could lead to the sustainable development and the conservation of this pottery community.

Tourism Development

Tourism and traveling have occurred for thousands of years, initially for the purpose of pilgrimages, colonization, sport, trade and war for a new land. The tourism industry did not take off until the 18th century after the advent of mechanized transportation following the first industrial revolution. Tourism-related statistics, however, became available only in the 1950s when the number of total recorded travelers reached 25.3 million and total tourism receipts topped two billion dollars (Held et al.2000).

The origin of the word ‘tourism is usually attributed to the Grand Tour (Greg Richards, 1995), which originated in Britain in the seventeenth century (Hibbert, 1969; Feifer, 1985). Towner (1985) defined the Grand Tour as:

‘A tour of certain cities and places in Western Europe undertaken primarily, but not exclusively for education and pleasure’

During 1780s the nature of the Grand Tour began to be transformed by the growth of the British middle class, and a resulting shift of Grand Tourists from a predominance of landowners to the professional middle classes (Towner, 1985). After World War I, a long period of unbroken economic growth in Europe stimulated a consumer boom, which in turn led to greater and more varies tourism consumption. During 1970s and 1980s was a mature in European tourist market. However, it began to be segmented into niche markets. Tourism products were segmented by time (winter sun holiday), by user group (youth, senior citizens), and destination (tour operators

specializing in individual countries or region), and by travel motivation (e.g. activity holidays) (Richards, 1995). During the late of 1970s, tourism had grown into a major global industry, and increasing attention was being paid to both the positive and negative consequences of tourism development (Mathieson and Wall, 1982).

Today, total international arrivals world-wide are 702.6 million and total tourism receipts are estimated at US\$ 474.2 billion. The World Tourism Organization (WTO) said that the tourism industry is the world's largest and fastest growing industry with an average growth rate of about seven percent over the last several decades (WTO, 2004). This statistic shows why tourism has become a favorite economic sector of many countries, specifically the developing countries such as Thailand, Laos, Cambodia and Vietnam etc. These countries have all proclaimed tourism as a priority growth strategy.

Cultural tourism in the GMS countries, the long and diverse history of the GMS and its rich cultural heritage has long been a major attraction for people from all over the world. In 2008, it is estimated that additional 46 million tourists will visit the five countries which is Thailand, Cambodia, Lao PDR, Myanmar, and Vietnam (UNWTO, 2006 and Asia Pacific Tourism Forecast 2006-2008). Tourism is now of the biggest industries in many of these countries providing much needed economic benefits to the people. As major tourism attractions, this site along with other related cultural tourism resources, warrant best possible management so as to ensure adequate protection of the precious resources and good visitor experience. For example in Thailand, we have a rich cultural heritage and also a country of ten cultural World Heritage sites. We have three cultural World Heritage Sites that is Ayutthaya Historical Park, Sukhothai Historical Park and Ban Chiang Archeological site. Thai government also provided the tourism is the main policy for developing the economic of countries.

Thailand has been involved in the tourism industry for a long time, and without doubt tourism has been one of its most successful industries, especially over the last 20 years. Thailand has a National Tourism Development Plan (NTDP) which was created and accepted by the government, but the problem was that little was implemented, especially in the field of destination management and product development. Also the coordination between agencies and proper enforcement was lacking. (Predech Phayakvichien, 2006)

However, new tourism-related development coupled with rapid urbanisation and infrastructure development is creating huge pressure on the cultural heritage site. The ever increasing negative social, economic, physical and cultural impacts on our cultural resources and the local community especially in the rural area sue to tourism are major concerns in almost out country.

Tourism has a unique characteristic industry that distinguishes it from other economic sectors or industries in that tourism products are composite products, i.e. the products are necessarily an aggregate of a wide rage of goods and services. First, it relies heavily on natural capital such as beaches, mountains, lakes and other scenic places. Second, the efficiency of the industry is determined not only by the management of its operators but also depends heavily on the management of public infrastructure such as air, land and sea traffic etc. Third, tourism benefits from social capital. Tourists often seek to attend local festivals, witness collective activities such as agricultural activity of

the farmer or become visitors of community – based or home stay activities. The last important product is cultural capital. Tourism has thrived cultural heritage for serving the needs of tourists. Many tourists tend to prefer destinations of exotic and unique cultures, especially those areas proclaimed by UNESCO to be World Heritage Sites such as Sukhothai and Ayutthaya in Thailand and Luang Prabang in Laos.

Tourism is considered as a coin because it has two sides, both glory and horror. The glory stories are often related to income and employment generation, the attraction of foreign exchange, the opportunities that tourism could provide for regional, rural and community development, as well as the opportunity to use tourism as a tool for education in term of history, culture, nature and conservation. The other side of the coin, which is horror, tends to emphasize the unstable nature of tourism, its possible uneven impact on income distribution in favor of the better-off and its negative impact on society, cultural and environment (Nattinee Sriwongtrakul, 2003).

Cultural Tourism

The history and definition of cultural tourism, the meaning and scale of cultural tourism has changed over the last two centuries. Cultural tourism was an aristocratic form of educational travel and it was motivated by the search for self-actualization through being part of the high culture at the destination. The cultural tourism referred to the practice of traveling around Europe to study the fine arts. The sons of aristocrats would do a grand tour in the company of tutors, and they would return home a ‘cultured’ person. In the subsequent century, cultural tourism was adopted by merchants who traveled in order to develop ‘class.’ And finally, in the present era of jet plane mass-travel, ‘cultural tourism’ has become a popular phrase that has been abused (ICOMOS, 1993).

World Tourism Organization, definitions the cultural tourism is the movement of persons, essentially for cultural motivation such as study tours, performing arts and cultural tours, travel to festivals and other events, visit to sites and monuments, travel to study nature, folklore or art, and pilgrimages. Moreover, this organization also defines cultural tourism as a form of tourism motivated by representations of peoples and their cultures including monuments, sculptures, crafts, galleries, festivals, events, music, dance, theatre, religious places, and towns and villages. Motivation alone, however, fails to capture the full scale and magnitude of cultural tourism. Cultural tourism is also experiential, involving experiencing and interacting with the special fabric, the layers of history and the unique character of the place visited (UNWTO, 2006).

Cultural Tourism also known as ‘niche’ tourism, can, today be defined more functionally that is, by what to does and how. Thus, cultural tourism is small, well-managed, educational and frequently up-market tourism. This tourism pattern offers a special kind of visit for a person with a special kind of interest. Normally, the behavior of cultural tourists or niche travelers themselves is a particular kind of people. They tend to be environmentally conscious, politically open-minded and appreciative of differences. They probably are highly educated and bring a sharp intellectual and friendly energy to their encounters with foreign cultures. They do not buy souvenirs but prefer handicrafts and learning about or seeing how they are made. This kind of tourist is suitable for Dan Kwian Pottery site. Moreover, cultural tourist will come in small groups, they spend a

healthy sum of money, and they leave. Thus, to satisfy this kind of niche target, however, will require not only the patient work of the conservationist but also the experience of the tourism expert to provide the quality service that niche target require.

Although, this kind of niche market seem considered about cultural conservation of the heritage site. But, there are some negative impacts to the local community and their cultural heritage value. Such as increased pressure on cultural heritage resources and infrastructure in the form of overcrowding, congestion and higher demand, while some impacts are indirect and slow, such as a change in socio-cultural values, increased materialism, higher price for housing and other commodities. Thus, the developing of the cultural tourism needs an efficient and appropriate management.

Cultural Tourism Management

In the international level, ICOMOS (1999) provide The International Cultural Tourism Charter for managing tourism at Place of heritage significance. This Charter conducted that the four main objectives of Cultural Tourism Charter are:

1. To facilitate and encourage those involved with heritage conservation and management to make the significance of that heritage accessible to the host community and visitors.

2. To facilitate and encourage the tourism industry to promote and manage tourism in ways that respect and enhance the heritage and living cultures of host communities.

3. To facilitate and encourage a dialogue between conservation interests and the tourism industry about the importance and fragile nature of heritage places, collections and living cultures including the need to achieve a sustainable future for them.

4. To encourage those formulating plans and policies to develop detailed, measurable goals and strategies relating to the presentation and interpretation of heritage places and cultural activities, in the context of their preservation and conservation.

According to this objective, ICOMOS also provide the six important principles of the cultural tourism which is very useful for protecting and managing the cultural heritage site. It can summarize as follows:

Principle 1: Since domestic and international tourism is among the foremost vehicles for cultural exchange, conservation should provide responsible and well managed opportunity for members of the host community and visitors to experience and understand that community's heritage and culture are first hand.

Principle 2: The relationship between heritage places and tourism is dynamic and may involve conflicting values. It should be managed in a sustainable way for present and future generations.

Principle 3: Conservation and tourism planning for heritage places should ensure that the visitor experience will be worthwhile, satisfying and enjoyable.

Principle 4: Host community and indigenous peoples should be involved in planning for conservation and tourism.

Principle 5: Tourism and conservation activities should benefit the host community.

Principle 6: Tourism promotion programmes should protect and enhance natural and cultural characteristics.

Cultural heritage tourism is not only concerned with identification, management and protection of heritage values but it must also be involved in understanding the impact of tourism on communities and regions, achieving economic, and social benefit, providing financial resources for protections as well as marketing and promotions.

Additionally, Eugenio Yunis (2004), Ministerial conference on cultural tourism and poverty alleviation recommended the challenges of sustainable community cultural heritage tourism are:

1. Integration communities, historical and tourism interests must ensure that cultural heritage tourism plans are integrated with the larger processes of policy making and planning.
2. Cooperation with the community level must learn to work together in a co-operative manner, learn to deal with conflicts and to explore the creative use of partnership as a way of sharing knowledge, risks, in tourism development.
3. Impact assessment.
4. Interpretation or presentation should tell the story to local residents as well as visitors. Interpretation techniques can range from visitor centers, reenactment, first person interpretation, audio visual shows, interactive computer programs, signage and various forms of print media.
5. Creative financing.

However, for managing of cultural tourism is a dynamic process through which the cultural heritage resources are protected and the needs of various stakeholders are addresses. In case of managing cultural heritage site in Thailand particularly in the rural area. Identify the stakeholders is very important. Because they are the truly owner of the cultural heritage and they are the people who understand about the cultural heritage. Generally, cultural tourism site management includes interactions of the following three key groups of actors with a diverse range of interests: the heritage managers, the member of the local community and the involving organization. These three groups have a different responsibility for protecting and conserving the cultural heritage, but they should integrating and coordination for teamwork at the heritage site. However, the main objective for managing cultural tourism are; protecting and management of cultural resources and protecting the cultural significance, management of facilities for users of and visitors to the site or provide the good communication of heritage values to the both local communities and visitors and visitor management or adequate facilities for proper visitor enjoyment.

Interpretation: the tool for protecting cultural heritage site

Interpretation is also very important technique for cultural tourism management. Interpretation means the full range of potential activities intended to heighten public awareness and enhance understanding of cultural heritage site (United Nations, 2007: 4-3). According to the Burra Charter (1999), interpretation means all the ways of

presenting the *cultural significance* of a *place*; that is, a combination of the treatment of the fabric (e.g. maintenance, restoration, reconstruction); the use of and activities at the place; and the use of introduced explanatory material.

Interpretation should be related to the lives of visitors, reveal something new and provoke different thought. When we work on the interpretation, we should consider that interpretation should access and understanding, this means the appreciation of cultural heritage sites is a public right. The public discussion of their significance should be facilitated by effective, sustainable interpretation, involving a wide range of associated communities, as well as the visitor and stakeholder. Then, it should be based on evidence gathered through accepted scientific and scholarly methods as well as from living cultural traditional. Moreover, the interpretation should relate to the wider social, cultural, historical and natural contexts and setting. It must respect in the authenticity. It should be concern about sustainable in the long term. In additional, the participation of local community is very important for interpretation. It is very useful for protecting and conserving the cultural heritage if the local people participation in the interpretation such as be a heritage local guide. Because of they will understand and care for the cultural value. Then, they will play attention in protecting the heritage. As Tilden (1977) described, interpretation not only tells people what is interesting about a place, it aims to convince people of its values, and encourage them to want to conserve it.

The interpretation forms are as follows:

- Reception and visitor orientation centre or interpretation centre.
- Printed information such as advertisements, brochures, guidebook, books, and maps.
- Signage such as highway directional, signs around and on site, emergency signs.
- Exhibitions
- Narrated slide presentation
- Video tape presentation
- CD presentation
- Film
- Rental tape-recorded tours
- Pre-recorded station stops
- Car radio
- Sound and light shows
- Guides such as site employed guided, outside guides
- Accommodation of special visitors
- Special exhibitions for the blind
- Languages
- Visitor satisfaction surveys (ICOMOS: 1993)

Thus, the first important factors before develop the interpretation in cultural heritage site. The site manager or the stakeholders should consideration of the visitors and including the local people as well. Who are they? What are they looking for? What do you want them to see and learn? Because of at the heritage site, there are various kinds of the visitor. After that, we can propose the interpretation technique. It can effectiveness for managing the cultural tourism.

The dynamic interaction between tourism and cultural heritage

Domestic and international tourism continues to be among the foremost vehicles for cultural exchange, providing a personal experience, not only of that which has survived from the past, but of the contemporary life and society of others. It is increasingly appreciated as a positive force for natural and cultural conservation. Tourism can capture the economic characteristics of the heritage and harness these for conservation by generating funding, educating the community and influencing policy. It is an essential part of many national and regional economic and can be an important factor for development, if managed successfully and carefully.

Tourism itself has become an increasingly complex phenomenon, with political, economic, social, cultural, educational, bio-physical, ecological and aesthetic dimensions. The achievement of a beneficial inter-action between the potentially conflicting expectations and aspirations of visitors and host or local communities, presents many challenges and opportunities.

The natural and cultural heritage, diversities and living cultures are major tourism attractions. Excessive or poorly-managed tourism and tourism related development can threaten their physical nature, integrity and significant characteristics. The ecological setting, culture and lifestyles of host communities may also be degraded, along with the visitor's experience of the place.

Tourism should bring benefits to host communities and provide an important means and motivation for them to care for and maintain their heritage and cultural practices. The involvement and co-operation of local and/or indigenous community representatives, conservationists, tourism operators, property owners, policy makers, those preparing national development plans and site managers is necessary to achieve a sustainable tourism industry and enhance the protection of heritage resources for future generations.

5. Community-based Tourism

Dan Kwian village used to be an agricultural community like many other Thai communities in the countryside. Even though 60 per cent of Dan Kwian villagers nowadays are involved in pottery-related business or career, in fact, in the part all Dan Kwian people were rice farmers. When they were free from work in the rice fields, or when it was not the rice-planting season, they spent their free time making pottery for their house hold use. The researcher will give more information about the village and discuss how the community looks like in chapter 3. As Dan Kwian is a community, the community-based tourism should be introduced in this village. The key concept of community-based tourism is that all people in the community should manage and develop tourism in their community be themselves. Therefore, the researcher has mentioned and studied the topic of community-based tourism. The result of the study in this topic will help develop cultural tourism in this pottery village in the future as the purpose of this dissertation.

Why Community Based Tourism plays an important role in Tourism Management?

Community Based Tourism is expected to be guidance to the sustainable tourism management. Also, it has been applied to resolve community's problems such as poverty and pollution. For the past two decades, various countries including Thailand have applied community-based tourism for the following reasons:

Tourism seems to be tailor-made for the world's poorer nations, so a growing number of developing countries have placed emphasis on tourism in their development plan. Resources are because a ready market is available for the attractions these destinations can offer, many of them have appealing climate, combine with exotic scenery and a rich cultural and historical heritage. Land and labor cost are comparatively low. In the absence of significant mineral production or an export-oriented agricultural sector, tourism is a potential source of foreign exchange and can generate new opportunities for employment and stimulate demand for local products and industries. (Son, Pogran and Rungendyke, 1999)

Moreover, the community cannot survive without being concerned about the changes occurring in the current era of globalization. Without socio-cultural heritage and strong production line, the confrontation to outside world would not be easy. In most of Thai society, people depend mainly on government policy. Additionally, the trend in natural and environmental conservation, democracy and human right has emerged in the society. This provides an opportunity for people to share their ideas, indicate their vision and change the role of the community to be a leader and the government acts as a major supporter. Another important aspect of community-based tourism is 'Past Experience'. Both global and Thai tourism development have been parts in tourism industry for over 50 years. All Thai people are the key persons in tourism industry. Unfortunately, they have gained insufficient benefit and have been affected directly from tourism development in various ways such as in social, cultural and environmental aspect. Hence, community-based tourism is not created to answer the question that 'How the tourism benefits the locals?' It rather leads to another question: 'how tourism can benefit community development?'

Community-based tourism (CBT)

Community-based tourism is the tourism management process that the locals manage the tourism in their communities. For over two decades, community-based tourism has been widely expanded and expected expanded more and more. It is believed to be an effective tourism management that could lead to sustainable tourism development. Community-based tourism emphasizes on locals' participation in management; natural, cultural and historical conservation and income generation in the community.

The trend of community-based tourism (CBT) appeared in the world sustainable development in the Earth Summit at Rio De Janeiro, Brazil in 1992. The result of the summit had brought up three trends in sustainable development:

1. Environmental and natural conservation trend;
2. Tourism market in education trend;

3. Human resource development trend or Local People Participation trend.

All these three trends affected the world tourism development in both developed and developing countries including Thailand. Moreover, tourism management is changed to alternative tourism with an objective of the replacement in conventional tourism or mass tourism (Brown, 2000: 100). This new kind of tourism can be referred as green tourism, bio-tourism, sustainable tourism, conventional tourism, Responsible tourism and cultural tourism. The attraction that presents the cultural uniqueness as Dan Kwian Pottery Village is in the category of ecotourism.

According to the definition, ecotourism means tourism with the responsibility for natural site and community's culture. The focus is on the interaction with the locals with the community-based tourism context. It also aims to create sustainable environmental conservation (Tourism Authority of Thailand, 1997). Furthermore, Ralf Buckley, the Director of International Tourism Research Center, Griffith University, Australia referred to five important elements of ecotourism as follow:

1. Tourism with sustainable management;
2. Tourism with the natural basis;
3. Cultural and environmental learning related;
4. Conservation oriented;
5. Tourists' satisfaction related.

Moreover, there are various definitions of community-based tourism as follow:
Thailand Research Fund defined as

'An alternative Community Based Tourism with an emphasis on locals' participation in tourism management. The locals are exposed to the concept of host for all resources in their communities. They would gain or lose the benefit from the tourism directly. All the nature, history, culture, tradition and way of life have been commoditized in tourism. The locals are also acknowledged in management fields for example decision making concept, planning, plan implementation and evaluation process. The knowledge is expected to benefit the community within the natural capacity context.'

Additionally, the Tourism Project for Life and Nature (1977) has given similar definition; that is,

'Community-based tourism should be consideration of environmental, social and cultural sustainability. Locals take part in setting up plan, managing and acting as the host to acknowledge all the visitors'.

From this point of view there are four major elements, as follows.

1. All the natural and cultural resources must be prosperous and comprise of way of living and sustainable use of resources;
2. The locals live harmoniously with the concept of understanding and sharing in the community. There should be the scholar and expert in the community and locals participate in community development process with the sense of ownership

3. The rule, policy and working process must be set up. All locals should benefit from the tourism equally. The community's fund should be established to develop the economic and society. One of the examples is the home stay at Bang Sasom, Khong Jiam District, and Ubon Ratchathani province. This community applied community based tourism and set up funding organization and tourism organization for serve their tourism activities including home stay. The funding organization is not only benefiting the community's members but also generating income for the community. This leads to the equal expansion of tourism for all locals including the group of cotton making, traditional Thai massage and traditional herbs. Then the locals could perceive the advantage of tourism; sharing and participation concept. Moreover, the organization has provided the scholarship for the students in the community. All the money is derived from tourism activity. Part of the income has been used for community development purposes such as the facility and infrastructure expansion (Sodsai, 2005).
4. All the tourism activities should be arranged for education and knowledge exchange purpose between the guest and the host. The activity should aim to create the understanding in cultural diversity. Lastly, all the activities should be as a mean to motivate the locals to conserve their natural and cultural heritage from both visitors and owners.(Tourism Project for Life and Nature, 2003)

Consider, both ecotourism and community-based tourism are similar in terms of definition which focuses on community based management; community based benefit under the environmental and cultural sustainability context. The community-based tourism is not only on the nature basis but it also includes cultural tourism resources and way of life. Additionally, community-based tourism means the tourism management process by locals in all aspects. However, the researcher agrees that both ecotourism and community-based tourism share the same objective at sustainable development by avoiding cultural and natural deterioration. The emphasis is on tourism and knowledge exchange between host and visitor which could finally create true understanding among the two groups.

Due to marketing analysis aspect, community-based tourism is considered to be a niche market. Regularly, both community-based tourism and ecotourism or conservative tourism have been used as the advertising tool for promote tourism. However, the negative effect from tourism has deteriorated the community in various ways including the environment, culture, way of life and society. Under the consideration of local power, decentralization policy, local human right protection; Thai Constitution in 1994 items 56 issued the community's right protection act. The act provided the opportunity for locals to manage their own nature, environment, society and cultural resources. The decentralized process also gave a chance for the community to be self-reliance and community could decide their own activity (Item 38). Hence, community-based tourism is not just 'the tourism product' in the marketing cycle and tourism industry. However, community-based tourism is the community development tool to search from locals' participation with the aim of community strengthening.

According to researcher's perspective, community-based tourism is currently expected from the society to be a leading tool to the sustainable tourism development. It is also believed to be able to assist both society and people under the systematic tourism management. Whilst community-based tourism is not either the final answer or the

solution for sustainable tourism development; it could have negative effect for weak community. Therefore, in supporting community-based tourism, there should be the feasibility study of the selected community. The criteria of the study are the site's potentiality; local's readiness and the true need of the host and visitors.

According to the definition of the element of community-based tourism and ecotourism as mentioned above, the community is considered as the key person in a whole management process. To develop the community and conserve the cultural and natural environment, it is necessary to have true understanding about the word 'community' and be able to analyze the community's situation in the tourism aspect. The above process could combine the tourism with the community development as a whole concept. The focus of the process is on social, cultural, economical, environmental and political development. The word 'community' has various definitions as follows:

Aristotle, 1980 referred to the community as

'Community is not so much about unity as it is about harmony.'

The Burra Charter (1990) defined the word 'community' into 4 approaches as follow:

1. Ecological approach: the community living together and adapting to the setting, a progress that produces distinctive community characteristics.
2. Social approach: the role and institution that govern the society, social relations and the primary group of membership.
3. Interactive approach: social interactions of individuals/the sum of clustered interactions of people and organization occupying a restricted geographic area.
4. Critical approach: the opposing forces in groups of people, pay attentions to the power of key groups in the decision-making process.

Moreover, Laurence, M. (1998) added the definition of the community as:

There is evidence of the growth of interest-based, non-place based community, especially in more economically developed or post-industrializing regions of the world.

Mader, R. 2002 defined the word 'community' in the conference of community and tourism on March 2002 as

Community is not necessarily based in a physical space. We can also speak of virtual communities.

According to the above definitions of community, the researcher defined the word community as a group of people living together, belonging and adapting to a specific topographical location, a process that produces distinctive community characteristic and the social interactions of individual: the sum of the clustered interactions of people and organizations occupying a restricted geographic area.

In summary, community-based tourism is expected to be a tool to solve the social problem with the aim to develop community and conserve the environment and cultural

significance. Before applying community-based tourism, there should be community analysis process to understand the social context of the community. This includes the current situation analysis such as history and ethnological development. The local people must participate in all the processes in order to search for their origins, their needs and problems in community and tourism development aspect.

However, there are five vital contexts in community development; economic context, social, political, cultural and environmental contexts (REST, 2003). All five contexts act as a mean to assist the locals to understand themselves, create the true understanding of human right respect and the love of visitors toward the community. With the true understanding of five contexts, both the tourism and community development can be combined together as a whole development process. The example is Economic context. In general, tourism can generate the income to the community. Additionally, in a whole aspect, economical factor can lead to funding organization establishment, create working position; consequently, reduce the immigration to the city as in Thai society. Another obvious example is the cultural context. Tourism can not only create the knowledge, cultural transference and cultural conservation; it also motivates people to respect the cultural diversity; create the knowledge exchange between host and visitors. Moreover, it could strengthen the locals' cultural root and finally, expose the locals to the sense of conservation and ownership of their heritage.

Key Success for Community-based tourism

Even though, many researchers have studied the key success for community-based tourism with the community conditional based method, most of the methods relied on community participatory research. REST (2005), the non government organization that has been working with community tourism development in Thailand for over decades recommended 10 processes as a key success for community-based tourism:

1. Conduct the feasibility study of the site;
2. Analysis community significance by local people participation;
3. Assist the community in indicating the vision, objective of tourism;
4. Setting up the plan together;
5. Manage the organization;
6. Setting up the tourism program;
7. Participate in site interpretation;
8. Setting up marketing plan;
9. Create the pre-tourism plan;
10. Monitor and evaluate the process.

Furthermore, there are many tourism researchers that provided similar recommendations to REST. One of the researcher is Associated. Professor Dr. Namchai Tanupol. He conducted the tourism research at Ban Pong Community, San Sai District and Chiang Mai. The result of the research revealed that the key success process for community-based tourism should apply the community participatory research by applying AIC technique. This kind of technique exposed the locals to the sense of ownership and the community leader was the key person in community tourism development. There should also be the establishment of community tourism organization to support Community Based Tourism.

According to Associated Professor Pracha Indrakaew (2003) was recommended in the research about developing the pattern of ecotourism management in the village around Kao Yai National Park about community-based tourism organization management that the local people should reply on their previous management guide line and add or expand the tourism organization to support the tourism. All the locals should gain equal benefit and the world 'benefit' also included income from tourism, equal use of community cultural and natural resources. (Chaovalit Sitiruet, 2002). Additionally, the tourism activity should not be altered but it should be arranged for education based purpose. The most important process is evaluation which should be arranged by the locals.

Although, community-based tourism can lead to tourism sustainable development; the impact of community's tourism seems inevitably. The research of Suree Boonyanupong (1996) about the impact of sustainable at Mae Hong Son Province is a good example. For the past 10 years, tourism has been the major factor that changed the community rapidly. All the developments in transportation, facility and society had been introduced to serve tourism activity. Furthermore, the physical change had affected in economical, social, cultural and environmental context within the community.

Also, the research of Chayon Polchok (1995) revealed similar results in terms of tourism impact. The group of hill tribe people called 'Paka Kayor', who live in Mae Vang Sub-District, Chiang Mai Province; had been chosen as a sample group. In the past, this hill tribe lived mainly on natural resources and self-sufficient agriculture. Unfortunately, for over a decade, there have been many visitors to the community and the locals changed their roles to the hosts. The external factors also affected their traditional way of living. Some of them either set up the souvenir shop or arranged the tribe's show to attract the tourists. Inconsiderably, they accepted the government's project which directly affected their traditional way of life. Therefore, community-based tourism can cause server negative impact in the weak community so all the stakeholders in community-based tourism development should carefully create the tourism plan.

Therefore, community-based tourism is a unique type of tourism management with characteristics quite different from mass tourism. Those who intend to put community based tourism into practice need to fully understand the underlying ideas, principles and components behind community based tourism. Moreover, community-based tourism is not simply a tourism business that aims at maximizing profits for business sectors. Rather, it is more concerned with the impact of tourism on the community and environment resources, particularly, benefit problem for the local community. Community based tourism emerges from a community development strategy, using tourism as a tool to strengthen the ability of rural community organizations that manage tourism resources with the participation of the local people. However, community based tourism is far from a perfect, prepackaged solution to community problems. Nor is it a miracle cure or a knight in shining armor that will come to save the community. In fact, if carelessly applied, community based tourism can cause problem and bring disaster.

For all of these reasons, community that is appropriate for the development of community-based tourism must be chosen carefully and adequately prepared before operating community based tourism. More importantly, the community should have the

strength to modify or suspend community based tourism, should it grow beyond the management capability of the community or bring about unmanageable negative impacts.

Principle of community-based tourism management

As the community-based tourism means choices in tourism management which community becomes a part in setting up the direction of tourism based on the concept that all of villagers are the owner of nature resources and involve in the effect of tourism by using nature resources of community either from nature, history, culture, lifestyle and production to be funded or factors in suitable tourism management. Including educate people in community in proceeding decision, planning, proceeding, and summary lesson by the consideration of the lasting to next generations and the profit of community, also the consideration of capacity of nature acceptance (The Thailand Research Fund, 2546).

Community-based tourism is a tool for developing community which based on the principles that are: community is an owner, villagers being a part in making decision and direction, promote self-pride, lift up the quality of life, have a long lasting environment, maintain culture and local characters, produce a learning process between people from different cultures, respect in different culture and prestige of human being, produce equal reward for people in community, and distribute income to public benefit of community.

To make community tourism process follow the principles, they have to prepare and make a strong community in tourism set up, at the same time, they have to develop the people in community about the difference between community-based tourism and normal tourism. Promote the importance of community-based tourism and being community-based tourism, tourist to establish acknowledgement and understanding the role of local community in maintaining nature resources and local cultures.

In summary, the elements that should include in community based tourism are;

- Nature Resources and Cultures; by using community that has a full nature resources and using those nature resources for production and living, and the community that has a unique local character.
- Community Organization; should be a community organization which has social system that understand each other, has philosopher or scholar who have experienced in many different things, and also community that has a feeling of ownership and being a part of development process.
- Management; should have rule or regulation in managing environment, culture, and tourism, have an organization or working systems for tourism management, also able to connect tourism and community in developing together, fair in distributing the benefits to community and have community funds.
- Education; should have a character of tourism activities that able to make tourists understand the difference of lifestyle and culture, have management systems that produce education process between villagers and tourists, and making a common sense in protecting nature resources and cultures for both villagers and tourists.

6. Impact of Community-based Tourism Development Tangible and Intangible Benefits of Tourism

The most tangible benefits of tourism include foreign exchange earnings, income, tax revenue and the generation of employment. Tourism was among the top five leading sources of foreign exchange revenue for 69 developing countries in 1999 (Benevides, 2001) including Thailand. Tourism is an important sector in the developing countries in Mekong region which are Thailand, Laos, Cambodia, Myanmar, Vietnam and a southern part of China. Indeed, measured in terms of proportion in GDP, the tourism sector is more important for some of Mekong economies than for those countries that attract the most tourism revenue worldwide. In the Mekong region, Cambodia is the most dependent on tourism income, estimated at about 12 per cent of its GDP (Mingsarn Kaosa-ard, 2006).

However, tourism can also create intangible benefits or non-benefits such as pride, informal education and exchange of experience. Community-based tourism (CBT) is a venue for local communities to develop networks and connections with the outside world or outside community. Thailand tried to develop CBT in the local village such as in Meakham Pong village in Chiang Mai and Kririwong village in Surat Thani. Besides, for political decisions, perceived costs and benefits are more useful information than actual costs and benefits. However, measurable costs such as social and cultural impacts, perceived benefits and costs are very close if not the same as actual benefits and costs.

Impact of Tourism on Community

However, tourism development does not only cause the positive impacts but also the negative impacts. As the fastest growing and one of the most profitable industries in the world, tourism offers unparalleled opportunities for the economic development of local community in or near heritage sites such as in Asia Pacific. Properly managed tourism development can help stem the out-migration of youth and other marginally-employed members of the community, alleviate poverty by providing new employment opportunities, revitalize traditional building and craft industries, enhance both the physical and the intangible heritage and offer a positive, peaceful way for communities to express pride in their cultural identity.

Painful experience in many areas of the world however has shown that unplanned tourism development, although it may be profitable in the short term, can do irreversible damage to humankind's most precious heritage sites. Tourism can undermine the heritage value of these sites, despoiling them for future generations of inhabitants, students and visitors. The tourism juggernaut has the power to destroy the landscape; cultural and natural landscape with inappropriate infrastructure, force the out-migration of indigenous population and cause over-exploitation and deterioration of the fragile cultural and natural resources. This vicious downward spiral also undermines heritage tourism by degrading and devaluing the resources on which the tourism is based.

In Thailand, tourism is the fastest growing industry, and has been identified as a means of generating national income in less industrialized economies. Thailand has promoted tourism as a major source of generating national income in less industrialized economies. However, tourism has had some destructive effects, not only at a national but

also at a local level. Having suffered from uncontrolled tourism, Thailand is now searching for less destructive approaches which are now part of the nation's development. One of the most intriguing sustainable tourism themes is rural tourism, which has lately become very popular in less industrialize countries.

Rural tourism is another kind of sustainable tourism that exploits resources in rural regions, causes little or no harmful impact, and generates increasing benefits to rural areas in terms of rural productivity, employment, improved distribution of wealth, conservation of the rural environment and culture, local people's involvement, and a suitable way of adapting traditional beliefs and values to modern times. Fortunately, the rural areas of Thailand have great diversity of cultures, traditional and natural resources, which make them very attractive tourist destinations. Dan Kwian Pottery Village is one of the most popular rural tourism places in Nakorn Ratchasima.

Although tourism has brought Thailand benefits such as foreign exchange, employment, higher government revenues and the transformation of agriculture into a modern service industry, it has been a two-edged sword which has damaged many indigenous societies. The economic benefits have brought prosperity mainly to urban communities and entrepreneurs. The rate of economic return to rural communities has been low.

- Facilities such as resorts, hotels and tour companies belong mainly to investors from cities; who take most of the profits.
- Food, drink and other daily necessities used by tourists are normally imported from outside, not produced locally.
- Revenues in the forms of taxes and fees do not go to rural communities directly, but return to the central government.
- Local labor is employed only at a low level. Employment opportunities for local people are thus very limited.
- Over the past ten years, rural areas have not benefited much from the multiplier effect on the development of local handicraft, or agriculture. This undesirable situation is caused by the weak linkage between tourism and local production.

Apart from this, the impact of tourism can concluded as follows:

Environmental Impact

In 1997, 7.2 million overseas tourists visited Thailand. Their average length of stay was fairly long, at 8.3 days (Tourism Authority of Thailand, 1997). Such a huge number of visitors may overexploit natural resources and have a heavy impact on the environment. In addition, tourism may require infrastructure, transportation and other facilities which can cause environmental distortion.

Some tourism activities such as trekking and camping have caused environmental pollution from unhygienic disposal of human waste, discharge of sewerage effluent into water sources, and littering. Without strict regulation on appropriate land use, high-rise building such as tourist hotels, and the overwhelming number of tourists, have resulted in congestion and spoiled much of the local scenery.

Socio-cultural Impact

Since the income from tourism is much higher than what rural people can earn from agriculture, tourism has been accepted willingly in many rural areas in spite of its negative effects.

Poorly planned tourism can mean that villages are invaded by foreign visitors with different values, disruption rural culture. A decline in participation in rural traditional and cultural practices follows. Traditional house are replaced by modern building, as the local culture is eroded. The agriculture which was the basis of traditional life is replaced by, and becomes secondary to, tourism.

The higher standards of living in urban tourist destination have caused emigration from nearby rural neighbors, resulting in changes in the demographic structure and possible culture shock.

Furthermore, employment and education can have a negative social impact. The younger generation may gain prestige that rivals that of their elders as the gain experience, jobs and money from tourism.

It is widely recognized that such negative impacts on rural communities have become stronger and that rural tourism must be modified to give rural people its benefits.

Conclusion, as I have mentioned in this literature review in chapter 2, I have chosen six topics to study in detail as follows: cultural heritage, protecting and conserving the cultural heritage, cultural landscapes, cultural tourism, community-based tourism management, impact of community-based tourism development. I will study all detailed information concerning these topics in order to get the concept and methodology for this dissertation.

Chapter 3

General Background and Cultural Heritage Assessment of the Dan Kwian Pottery Site's Heritage Significance

This chapter 3 is the study result which is the researcher divided in to two parts.

Part 1: Identified and provide the general information related to Dan Kwian cultural heritage and its value that is historical and evolution of the community, geographical, natural features, economical and occupational.

Part 2: Heritage and Conservation in Dan Kwian Pottery Village. For this part, the researcher is identifies the major cultural heritage and significance of Dan Kwian Pottery Village and provided an in-depth background description of the heritage.

Part 1: General Information about Dan Kwian Pottery Village

Historical and Evolution of Dan Kwian Pottery Village

—According to an important notion in cultural value assessment and cultural anthropology that culture gradually evolves from the ways of which human beings adapt themselves to the surrounding environments; so, it may be very useful before studying details about Dan Kwian Pottery Village to know about its historical and physical feature such as geographical and social.

From the study result, I have divided the evaluation of history and community development of Dan Kwian into two stages – past and present.

Dan Kwian in the past:

It appears that 'Ban Dan Kwian' was inhabited by Dan Kwian natives and then two groups of people of Mon and Ka origins moved into this village although this is not firmly established due to the absence of documentary. But there is on physical evidence to show 'Ka' group in Dan Kwian Village that is swamp around the village which the Ka lived in the past is called 'Takud Ka' (Takud means a little swamp), and it is now located on the eastern side of Temple Dan Kwian (Thawee Khongsima and Siriporn Poonsuwan, 2530). Moreover, Kajeerat Irawannarat (according to Department of Community Development,

2003) has made mentioned to the Ka group in her thesis called 'The importance of Nakhon Ratchasima history between years 1782-1845'. Part of the thesis said,

'...Nakhon Ratchasima principality has expanded into the southern area of Mun River which well knows as Cambodia provincial Pa-Dong (it is the area in Burriram province, Srisakate province, and Surin province recently). The people in this area that communicated with Nakhon Ratchasima city were 'Ka people' the people from Khong River which had moved from their hometown into this area until there were many of the Ka's communities around the area...' (Kajeerat Irawannarat, 2003).

The lifestyles of both Mon and Ka were related to each other. For example, they practiced bartering goods which was one of the oldest economic practiced in Thailand. The Ka knew how to produce potteries, while the Mon knew about agriculture such as cropping and live stocking. Therefore the Ka often exchanged their potteries for rice and meat produced by the Mon. Thus, we can say that Dan Kwian potteries are the cultural heritage from Mon and Ka.

Then, during the time of King Narai Maharat (year 1656-1688), a new Korat city was built to become a checkpoint city northeast for Ayutthaya. As Korat is in a strategic location for protecting the army from Laos and Cambodia, Korat city and Sema city (today the area around Sungnern district, Nakhon Ratchasima province) was merged and became 'Nakhon Ratchasima City'. In this situation, the King Narai was pleased with the city planner and engineer who came from France to plan and design the ditch gates around the city. Some part of the gates can still be seen nowadays. At the same time, he was also pleased with Phraya Yammarat (Sank), a high level of government servant who was move Mon, Ka and central Thai people to stay in northeastern Thailand and Korat city. Therefore, some of Korat's traditions will be similar to the traditions in the central area of Thailand. For example, the performance of original Korats Songs will be similar to the Chois Songs of Thai people in the Central area. Moreover, there are similarities in clothing styles. Korat locals often wear 'Jongkrabane' rather than wearing 'Sin' like the Lao people (Kajeerat Irawannarat, 2532).

As many people had moved from Ayutthaya to reside in Korat City, the city expanded from the center to the out skirts. At that time, the military policies setup a band of army to patrol around the city and to report in the case of being attack by enemies. Thus, many of 'Dan' (means checkpoint in Thai language) were established around Nakhon Ratchasima City, such as Dan Tonglang, Dan Khuntod, Dan Kratok, Dan Jorhor, Dan Jark, Dan Lapo (Pukthongchai District), and Dan Kwian. These names are still being used today. This was the origin of the name 'Ban Dan Kwian or Dan Kwian Village' which means the village that used to be a checkpoint of Nakhon Ratchasima province. It was the place that many carted caravans came, stopped over, and traded many different goods before continuing on their journey.

Dan Kwian village in the past was the checkpoint village for cart caravans. In the past, the caravan of carts played an important role in commercial transportation between Korat City such as Puk town (now known as Puktongchai District, Nakhon Ratchasima Province), Nangrong town (now Nangrong District, Burirum Province), Burirum town,

Kunkhun town, Khunhann, and Patansamun town (now Surin Province) and Cambodia (see figure 9).

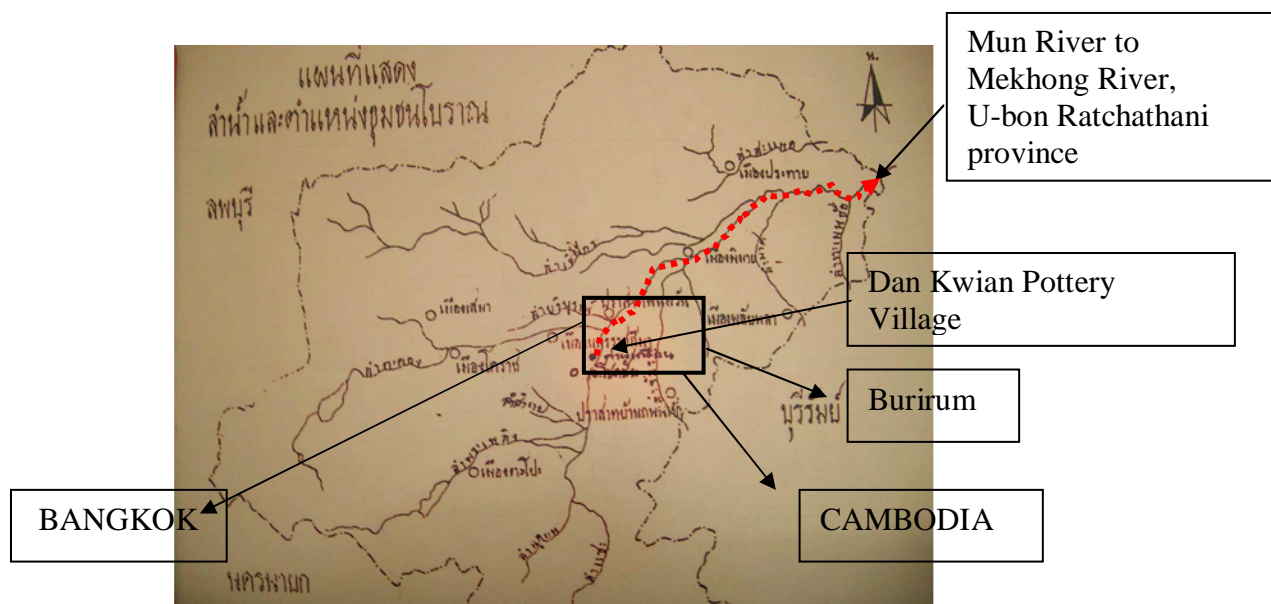


Figure 9: Map shows Mun River and the located of Dan Kwian Pottery Village in the past

Source: ทวี กองศรีมา และศิริพร พูนสุวรรณ, 2530. ข้อมูลพื้นฐานบ้านด่านเกวียน

ต.ท่าอ่าง อ.โชคชัย จ. นครราชสีมา, ศูนย์วัฒนธรรม, นครราชสีมา

In the past, there are four important persons: Mr. Kate, Mr. Kaew, Mr. Yot, and Mr. Porm who had migrated people and their families from Korat (around Kwan pool area which was an antique pool in Nakhon Ratchasima downtown, now known as Atsadang rd.) to reside at Dan Kwian village. They found Ka and Mon who had already resided in the area, and the original korat people who moved from downtown were inspired by Ka and Mon pottery works. They learned how to produce the pottery until they could produce these themselves. Also, the Ka passed on the knowledge of pottery making, so this could be an important cultural transfer that occurred. Most of the products that were produced in the past were mainly for household use only, such as earthen jar, fermented fish's (calls Pla-la in Thai languages) jar, mortar for the making of papaya salad (kind of food called 'Somtum'), mortar to pound betel and areca, whisky jugs, water jugs and lotus leaf earthen jars. These products became the traditional art of potteries from the part till the present.

In the trading of Dan Kwian pottery in the past, the potteries were placed on carts and sold as far away as Surin province. Apart from using money in exchange for pottery, the seller and buyer also exchanged with milled rice -unhusked rice or in some arid years that do not produce rice. The people would exchange their pottery with forest products or handmade silk (Au Plainkratok, interviewee, 26 September 2004). Additionally, apart from caravans trading, during year 1918-1927, there is Luang Samatthaborihan, a Dan

Kwian District Officer at that time had order a water jugs and whisky jugs which villager called 'Pae' for use and trade. Then, Chinese family in Dan Kwian village included Mr. Tum, Mr. Se, Mr. Ngo, and Mr. Luck established a retail shop and pottery shop at Dan Kwian village near the present Dan Kwian food market. Afterwards, three of them moved out to another province and left Mr. Ngo stay to with his wife in Dan Kwian. Mr. Ngo was the person who bought the earthen jars, flowerpots, water jugs, and sold these to buyer. Therefore, Mr. Ngo's pottery shop had become the most important commercial center for the selling of potteries to caravans. Since then, many pottery retailers and wholesaler shops have been established.

Villagers who have resided in Ban Dan Kwian for the past 70 years said,

'in the past Dan Kwian people had no rice to eat so they had to exchange their potteries such as earthen jars, bowls, flowerpots and jugs with rice. Dan Kwian about 60 years ago (in 1943) was a large community with a hundred households. The villager's main occupations were paddy farming, sourcing forest product such as potatoes, resins, yams, bamboo shoots, and mushrooms and some of them making a pottery. The areas for paddy farming were limited to those around the Mun River and the surrounding low-lying area. Other than that were the forests, and there were rubber tree forests along the Mun Riverside. Next to the paddy farms, were highlands with Redwood forest, Ormosia forest, and also a lot of Shorea and Dipterocarpus forest on the highland area (highland area that are far away from Mun Waterway). That plant covered the ground in the large forest area. In the rainy season, they would be flooded every year'.

(Statement from Au Plainkratok, September, 2004)

Moreover, the flooded water every year (Mee Singtale, interviewee, 26 September 2004), left the dregs that came with water accumulated along the side of the Mun River. As a lot of the waterwheels that slowdown the water (Suchart Bieakratok, interviewee, 26 September 2005), the rough silted at the bottom of waterways and the shallow area like beaches. Sometimes it became a pier for boat caravans such as Patarn pier, Tapom pier, and Kornyang pier in Dan Kwian Village. Smaller sand dunes, silted near the Mun riverside. It was made of sand mixed with clay. The smallest and lightest weight sand would flow far away to silt at the low-land under water that is called 'Gud', 'Nong', 'Klong' (these mean swamps in Thai language). These became clay which is an important material for pottery making.

At the same time, some of the villagers whose had no land of their own. So they have to find forest products and sell them for firewood (Mien Singtale, interviewee, 10 December 2005). Also, they made some potteries in public place or near the swamps that splinted from Mun Waterway and became Gud, Wang, Nong, and Klong. The important swamps were Gud Ka, Mun Long, Gud Lontarn, Gud Songkurn, Gud Seartai, Gud Nongchot, Gud Vean, Gud Takead, Klong Tumyea, Wang Yai, Nong Ngukew, which in dry season these swamps would cut off from Mun Waterway and the water would stored in the swamps. Because of the water level in Mun Waterway dropped very low. So, local villagers used around this areas to made the potteries because in those areas have had a termite mound that enable them built to be a pottery kiln. So, in that time, Dan Kwian is

the one destination for human being settlement and stay. Because there had enough and suitable natural resource for making pottery.

Because of the specific characteristic of clay and the local wisdom knowledge for firing production process of Dan Kwian people. These make a pottery of Dan Kwian attracted many customer and tourist either Thai or foreigner. This made them completely different from pottery produced from the other places in Thailand such as Ban Chiang (Udonthani province) or Ko Kret (Nonthaburi province). While the low temperature for firing pottery, it make the pottery can hold water or grain. Dan Kwian pots could be used to make pickles, fermented fish or Pla-la (Isan traditional food), or whisky. In the days when there was no plastic, no glass, on stainless steel or copper. Dan Kwian pots were an extremely valuable product in the past until the present.

Since 1975, Dan Kwian's life styles include the pottery production process and the way of pottery selling have significantly changed since 1975. A group of teachers from the Architecture Department, Northeastern Technical College (now Isan Technology Rajamangkala University) lead by Mr. Watanyu Naklang, Campus Director did some research on the local art and characteristic of Dan Kwian's clay which have special mineral in it. After burning the clay, minerals inside will melt and flow out to cover outside 'skins' that gives the pots a glossy look and very strong texture. Thus, professors from the university were cooperated together to design the pottery in the modern form such as benches, stone lamps, geometry form vases, and also designed earthenware tiles for the decoration of the institute auditorium. After that, the earthenware tiles became very popular. Later, Mr. Viroje Srisukro, expert teacher in ceramic and owner of Dindum (means black earth) shop. Moreover, he also founded 'Dan Kwian Ox Cart Museum' today and he has also decorated Saraloy temple, which is an important temple that located in Nakhon Ratchasima downtown by using Dan Kwian tile collection as sculptural arts. This beautiful sculptural art has its own character that made many people no matter Thai or foreigner, came to visit this temple (Nakhon Ratchasima Teacher College, 2530).

Another key person who the one expert in pottery especially expert in Dan Kwian Pottery style, his names is Professor Pit Pomsinsab, who founded Din Pao (literally "burnt earth", but in fact it simply means "pottery") who is now the largest producer and important exporter in Dan Kwian. Besides the professors, there were the student, some of whom went on to establish potteries of their own, and some who were just in it for the fun. Dan Kwian was a great place live at this time. The land had practically no value-we can buy it cheap, or simply borrow a place to build a shack of bamboo and grass and live there, practicing art or craft. Dan Kwian was paradise for anyone interested in pottery. There was clay free for the digging, wood to be had for the cutting, and an established community of skilled potters with kiln. If we want to learn to make pots, someone would teach us.

In 1988, Mr. Chatchai Choonhavan was elected Prime Minister of Thailand. He was from Korat, and the first thing he did was to start develop Korat city. Dan Kwian was a major recipient. Within two years the gravel road to the potteries had been asphalted, and at Dan Kwian itself, the road widened out in to six lanes, with a pair of 2 lane frontage roads on either side of the main highway. Telephone lines were brought in, and major electric wires followed. Chlorinated city water was piped in, and one meter

diameter drainpipes were laid beneath the roads, leading rainwater off to the rice fields adjacent. The Tourism Authority of Thailand (TAT) built three nice building at the entrance to the potteries and a truly impressive Centre for the Development of Dan Kwian Ceramics was created.

All these improvements had the effect of driving land prices sky high. Suddenly farmers who had been making 2,000 baht a year sold their plot of land for 2 million Baht, bought a car, gambled and drank the rest away, then went back to work as laborers for people who hadn't sold their land. The potters borrowed money against their land and bought more land, bought cars, took vacations, and in some cases, actually expanded their operations. Foreign buyers showed up, and pots began to move out by the container loads. Potteries got faxes and computers and began to think of modernization. The number of shops increased from 5 to around 80 shops and around 500 shops today.

In 1997, the Baht was devalued. This effected every business sector in Thailand included Dan Kwian Pottery Business. The visitors stopped coming to Dan Kwian on the weekends to buy a few pots to decorate their new condos or homes. The domestic market dried up. And even though the pottery was now much cheaper for foreigners to buy, in the meanwhile competition had developed in Indonesia, Viet Nam, the Philippines, and China, and export sales didn't increase all that much either. Price cutting and cutthroat competition became the order of the day.

Dan Kwian pottery tiles became less popular because there weren't as many producers as before. Also, the earning from earthenware products is less than that of other products. According to the increased number of interested pottery experts and teachers from local educational, Dan Kwian pottery become popular and pottery products were able to get into the market system in 1967. This was because of new adjustment to be more creative, more effective in production, and also the product designs focused on the beauty of products that made the pottery's market expand wider. As the pottery market expanded, people in the remote areas were able to get jobs, and also maintained Dan Kwian's pottery's production process, potter and local sculptural art until today. Moreover, Dan Kwian is also well known as the best place for students or visitors who are interested in handmade pottery to visit (Viroje Sisukro, interviewee, 10 December 2004).

Dan Kwian in the Present

Dan Kwian Village became very popular in pottery works (around 2005-2006) and it received five stars reward from OTOP project, the government project (One Tambon One Product). Moreover, Dan Kwian pottery's works are interesting to people who are in to handicraft pottery. Also, it's become an important export product for Nakhon Ratchasima province. The changing pottery product demands have expanded and made Dan Kwian Village expand its production process as well. Many investors invested in the pottery's factory. In 2003, there were 90 kilns in Dan Kwian Village, but in 2006 this increased to 98 kilns. Besides, there are some families that mold pottery but do not have their own kiln more than 300 families (Dan Kwian District Municipality and Dan Kwian Tambon Administration, 2006).

These changes also included the investment in souvenir shop on Highway 224, which is a commercial area, which sells Dan Kwian products. Many shops have started up from 100 shops in 1996, to about two to three hundred shops today. During the year 2004-2005, some investors have invested on two big commercial buildings to lease and sell souvenirs: the Lan Dan Kwian and SYR Dan Kwian Plaza. (The owner of this project is not from Dan Kwian). These commercial buildings are the shopping centers for tourists and convenience store for pottery trading as well. In addition, SYR Dan Kwian plaza also provides the banquet facilities, seminar rooms in this shopping area and opened home stay program in 2006.



มหาวิทยาลัยศิลปากร สาขาเอเชียตะวันออกเฉียงใต้
 Figure 10: the picture of big new pottery commercial and shopping centre in Dan Kwian Sub-district

According to the interview with Mr. Pit Pomsinsap, an academic and expertise of earthenware who has great influences on Dan Kwian pottery work, Mr. Daje Nanklang and Mr. Mien Singtale, prominent Dan Kwian pottery manufacturers.

‘Forms and styles of Dan Kwian pottery work have consistently changed in order to suit customer’s needs. Generally, there are two distinct characteristics of Dan Kwian pottery. One is that manufacturers who have designing skills design their own work and then present it to interested clients. If the customers are satisfied with the design, the producers will then create that pottery work for them. Pottery for export is always designed according to the demand of different markets. That is to say, Japanese market has different preferences for pottery design from those of American market’

(Statement form Mr.Pit, interview January 2005)

‘Therefore, most pottery work has unique and specific designs for each foreign market and will not be on sale in local market to avoid product copy or imitation. Din Dam Shop, Din Phao Shop and Am Deang Shop, which export their products to many countries, are good examples of this kind of manufacturers. The other type of pottery is that producers or people who want the products will first design their own pottery and then hire professional potters to produce the products

according to the design. This kind of pottery work is common and popular among local people or villagers’

(Statement form Mr.Daje, interview January 2005)

‘However, Dan Kwian pottery products are quite similar in forms and styles, but very different in the production technique or methods and skills of potters and designers. Each manufacturer also has different production technique and skills for their work. Some are skilled at small work, while others at large ones. Colors and designs can also identify each manufacturer that will tell which shops the products belong to’

(Statement form Mr.Mien, interview January 2005)

Additionally, these three important person have the same expression that the potters from different places such as from Srisaket province are not skilled at producing large products as Dan Kwian potters who can create good and beautiful big work. Mr. Pit Pomsinsop and Mr. Daje Nanklang agrees that even if Dan Kwian pottery products have to be changed and modified to suit customer’s needs, for the survival of manufacturers and for the conservation of Dan Kwian pottery heritage itself, Dan Kwian’s identity and uniqueness should be maintained. This will always be as long as the pottery products are still made of Dan Kwian genuine clay with its unique quality of hardness and durability, and by Dan Kwian potters who have received pottery skills from their ancestors. Moreover, unique techniques and methods of pottery firing have made Dan Kwian products different from those of other places. For this reason, Dan Kwian pottery manufacturers should give importance to clay, potters, designers and unique Dan Kwian firing techniques. Furthermore, natural resources such as clay, water and firewood should also be conserved.

From the past up to present time, Dan Kwian pottery production business has undergone a change, development and evolution. Market demand for pottery products has changed from small, local markets to bigger markets outside the community, both domestic and international. For the domestic market, manufacturers usually sell their products through retailers who open their shops at Dan Kwian trade center or along both sides of the 224 Highway. These retail shops act as middleman between producers and customers. They also help manufacturers to get to know the customer’s needs which change from time to time.

As for international market, only large enterprises can export their products to foreign countries either directly or through middlemen. Dan Kwian Pottery Co. Ltd. Of Ms. Jiranun Piankratoke, Rong-ngan Pundin shop, Samarn Kruangpun shop, Am deang shop, Din Phao shop and Dindum shop are all exporters who export their products to foreign countries such as the U.S. and the U.K. etc.

Geographical and Natural Features

The study and gather the information of geographical and natural features (location, temperature, weather, water and clay) as mentioned above, help the researcher can assess the cultural significance and heritage value of Dan Kwian Pottery Village.

Because of nature are roots and elements of Dan Kwian cultural heritage. Besides of this pottery heritage, Dan Kwian also has other cultural heritage which is established from natural roots such as agriculture, farming and rice field. For example, the 'Giant Lemon Farm' is very well known for the local people and the visits who are visit Dan Kwian community.

Dan Kwian Village is one of the popular local heritages in handicraft villages at present located in Dan Kwian sub-district in Chock Chai district. During the weeks and the special holiday, many tourist (80 per cent are Thai) come to enjoy shopping and buying pottery products and many kinds of souvenir product from other place of Thailand. Now, Dan Kwian Pottery Village is located occupies an about 34 Square kilometers (21,506 acres), there are two government organizations that govern Dan Kwian Village which are Dan Kwian Sub-district Municipality Office and Tambon (sub-district) Dan Kwian Administration, by divided govern area into 10 villages (Ban in Thai language) that are Ban Dan Kwian (Moo 1), Ban Dan Kwian (Moo2), Ban Pa Bong (Moo 3), Ban Nonmung (Moo 4), Ban Toom (Moo 5), Ban Nongbon (Moo 6), Ban Dan Chai (Moo7), Ban Mainongkham (Moo 8), Ban Nong Pai (Moo 9), And Ban Nongsratarn (Moo 10). But the pottery zones are in the area of Moo1, 2, 3, 7, 8 and Moo 10.

มหาวิทยาลัยศิลปากร สงวนลิขสิทธิ์

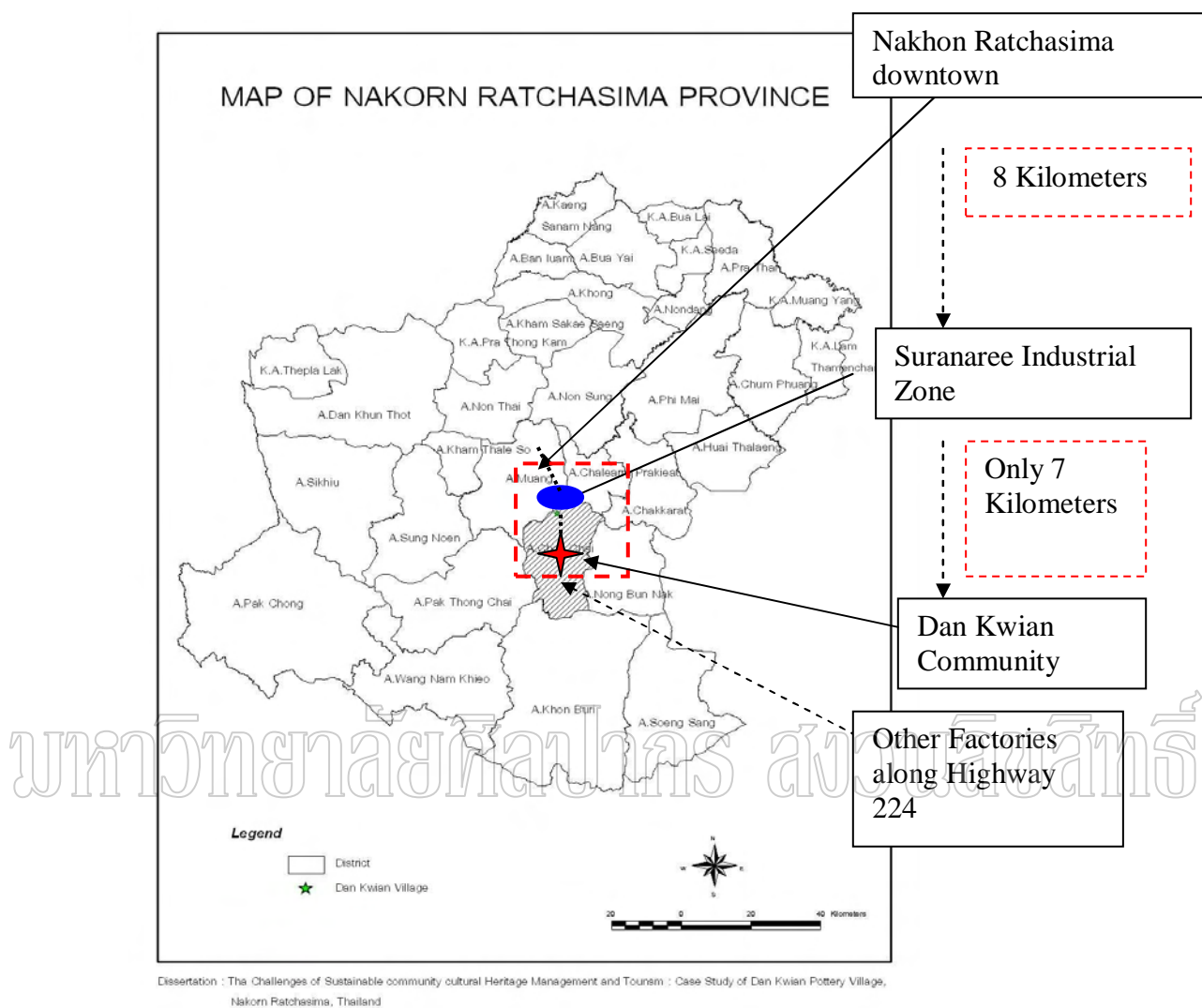


Figure 11: shows the located of Suranaree Industrial Zone and Dan Kwian community

Source: โปรแกรมระบบสารสนเทศทางภูมิศาสตร์ (GIS) มหาวิทยาลัยราชภัฏ นครราชสีมา, 2547

Moreover, Dan Kwian Sub-district have been divided into 16 communities that are: Dan Kwian Community, Rat-Rad Phattana Community, Dan Klang Community, Ta-ang Tong Community, Pho Tong Community, Prachatippatai Community, Ta-ang Phattana Community, Itmon Community, Ban Mai Nong-karm Community, Pi-kun Tong Community, Dan Chai Community, Nong Kra-done Community, Ta-ang Samakkee Community, Nong Sra-tarn Community, Rim Mun Community and Dan Kwian Pottery Community. The people in about 6 villages are the pottery production areas. They also have their unique pottery skills. Some villages produce the pottery lamp and some villages produce the pottery dolls. Thus, the tourist can get a different experiences and different knowledge about produce the pottery.

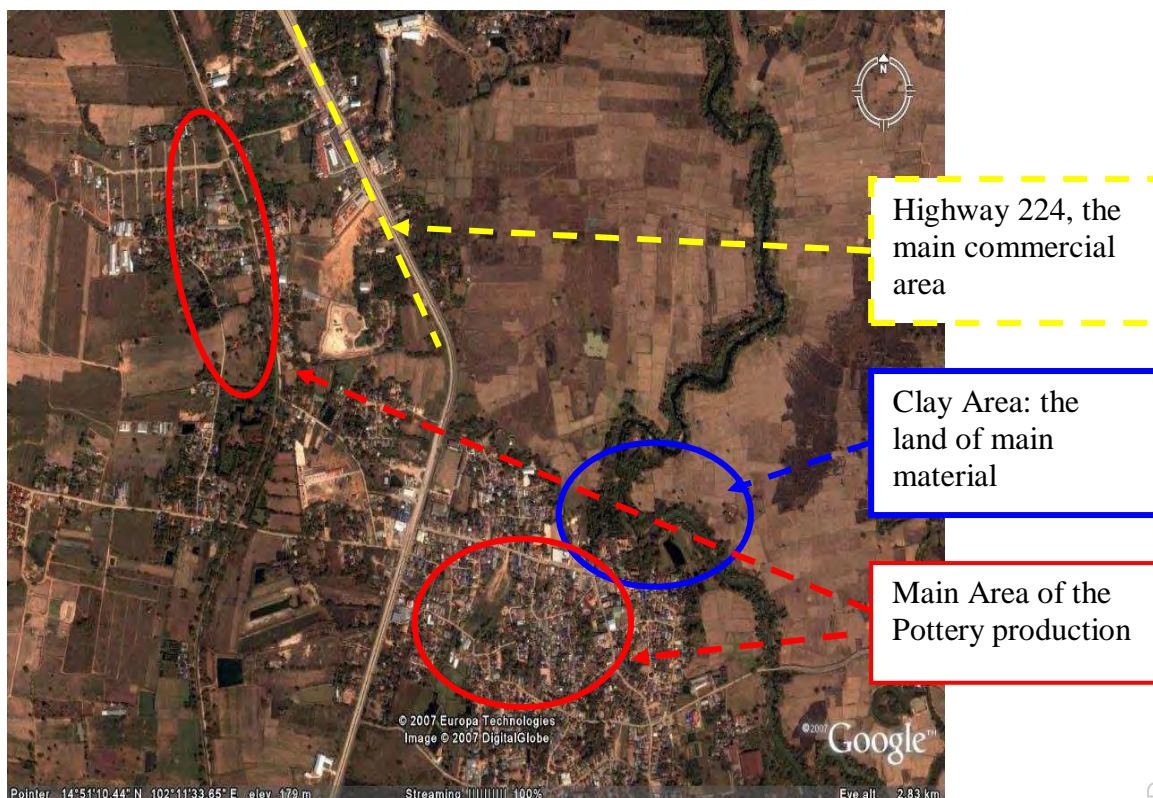


Figure 12: The land use of Dan Kwian Pottery Village

Source: Google Earth -Ban Dan Kwian, Chock Chai District, Nakhon Ratchasima

Although, the areas of Dan Kwian sub-districts as shown above is not too large but the economic expansion are increasingly in the community. This economic growth has affected to social, culture, and ways of life of local people. Cause of economic growth made Dan Kwian divided the political areas into two parts and there are two main local organizations responsible in Dan Kwian sub-district as I mentioned in above. But 80 per cent of pottery production process stakeholders are in the area which is responsible of Dan Kwian Municipality Office not the Dan Kwian sub-district Administrative. This is the important problem for integrated developing plan and co-operating the local organization.

For the natural feature of Dan Kwian Village, Mr. Mien Singtale, an important potter of Dan Kwian community (interviewee, 25 July 2004), said, the average temperature of Dan Kwian village is within the range of highest at 38.75 C° and lowest at 23.1 C°. This temperature is suitable for pottery production process especially the process of drying the pottery before fire.



Figure 13: drying pottery production process which is related to the weather

Beside the temperature and weather of Dan Kwian Village which is suitable for pottery making. The water is also an important material from nature feature which is made pottery of Dan Kwian unique. Dan Kwian Sub-district has the Mun Waterway and irrigation canal from Lumpraphung Dam which is an important water resource for people to use in agriculture. Chok Chai Local Waterworks has already extended water supply areas in to community, but there still is not enough to cover all areas. Additionally, Dan Kwian people are lucky sub-district villagers that they have efficiency clay resource for pottery making which appeared especially the clay at riverside of Mun River which the villagers are using for the produce of potteries. The special characteristics of Dan Kwian's clay are red clay, fine and mixed with a lot of iron ore that make Dan Kwian's potteries different from potteries in other areas.

Economic, Occupation and Education

From the past until the present, according to geography factors of Dan Kwian sub district, Chok Chai district, Nakhon Ratchasima Province, some people still keep traditional economic way of life: do paddy farming or agriculture farming. This is because Dan Kwian Community located at small plain areas on both side of Mun River; villagers use these plain areas to do paddy farming. The paddy farms that are far away from Mun River have to use rain water, but paddy farms are close to Mun River, they were used waterwheels to bail water into their farm. Dan Kwian's waterwheels will be similar to waterwheels that are used in Jun-tuk sub-district. But, nowadays they use the electric water machine. About 1,200 families in Dan Kwian sub-district work in agriculture field: paddy farming, agriculture farming or domesticating animal. Important agriculture products are rice and cassava.

Industrial and commercial pursuits were the occupations that are done at the deep end of rice field which uses rain and irrigation techniques to help. Besides paddy farming, pottery making and selling pottery souvenir were also the occupation of these people. From the filed survey the primary data in April 2004, found that there were: 266

Pottery shops, 73 pottery factories, 63 restaurants, 40 groceries, 25 barbershops and the other are garages, mills, lathe shops, construction material shops, tire storage, sauce factory, recycle shop, pig farms, motorcycle repair shops, karaoke shops and petrol station (Dan Kwian Municipality, 2003).

Pottery making were a first and second occupation in Dan Kwian Village, then became the thing that changed the social and economy of Dan Kwian village. This was the effect result from pottery production being industrialized. Recently, pottery production of Dan Kwian sub-district brought in an income of about 66 million baht per year (The Department of Industrial Promotion, Region 6).

For Dan Kwian Community Education System, there are primary schools and high schools which are enough to meet the needs of the community. Now Dan Kwian people need to study in higher level, and they are also sending their children to study in the city. This is because the community's economy is getting better cause of pottery business. Nowadays, Dan Kwian primary schools are concerned about conserving their cultural heritage. They provide the pottery as a one subject for their students. This is one way for increasing awareness in conservation cultural heritage for children. However, the primary school in Dan Kwian Pottery Village provided pottery the pottery as a subject. But now, educational systems of Thailand try to encourage the students abandon from origin area. Many teachers push the attitude for their student to go to work in industrial factories and go to work in a big city such as Bangkok. This because of Thailand is developing country and the government policy focusing to supported the economic development and industries. This attitude is not only in Dan Kwian people, but in many rural people around Thailand. Beside the education system, Dan Kwian community also fully equipped and infrastructure such as public health, security, and public service system such as electricity, water supply, telephone and transportation. These infrastructures can provide for developing the pottery business, trade, agriculture and tourism in Dan Kwian community. But this fully infrastructure also affected positive impacts to cultural heritage.

Part 2: Heritage and Conservation in Dan Kwian Pottery Village

Understanding of the Heritage of Dan Kwian Pottery Village

When we say about the cultural heritage of Dan Kwian Pottery Village, it does not mean only the pottery product or pottery community, but including the agricultural community. Thus, the cultural heritage should be both pottery and agricultural aspects. As I mentioned in chapter 2, there are two types of cultural heritage, tangible heritage and intangible heritage. Thus, the result of this study identified the heritage of Dan Kwian Pottery Village into two types; tangible and intangible heritage. The detail as follows;

Tangible Heritage

In terms of tangible heritage, it can be further classified as either immovable or moveable heritage. Tangible heritage objects that cannot be moved are referred to as immoveable heritage. Dan Kwian pottery community, Dan Kwian Temple, the pottery

factory, and ox cart museum are examples of immovable heritage. Moveable heritage are those heritage objects that can be moved from one place to another. The pottery product is an example of moveable heritage of Dan Kwian Pottery Village. From the study, I was found the heritage both moveable and immovable of Dan Kwian community which I have divided into three categories as: cultural, natural and build tangible heritage.

1. Cultural Heritage. There are two tangible cultural heritage of Dan Kwian Pottery Village that is the pottery products and Dan Kwian pottery kilns; primitive and present kilns.

The pottery products

From the result of the study, researcher was found the evolution and development of Dan Kwian pottery can be divided into 3 stages, i.e. the primary stage of pottery, the second stage during which academics came to learn local wisdom and educate potters in the community, and the third stage of the present time. The pottery products of the primary stage were not varied. Most of them were household products such as water jars, basins, narrow-mouthed jars, and mortars, all of which were produced in three different sizes: small, medium, and large. The designs were simple and plain and made by simple tools.

The second stage, drawing a great attention from many academics and architects, started from 2510 onwards. Forms and designs of the products were developed by industrial designers from the provinces and Bangkok. Experienced potters were hired to produce pottery according to the required designs or to work full time in the factory to produce pottery in new and varied forms, shapes, and styles. Nowadays, crockery products are of so varied forms that they cannot be remembered or recognized. Samples of each design or form are not for future use. Even the pottery producers or retail shop owners cannot remember or explain about the forms, designs and sizes of their products because what they are doing is just produce and sell. If a customer wants a particular design on size of a product, he or she just tells the potters and they will produce a product according to a customer request. However, Dan Kwian pottery can be grouped into 4 types according to the data collected.

- **Household-use Pottery.** This type of pottery has been produced since the past. Most of the earthenware of this type is household articles such as mortars, jars, basins, vases, ashtrays, oil-lamps and benches, all of which were produced during World War II to be used by families and sold in the areas of Nakhon Ratchasima province and the neighboring provinces. Apart from the household products, agricultural products which were intended to be used in agricultural work such as plant pots, swings used to hang from a tree, aquariums, lotus-plant pots, animal-food containers and plant and flower enameled-bowls were also produced. These household and agricultural products are plain and simple.

- **House and Garden Decorative Pottery.** This type of earthenware is produced for use in architectural work and for house or hotel decoration which is very popular among Thai and foreign customers alike. It was initiated by academics from Technical, Technological and vocational institutes in Nakhon Ratchasima. First, they invented a

new type of floor tiles. Later, a black-clay shop owner applied this technique to produce a wall tile which can be used in any buildings such as houses, hotels or temples. Dan Kwian earthenware wall tiles became most well-known when Professor Viroje Srisukro, who designed the ordination hall of Salaloy temple, one of the most important temples and interesting tourist attractions in Nakhon Ratchasima, used these tiles to decorate the temple's ordination hall. The ordination hall was designed like a curved junk with decorative tiles and earthenware from Dan Kwian. Aside from this temple, the City Pillar hall in the ancient area of Nakhon Ratchasima is also decorated with this type of wall tile.

Later, other potters have added more designs and colors to this tile thus, making it more exquisite and beautiful. Apart from the tiles mentioned above, other Dan Kwian pottery used in architecture includes lanterns, stone oil-lamps, and garden decorative images in the form of woman, angel, and flower, masks, and different kinds of mobiles. The most popular products of this type today are lanterns, water-flooded basins or fountains, aquariums and garden table sets.



Figure 14: Style and various types of Dan Kwian Pottery Products

- **Souvenir Pottery.** This type of pottery is considered to be one of the signature products of Dan Kwian because of its uniqueness. In the past, souvenir products were popular among Dan Kwian potters, and the first earthenware souvenir was a pottery owl pattern initiated by Mr. Wichai Poonnaimuang, who got an idea from a Japanese doll which he later modified into a twin earthenware owl. The first product was a pottery owl product mobile, but later developed to be set on the floor or on the table with fancy designs on the chest of the owl. Besides pottery owls pottery product, Mr. Wattana Pomchai, a potter who owns a very large souvenir shop in Dan Kwian, produced the first pottery peacock perching on a tree branch pattern. Later, he developed his invention from lone peacock design to twin peacock design and finally a group of peacock design.

Apart from owl and peacock design, crockery fish, human, animal, key ring, mobile, magnet, and doll gifts are also very popular among customers. At present, earthenware souvenirs are developed to suit customer needs and are varied in forms, shapes, sizes, colors and designs. Examples of these souvenirs are earthenware dolls in the images of woman, pig, angel, frog, bird, shellfish and elephant. But the drawback of Dan Kwian souvenirs is their weight. Since most Dan Kwian products emphasize on

large sizes, they are very heavy for customers to carry. Customers, especially foreign tourists, always have difficulty transporting their products.

Dan Kwian pottery souvenirs, which have been produced since the past up to the present time, are very well-known and can be found in almost every souvenir shop. Today, there are decorative objects such as necklaces, bracelets, belts, and earrings. The first person who produced this kind of souvenir was Mr. Samarn Sangthong, who is still in the souvenir business. His technique to make this kind of product is that dried clay with holes in it is baked or fired in an empty milk can. The finished product will come out black or red, depending on the texture of clay. He sells all his products to foreign customers only. Later, he has advised other potters to mix Dan Kwian clay with white from other sources in order to get an exceptionally beautiful product with nice designs and earth tone color. These products are now becoming popular among Thai customers.

However, big manufacturers are not quite interested in producing this type of souvenir due to its low price (starting 5 baht to 100 baht). Most souvenir makers are small and medium retailers or ordinary villagers who are free from their vending routine or from work in the rice-field. These villagers are unskilled at large pottery products, so they spend their free time working on small souvenir production.

- Miscellaneous Pottery. This type of earthenware cannot be grouped into many categories. It includes products such as a small drum covered with a monitor lizard skin, a spirit house, a black bowl for holy water and a joss stick bowl.

At present, most wholesalers and retailers tend to sell or produce only the products they specialize in. Each enterprise tries to build its own identity to differentiate itself from others. So, all enterprises are grouped according to sizes of business e.g. small, medium, and large, and also according to their specialization. Similarly, the OTOP groups are also categorized according to specific types of their products.

Dan Kwian Pottery Kilns; primitive and present kilns

Now, Dan Kwian local people found two primitive kilns at the local people land at village no. 1 which is near Mun River. This primitive kiln was built by using the termite mound. At that time, the potters have to drill at the base of termite mound to make stove entrance of about 1 meter wide. After that, they open the first part of kiln to 1 meter wide, 1 meter high, and 1 meter slope deep down inside. Then they open the kiln entrance like a cave and make a sloping floor about 1.5 meters deep in for the firewood. Then they drill the hole into the termite hill like a shelf to put the potteries that are ready to be fire. This section will be separate into 2 holes. The level of this section is 1 meter high from firewood section. They leave the clay in the middle as a support column.

The interesting thing about a termite mounds is that the termites bring soil from below ground and stick it together above ground. In the case of Dan Kwian termite mounds, the soil is refractory- the same earth the pots are made of. The potter can dig into it without it collapsing, and it doesn't disintegrate when fired to a high temperature. When we look at a termite mound we can imagine how a kiln might be dug out- dig a door, a pit inside the door to push firewood into, a chamber to stack pots, and a hole at the back for a chimney. Primitive kilns were not very high technology. According to the

testimony of the oldest people in Dan Kwian, these kilns were fired, very slowly, perhaps for four or five days, and then closed up to cool slowly for another few day (See figure 15).

After the termite mound kiln, Dan Kwian used the excavated kiln. This excavated kiln divided into 3 sections called. The first part is pottery kiln entrance, after that is quite a large hole which is used for keeping firewood and ashes from the pottery kiln entrance. In the second part is the lift up floor, a slope to the pottery kiln entrance for use as a lay down for the pottery space. The third section is rear pottery kiln which is the same level as second part but the space is as narrow as the pottery kiln entrance. Then, they drill at the back to make a kiln funnel through to the ground with 60 cm. diameter and 2-2.5 meters high from kiln floor. The wall and ceiling inside will curve-shape that can help the fire go through the kiln easier. Each kiln will use 2-3 people per shift to drill. Each kiln is able to contain 55-60 earthen jars to fire, space between earthen jars able to put other small container like 250 of mortars, and another 10-20 small containers. But pottery kiln can able to put 1,200 mortars inside. Recently this kind of stove can be found in the area close to waterside of Mun River called Mun-Rong, it is the area that belongs to village no.1 which working as a kiln builder and kiln brick maker (see figure 16).

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Figure 15: Dan Kwian termite mounds kiln

Beside the primitive kilns heritage as I mentioned above, nowadays, Dan Kwian using the pottery kiln which is build by brick. Bricks that are used for building the pottery kiln will be ordered from villagers who making bricks to sell in Dan Kwian village. Soil that is used to make the bricks comes from the same resource as soil that is used for potteries mold. However, the soil that is use to making bricks will be rough soil and mix with sand more than soil that use for potteries molding (Mr. Mien Singtale, interviewee 10 January 2004). At the present, it is very interesting that there are about 90 brick kilns (data 2005) around this community. Compare with the other pottery site here in Thailand such as Ko Kret has about not more than 20 kilns and Ban Mon Pottery Village in Nakhon Sawan has about 50 kilns. Dan Kwian has the most pottery kilns now.



Figure 16: The Dan Kwian brick kiln. Nowadays, there are about 90 kilns in Dan Kwian Pottery Village

2. Natural Tangible Heritage

The beautiful scenery of Mun River

Mun River is very beautiful in the morning and evening time. Dan Kwian local people are use water from this river in their daily life such as for drink, use in the house, use in the pottery production, and for fisherman who are fishing for eat in their family and sell. Thus, when you are stand at the Mun Riverside, you can see not only the

beautiful scenery, but you can see the way of living of the local people too. This river is very important for them. Additionally, from interview Mr. Suchart Bieakratok, Dan Kwian original people (interviewee, 26 September 2004), said,

‘at that time, along the Mun Waterway, there were waterwheels next to each other. Water-wall which the locals called ‘Rabang’ blocked the water and forced the flow of water along the channel to have enough power to turn the waterwheels. Today, only one waterwheel still can be seen in use today’.

Mun Waterway has its origin in Kho Pang Ma (meaning ‘Horse Mane Mountain’) located in Wangnumklew district and Lamprapung Dam which is a source of Mun River branch. The river waterway goes along and passes Dan Kwian, Burirum province, Surin province, and joins with Chi River at Srisakate province. Then flow to join with Mea Khong River at Pak-Mun, Ubon Ratchathani province. This Mun River before it passes Ta Ang sub-district and Dan Kwian sub-district have four main waterways: Sae Waterway, Praoung Waterway, Sumruay Waterways and Mun Waterway, and all or of them flowing together into Mun Waterways. This natural evidence made Dan Kwian village became the clay resource place for the material of produce pottery. Mun River is a main river of lower Northeastern of Thailand also and provided ore for Dan Kwian Village. Since the past, river established civilization, started from small community then grew up to commercial junction and become mechanic civilization and move to elaborated beauty. Thus, it is not surprise that water and clay which is the things that close to human being will be created into early appliance by human in there support life. For Dan Kwian people, this Mun River are the heritage from the nature which is made them can create an important heritage that is the unique pottery (see figure 17).



Figure 17: Beautiful scenery of Mun River at Dan Kwian Pottery Village

Clay Area: the main material of Dan Kwian pottery product

The other important natural heritage of Dan Kwian local people is clay or pottery clay. The characteristic of Dan Kwian clay is smoothly, hygroscopic, and a red color because it mixed with iron and bronze. After firing, the clay will become strong, black and glossy without added enamel color on waxing. So, earthen jars, basins, jars, or any other pottery work from an early age in Dan Kwian are well known as strong products. Each year, potters would spend the time during dry season to find clay source at ‘Takud’ around riverside. Takud is lowland which is under water part of the year. During flooding, ore dregs will flow along Mun Waterway and passed into lowland around bend of river. In dry season, the water level would drop down, so that the lowland would

became a clay resource which is mixed with many ores, especially iron ore that flows with water and infiltrate into clay which suitable for molding. While clay digging the villager, will open the soil surface about 1 foot wide to remove leaves and dig about 1 meter deep. They will get smooth clay. However, today they use clay - churning machine to get more clay because of they higher demand of clay use (see figure 18).



Figure 18: tourists visiting Dan Kwian clay area

But the demand for Dan Kwian *'clay'* is increasing everyday, not only by the pottery factories in Dan Kwian, but also the factories in other provinces such as in Nakhon Pathom province and Puktongchai district, Nakhon Ratchasima province. The people whose works as clay diggers mostly work during dry season. They will stop during flooding season that is between every September until October. During that period, people have to do paddy farming and also during flooding season the water will flood the clay source that prevent villages not able to dig or difficult to dig.

A site survey found that the clay-digging area is located on the paddy farm that is next to the riverside. There transportation is not as convenient as a car has to drive on the ridge. Recently there are two types of clay selling. One, the owner allows pottery makers to get in and dig the clay by charging for the soil at twenty - fifty Baht per one motored three-wheeled taxi (called *'tuk-tuk'* in Thai) or one round. Normally customers are small business owners and transporters who transport and sell the clay to potters who have no transport vehicle. Transporters will charge potters about 200-250 Baht depending on the distance and the contact (Miean Singtale, interviewee 10 December 2004). The other of selling is large pottery factories which will buy or lease the land from farmers to dig and transport soil for molding business (Dej Nanklang, interviewee 10 December 2004). After they have run out off soil in that farm which is not suitable for molding, they will move to another soil resource. Then farm owner will come back to use the land for paddy farming in the future. The problem will occur during flooding season when dealers cannot dig the soil because of the water will flood that area and access to it is difficult. Therefore many dealers have to stock enough clay for the production process.

Around this area, we can see and touch of the agricultural activities especially the beautiful rice field. Because of the local villagers around this area is the agriculturist. Most of them do the rice farm. In addition, we can visit the house which is produce the brick of the pottery kiln. They are also use the clay from this area too (see figure 19).



*Figure 19: The beautiful Mun River and the clay areas of Dan Kwian Pottery Village.
Source: Google Earth-Ban Dan Kwian, Chock Chai District, Nakhon Ratchasima*

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3. Built Tangible Heritage are; waterwheel, ox cart museum, vernacular houses, pottery kiln model and traditional pottery manufactory.

Dan Kwian waterwheel at Mun Riverside

Now there is only one waterwheel left in Dan Kwian Community, owns by Mr. Suchart Bieakratok (interview, 26 September 2004). The owner said that

‘In the past, along the riverside of Mun River in Dan Kwian Community, there were a lot of waterwheels for use as instruments to bring the water from Mun River for use, for paddy farming, and agriculture farming. This waterwheel is a valued asset to my family and my family wants to keep it for people in next generation to see and to study about the previous lifestyle of the ancestors. Although recently this waterwheel has deteriorated every year, so we have to repair to maintain it. For example, we have to change wood spindle of waterwheel or change any wheel. This waterwheel is still being using especially in rainy season’.

This waterwheel located at the back of Dan Kwian Temple which is very close to the community very easy to find, but there are a few people who know about this waterwheel. If the visitor comes to visit this waterwheel, they can see the beautiful rice field around here. Including, Mr. Suchart, the owner of this waterwheel. The age of this waterwheel is about 70 years old. This is the heritage form his father. But he still using this waterwheel for takes the water from Mun River to his rice field. In the past, for agriculture farming, Dan Kwian people will use the deep end of rice fields to grow

several types of vegetables or fruits. The life style of Dan Kwian people are similar to people in other areas that are not depending on outside factors. They are able to live by themselves. So, we can see many waterwheels along this Mun River in that time. But unfortunately, this is only one left now. Dan Kwian people are proud for this waterwheel very much. They try to present this to the visitor or tourist. It seems to be the public heritage for them (see figure 20).



Figure 20: Mr. Suchart Bieakratok who is the owner of the only waterwheel left in Dan Kwian Village. He is the stakeholder who is concerned about cultural heritage

Dan Kwian ox cart museum

Ox cart museum is located on the highway no. 224 which is located at the commercial area or tourist shopping area. This museum is the first ox cart museum of Thailand which is contained more than 50 ox carts from the regional of Thailand and other countries such as Laos and Cambodia etc.,. This ox cart museum was established by Professor Viroje Srisukro who is the expert in Dan Kwian pottery. In this museum, there are not contain only ox cart. There are contains a lot of antique and traditional Dan Kwian pottery.

‘I am very pride about my museum, but sometime I feel this is the significance of this community. Because of the name of this village ‘Dan Kwian’ means ox cart gate point. But there are very few the villagers interested in this museum even the local government agency. They never play attention in this museum. I needs the local people especially young generation come and visit here. This place can increase their awareness in their cultural heritage. I hope that this place will be the heritage for the next generation’

Pottery Kiln Model, local calls ‘Tao Lhom Jai’ (in Thai ‘tao’ means kiln, ‘Lhom’ means centre and Jai means heart so this can mean the centre place of the social activity)

Since 2005, The Ministry of Tourism and Sport was established and supported to build the pottery kiln model of Dan Kwian Pottery Village. This model located inside the community and behind the Dan Kwian Municipality building. This located is very

difficult to find out. Actually, the purpose of the established this pottery kiln model is the starting point for the visitors who come and visit the OTOP Tourism village to learn and know about the history and evolution of Dan Kwian Village before traveling around the village. However, on the other side of this area, there is Dan Kwian Learning Centre which is supported and built by Dan Kwian Municipality. This Learning Centre now is the starting point for many visitors who come to visit this OTOP village. Unfortunately, not many people come and visit the pottery kiln model.

Inside this model contained an exhibition about evolution and development of Dan Kwian pottery village from the past to the present. This pottery kiln model is very interesting and attractiveness to the visitors. But now there are not many people come and visited include the local people because they never know about this model before.

Vernacular house and traditional pottery manufactory

The surrounding of village no. 3, 7 and 8 are very interested and attractive to the visitor. These villages are the village of OTOP tourism village which is The Ministry of Tourism and Sport encouraged and supported in year 2005. For the visitor, they can get the experiences and learn about the sense of local community and local pottery community atmosphere; vernacular houses, pottery kilns, pottery-shop houses, pottery product and the pottery making process.

For the pottery-houses, most of Dan Kwian house will build a molding house at the ground floor and cover with straw or dipterocarpus leaves. The molding house area is a studio for the potters. The weather inside normally would be cold to keep the soil not too dry. The potters can be male or female. For example, a male will be the molder and female would be a pattern decorator. For potter families that have a baby, they will take care of the baby during their working in the studio by tying the cradle next to molding area. One molding building could have many families working inside that make Dan Kwian community close to each other and help to work together. This character of Dan Kwian life style still can be seen in the village.

Generally, the pottery cottages are connected to the house itself. Some potters use the vacant areas around their Korat or Thai-style high-rise houses as a pottery mill. As for big manufacturers, their pottery mills are very large and connected to one another in a row. Generally, the floors of a mill are covered with sand and it is very quiet and calm. The potter work place or a pottery mill usually has a low thatched roof. According to potters, a low roof can help make the mill cooler which will keep the clay wet and the air humid.

Thus the clay can easily be made into pottery. Furthermore, the low roof also protects the cottage from the wind which will cause the unfinished pottery products to become too dry and fragile when fired in a kiln (see figure 21).



Figure 21: The cultural landscape and environment of Dan Kwian Pottery Community

Intangible Heritage

In term of intangible cultural heritage can means the practices, representations, expressions, knowledge, skill – as well as the instruments, objects, artifact and cultural spaces associated therewith – that communities, group and, in some cases, individual recognize as part of their cultural heritage. This intangible cultural heritage, transmitted from generation to generation, is constantly recreated by communities and groups in response to their environment, their interaction with nature and their history, and it provides them with a sense of identity and continuity, thus promoting respect for cultural diversity and human creativity (UNESCO, 2003: 2). Beside, he ‘intangible cultural heritage’, as defined in oral traditional and expressions, language, performance, arts, social practices, ritual, festive events, knowledge and know-how, traditional, and craftsmanship.

From the study result and the scope of the definition of intangible heritage, researcher can identify and focusing for the intangible heritages of Dan Kwian Pottery Site in two things; the local wisdom of pottery craftsmanship and way of living.

1. Local wisdom

In the context of Dan Kwian Pottery Village, it can be assumed that the important of intangible heritage is the local wisdom in pottery making. This intangible heritage can be very famous not only for the Thai visitors but also international visitors. This local wisdom in pottery making transferred across many generations of the local people. At the present time, they still use this local wisdom in methods and materials for making the pottery. Dan Kwian Potter, local sage who creates Dan Kwian pottery. A potter is considered the most important factor in creating Dan Kwian pottery work of art, and also a person who has succeeded cultural heritage from his ancestors. According to an old potter of Dan Kwian, in the past knowledge and skills for potter production were only given to members of the family. That is from grandfathers to fathers and from fathers to children. However, we can say that the potters are very important person for conserve the cultural heritage of this village. They conserved and provided the cultural heritage for the next generations. Beside this, they are the people who create art and craft of this village

by using their local wisdom. So, it is very important to say that they are the local wisdom sage.

The Dan Kwian pottery is different from the other places in Thailand such as form, scale, color, texture and material of the fabric associated with the place and its uses. Additionally, the pottery production process of Ban Dan Kwian is very local unique in character. It used instruments in pottery production process such as the spinning round board or kiln which are still used nowadays. Even though, there are a little bit change because of the changing tasted of consumers or buyers and also increasing demand, producers have to develop an appropriate production technology for today. Nevertheless, the productions still retain pottery a lot of original styles. Another important characteristic of Dan Kwian pottery is the skill of potter and sculptor that maintain a lot of beautiful and attractive features for study. The details of pottery craftsmanship will be presented step by step below (Daje Nanklang, interviewee, 25 January 2006):

Soil preparing step, this process mixes soil together with suitable ratio depend on type of objects or containers that are going to be mold. Rattan baskets are used to measure the soil. Soil ratios that are suitable for molding are:

- For molding earthen jar, vase, peacock, or fish will use 7 rattan baskets of clay mix with 1 rattan basket of white soil.

- For molding mortar, use 3 rattan baskets of clay mix with 4 rattan baskets of sand (also depend on mixing formula of producer as well, usually producers will use their working experiences and knowledge to adjust or develop mixing formula for themselves).

From the formulas above we can see that high shaped product that needs more skill to mold, the soil ratio must be strong clay. That is they have to put clay more than sand. For small product and product that need to be stronger, the soil ratio must be strong sand or put in more sand. For ratio that put more sand or half of sand, when measure mixing soils, the mixer have to hit or chop soil until it is fire. Then he has remove all to pebbles and roots, and sprinkle water around by using wood stick to poke in the sands until it has holes around. After that he leaves the sand to ferment by using dry banana leaves or plastic to cover about 1 night. Next, he heap the fermented soil on stepping board (in the past, he used cow skin or buffalo skin place under soil) and step on it about 2-3 times.

Then, the potter squeezes the soil by hand until it is well mixed. Recently when the visitor visit Ban Dan Kwian to see production process they will find that manual labor is used to step on the soil and using instrument or soil mixing machine which are mostly used in large shops or large factories. After already stepped on or mixed the soil, the potter will mold the soil in to pieces by hand about 25 centimeters long and put them overlapping in a plastic bowl, and use a damp cloth or plastic cover to keep soil from drying out too fast.

The molding step, Two different types of instruments are used, same as pottery molding in Ka's duration until year 1967. They are the instruments for shaping up (Pamon or round board, damp cloth or sponge, bamboo comb, board for put soil or bowl

that made from car tire, earthen jar, and slip-water), and the instruments for decoration (pattern wood, puncture knife, pattern roller, and iron scraper). Character of Pamon or round board will be one piece of wood with diameter 35 – 50 centimeters and 15 centimeter thick, hewn at the bottom to make it smaller for better support when it turning; A hole is made to put on wood axle that bury in shallow hole. When put down the round board on wood axle, the level of spinning round board will equal with ground level.

Recently, there are many different ways of molding: freedom, spiral, sheet, shaping up by using spinning round board, molding by forging, and pressing soil into block. However, the most popular way since in the past until now of Dan Kwian potter is shaping up by using spinning round board which called 'Pamon', then shaping up by hit the soil on the round board until it is flat with the same size as needed container.

After that, use a prepared lump of clay to spiral up, at the same time use right foot to slowly move spinning round board. After getting the needed shape, turn round board to left side and the potter will decorate by pressing with damp cloth to make needed thickness. Some places will have another person to help when turning round board. This person is called a 'disciple'. Disciple or molding beginner will take this chance as a molding lesson with the professional potter.

From interviewed Mr. Viroje Srisukro, owner of Din Dum shop and the owner of Dan Kwian Ox Cart Museum. He said there are 2 techniques of molding; the first one is molding on un-spinning stump (which is oldest and traditional molding in Northeastern, Thailand) and the other one is molding on spinning round board". The differences are:

- Molding on un-spinning stump: the details of this molding style are; Firstly, the pottery press clay at the bottom part of container to stick with stump and similar high with needed container by molder will walk around stump no matter clockwise or against clockwise. Then, potter will hold Hin-du on hand side (Hin-du is baked clay similar shape with hot compress) and insert into inside of container. Then push clay at the same place with another hand that holding flat wood which similar an oar blade with groove at the area that touch the clay because when hit it, it will make the clay tight faster than normal flat wood. After that, hitting or set up container body up to top of container by have to be very careful at the neck and the top. Especially at the top, molder will use leaf of plastic pat on until the container has round shape. At the neck area of container will use pattern wood stick to hit for making pattern such as fish bone pattern or flower pattern. These patterns depend on design and popularly. Finally, molder will move the container that already decorate the top and the neck to dry under soft sun light to make it a little bit tight but not too tight because have to hit at the bottom which still have a hold for close it up. This hitting process still using Hin-du (hot compress) and oar blade as instruments until the container is complete, thence, at the bottom of the container will be in round shape. After that, take the molded container to dry under the shade by turn the top upside down and wait for burning process.

Molding on spinning round board is another way of pottery making process in northeastern of Thailand. Containers that are made come from this style of molding will be different from the first style. The bottom of the container will be flat because on the round board there is no hitting. Also the container will look more perfect because the

molder use spinning power force and fingers to smoothly press the container. However, both styles will have the same thickness. The container made by using this style can see from pots, and jugs that are found in Maha Sarakham province, Kalasin province, Burirum province and Nakhon Ratchasima province. There are both color enamel and no color enamel. Recently, Ban Dan Kwian uses this molding style, but the production process has change a little bit following the time.

After finish molding, the pottery is left to dry under shade in a thatch-roof house. The level of roof should not be too high, and the walls help to protect the potteries from sun and wind. The temperature inside should be a little cool. The potteries are kept in the house for 7 – 15 days in order to be dried. However it also depends on the size of pottery and the weather as well.

The decorating pattern on the pottery is done before firing. There are many ways to do it, for example using finger or wood to draw the line or put pattern roller on earthen jar's surface and turn the Pamon. This will imprint the pattern around the earthen jar. Moreover, the potter may use a soil scraper to scrape on the surface of the pottery and then use a small knife to fret the pattern. Also he may use molded clay to stick on the pottery surface, but this must be done when container or earthen jar is still not dry yet. If the potteries get damp, he may use a thick clay liquid to rub at the sticking area before sticking the molded clay.

Drying the pottery product, after decoration, the potters will dry the potteries before putting them into the kiln stove. This is an important step because if not the potteries will be damage. Therefore a particular drying house has to be built. The character of drying house or pottery - keeping house in Dan Kwian village has a cape roof that slope down to both side of house, and is made with thatch or elephant grass. Normally the molding and drying space will be in the same place except that the molding space (is smaller that the drying area). The floor is made of sand or earth floor, it should not be paved with cement or tile because earth floor will prevent the potteries from being broken. When drying those potteries, the potter should not let them get too dry or too damp because they will be damaged when burning. This can observe from the color of clay, that is the clay should not be too dark or too white.

Lastly, *the firing process* of Dan Kwian people uses a kiln that is dug under the termite mound. Then, the *smokestack* is a curved ceiling with support column in the middle.

Mr. Daje Nanklang (interviewee: 25 January 2005) said that to firing potteries they have to use craftsman who have more experience and skill, including techniques that come from local knowledge or ancestors. The steps of potteries burning can duties into;

Step 1: Smoke or local called 'Lum'. This smoking process will remove the steam of potteries that have been drying for a while. A log is burned at stove entrance with a low fire. Leave it for about 1 day and 1 night or longer, depending on size of stove.

Step 2: Set fire or local called 'Ut-Tao'. This process is a very important for firing process because it is the process that reminds the potter to put firewood into stove. Pottery firer must be keep fulfill firewood in stove after it is well smoked. During this

period, temperature in the stove will get higher, as can be seen from black smoke that come out from smokestack, followed by flame and lampblack. This process takes about 3 hours. This set fire process is very important. The potter must not leave any space in the stove or do not let too much air pass in to the stove because that will make the temperature in the stove not smooth and it will damage the potteries inside. Therefore the people who have duty to burn must stay there all the time. For this process, the government organizations that take care of the environment are worried about the firing creating pollution. Moreover, some firer use tire as fuel for burning instead of using wood that getting hard to find. This creates worse environment effects.

Step 3: A process of speed up fire or local called ‘up smokestack’. Now, the temperature inside the pottery kiln will be very hot. The pottery firer will speed up fire by using small wood such as bamboo or end of pine tree to burn until fire color become orange and rises out from smokestack. If you look at the potteries inside the stove, they will be shiny red. This process spends about 5 – 7 hours. Flames will come out from smokestack about 2 to 2.5 meters high. After that, the pottery kiln entrance is closed using bricks and clay or banana trunks. Leave it for about 4 – 5 days, and then take the charcoal out and extinguish by water. Leave until the temperature inside the stove cool down, then move potteries out.

Beside the local wisdom of pottery production process, folk and local materials for making and decorating the pottery can be intangible heritage of Dan Kwian are follows:

- Pamon, which is a spinning flat round board, 4-5 cm. thick at the edge, 50 cm. diameter, made from whole hardwood about 15 cm. thick, hew the bottom to make it as hexagon shape, look like up turn wide brim hat. At the middle, hole is drilled for put sharp end wood spindle that bury bole of spindle in the soil for using as axis to spinning flat round board. When using has to put cow tallow for lubrication,
- Comb that made from bamboo, make it slim broad like comb but without outside skin of pottery,
- Board for put soil,
- Pattern woods, which are wood with zigzag shapes at the ends, use for draw a pattern,
- Roller and lobe, which is a kind of wood for making pattern. One side of the end will be a roller and the other end will be lobe. Roller or lobe able to turn when handle at the middle and press down. The pattern will look like tire pattern on the road, pattern from roller will have 2 columns of wart, and pattern from lobe will have 6 columns. Roller and lobe normally made from,

2. Way of living of the local community

Consider, the way of living heritage of Dan Kwian village. We can see that the most of local people here are the farmers and the pottery workers. In the past, they will make the pottery in the dry season (start form September until April) when they had no water to grow the rice. Thus, the heritage of this village can assumed that the farmers and pottery worker way of living. From the past until the present, according to geography conditions of Dan Kwian Community, Chock Chai District, Nakhon Ratchasima

Province, some of people are still having the economy characteristics to earn enough for living style, do paddy farming or agriculture farming. This is because of Dan Kwian Community located at small plain areas on both side of Mun River; villagers use these plain areas to do paddy farming. For the pottery making was a second occupation after paddy farming season in Dan Kwian Village.

In the past, old generation potters considered pottery production as a hobby. They do this when they are free from their main or routine job such as rice – farming. They also do the job because they love it, so the finished work is always very neat, delicate and beautiful. They often compete with other potters in terms of workmanship and also have high artistic emotions. When they decide to do the work, they will keep themselves shut out of the outside world. They will not let anybody disturb them at all. They even have a traditional belief that when they work, no women are allowed to come around because their work could be damaged or destroyed. When their wives or other female relatives bring some food for them at work, signals must be sent to them first, and then the food would be left and kept somewhere outside their workroom.

The potters themselves will then come out to take the food inside. This kind of belief has now vanished. Nowadays, potters are both male and female. However, design – making workers are mostly female because they seem to create designs that are more delicate, neat, beautiful and careful. In the past, like any other works of art, pottery work was created only by male artists because most women worked as housewives. At present, due to economic changes, pottery production techniques and methods have changed a great deal accordingly. Good workmanship, artistic beauty, creativity and delicacy of work has now vanished and ignored because they tend to produce work just to meet the deadline and demand of customers.

From the interview with Ms. Pikul Singtale and Ms. Jiranan Plieankratok, owners of pottery factories and producers of pottery dolls which are very popular and best - sold in today's markets, it is revealed that during a high demand period, each potter has to work against time – from early morning to late at night. Some have to work until one or two o'clock in the morning in order to produce enough work as ordered. As for the wages, potters are paid according to the number of their products. Approximately, each potter earns about 7,000 – 10,000 baht a month. As a result, they tend to work on the basis of quantity rather than quality. Each potter can produce 5 pieces of large product, but can make more pieces of small and medium size pottery, which is about 20 – 30 pieces a day depending on the difficulty of each work.

Therefore, very few potters are interested in producing large size products, which is actually the identity and symbol of Dan Kwian. However, some manufacturers still give prime importance to craftsmanship and creativity of their work. This is because of the OTOP project supported and sponsored by the government. The government encourages manufacturers to participate in the project and hold a contest for craftsmanship and creativity every year. The products are then rated by the number of stars from 1-5, depending on the quality. Some manufacturers have taken part in this project such as Mr. Mien Singtale who entered the contest in 2005 and won the top prize. His work was created with great craftsmanship and creativity. It can be said that this kind of fine and delicate work is produced only once a year. However, the OTOP project is not attractive enough to draw more villagers to take part because they are not sure

whether they will get in trouble if they won the contest. For example, they do not know if they have to pay more tax or to register their products or not. Moreover, winning the contest is not a special incentive for villagers at all.

Apart from potters who play a very important role in Dan Kwian pottery production business, other workers who are as important as potters are clay preparing and kneading persons, mold pressing workers, designers and decorators, and workers who paint and spray paint and lacquer over products. Like potters, these people are also affected by the economic change. Anyway, these people are important factors for the conservation of Dan Kwian cultural heritage.

From the interview with these workers, it can be concluded that pottery production occupation is much better than any other careers such as agriculture or working in a factory. Due to economic change and the need for more income to support their family, Dan Kwian potters have turned to work in pottery business as a routine job. As a result, the economy of Dan Kwian and the income of potters depend mostly on the pottery production industry. However, a career in pottery production has many problems such as wage rate problem. Actually, employers set the rate of wage according to the lowest wage rate together with the consideration of the skills of each employee. Skilled and professional craftsman get the wage rate of 350-400 baht a day while average workers are paid 80-100 baht a day.

Skilled potters get highest pay, followed by decorative and painting workers. Some employers hire and pay workers by the number of products made. So, the income and earning of workers is not certain. Working hours are 8.00-17.00 with one day off a week. Some workers who have to go back to their hometown to work in the rice field sometimes do not get back to work in Dan Kwian, resulting in a lack of labor from time to time. Moreover, most employers do not provide workers with good social welfare or any other fringe benefits except for big factories which have to follow the law. However, this problem is not quite severe because Dan Kwian villagers still live in a relative supported society. They live a simple life and members of the family live together in a big family and help each other all the time.

Dan Kwian potters all agree that the conservation of their ancestor's cultural heritage is of prime importance amidst today's changing situation in order to keep Dan Kwian pottery business going on forever. It is clear that craftsmen are important factors for the conservation of Dan Kwian pottery identity and uniqueness.

Nowadays, most potters tend to produce work mainly to meet market demand and need of manufacturers or employers who always consider high profits as the most important thing in their business. So it is time for potters to turn to and emphasize the identity and uniqueness of Dan Kwian pottery which will give them the competitive edge over other competitors in the pottery market. If Dan Kwian pottery products do not have their own identity but become similar to those of other places, the market shares of their products will be decreased. Then, the decline in market demand will result in the decrease of Dan Kwian pottery production line in the future.

When looking at the way of life of Dan Kwian potters from the past to the present, it is apparent that it has changed greatly. In the past, they spent most of their life

working around pottery kiln near their family with enough time for the family. In this manner, they retained good relation and attachment with their own family. On the contrary, nowadays, most of potters spend almost all of their time working in large pottery factories with very little time for the family because the production emphasizes on quantity in order to meet increasing market demand. Furthermore, as a result of a large number of orders and a high competition in the market, they have to work around the clock to produce enough work for the orders resulting in the lowering quality and art value of most of the products.

According to potters in Dan Kwian, a variety of products with creative and exceptional designs and looks need to be developed and introduced to the market all the time to catch up with and suit the ever-changing customer's needs. Since customers nowadays have more choices in terms of prices and products, and because the products have to be sold at very low prices due to a high competition while the cost of production, materials and labor is very high, the development and modification of old-fashioned products is unavoidable.

However, with their excellent folk art wisdom towards creating innovative earthenware, easy access to the source of good-quality 'Dan Kwian clay', and creative ideas for new types of earthenware products with unique identities, Dan Kwian potters can always produce best quality folk arts to the world. There is a saying that goes: "Dan Kwian earthenware is the folk art of its own local wisdom and technique, but with internationally accepted and innovative forms and designs".

The social condition of Dan Kwian community consists of people who called themselves 'Thai-Korat', as can be seen from the accent which is different from general local language of northeastern people. The general local languages are similar to Lao language, but Korat language is a mix between central Thai language and northeastern language. Beside the language which is different from others, the surname of Dan Kwian original people can help to identify its origin or hometown. Their surnames will always start or end with the word 'Kratok' same as people in Chock Chai district. This is because Chock Chai district in the past was called 'Kratok', for example Dan Kratok and Bued Kratok. So, this surname of Dan Kwian original people can be intangible cultural heritage too.

Most people in Dan Kwian Sub-district are Buddhists. About 80 percent of Dan Kwian people are original korat and some of them are Lao, original Central Thai and Chinese. There is also one Chinese joss-house that is Ban Dan Kwian Joss-house which represents the group of Chinese people residing in this area, just like many other areas in Thailand. There are important temples in this area are Ta-ang temple and Ban Dan Kwian temple.

Pottery production is the handicraft that represents local knowledge which has been accumulated for a long time; it is unique culture that can be found only in Dan Kwian. The other important local traditions of Dan Kwian Sub-district are the same of the other communities in Nakhon Ratchasima. For example, there is Loykrathong Festival (Thailand full moon festival), Songkran Festival (water festival), and local sports competitions. However, there is another festival that happens at the end of the Buddhist Lent, called 'Kwan Kao Tip Festival' (Holy Rice Stirring Festival). In this festival, many

people in the community will come to join at Dan Kwian temple. This is the tradition that represents to Buddhist society the unity of the community which the government and private organizations should promote and protect. Beside this festival, in 2549, the Dan Kwian Municipality Office and The Provincial Municipality of Nakhon Ratchasima have established Dan Kwian Pottery Festival. The objective of this festival is to encourage tourists to come to visit Dan Kwian and encourage local people to conserve and be awareness of their pottery cultural heritage.

Significance Assessment of Cultural Heritage Value

According to the Burra Charter of Australia ICOMOS on how cultural heritage should be managed appropriate, the cultural significance divided as ‘aesthetic, historic, scientific or social value for past, present or future generation’. Moreover, cultural significance is a concept which helps in estimating the value of places. The places that are likely to be of significance are those which help to give an understanding of the past or enrich the present, and which will be of value to future generations.

Thus, to understand how cultural heritage conservation and tourism management is important to the fabric of the cultural setting in Dan Kwian Potter Village, it is necessary to look at the cultural significance of the place and its setting. This includes the relationship between the pottery products itself, the rural community, traditional, and other intangible and tangible heritage, which contributes to the formation of a unique cultural landscape.

After studying, surveying and collecting the primary data and secondary data related to Dan Kwian Pottery Village, it can be assessment for the significance of Dan Kwian Pottery Village statement as follows:

1. Aesthetic significance of Dan Kwian Pottery

According to cultural significance assessment that is the main step in the process of cultural heritage conservation, it can be assumed that tangible and intangible of Dan Kwian Pottery Village. These can remarkable aesthetic value about an application of local wisdom to design the pottery products. The Dan Kwian potteries are unique characteristics about gloss, strength, and impermeability. Additionally, the form and design of the pottery product of Dan Kwian have the uniqueness. But now it is a little bit change about the design and the decoration of the product. Because of the potters try to serve the needs of the consumer more than conserve the traditional. Beside the pottery products, the pottery community which is contained a lot of vernacular house and pottery-house also can remarkable the aesthetic value too. The Dan Kwian local wisdom can design the structure of the vernacular-houses so that they may suit the various usages and way of life of the potters. Dan Kwian vernacular houses use the wood as a main material of the houses and the high roof structure facilitating air flow and in the ground floor usage for the pottery making area has already been mentioned. Moreover, some houses also apply for the pottery-shop in front of the house and there are about 90 houses that have the pottery kilns in house area. Beside, there are the other tangible which is remarkable aesthetic such as the ox cart museum. This museum represents of the history and origin of this village (‘Kwian’ means ox cart). Additionally, Dan Kwian waterwheel, Mun River, and clay area are also the remarkable of aesthetic value too.

2. Scientific Significance of Dan Kwian Pottery Village

Considering the scientific value of Dan Kwian Pottery Village is the pottery kilns. These included the primitive kiln or termite mounds kiln and the present kiln or brick kiln as I already mention. It is very interesting in ancestor's local wisdom of Dan Kwian Pottery Village. In the past, there are no high technology and scientific about production the pottery. But why they can do and know about the clay form Mun River, know how to mold the pottery, how can they know that they can use the termite mound rebuilt for the pottery kiln, what is the suitable temperature for firing the pottery and also the decoration. It can be assumed that this is the scientific value of the ancestor of this village including this generation. Because of most of the pottery worker now, they are still using the same technique, methods and materials in traditional way which is the same as their ancestor.

In the past, Dan Kwian kilns were not building, but dug out of termite mounds. When we look at a termite mound we can imagine how a kiln might be dug out-dig a door, a pit inside the door to push firewood into, a chamber to stack pots, and a hole at the back for a chimney. Primitive kilns were not very high technology but they use the concept of scientific about the structure. According to the testimony if the oldest people in Dan Kwian, these kilns were fired very, very slowly, perhaps for four or five days, and then closed up to cool slowly for another few days. Moreover, this type of kiln can not use in the raining season cause of the flood.

Now, most of the pottery manufactory use the brick kiln but still use the wood for the fuel and some of them use the high technology kiln and use gas for fuel. For the brick kiln, are made of unfired bricks, all of them arch bricks of a single size, formed from sandy clay, which is much more refractory than plastic clay. The kilns of this village are built entirely without forms. But most of them are in arch kilns, where the arch is help up by pressure from the outside. However, the kilns are very complicated shape, and one that can only be built by an experienced kiln builder.

Pottery kiln building is also another kind of occupation that helps some groups of Dan Kwian villagers to earn a living. This job needs more experience and skill. To build 'arrange - up pottery kiln' they have to lift up the pottery kiln floor higher than the ground level, the curved ceiling is like the shape of a turtle back, elliptic shape wall, bulge at the middle, and slope stove floor. The pottery kiln will be separate into 3 sections like excavated stove. It also has a roof to cover the pottery kiln as well. This roof will protect the pottery kiln from sun light and rain and make it able to use for long time.

3. Historical Significance of Dan Kwian Pottery Village

In terms of historical significance, the pottery village is the one of the best examples of living cultural heritage in Nakhon Ratchasima province and it is still lively at present. But this not means it doesn't change but we can see the authenticity in this village such as way of living of the local villagers. From the past to the present time, Dan Kwian pottery community has undergone so much changes and evolutions in terms of the pottery production methods and technique. But, nowadays the uniqueness of the pottery has change such as forms, shapes and designs. Moreover, in case of historical value of the pottery community lies in the fact that it is the most obvious evidence representing a

successful of the development of the local wisdom to the international market. In this time, when the visitors visit this pottery village and walk around the pottery production area and the commercial area, it can be remind the visitors with a scene of authentic local pottery community, Korat local community, artistic and a relationship of the natural and environmental; these mean river, clay, rice field, waterwheel.

The other important aspect about the historical value of pottery village is an important person or we can call them as 'local wisdom sage'. These local wisdom sages are affected to the community development and pottery development as follows:

Mr. Viroje Srisukro, a lecturer of the then Rajamongala Institute of Technology, Northeastern campus, which is now Rajamongala University of Technology Isan, played a very important role in developing the work of earthenware necklace. He made this kind of necklace more charming and attractive by combining local wisdom with academic knowledge. He mixed white clay from Lampang with Dan Kwian clay which brought about a new kind of clay. This new kind of clay was so soft and neat that it can be designed and decorated very easily.

Aunt Somsri was the first produced in necklace, we calls 'Sroi Beeb'. (Sroi mean necklace) This production is simple. That is; soft and wet clay is manipulated into a round shape and then squeezed by two palms into different shapes as desired.

Aunt Wee was the first produced in 'Sroi Mayom'. The production method is the same as that of 'Sroi Beeb'. After wet clay is made into a round shape, a needle is used to make 'furrows' on that clay to make it like a star gooseberry.

'Karn Pun Kao' was discovered accidentally by the late *'Taa Sook'*. He made a living by selling antiques to retailers in Bangkok. One day, while he was sitting by the fire-place near the pile of earthenware with his oil-lamp on the earthenware, the oil-lamp accidentally fell by the fire-place causing the oil from the lamp to drain and spill over the ash. Shocked with the accident, he immediately placed that oil-lamp on end. Then he wiped up the soot from the earthenware with his oil-stained hands. When his hands touched the ash-covered earthenware, it appeared that the oil and the ash made the designs on that vase more apparent and look exceptionally beautiful like a precious antique. Later, this type of product became very popular among customers who loved collecting antiques but could not afford to own genuine ones because of high prices. "Taa Sook's Technique" has been highly accepted and considered the most beautiful work of art ever by Dan Kwian potters. Even though he is dead, his folk art method is still practiced and passed down to his descendants.

Mr. Surasak Boikratoke, head of the village. The District office also subsidized and helped the group in terms of working capital, equipment and materials, and the promotion of Dan Kwian community. This attempt helped the community to receive the 'Best Art and Craft Village" award from Prince Ngamchit Burachat Foundation in 2544. Furthermore, the "Dan Kwian Earthenware Production Club" was also set up. This period was considered the most prosperous time for earthenware business.

Ajarn Pit Pomsinsap, he is very important person in the community. He played a prominent role in the development of this type of work in succession of Taa Sook. He

used white clay which was very soft and neat from Koke Kruat Public Forest, Muang District, Nakhon Ratchasima to draw designs on the products instead of soot. The result was an exquisitely beautiful and exceptional product in its own style. Among the most popular products of this type were Brahman-face jars, vases with the design of Pao Boonjin and jars with the design of Pao Boonjin, two of which were known as “Products with the designs of Pao”. Moreover, products with the designs of Ban Chiang and the designs of Tam Lueng as well as products which were used lacquer for decoration instead of oil were also introduced and added to the variety of Dan Kwian products.

Mr. Samarn Bangkratoke who was created the product of “Lotus Basin” and “Multicolored Gurgling-water Basin” were gaining more and more popularity due to astrologic influence and Chinese geomantic belief. In 2534, he was invited to be on T.V. program of channels 7 and 9. He was asked to talk about his initiative product of “multicolored gurgling-water basin” on the program. As a result of this, the product was becoming more widely known. Mr. Samarn later developed and modified it to be more beautiful, more varied in forms and styles in order to attract customers. In his modification, he used steel legs to hold multileveled small gurgling-water bowls on top of the basin. The most popular products of this type at that time were a five and nine-level gurgling-water basin and a two-way five and nine-level gurgling-water basin.

Actually, in Dan Kwian Pottery Village, there are many local wisdom sages beside these people. The local people in the village play respect to them.

4. Economic Significance of Dan Kwian Pottery Village

In terms of economic value of this pottery village, we can say that this is the local village, but they can send the product to the international trade stage or we can say ‘forms the local wisdom to internationally market’. Thus, for local community, they are pride of the cultural heritage. And they try to conserve it in the suitable way. Dan Kwian Pottery Village has a cultural heritage especially the pottery product which is very important focus of economic and tourism. Taxation from the Dan Kwian Municipality Office found that there were 90 businessmen who owned kilns and there are 98 kilns in 2006 (Dan Kwian Municipality Office 2006). In addition, there are also 2 big trading plazas which provide space to let for souvenir scales. These two trading centers, the Dan Kwian Trading Plaza and the SYR Centre, which were opened in 2005 and invested by the investors outside the community, can provide space for about 200 - 300 souvenir shops. Apart from the shops in these two trading plazas, there are also another 500 pottery shops alongside Highway 224, Nakhon Ratchasima – Chock Chai.

The stakeholders of Dan Kwian Pottery business consisted of all kinds of pottery manufacturers and businessmen. These are called the first, the second and the third producers. (The first producers or the initial stream of business consist of land owner along Mun River and firewood sellers. Second of producers, considered as the middle stream of business, refer to potters who produce pottery products. The third producers or the end stream of business are product sellers in the commercial area and exporters. In addition, local government organizations, customers, tourists, transport business men or logistic business, business association local people and all kinds of shop owners in the area are also considered as stakeholders of Dan Kwian pottery business. The data of the year 2003 showed that there were 696 businessmen involve with pottery business such as

pottery manufacturers, factories, kiln builder, distribution shops, potters, and designers or sculptors.

Pottery businesses were the occupation of these people. From the filed survey the primary data in April 2004, found that there were: 266 Pottery shops, 73 pottery factories, 63 restaurants, 40 groceries, 25 barbershops and the other are garages, mills, lathe shops, construction material shops, tire storage, sauce factory, recycle shop, pig farms, motorcycle repair shops, karaoke shops and petrol station (Dan Kwian Municipality Office, 2003). Additionally, pottery making were a first and second occupation in Dan Kwian Village, then became the thing that changed the social and economy of Dan Kwian village. This was the effect result from pottery production being industrialized. Recently, pottery production of Dan Kwian sub-district brought in an income of about 66 million baht per year (The Department of Industrial Promotion, Region 6).

In summary, Dan Kwian Pottery Village has various cultural significances in terms of cultural, historical, scientific and economical significance. However, nowadays there are some factors impacts to the cultural heritage of this village such as tourism and pottery consumer behavior that I will present next.

Beside the result of general background, cultural heritage and its assessment value of Dan Kwian Pottery Village as I mentioned in this chapter. The next chapter, researcher will present the further result of the pottery business such as export business, tourism development, including external and internal factors affected to Dan Kwian Pottery village, impacts of tourism, and SWOT analysis of cultural heritage and tourism.

Chapter 4

Economic and Tourism Development of Dan Kwian Pottery Village

Economic and tourism development are the main factors affected by social, cultural and environmental change of Dan Kwian Pottery Village. In chapter 3, I have already presented and described the study results of the general background information related to Dan Kwian Pottery Village and assessment significance of heritage value. In this chapter, I will present more in-depth study results about the pottery business, economic and tourism developments, including the social, cultural, and environmental changes transforming Dan Kwian Pottery Village.

Part 1: Development of Dan Kwian Pottery Business

Dan Kwian Pottery Business Overview

Dan Kwian community is located near the Mun River which has rich, good clay for the making of pottery products. The clay has unique properties that include a high quality iron content that, when fired at temperature of 1,000-1,200 degree Celsius, will produce pottery that is, has a black polished color without applying any paints or varnished, strong and durable. Dan Kwian Pottery is well known around the country. Buyers of the pottery require the products for the decoration in hotels, resorts, houses, restaurants and spas.

Many pottery businessmen have invested in Dan Kwian community. Taxation from the Dan Kwian Municipality Office found that there were 90 businessmen who owned kilns and there are 98 kilns in 2006 (Dan Kwian Municipality Office 2006). The number of souvenir distribution centers during 2004-2005 totaled more than 300. All these showed that the community has experienced significant economic changes. In addition, the pottery businessmen have formed 'The Assembly of the Pottery Business of Dan Kwian'. The purpose of this Assembly is to provide cooperation among the members, sharing of production process, knowledge, and the passing the local wisdom (Samon Singtale, interviewee, 28 September 2005).

But, at present, with the rapid business expansion and growth, the purpose of business group has changed from providing cooperation among the members to focusing on own business benefits, even though relative-relationship concept still remains. That is to say; during business transaction processes, close and intimate relationships are formed between the pottery stakeholders. In addition, when the pottery business has expanded according to supply chain logic, the concept for setting Business Assembly has come true. At first, the purpose of this assembly was to provide good relationship, cooperation, business connection, and marketing help among the members. It also aimed to get promotion and support from the government sector in terms of product development, marketing and tourism development. At present, the assembly is in the form of the

Pottery Producer Association of Dan Kwian. The president of the association is Mr. Chaiyaporn Kirdmongkol, an owner of Um Deang Pottery Factory and Shop, which is a very well know shop performing both production and distribution business.

For my pottery shop, Um Deang Ceramics was founded in 1975 in Dan Kwian, by Suwanee Natewong, Sudarat Kirdmongkol and I. We have a strong background in Fine Arts, business and have been successfully producing unique, handmade ceramics for over a quarter of a century. Together, this team has forged one of the foremost influential potteries in Thailand utilizing a unique artistic background with a strong business sense. Um Deang continues to produce, exhibit, and export high quality, visually stimulating work worldwide. Exporting serves a large part of the business and supplies international markets in Japan, Malaysia, Italy, Germany, France Canada, Holland, England, and the United States of America. We are pride for our traditional pottery and community. We try to conserve our cultural heritage for our next generation.

(Statement from Chaiyaporn, October, 2005)

In addition, Dan Kwian pottery business group also has business connection with other cluster such as Lampang ceramics business group, sandstone carving business group in Sikiew district, Nakhon Ratchasima, and Jatujak Market (Weekend Market at Bangkok) business group which is considered as one of the biggest markets for Dan Kwian pottery products.

The area of Dan Kwian pottery business is within the precinct of the Municipality and the Tambon Administrative Organization of Dan Kwian sub-district. Dan Kwian pottery business consists of all necessary components for running any business or business supply chain; i.e. the first producers, the second producers and the third or last producers. The first producers, considered as the initial stream of business, are the owners of clay along the Mun River and workers who sell firewood for firing fuel. The second producers, the middle stream of business, which is the main manufacturers, refer to the producers who make pottery products. Most of people in these groups live in village no. 1, 2, 7, 8, and 10. The last producers, or the end stream of business, are the product sellers or retailers and exporters. Most of them run their business in the commercial area alongside Highway 224, 15 kilometers away from the city and in the area of Dan Kwian Pottery OTOP product villages no. 7 and 8.

With the success of this business alliance, in 2004 the Ministry of Tourism and Sport, which had realized the potential of Dan Kwian, designated Dan Kwian as OTOP Tourism Village (see appendix B), the pilot project village of the northeastern province following Ban Tawai wood carving village in Chiang Mai, Aranyik Sword – producing village in Ayuthaya, Maesalong Tea village in Chiang Rai and Ko Kret pottery village in Nonthaburi, which were well cooperated by these pottery network enterprises.

The Performances of Dan Kwian Pottery Producers

With the support and promotion from the Community Development Office of Chock Chai district, around mid 2002, the Coordination Centre for Community

Organizations (CCC0) was established. The purpose of this centre is to give any support to community organizations and activities. Actually, some of the administrative boards of this centre come from the prominent persons who play an important role in producing, promoting and developing pottery related career such as Mr. Bangkot Natewong, Mr. Somkid Boikratok, Mr. Samarn Plengkratok and Mr. Charin Plianokratok. There are 3 working groups for the pottery development as follows:

1. Traditional Pottery Group. Potters of this group consist of Mr. Pleng Porkratok, Mr. Pan Bunnet, Mr. Kaew Biakratok, Mr. Yu Plainkratok, Mr. Mee Singtale, and Mr. Pia Ketmontreekul. Most of these potters are still able to give the knowledge of their pottery wisdom to new generation potters. As a result, the setting of this community as Cultural Tourism village in order to conserve the traditional pottery – making process is still possible.

2. Local Producer Group. This group is considered the most numbers of all. About 100 manufacturers in this group have their own pottery production factories and kilns. Some of them are large scale manufacturers who can directly export their goods. The official and non – official leaders of this group are Mrs. Pattanun Plianokratok, Mrs. Jiranan Plainkratok, Mr Surasak Biokratok, Mr. Adisak Srimaroeng, Mr. Saman Baadkratok, Mr. Tan Puankratok, Mr. Somdej Pakkratok, Mr. Seksan Pikratok, Mr. Chalom Prangkratok, Mr. Samorn Piakratok, and Mr. Thanom Biakratok.

3. Knowledgeable or Academic Pottery Group. Most members of this group are graduates of Rajamangala University of Technology, Technical Campus of Isan, and Art College, Bangkok Campus. This group consists of 15 potters such as Mr. Pit Pomsinsap, Mr. Chaiyaporn Kirdmongkol, Mr. Wattana Pomchai, Mr. Samon Saengthong, and Mr. Nikom Chimnok. The potters in this group specialize in foreign markets. They sometimes take local pottery artisans to take part in Arts and Crafts Exhibition in foreign counties and earn a good reputation for their country. Some of them have has the opportunity to be shown in both domestic and international Arts Crafts Exhibition.

Since the setting of business group or assembly in Dan Kwian community is mostly automatic and natural, starting from the formation of Dan Kwian cultural heritage conservation group to promote and develop ancestor's wisdom, business success is note quite achieved. Pottery Business Association, therefore, has been established in order to provide business cooperation, both in terms of production materials and marketing exchange and the government support among the members.

At present, the main government agency which gives support to the community is the Municipality of Dan Kwian. Most activities supported and promoted by this organization are mainly marketing activities such as the setting of OTOP product village. Other development project to encourage businessmen to create new pottery designs or styles and to look for other source of fuel in place of firewood area also introduced. Actually, the Ministry of Science and Technology is conducting a research on the use of gas as fuel in stead of firewood. However, since the role of business network of the community is not yet strong enough, the business performance of most manufacturers is considered very weak.

From the results of fieldwork survey and data collection about pottery entrepreneur of Dan Kwian Pottery Village (duration 2005-2006), it can divide into 4 scales of pottery enterprises as follows:

- The large scale manufacturers who can produce a large number of products and sells them both domestically and internationally such as Um Deang, Dindam, Dinpao, Chaodin and Moddeang shops. Most of their pottery shops are on the highway 224.
- The middle scale manufacturers who can produce a middle number of pottery products and sell them domestically and internationally scale. Most of their pottery shops are on the highway 224 and some of them are in the village.
- The small scale manufactures or OTOP group manufacturers who can produce a little number of pottery products and sell this product to the pottery wholesaler and retailer shop. Most of their pottery shops are in the village no.1, 3, 7, 8 and 10.
- The owners of pottery shop who only sell the pottery product, but do not produce. They will order from the pottery manufacturers. Most of their pottery shops are in the village no.1, 3, 7, 8 and 10.

In addition, there are also 2 big trading plazas which provide space to let for souvenir scales. These two trading centers, the Dan Kwian Trading Plaza and the SYR Centre, which were opened in 2005 and invested by the investors outside the community, can provide space for about 200 - 300 souvenir shops. Apart from the shops in these two trading plazas, there are also another 500 pottery shops alongside Highway 224, Nakhon Ratchasima – Chock Chai. The results of the study also show that these souvenir shops have brought arts and crafts products from around Thailand for sale in the market such as ceramic, Lampang, arts and craft form Chiang Mai, sandstone sculpture as well as pottery products from other source to created differences. Unfortunately, this has resulted in the disappearance of Dan Kwian characteristic and visitors are sometimes confused between the identities of Dan Kwian's and other places' products. This problem is worsened by the fact that there are no learning sources of Dan Kwian work of art and the museum which displays Dan Kwian genuine pottery works.

Up to now, many development projects have been introduced and supported by many government and private agencies and organizations. However, most of these development projects mainly focus on economic development by the Office of Tourism Development, the Ministry of Tourism and Sport. Apart from this, other development project in terms of product designs and research have been initialed and supported by many knowledgeable persons and private and government organization such as Mr. Tawee Ratchanikorn, a national artist in the field of Arts, the Department of Industrial Promotion Region 6, the Office of Community Development of Chock Chai district, the Academic Assistance Centre for Community Development district 11, Suranaree University of Technology, Nakhon Ratchasima Rajabhat University, Rajamongala Isan University and Nakhon Ratchasima Radio Station of Thailand. From the factors mentioned above, it can be said that Dan Kwian pottery business and businessmen are ready for any future development.

Due to community changes and development projects which only focus on the economic growth, together with the increasing number of tourists, the unique form and shapes of Dan Kwian pottery have greatly changed. The unique and identifiable styles

have been original designs and shapes of pottery work have been disappeared. In addition, raw materials for the other sources resulting in the disappearance previously. The pottery was fired at temperature of 1,200 degree Celsius and the firing lasted for 2 days. However, nowadays due to the increasing number of product orders, the firing time is shortened and the firing temperature is also reduced to just about 1,000 degree Celsius. This is the main reason why many pottery products have been broken, damaged and need altering and repairing in later time (Wattana Pomchai, interviewee, 28 September 2005).

The Dan Kwian Pottery Business Stakeholders

The stakeholders of Dan Kwian Pottery business consisted of all kinds of pottery manufacturers and businessmen (see figure 22). These are called the first, the second and the third producers. (The first producers or the initial stream of business consist of land owner along Mun River and firewood sellers. Second of producers, considered as the middle stream of business, refer to potters who produce pottery products. The third producers or the end stream of business are product sellers in the commercial area and exporters. In addition, local government organizations, customers, tourists, transport business men or logistic business, business association local people and all kinds of shop owners in the area are also considered as stakeholders of Dan Kwian pottery business. The data of the year 2003 showed that there were 696 businessmen involve with pottery business as shown below:

Details of Information	Quantity (case/person)
Manufacturers	90
Factories	90
Kilns	114
Distribution shops	41
Potters	160
Designers and Sculptors	201

Source: Dan Kwian Local Pottery: Local Wisdom of Isan, Academic Assistance Centre for Community Development District 11, Nakhon Ratchasima.

Apart from these stakeholders in 2003, now in 2005 the number of shop owners increased to over 300 due to the opening of two large souvenir distribution centers. Most of these shop owners order pottery products and souvenir from Dan Kwian villagers and the above manufacturers rather than produce the goods themselves.

Figure 22: shows the stakeholder relationship in Dan Kwian Pottery Business.

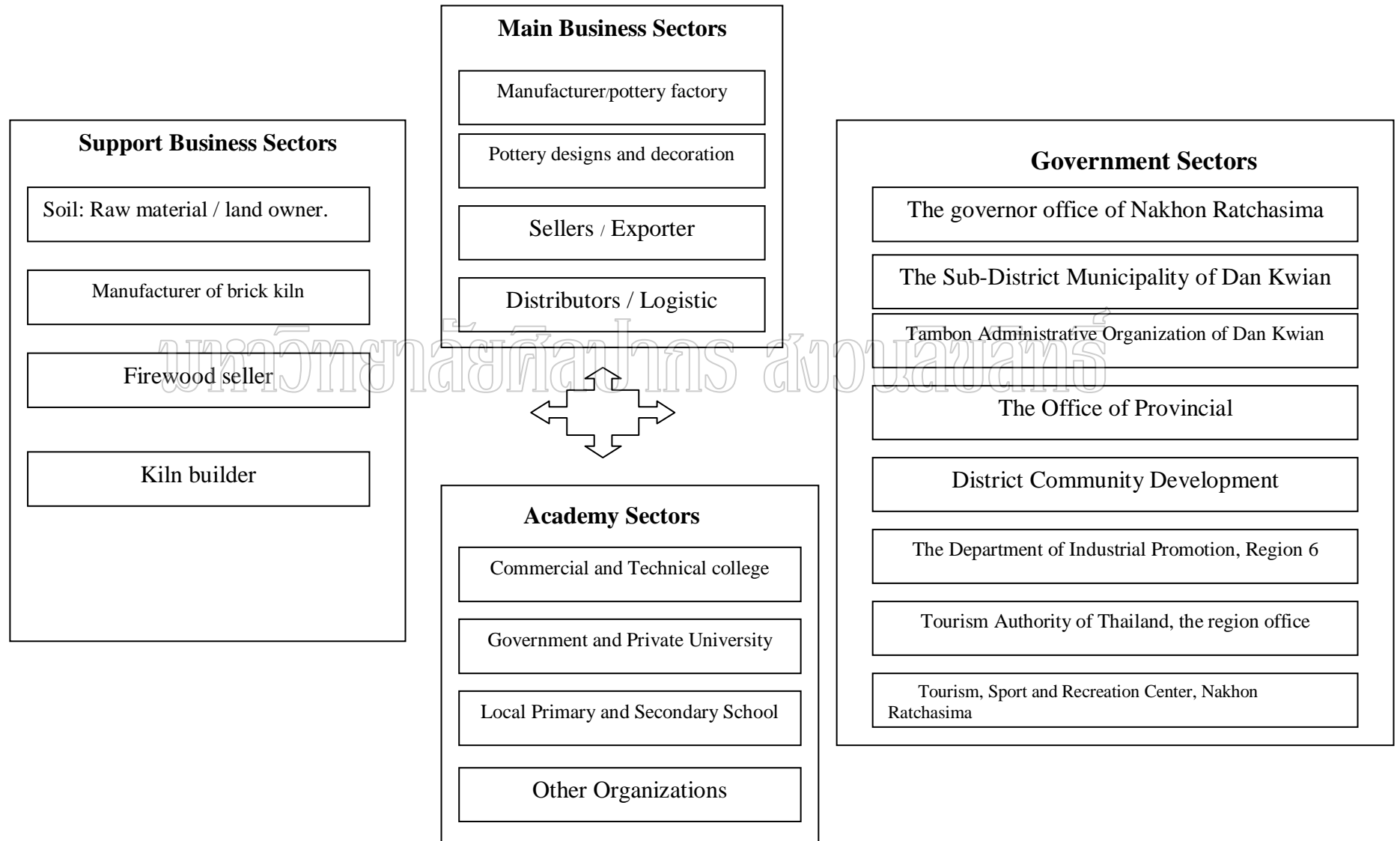


Figure 23: The business environmental factors assessment of the Dan Kwian pottery practicing

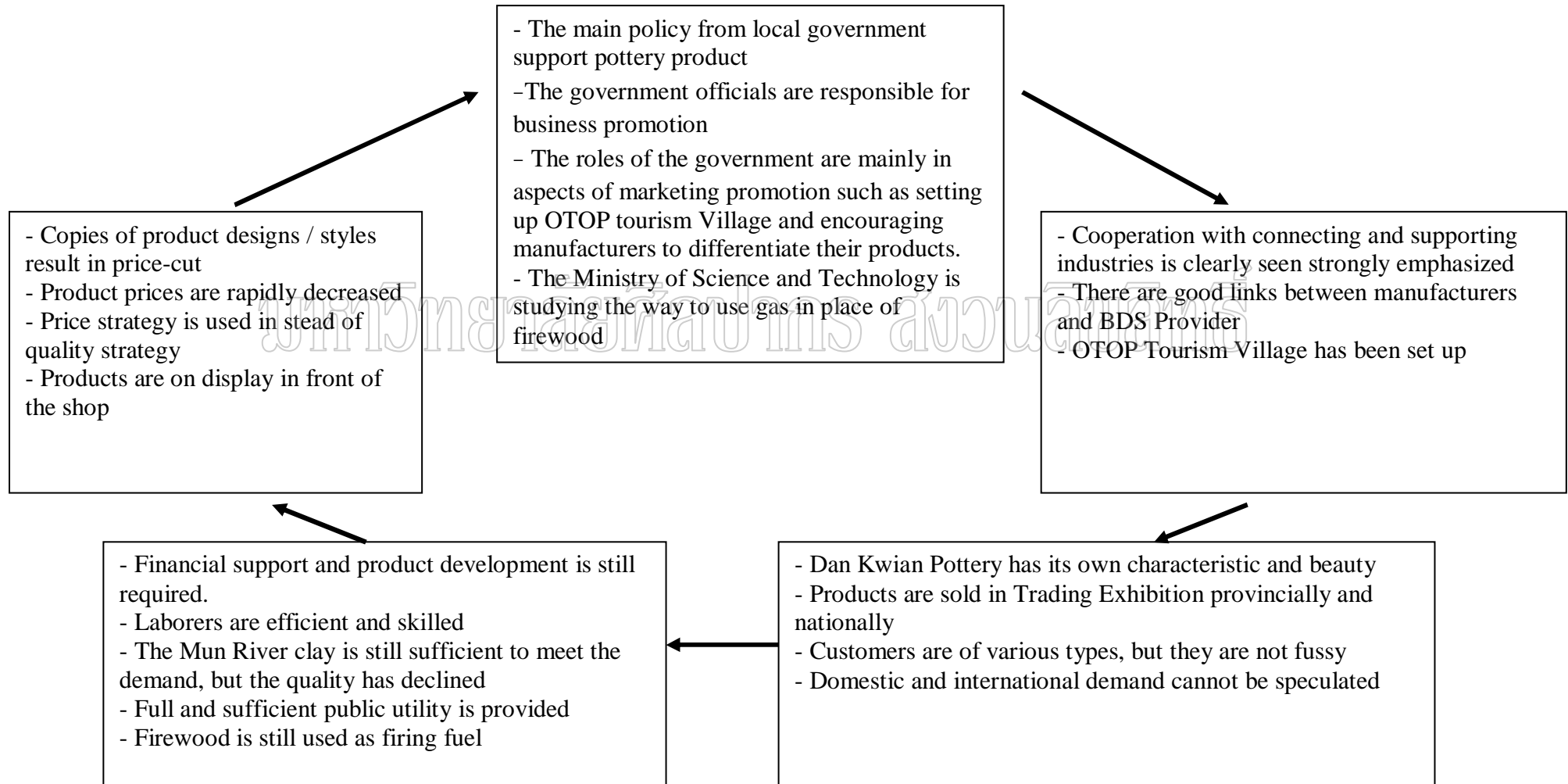


Figure 24: Number of Pottery Entrepreneurs (2005)

No.	Name of the community	No. of factory	No. of shop seller	No. of pottery Kiln	No. of potter	No. of all staff
1.	Dan Kwian community	11	9	14	28	42
2.	Dan Klang community	15	3	14	30	44
3.	Dan Chai community	33	50	28	49	75
4.	Rim Mun community	1	-	3	2	10
5.	Mai NongKham community	10	38	12	30	40
6.	PhoThang community	1	-	2	4	6
7.	Itmon community	9	4	10	14	31
8.	Nongkraton community	5	-	5	9	8
9.	NongsraThan community	12	-	7	15	50
10.	Kriangpandinpao community	70	550	20	150	300
11.	Ratjat Pattan community	1	-	1	2	3
12.	ThaAng Pattan community	-	-	-	-	-
13.	ThaAngThong community	-	-	-	-	-
14.	ThaAngSamakee community	-	-	-	-	-
15.	Phikul Thong community	-	-	-	-	-
16.	Prachathipatai community	-	-	-	-	-
Total		168	654	116	333	609

Source: interview the leader chief and government officers of the local community in 2005

Part 2: Tourism Development of Dan Kwian Pottery Village

Evolution of Tourism in Dan Kwian Pottery Village

As Thailand entered the twenty-first century, the tourism industry continued to play a major role in the economic and social development of the kingdom. Due to the famous hospitality of its people, its heritage culture and its history, record numbers of international and domestic tourists continued to take advantage of Thailand's tourist resources and destinations. The Thai government uses our culture, history, nature as 'cultural capital' for tourism. During 1987 to 1969, the numbers of international visitors to Thailand has steadily increased, resulting in a 'Tourism Golden Decade'.

In the past ten years, Thailand tourism policy is endowed with a richness of nature resources which serves as a backdrop for both business and leisure travelers. The scenery is beautiful and varied, ranging from sea, sand, sun, and other beautiful natural resources. Obviously, Thailand has an abundance of resource for rural community-based tourism which is the new tourism world trend. But around 1998-1999, Thailand started capture the attention of the community or village development such as home stay project. Moreover, in the year 2003, Thai government promoted and launched OTOP Project (One Tambon One Product). This OTOP Project is the main policy for developing economic in the rural area around Thailand. Then in 2006, Tourism Development Office, one department in The Ministry of Tourism and Sports has the OTOP Tourism Project which is integrated between OTOP Project and Community-based Tourism. By this project, there are five area around Thailand were selected for pilot project area. So, Dan Kwian Pottery Village is only one area in Northeastern region was selected.

Nakhon Ratchasima is one of the famous cities for tourism in Thailand. It is known for its Khmer culture influence and Khao Yai National Park, our new world heritage site and including Dan Kwian Pottery Village. We can say that 90 per cent of the visitor who come to visit Nakhon Ratchasima. They are going to visit Dan Kwian for their shopping activity. Each year the city hosts is 4,967,023 people. Thai visitor are 4,873,037 million people (about 80 per cent) and international visitor are 93,986 people (only 20 per cent). It was found that in 2006, the tourist sector in Nakhon Ratchasima generated total revenue of 7 billion baht. And the highest average expenditure of the visitor is shopping activity. Thus, Dan Kwian Pottery village is the one tourism business sector can generate this revenue from visitor.

The tourism development at Dan Kwian Pottery Village was established and developed as a tourist shopping destination sites in Thailand, especially, the handicraft village such as Ban Tawai wood crafting and Ban San Kham Pheang in Chiang Mai. Because they have their handicraft product attracted to tourist. Moreover, shopping is the one of tourism activities when they are visiting tourist destination. Many tourists want to buy some souvenir

for their friends, parent, colleague, and for their memorial about the place that I visit.

I come here just for shopping. I come from southern part of Thailand. This is my first time here. But I have heard about this Pottery village from mass media. But actually, I need to get more experiences here. Such as seeing the pottery making process and I would like to know what is different of Dan Kwian pottery and the other place. I need to buy the traditional pottery product of this village too.

(Statement from 40 year old of Thai tourist, January, 2006)

The tourism development of Dan Kwian community began in 1975, when group of teachers from the Architecture Department, Northeastern Technical College undertook research on local art and the characteristics of Dan Kwian's clay which has a special mineral content.

In that time, Dan Kwian was paradise for anyone interested in pottery. I mean clay free for the digging, firewood to be had for the cutting, and an established community of skilled potters with kiln. If we want to learn to make pots, anyone would be able to teach. But comparing with this time, we have to buy clay and we have to pay for firewood. Everything here is the business and has value that we have to pay.

(Statement from 60-year old of potter, October, 2005)

In 1988, Mr. Chatchai Choonhavan was elected Prime Minister of Thailand. He was a Korat people, and the first thing he did was to start developing Korat city. Dan Kwian was a major recipient. Within two years the gravel road to the potteries had been asphalted, and Dan Kwian itself was widened out in to six lanes, with a pair of 2 lane frontage roads on either side of the main highway 224. Telephone lines were run in, and major electric wires followed. Chlorinated city water was piped in, and one meter diameter drainpipes were laid beneath the roads, leading rainwater off to the rice fields adjacent. The Tourism Authority of Thailand (TAT) built 3 nice buildings at the approach to the potteries and a truly impressive Centre for the Development of Dan Kwian Ceramics was built. (See figure 25)





Figure 25: Tourist Information Centre of Dan Kwian Pottery Village at the present

In 1997, the Thai baht was devalued. This had a major impact on every business sector in Thailand, including Dan Kwian pottery business. Visitors stopped coming to Dan Kwian on the weekends to buy pots to decorate their new condominiums or houses. The domestic market dried up. And even though the pottery was now much cheaper for foreigners to buy, in the meanwhile competition had developed in Indonesia, Viet Nam, the Philippines, and China, and export sales did not increase significantly. Price cutting and cut-throat competition became the order of the day.

At the present time, Dan Kwian Village has become popular as a cultural heritage tourist destination. There are a lot of souvenir shops selling Dan Kwian products on Highway 224, which is a commercial area. Many shops have been started up from the 100 shops that existed in 1996; now there are about four to five hundred shops. During the year 2004-2005, there are some investors invested on two big commercial buildings to lease and sell souvenirs, which are the Lan Dan Kwian and the other is SYR Dan Kwian Plaza. (The owner of this project is outsider Dan Kwian people) These commercial buildings are the shopping centers for tourists and convenience store for pottery trading as well. And SYR Dan Kwian plaza provided the banquet, seminar rooms in this shopping area and open home stay in 2006.

In 2006, there are two important projects about cultural tourism development in Dan Kwian. The first project is OTOP tourism village established by The Ministry of Tourism and Sport, Tourism Development Office department. In this project, they develop the physical area especially on village no. 7, 8 (Ban Dan Kwian and Ban Dan Chai) such as cultural centre, cultural sign, entrance gate and other tourist facility (see appendix D). But the weak point of this project is the lack of local participation. This project is a top-down project which is organized by the governor and some local participation. After this project, I had interviewed and observed the local people, their lack of awareness and understanding in cultural tourism. They feel that this is not

theirs, but the government's. Now, nobody cares about the cultural centre anymore (see figure 26).



Figure 26: the physical features from the OTOP tourism village which is supported by The Ministry of Tourism and Sport

For this OTOP Tourism Village project, the tourist can see the demonstration the process of producing Dan Kwian pottery in 5 homes along the village no.7 and 8. They have peacock home, fish home, lamp home, pitcher home, shell home. Tourist can see the different style of making pottery product and learn more about the heritage of Dan Kwian.

The other project is home stay development. Again, this project established by The Ministry of Tourism and Sport, Tourism Development Office department. For this project, they try to use people participatory action process for the development. I mean they will ask for local people opinion for the development. But the weak point of the project is about the short timing of the project. Local people do not have much time for their decision making process. They have to decide for the development without understanding.

Moreover, after this village got the Home stay standardization from the Ministry of Tourism and Sport in 2006. They have some problem about the home stay management. I found from Dan Kwian home stay group that they are lack time to take care of the visitor or guest. They are very busy at their pottery work. Often when tourists make a home stay reservation the home stay group does not accept them because they do not have time to look after them properly. This project should be reviewed and developed. Nowadays, there are not many guests know about Dan Kwian home stay.

The earlier trend of Dan Kwian tourism, labeled as 'mass tourism' had caused many adverse effects on the cultural heritage, social environment and rapid changes in the culture and traditional of local community. These problems occurred everywhere in the rural area where mass tourism was introduced. Additionally, in the past, the tourism management of Dan Kwian was part of a centralized management system with the central governor making decisions about tourism development in Thailand's country areas. But, at the present, the trend of tourism management is towards greater decentralization. The local governors and local people have an authority to making decision for their tourism development. Because of they are a truly owner of tourism resources. So, the Dan Kwian tourism development marks a change in concept from conventional tourism whereby the community was a receiver of positive and negative effects of tourism to its being a participant in determining the use of and benefits from their cultural heritage resources.

Community-based tourism of Dan Kwian Pottery Village

Dan Kwian Pottery Village is situated in Nakhon Ratchasima province. It is situated in the lower-northeastern Thailand. The village maintains traditional pottery products, local wisdom knowledge in traditional producing pottery and way of living such as agricultural society. In certain area of original pottery areas, there are more than thousand of traditional pottery factory and traditional pottery kilns that provided a very attractive area. In the village there is beautiful scenery of Mun River. This Mun River is the main blood river of

Isan people and it is also the origin of Isan culture and history including Dan Kwian pottery.

In the past, I saw more than one hundred waterwheels along Mun River here in Dan Kwian Village. This waterwheel was using for take water from Mun River to the rice field, plants field, and animal farm. Before rainy season, the owner of the waterwheel invited their friends and neighborhoods come to fix and maintain their waterwheel together. After they are finished each one, they will go to repair the waterwheel of other people in their group. In that time, I used to hear the sound of waterwheel flow and there were many people come to the Mun River bank. They came here for play and talk together at the Mun Riverside. I was very happy when I can saw that picture in my memory. I really need to see this waterwheel and way of living like that again. But unfortunately, we can not see that picture in this time. Now, Dan Kwian local people have a busy life. They have to get more money for their life and their family. Some of them work hard because they want to have car, house, and many facilities.

(Statement from a 60-year-old Dan Kwian local people, September, 2005)

Although, making and selling the pottery product is a main source of income of Dan Kwian local people, but the agriculture is also still the main source of income of Dan Kwian local people such as cultivation, fishery, and livestock. Furthermore, the villagers have mutual relationships with each other. For instance, they help their neighbors when their neighbors arrange wedding and other Buddhist ceremonies. Generally, villagers respect and always agree with the community's leader such as monks, teachers, and village chief.

The community-based tourism projects are home stay project and OTOP tourism village project. For home stay project was first initiated by Ms. Pikul Singtale (the key informant of Dan Kwian Pottery Village and the current Chairman of the home stay project of Dan Kwian Pottery Village). This home stay project aims to increasing number of the visitors, to provide a very good experience, to increasing awareness of cultural conservation, and to earn more money. Because tourists normally visit Dan Kwian Pottery Village for only shopping handicraft products and some of them passed through the other province for traveling to Khmer sanctuary in Lower-Northeastern region such as Phanumrung in Burirum province and Khao Praviharn in Sri Saket province.

Although there are many cultural heritage attractions in the Dan Kwian, but the visitors never stay at Dan Kwian. Thus, Ms. Pikul Singtale thought that a home stay project should be established in order to raise the local village and provincial economy. The idea of an eco-tourism and community-based tourism which could offer the local way of life, traditional pottery making, local wisdom and local accommodation to the tourists was created. Beside her idea,

there are the other main supported agencies which is supported and encouraged in this project.

There are many government sectors participate in this project. For example, The Department of Tourism Development, The Ministry of Tourism and Sports, Dan Kwian Municipality, Tambon Administrative of Dan Kwian, the Office of Provincial Community Development, Chiang Mai University, local people and Nakhon Ratchasima Rajabhat University. By the project process, they take the Dan Kwian villager visiting and learning about community-based tourism projects in other provinces and attended seminars which were related to home stay and community tourism issues.

At the beginning, we were very confused about how to and what is home stay. Most of them were not interested in this project. We were starting get the members from two and three person. But now, there are eleven houses are the members of home stay (see figure 27). Most of them are pride in their home stay standard that we got from The Ministry of Tourism and Sports had to fulfill certain conditions: the houses must be clean and the host had to improve their house, rooms, and bathrooms by themselves – in other words, with their investment. The committee would inspect the houses and decide if they could participate in home stay service network or not. The home stay tourism centre was built by an investment by home stay members at Ms. Pikul Singtale's home. However, we just starting this home stay project. We are not sure yet, that we can sustain this community project or not. But, we have to try and starting.

(Statement from Pikul, September, 2006)

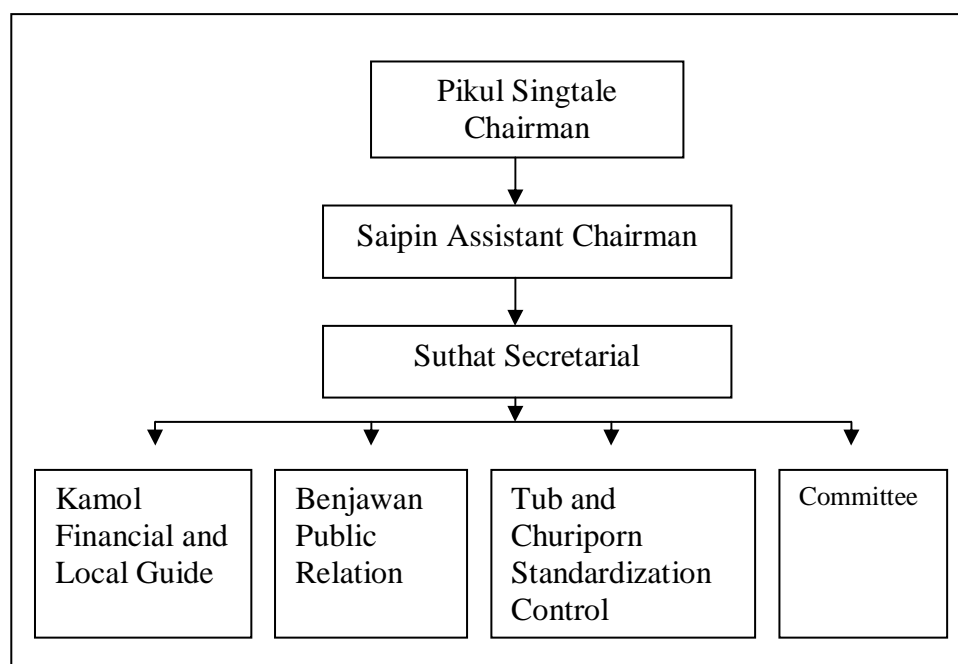


Figure 27: The management of home-stay in Dan Kwian Pottery Product

Most of the committee members are people from the village who have a good relationship with the Chairman. There are 11 home-stays in the tourism project. According to the interviews, the criteria for selecting a home stay depended on many factors. For example, all of the people in that family should appreciate to take care of tourist and happy for stay with tourist. Home stay should be clean, sanitary, and safety. For home-stay, the management was arranged by queue so that every home-stay host received equal income from tourist.

For the tourist guide, they took tourist to a pottery production factory since the process of making pottery there is traditional. Also, the factory owner or the potters is very friendly and talkative.

I happy to explain and demonstrate the process to tourists and I do not feel that the tourist disturb the processing. I proud when many people pay attention to the process of making pottery and I also love to present our village to outsiders. But the problem of us is about speaking in English and other language. I think, it is very important for improve my English and creating for interpretation sign in front of the pottery factory.

(Statement from Mian, September, 2006)

However, one problem arose because the villagers were afraid to live with strangers in their houses. The security system was ambiguous and nobody could ensure their safety as they did not know the background of these tourists. Living with people from different society, different cultures, and different ways of life was not easy for them and their cousins. They also did not understand why normal things like pottery, traditional way of life such as making pottery or agriculture could attract the tourists. Furthermore, the local villagers did not know how to take care of many tourists. Training was established in order to teach them skills. In fact, the local people in the village were friendly and generous, and this is the core principle for local tourism.

I am the potter. Now, I mainly produced the pottery doll products and I am the one member of Dan Kwian home stay group. My friend and I were welcomes the tourists like when their relatives come to visit our home. We know how to take care of our relative, but we still excited when the foreigners come to stay with us. Because of it is very difficult to communicate with them. We need to be train to mange their accommodation, shower room, toilet and maintain cleanliness in the community. Some skill such as speaking and cooking were taught during training.

(Statement from Paen, September, 2006)

The other tourism project is OTOP Tourism Village Project. This project is not really community-based tourism, but its only use the community

participation action in the process. There are no tourism groups. This project was started by The Department of Tourism Development. They were launched this project around Thailand. Dan Kwian is the one pilot project area.

Why we chose Dan Kwian Pottery Village as area? Because of Dan Kwian Pottery Village is very attractive to many tourists. There are many visitors come to visit every years. They objective for coming to this village are visiting, shopping, and trading. But, most of them know about Dan Kwian only at the commercial area. They are stop and shopping for only 2-3 hours. Then, they are going back to Bangkok or going to the next destination in Lower-Isan. By this project objective, we need to increase more experiences and knowledge about Dan Kwian pottery cultural heritage and the pottery community. We think the tourist should come to visit in the local community and pottery making area. They can see the traditional way of life and traditional community heritage. This is also the one way for increase awareness of local people and visitors in cultural heritage conservation.

(Statement from Dr. Sasithara, September, 2006)

This OTOP Tourism Village seeks to integrate and meet the objectives of tourism and OTOP project. They use OTOP as a tourism product for attracted the tourist. By this project, The Department of Tourism Development provided the physical features more than provided the knowledge of community-based tourism for local people. By the process of this project, the project owner are survey and collecting the information about history, culture and then analyze the strength and weakness of tourism potential. Then, they designed for the tangible things such as signage, information centre, rest area, souvenir shop, and pottery trials. After that, they were organized the meeting in the village for present their idea to local people. In this meeting, local people can discuss and decided for chose the pattern of the physical feature. Finally, they gave the budget for Dan Kwian Municipal for built and construction the building and signage. At that time, local people were very happy and excited in a new thing that happened in their village.

The result from this OTOP Tourism Village Project, the pottery production area can increase more visitors. There are more than 30 souvenir shops were opened. The local people can generate more income. For tourist, they can get more experiences and knowledge from traveling by following this OTOP Tourism Village Project.

This is not my first time here in Dan Kwian. I have been visit Dan Kwian many times for travel and buy pottery products. But I never know about the community history, the process of making pottery. I never went to visit in the production pottery area or inside the village. But for this traveling, I get more understand about the uniqueness of traditional Dan Kwian pottery production process. I can see, hear, and

touch of local people way of life. I have a chance to talk to the potters about their life and their work. Now, I understand about significance of Dan Kwian pottery. Then, when I am buying the pottery products, I don't want to bargain the price form the seller.

(Statement from a 40-year-old Thai Tourist, September, 2006)

From the result of the study about tourist behavior which is I have observed and in-depth interviewed with 3 groups. There are the leader of home stay standard groups from all over Thailand, Nakhon Ratchasima's tourism stakeholders and the staff form Thailand Research Fund. Most of them never visit inside Dan Kwian community. They used to come and shopping the pottery product from commercial place. But this time, they have a good chance to visit inside the village. They say that they can get good experiences from OTOP Tourism Village activities and home stay.

Tourism Networks analysis

We can divide Dan Kwian tourism networks into two groups, the first group is government networks groups and the other group is local people groups. For the government networks, The Tourism Development Office is the state agency directly responsible for developing tourism activity and tourism resources in Thailand. Also they have The Provincial of Tourism, Sport and Recreation Centre in which is responsible in the province level. For Dan Kwian Pottery Village community-based tourism, there is the important local government agency directly responsible for planning, developing, maintaining and promoting tourism in local level. This local government agency was integrated with Tourism Development Office to provided education and some financial support to the village. They arrange training for the home stay project and OTOP Tourism Village project focusing on managing and attracting tourists. Then, Dan Kwian home stay group and Tourism Development Office arranged a pottery trail and tour program to inspect the management of other successful community-based tourism site. As a result, the local village people could observe and adapt the management, making it appropriate to their context.

For local people networks group of Dan Kwian such as home stay groups, the owners of pottery production process, factory owner, tour guide, and pottery souvenir shop owner and the social group. This local people group is the people who are directly responsible for implementation plan and policy.

SWOT analysis of Cultural Heritage and Tourism Dan Kwian Pottery Village

SWOT is the technique for analyze and assess the strength, weakness, opportunity, and threat of the tourism potential and tourism resources. Then, the result from SWOT technique is the input information source which is very

useful for decision making process in tourism planning and developing. Thus, before provided the recommendation for the cultural heritage conservation and tourism management, we have to do this SWOT technique.

The tourism potential of Dan Kwian Pottery Community has a rich cultural heritage as tourism resource. Culture, history and lifestyle are the most important tourist attractions in Dan Kwian Community. More than 90% of Nakhon Ratchasima Province visit to Dan Kwian Pottery Village for shopping activities.

Strengths: S

- Being famous for the uniqueness and beauty of local culture and traditions over a hundreds years especially in local way of life and local wisdom; pottery or agriculture.
- Local people are friendly.
- Convenient transportation by motorcar, and tourist bus.
- Dan Kwian Community is located only 15 kilometers from Nakhon Ratchasima Town and about 200 kilometers from Bangkok.
- Tourism Authority of Thailand promoted Dan Kwian as a destination of a tourist route in southern part of the Northeast of Thailand. (Nakhon Ratchasima, Chaiyaphom, Buriram, Surin, Sri-Saket and Ubon Ratchathani).
- Traditional of making pottery product attracted to tourist, both Thai and International tourist.
- Local Municipality and Administration encouraged the tourism development as one sector of economic development
- Local people of Dan Kwian concern about tourism development. There are about 20 people involving in Tourist Cluster. They provided home-stay for the tourists who are interested in pottery or way of life of Isan agriculture.
- Dan Kwian communities are chosen as a pilot project for OTOP Tourism Village.

Weakness: W

- Local people lack of understanding about cultural heritage conservation or cultural tourism.
- Lack of appropriate tourism information management, such as tourists' access to tourism, tourism information, information on annual festivals and also cultural significance of their heritage.
- There are no effective museum and interpretation centre for visitors and local people to learn about their cultural heritage.
- In the pottery factory area of the local people (Village No, 7, 8), it lacks of standard public facilities such as parking space and clean toilets.
- No integration of works undertaken between nation government and local government.
- Local people lack of understanding in sustainable tourism and tourism services exactly. Most of them know just only how to sell the pottery to tourist.

- Lack of cultural tourist facilities such as, cultural trail and route, cultural sign, cultural interpretation centre or museum and cultural guide.
- Lack of government official staff who understand exactly in cultural tourism.

Opportunities: O

- Expansion of tourist and cultural tourist to the Northeastern region of Thailand.
- In year 2007, Nakhon Ratchasima will be a host for SEA GAME. There will be a lot of spot player and tourist, both Thai and international visiting the province.
- European population structure shows an increasing number of elderly citizens, who are interested particularly in culture.
- Expansion of cultural tourism study among Japanese students, who travel to Thailand.
- Information technology development has made possible the easier communication, visitor can buy and purchase through Internet system.

Threats: T

- Ignorance: Local community lack of understand and know about their cultural heritage site, the heritage value and ignorance about appropriate protection measures can have a devastating impact on cultural heritage.
- Neglect: The Dan Kwian local people and government lack of pay attention to their protecting the cultural heritage.
- Lack of conservation and management expertise
- Lack of supportive legal and administrative framework
- Need for balancing economic development with heritage protecting especially tourism and business development
- Lack of adequate funding and lack of political vision for creating an integrated approach to protecting of cultural heritage site

The external and internal factors affecting tourism in Dan Kwian Pottery Village

The external factors

1. Tourism in Asia and Pacific region has rapidly expanded. The World Tourism Organization (WTO) estimates that Asia and the Asia Pacific will be visited by as many as 416 million tourists by 2020 A.D. The Chinese will become the biggest group of world tourists. Therefore, it is certain that tourism will be a very important economic factor for Thailand.
2. Aviation technology development and initiation of low-cost international airline urged people to travel more than before, and could transform the traveling patterns in the Mekong basin sub-region.

3. There is a change in the world tourist market, in which the world principal market (European market) begins to be on its decline, while China will export the largest number of tourist in the world. Eventually, Thailand must be prepared for the impending change.
4. The world stepped out of the cold war era, and instead entered the terrorist era. At the same time, epidemics of various diseases such as SARS, bird flu, etc occurred. Additionally, conflicts erupted in the Middle East and the Korean peninsula. All of these factors created much uncertainty in the tourism industry.
5. The increase of petrol prices in the world market affected the costs of traveling and production. Therefore the price of merchandise and service increased, and this may result in tourism business having a regressive change.

The internal factors

1. National political situation are uncertain; the violence in the country's deep south may affect income and tourism.
2. The opening of the low-cost airline operating inside the country is conducive to the expansion of internal travel.

Dan Kwian Pottery Village Cultural Heritage and Tourism Stakeholders

From the primary data, the researcher using in-dept interview technique and participatory observed in the local tourism activity. The tourism stakeholders of Dan Kwian community can be divided as follows:

Government Sectors are

- Tourism Authority of Thailand (TAT) Division 2,
- Tourism, Sport and Recreation Development Official, Nakhon Ratchasima Province,
- Tourist Police Official,
- Local Political Officials, Tambon Administrative Organization of Dan Kwian, Nakhon Ratchasima and Dan Kwian Municipality Office,
- Community Development Official,
- The Department of Industrial Promotion, Region 6.

Local People:

- Local people who are living in Dan Kwian village with their career involve with Pottery and Agriculture and Tourism Business
- Local school (Primary and secondary school).

Business Sectors:

- Restaurant (Food and Drink),
- Accommodation,
- Shop seller or souvenir shop owner,
- Pottery factory owner,
- Transportation.

Non-Government Sectors are

- Nakhon Ratchasima Tourism Association,
- Nakhon Ratchasima Restaurant Association,
- Nakhon Ratchasima Guide Association,
- Dan Kwian Pottery Association,
- Dan Kwian OTOP Group,
- Dan Kwian Home Stay Group,

Academic Sectors

- Nakhon Ratchasima Rajabhat University
- Technology Rajamongkala Isan University
- Nakhon Ratchasima Technique College
- Wongchawalit University
- Suranaree University of Technology
- Tourism and Business College, Nakhon Ratchasima (see figure 28)

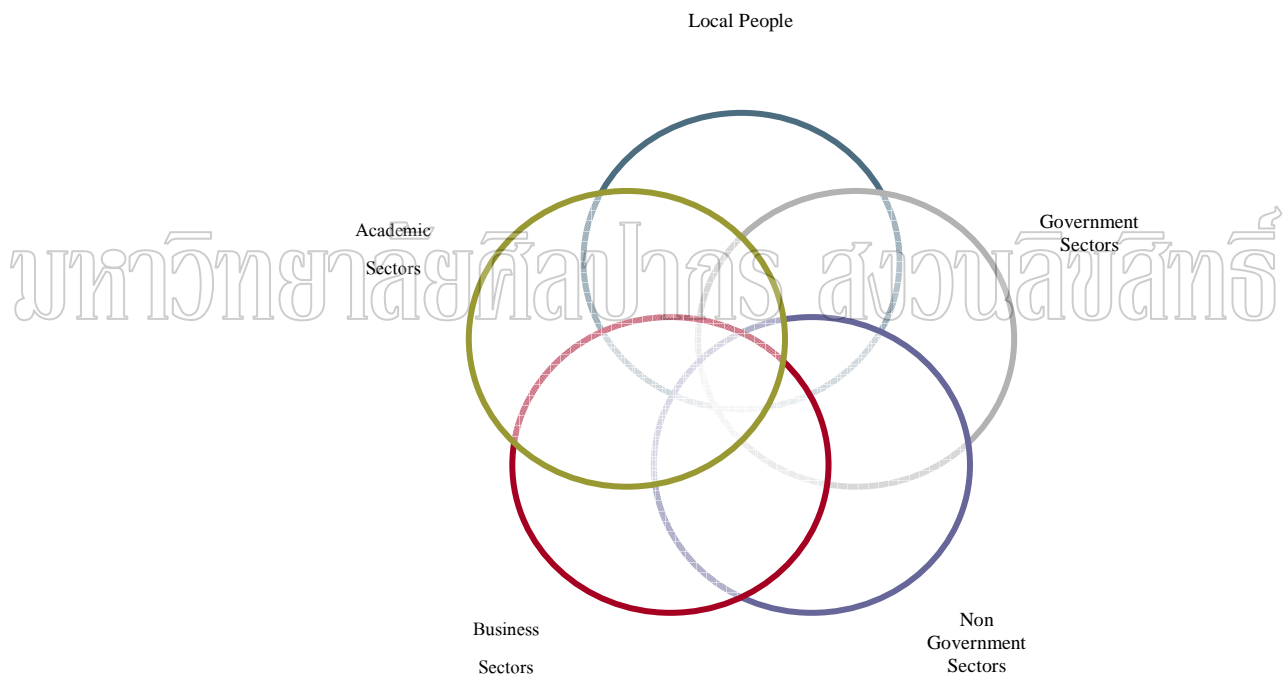


Figure 28: Dan Kwian's cultural heritage and tourism Stakeholders

Part 3: The factors affecting economic changes in Dan Kwian pottery village

Dan Kwian pottery village has a unique and identifiable character. It is produced from River Mun's clay, and it relies on skill and knowledge from local wisdom. Presently, the production, distribution and sales of the pottery products have increased. Therefore, the investors are willing to invest more in

the pottery business. Presently, sandstone handicrafts are also making and sold in Dan Kwian together with the other region's pottery. The customers are varied, but most of them are not fussy. Some of them like to have the products customized. Almost every potter can customize their products according to the requirements. Nothing is too complex for the skilled and experienced potter. They do not have any rules and regulations existing that copyright styles and designs. Hence, reproductions have given a high competitive edge to the pottery business.

From the competition mentioned above, most of the sellers have to reduce their product prices in order to survive. The motto of the sellers is 'Pricing is the most important', especially for the products sold on the domestic marketing. Thus the shops sellers have to reduce the price of the product. Still, some sellers do emphasize the design quality of their products, especially when they are distributed and marketed overseas. Once the buyer has made a decision, then the production of the pottery pieces will begin. The pottery will not copy the product for another client. These kinds of products are only available abroad, and they are also sold to resorts and some hotels. These producers emphasize the design decoration as the main feature of their products, and they can get a higher price. Most of these producers are big practitioners who have the knowledge and the design ability of making special pottery pieces. However, they do not transfer their knowledge and skill to the people in the community.

Dan Kwian pottery has a good reputation today because of the special clay found in the area and the skilled potters there. The clay found at the Mun River is not too far from Dan Kwian pottery community. The clay is of firing quality with some iron content in it. The pottery pieces are fired at 1,000 to 1,200 Degree Celsius, resulting in products that are polished black without applying the lacquer and they are durable. Today, the clay from the Mun River is still sufficient, but the quality has declined. The pottery pieces now easily cracks while being fired. Also, the firewood available for fuel has declined because of the pollution. Presently, the Ministry of Science and Technology is studying the possibility of using gas instead of the firewood.

Available data shows that from mid 2003 up to the present, about 80% of the skilled craftsman and the workforces in pottery are locals residing in Dan Kwian community. Knowledge of pottery making is from their ancestors. They are able to produce beautiful tailored made products. Some of them, such as the necklace craftsmen, try to maintain the uniqueness of Dan Kwian work using their own ideas and imagination. They used a strong furnace, and produced just sufficient qualities of products for sale. However, from interviewing businessmen (Pikul Singtale 2005) in Dan Kwian Community, it was found that more and more people are immigrating to work here.

Presently, there are about 200-300 immigrant workers at Dan Kwian community. Mostly of them work as potters and design decorators. Other people worked as sellers in shops. On the whole, about 50 per cent of the

workforce at Dan Kwian community is immigrant workers.

In term of public utility, since Dan Kwian community is just about 15 kilometers away from the city of Nakhon Ratchasima and lies within the precinct of Industrial Zone (away from Suranaree Industrial Zone for only 8 kilometers), the public utility and other infrastructure is fully provided. Electricity, water supply, telephone and transportation systems are of good standard. However, due to the close location of the community to the city and the rapid expansion of industrial factories, local people's ways of life have also rapidly changed. A lot of villagers have deserted their pottery jobs to work in factories because they think that they can earn more income from monthly salary. In addition, the attitudes and values that working in industrial factories is much better than to work as a potter in a village are highly appreciated. Actually, these kinds of attitudes and values can be found almost everywhere in many developing countries such as Vietnam and Cambodia. For this reason, most potters in Dan Kwian are those who come from other places. They will not pride, love, and awareness of this pottery heritage. Because they do the pottery because of they need money.

In terms of the strengths of business assembly, it is found that even though the structure of Dan Kwian pottery manufacturers is very strong in the aspect of supply chain, the relationship among connecting and supporting business is still very weak in terms of supply chain and value chain. This is because this kind of assembly has been formed according to the nature of business performance. This is to say that business group is formed only because of business interests and benefits. The results from focus group technique, which involves the stakeholder such as manufacturers, sellers, potters and government agencies have shown that the level of such cooperation is very low because, as presented above.. Therefore, the sustainable of business group has not been achieved. Even though many sector such as the Department of Community Development had supported and set up the business assembly in Ban Dan Chai, Tha Ang sub-district, chaired by Mr. Surakak Boikratok, the group stopped its activities in 1997 because there was no strong leader who was accepted by all parties.

In 2003, Dan Kwian Pottery Village had a sales value of about 66 million baht and about 69 million baht in 2004, which increased by 5 per cent. (Charin Pliankratok, interviewee 2005). In fact, the consumer markets can be divided into two main types, i.e. foreign market which includes America and Europe and domestic market. Pottery products are sold both in community area which is considered as a tourist area in a market outside the community such as Bangkok and Chiang Mai. From the figures of export value and sales, it can be seen that the economic development and more income earning has been emphasized rather than the development of cultural heritage conservation.

The result of this study found the impact of economic and tourism development as follows:

1. Impact on social and culture

- **Change or Loss of cultural unique and values** especially on their pottery characteristic, ways of life.
- **Loss of Authenticity** in their tangible and intangible cultural heritage such as unique pottery products, process and their local community atmosphere.

2. Impact on Economic

- **Increase in prices** especially in cost of living such as land, food, and infrastructure.
- **Economic Dependence of the Local Community on Tourism.** This means the local people who have their own souvenir shop. Some of them abandon their original agriculture way of live to be the shop owner. So, they are waiting for tourist to come and buy their product.
- **Employment Generation.** Tourism growth in Dan Kwian Pottery can increase the employment of the local people such as for the souvenir shop keeper, restaurant staff and people in pottery productions.
- **Stimulation of Infrastructure Investment.** Dan Kwian Pottery Village has a convenience infrastructure such as road in 4 lanes. Because of the government decided to promote this village as a tourist destination and pottery trading centre.
- **Contribution to Local Economies.**

3. Impact on Environment

This impact is not directly from tourism, but stems from the pottery production process which is the main attraction to tourist visits in this village. This process impacts on the following aspects of the community's environment:

- Local Resources
- Land Degradation
- Air Pollution
- Solid Waste and Littering

Part 4: Changes of Dan Kwian Pottery Community.

The study of Dan Kwian community changes has found that the main cause of change derive from the government's economic development policy in accordance with the National Economic and Social Development Plan. Detailed study has indicated that the two main factors leading to economic, social and cultural changes of the community are tourism development and the development of pottery-related business. Generally speaking, these changes are mainly caused by the development of pottery-related business more than tourism development. The result from shop owner interview reveals that most of the tourists visit to Dan Kwian stops at the community only to buy souvenirs and spend only about two hours in the area.

These changes have affected people in the community both directly and indirectly. According to the interview with the stakeholders, the results of changes can be summed up as follows:

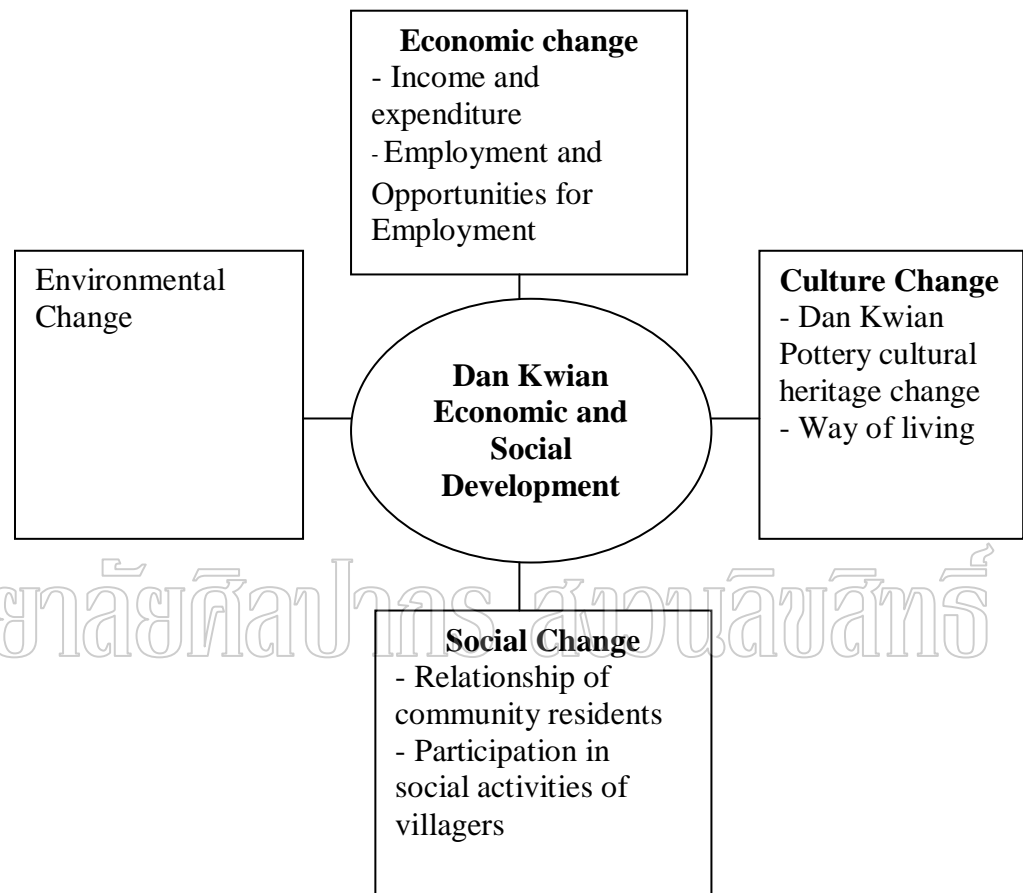


Figure 29: changes of Dan Kwian Pottery Village

1. Economic Change

The main reason of the development of pottery business and tourism is to develop economic in order to increase income, provide employment and distribute or spread income and prosperity to Dan Kwian community. All organizations which are involved in the community development have put emphasis mainly on economic issues. Previously, Dan Kwian village was an agricultural community. Most people grew rice because the land was very suitable for planting rice and there was also the Mun River flowing by, which was a good source of water supply for rice cultivation. Pottery production was just an extra job done only when they were free from working in the rice fields and they did not earn much from this business.

However, after vocational promotion for pottery-making career was introduced by many organizations such as community development office, provincial development office, region 6 industry office and tourism organizations etc, people in the community turned to pottery-related careers such as operating pottery factories, collecting firewood and digging clay for sale in the pottery factories, opening pottery souvenir shops, and working as kiln-construction workers, potters, sculptors, carvers, and designers.

Moreover, after the Highway 224 was expanded from two-lane to four-lane road, transportation to and from Dan Kwian became more convenient. This change, together with the reputation of Dan Kwian pottery itself, resulted in the increasing number of customers and tourists in the community. Later on, commercial area for selling pottery products had been put up alongside the Highway 224. In the past, there were only a few pottery shops and most shop owners were local people. But when the Tourism Authority of Thailand (TAT) has set up the Tourism Information Office in the commercial area, more and more villagers have opened and operated pottery souvenir shops. In 2003, Dan Kwian was developed into an OTOP village and home-stay tourism was introduced. Other tourism business, which was limited only in the commercial area alongside the Highway 224, was expanded to village's no. 1, 7 and 8, Ban Dan Kwian and Ban Dan Chai. Tourists, who previously visited only the commercial area, began to visit these villages, too. This trend of tourism was new and important for the community. In 2005, a group of home-stay tourism operators was formed with the initial members of 40.

In June, 2006, 15 members of this home-stay tourism group were evaluated good standard home-stay operators by the Tourism Development Office, Ministry of Sports and Tourism. More training and knowledge about tourism business had been provided for villagers. For this reason, people in the community had chosen home-stay and other tourism-related jobs such as souvenir selling and village tour guide as their supporting career. However, the income from of this new type of tourism could not be seen clearly since it is only in the beginning stage. The main income has come from souvenir selling.

Also, the data about income souvenir sales to tourists and general customers have not been collected. However, from the interview with villagers of OTOP villages no. 7 and 8, who both produce pottery and sell pottery souvenir as OTOP products, it is found that they can earn about 2,000-3,000 baht a day on weekdays and 5,000-7,000 baht a day during weekends and other public holidays (2005). The income from other sources such as restaurants, travel agencies and tourism and transportation services is not clearly seen because this type of income happens at other places rather than at Dan Kwian village. There are two topics represent for economic change, the first one is Income and Expenditure and the second is Employment and Opportunities for Employment

1.1) Income and Expenditure: In the past, during the period before the development of pottery, the main income of the community came from

agriculture and rice-farming, was not much enough to have a good life like all Thai agriculturists with difficult lives. Later on, when there has been the development of pottery, most Dan Kwian villagers, especially those who are pottery manufacturers, can earn much more and have a much better life. However, for a potter, a sculptor and a worker, their income is average. They get paid monthly which is about 8,000-10,000 baht a month for skilled potters and 5,000-7,000 baht a month for average potters. The amount of salary paid also depends on the size of factory. Some manufacturers hire potters according to the amount of pottery each potter can produce each day or each month. The average income is about 7,000-10,000 baht, which is considered high for a potter. As for the income of selling clay and firewood, it is about 200 baht for one small cart of clay and 600 baht for one small cart of firewood. The total income of the whole community is about 66 millions baht a year, which is considered a large amount of money (2003).

However, this income mostly belongs to medium and large manufacturers. Therefore, the distribution of income is not equal to everyone in the community. Even though the income of Dan Kwian community is high, the expenditure is also very high. When the economic development has been introduced, and because the community is so close to the city, the city civilization and lifestyle and culture has come into the community.

Furthermore, since industrial factories are just about 7 kilometers away from the community, most villagers, especially young people, have changed their career from being farmers and potters to working in factories instead because they have a better attitude towards working in a factory than working in a pottery business. This is because most credit card companies trust factory workers more than people who have pottery-related career. And also, new generation of Dan Kwian is interested in being a potter as their ancestors. Most parents of students in Dan Kwian community prefer their children to have high education and work for the government as civil servants or in a big company in Bangkok or in other big cities rather than working as a pottery producer. They send their children to study in a big city and do not want them to come back and work in a pottery-related business. Moreover, when people in the community have gotten in contact with city society which is full of modern comfort, the way villages think about money have changed a great deal. The community has put the importance to money and the way to earn more money to have a comfortable life.

1.2 Employment and Opportunities for Employment: The employment and opportunities for employment in Dan Kwian community has been expanded every year. But the employment expansion seems to have been for the labor force from outside the community, especially with large pottery factories. That is to say, there have been workers from other provinces such as Buriram and Sri Saket to work as potters in the community in place of local workers. In terms of foreign workers, there is no data about them. However, even though there are many workers from other places in the area, there have

never been any evidences that severe crime has happened because they have similar culture and life styles.

The only problem is the differences in craftsmanship. Most Dan Kwian potters are skilled at large pottery while potters from other places are skilled only at a small piece of product. Besides, the uniqueness of pottery making process is also different and affected. This is because potters from other places seem to bring with them their own characteristic. So when they create their work, the forms and styles of their own are interwoven into Dan Kwian characteristic automatically, which might result in the mixture of cultural heritage in the future.

2. Cultural Change

Cultural change in this study refers to the change in the characteristic of pottery production culture and community ways of living.

2.1 Dan Kwian Pottery cultural heritage change

The results of economic and tourism development both by the government and the private sectors on pottery-making business and pottery product sales have led to dramatic change in cultural heritage characteristic. The interview with old potters with the age of over 60 such as Ajarn Pit Pomsinsap, Mr Mee Singtale, Mr Au Pliankratok and Mr. Samon Singtale has revealed that the economic change has resulted in the change of pottery characteristic to suit the needs of customer and market. However, this change, according to both old and new generation potters, does not much affect the characteristic of Dan Kwian pottery, but it is just the evolution of culture which will lead to the conservation of cultural heritage and the succession of pottery work. This is because so long as there is a market demand for Dan Kwian pottery, it means that the pottery-making career can still continue. Besides, the hardness, durability, and dark color of pottery, the craftsmanship, equipment and the unique firing process of pottery are all the main and important characteristic of Dan Kwian pottery products. Each potter knows each other's style of work and can immediately tell where each product comes from and who it belongs to because each potter has his own characteristic.

Anyway, the outsiders who never have experience and knowledge about any of Dan Kwian work would not be able to tell what the unique of Dan Kwian work is. For this reason, organizations or persons concerned should collect Dan Kwian local wisdom about pottery and distribute it to the public because the most important factor which will make a certain product continue and sustain forever is its unique and product differentiation.

In terms of tourism, Mr. Thanawat Kowichwanichapan, lecturer form Tourism Industry Program from Rajabhat Nakhon Ratchasima said, 'the most important factor which will make tourism business sustain in any places is the characteristic of that particular place or culture', which, in Dan Kwian,

includes pottery products, people in the community, food, buildings or houses, architecture and any other things concerning ways of living of the people in the community different from other places. Nowadays, Dan Kwian's cultural landscape still has its own original characteristic including people, language, ways of life, food, houses, pottery mills, temples and ancient waterwheels. These cultural landscapes have changed tourist behavior in Dan Kwian from visiting the community only to buy souvenirs to coming to see and study the community culture. However, the tourism development has not much affected the community cultural change because this type of tourism has just been introduced to the area only for about 1-2 years. Anyway, Dr Preecha Uitragoon, the director of The Local Information Centre for Development, Nakhon Ratchasima Rajabhat University said 'every organization in the community should carefully plan for cultural tourism or else the dramatic negative cultural change might happen in Dan Kwian community.'

2.2 Dan Kwian Ways of Living change

In terms of the way of living of Dan Kwian villagers, there are three different groups. The first group is the people who still have original way of life with the occupation of agriculture. This group of villager lives in village no. 1 which is near the Mun River and in the area of Dan Kwian Local Administrative Organization. Some people in this group have a pottery-related career such as selling firewood or clay when being fee from their usual work in their rice fields. The second group is the potters who are mainly involved in pottery production business. This group is considered as pottery manufacturers. They live in village no. 1, 3, 7, and 8. Their way of living is between a farmer and a merchant. Some of them are agriculturists who have their own farms so during rainy season they stop working as potters and start working in their farms until the end of rice-farming season and then go back to work in pottery business again. The third group is the manufacturers who have pottery factories. The people in this group are mostly city residents who come from the city to run pottery business during the day and go home in the city in the evening. Normally, way of life of Dan Kwian residents constantly changes in different degree.

In terms of tourism, there are two evident changes in the community. First, the show of Korat folk song telling the story of Dan Kwian has been renewed. Secondly, only one ancient waterwheels have been renovated. According to old Dan Kwian people, the sound of these waterwheels was very sweet. During rainy season when rice fields were flooded, the beautiful sound of the waterwheels was heard all over the community, especially in the evening. This is considered as one of the symbols of Dan Kwian village.

Mr. Charin Pliankratok said, 'the other symbol of Dan Kwian is a ox-cart.' In the past, Dan Kwian was a place where ox-cart caravans stopped to rest before going to Korat because it was abundant with natural water. During later time when many tourists have traveled to the area, Prof. Viroje Srisuro, who has the heart and soul of true Dan Kwian and plays the most important

role in developing Dan Kwian pottery, has created genuine Dan Kwian pottery work of arts in every artistic work of his such as the design of Salaloy Temple ordination hall in Nakhon Ratchasima town. He used Dan Kwian pottery tiles on the outer walls to beautifully decorate the building. As a result, Salaloy Temple becomes one of prominent tourist attractions in Nakhon Ratchasima, and Dan Kwian pottery has become more well-known among general public ever since.

Prof. Viroje Srisuro said he is the first person to have collected ox - carts from all over Thailand and neighboring countries at his own house beside the 224 highway near souvenir shopping area by his own budget and opens it as the museum of ox-carts. It is open to both domestic and international visitors. He is very proud of this work. Unfortunately, the ox-cart museum has not been attentive enough by local organizations or community people. Moreover, very few tourists know of the existence of the museum. With no or very few visitors to the museum, he does not have enough money to run and maintain this precious museum and therefore it seems to be forgotten. He is also very busy with his academic work in Ubon Ratchathani so the museum has vanished from the eyes and attention of visitors. In fact, any organizations concerned should continue and take good care of his wok in order to conserve and maintain one of the most precious culture heritages of Dan Kwian and Thailand.'

3. Social Change

The social change has been dramatic since the past as a result of economic change and development. The income of the community mostly comes from the pottery business and tourism. In terms of social change the researcher has divided Dan Kwian villagers into two groups. The first group is a large manufacturers or a merchant who runs his or her business alongside the 224 highway. The second group is the villagers who have a career of pottery production and sell the products to middlemen or retailers. This group of people lives in village no 1, 3, 7, and 8.

In the study about the social change of Dan Kwian community, the researcher has focused on two main aspects – **the relationship of community residents** and **the participation in social activities of villagers**. The results of the study have come out as follows:

3.1 The relationship of community residents

This study has focused on the relationship between people and people in the same community and with outsiders. The study has found that in the past the social relationship of Dan Kwian community was very intimate. Villagers in the same villagers or even in neighboring community, even though they were not the same blood, had a very close friendship. However, most of the

people in the community are related to each other as relatives, which can be seen from the fact that they have the same last names.

About 80 per cent of Dan Kwian villagers have surnames ending in the word 'Kratok'. This is a very common characteristic of Korat people in that their last names mostly refer to the places where they come from. For this reason, people in Dan Kwian village, which is a place in a precinct of Chock Chai district with the former name of 'Kratok', mostly have their last names ending in the word 'Kratok'. This is considered as the very wise way of setting surnames so that people from the same places feel close like relatives. Beside last names, the family size of Thai families in the past was also important for the close relationship of the community. This is because most Thai families were very big with a lot of children living together in the same place. They, therefore, helped, supported and depended on one another to eat, such as fish, they would always give it to each other, and when someone ran out of some food ingredients and seasoning such as onions, garlic or chili, they could always pick up these things from neighbors' houses.

Furthermore, most potters who worked together in the same factory. They will have a very good relationship. They don't think about employee and employer. But they think this is the friend and relative. Some factory owners took care of potter's children, which reflected the atmosphere of rural Thai lifestyles. However, when economic and technological development with good public infrastructure has been introduced, the close relationship of Dan Kwian community is vanished. People seem to be more selfish than before. The development of infrastructure, especially the building of highway no.224, has changed the interrelationship of the community with outsiders. The relationship with government and private sectors has become more and more important because the sales of pottery products depend on outside markets. Therefore, the community has to adjust itself to have good relationship with outside commercial and social networks and also try to understand and learn about the movement of outside society in order to survive in the ever-lasting changing society.

In terms of the social relationship of the community, it has change a bit due to the economic development. The counter trade labor has been replaced by the employment with wages or salary, but social attachment is still maintained, even if not well enough as before. The business competition, the introduction of money in every business transaction and the flow of people from other places to Dan Kwian area has resulted in the change of community relationship especially among large manufacturers and merchants. Social change crisis has happened in Dan Kwian community.

The strategy of cutting-price sales has led to a very high competition. Everybody thinks that everyone is their competitor. Moreover, the emphasis of sale to get the most profit has evidently lessened the importance of tradition and culture in the community. The relationship and dependence upon each other is based only on business private benefit or interest. Anyway, the

mentioned changes are common and the same anywhere in rural communities in Thailand. The field work data has revealed that most of villagers in the community, especially ones who are agriculturists and potters still maintain close social relationship.

3.2 The participation in social activities of villagers

Dan Kwian community has many social activities such as ordination ceremony, wedding ceremony or funeral. There are also activities which are involved with government and private organizations such as meeting, discussion or seminars. One of the most important traditional ceremonies which are still performed is 'Kuan Khao Thip' ceremony (the ceremony in the blessed rice is cooked.) at the end of the Buddhist lent. Some villagers also take part in social activity groups such as housewife groups, small enterprise groups and money-saving groups. And after the community has been developed into OTOP and home-stay tourism village, more and more social activities such as the activity of cleaning the front of the house and the area of tourist attraction are performed.

However, due to the economic change, villagers seem to give prime importance to income earning. Therefore, they do not have much time to participate in social activities because they have to spend most of their time to earn a living. This is contrasted and contradicted in itself between participation in social activities in order to be accepted in society and income-earning in order to make a living for their own.

The other social change is the laborers flow or evacuation to work in nearby industrial factories at Suranari Industrial Estate, just 7 kilometers away from the community and alongside the Ratchasima-Chock Chai highway (Highway 224). Furthermore, the imitation behavior of city way of life such as the material vogue, the possession of high-priced material or appliances such as cars, motorcycles, houses, stereos, CD players or televisions, has made the people in the community seem to give more importance to money than to mental value and mutual interests. Therefore, the activities of social group are not quite successful.

4. Environmental Change

The environmental change has also resulted from the economic change. There are three kinds of this change; i.e. the smoke pollution of pottery kiln, the bad environment of the community and the land use. The interview with environmentalists has revealed that the number of pottery kilns has increased to over 100 so far (the data as of 2004). This has caused some pollution problems but, fortunately, it is not quite critical at this point.

Anyway, for the past 3-4 years, some potters have used car and motorcycle wheels as firewood in pottery-firing process because they catch fire very well, and firewood is very expensive and hard to find. This kind of fuel

(car wheels) causes smoke pollution. As a result, the provincial environment office has to step in to take care of this problem. Actually, the University of Suranari Technology has developed a new kind of pottery kiln using fuel or gas instead of firewood, but is not popular among potters because of its high cost. The tax for pottery kiln is also very low- just 100 baht per kiln per year. This is such a small sum of money that it is not enough to deal with the pollution problem. In fact, in 2002, Nakhon Ratchasima Environment Office launched a campaign to encourage potters to stop using car wheels as firewood. Some potters co-operated well, but the others still use this kind of fuel because it is convenient and it catches fire very well.

For this reason, the organizations concerned such as the Local Administrative Organization should deal with this problem by using strict rules and regulation because is not affected only Dan Kwian community, but also nearby areas and our world.

In term of land use and the community plan, nowadays, because of the economic development and the expansion of pottery business and markets, many investors have come to the community to run their business. Since Dan Kwian dose not have any regulation concerning the community plan setting, anybody who wants to operate his business anywhere he like can do that. Land use and the use of clay should be limited and controlled for future use because clay quality problem is one of the most important problems for pottery producers today. Dan Kwian clay is one of uniqueness of its pottery products so it there is no clay for pottery production and the clay from other places has to be used instead, the characteristic of Dan Kwian pottery will certainly come to an end.

In term of the village environment such as garbage and broken pottery which are all over the area, it also causes some problems. This is because all tourists need to touch and see the clean place and good environment more than dirty place. Moreover, the clay for pottery production which is kept and placed un-orderly always hinders tourist from convenient visit of the community, especially during rainy season. So the clay should be placed and kept orderly in order to suit the need of tourist and welcome them to the community. The improvement of the environment would also help the community people to live in a much better environment.

The cultural tourism and local wisdom in various tourist attraction places indicated that cultural tourism and local wisdom were the aspects of tourism most favored by Thai and international tourists, especially by those tourists who would like to learn and know more about the Thai way of life and the beauty of Thai art and culture, which were magnificent and different from those of other nations. The most favorite form of tourism among the tourists involved important places of historical interest and architecture, as well as tourism involving art, culture, and local traditional, and tourism involving the beauty of Thai arts and crafts, which were unique to a particular area such as a case of Dan Kwian Pottery Village. There is the village that promoted for

cultural tourism form. They use their own culture and way of life for tourism resource. Although, tourism has a positive and significant impact on the country's economy, society and culture, so far the management of tourism in each tourism destination has witnessed significant problems resulting from tourism which need to be solved quickly. The problems are somewhat similar in nature, but different in details because of each locality's uniqueness in terms of its ways of life, its cultural heritage and its social characteristics. The problems or the effects that arose were as lack of budget in improving and developing tourism, changes in the way of life, cultural and traditional; and the decline of traditional values in the sphere of art and culture.

In this chapter I have shown data revealing the impact of economic and tourism development and change of Dan Kwian community in terms of economic, social, culture, and environment. In the next chapter I will present the recommendations and guidelines for sustainable cultural heritage and sustainable tourism for Dan Kwian Pottery Village.

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Chapter 5

Recommendations for Sustainability of Cultural Heritage and Tourism

The discussion in Chapter 4 is about impacts of tourism and pottery business development within the content of heritage conservation illustrates the need for a strategic approach to the management of tourism in Dan Kwian Pottery Village. This chapter suggests a management plan for conserving the village's cultural heritage and managing its cultural tourism in a culturally, environmentally, and socially sustainable manner. It also explains why the development of management strategy focused on protecting Dan Kwian's cultural heritage will maximize the benefits while minimizing the negative impacts of tourism and pottery business development.

Dan Kwian Pottery Village at Chock Chai district, Nakhon Ratchasima, has a rich cultural heritage. It has inherited a wealth of traditional pottery-making wisdom from past generation, making it a well-known pottery production centre both locally and abroad. For these reasons, Dan Kwian Pottery Village is an important pottery business area in Nakhon Ratchasima, Thailand.

With changes in the economic situation and social development of the world, the Thai government has adopted a policy to support local economic development in order to make Thailand compete internationally. This change to free trading has impacted on all levels of the community, especially in the rural areas such as Dan Kwian Pottery Village and other tourism villages. The increased economic emphasis has also impacted on the identity of Dan Kwian cultural heritage. Unfortunately, the local people do not realize the need to conserve their cultural heritage. This study has revealed that the Dan Kwian Pottery Village possesses local wisdom and diverse natural resources which can be applied to the village's development and conservation. The essential resources are:

1. The village has inherited wisdom from the ancestors in making pottery by using natural resources as important raw materials. The village has access to internal clay sources that help the potters to continue practicing their cultural inheritance.
2. The Villagers have faith and are proud of their local wisdom. Most of them pay respect to their ancestors and ancient craftsmen, and they also realize that this wisdom can sustain and create an income for present and next generations.
3. Even though the village is about 15 kilometers from the town of Nakhon Ratchasima, and is influenced by visitors from the city, some villagers still maintain their original lifestyle and culture, such as paying respect to the elders

and maintaining good relationship within the community.

4. The chief of the community is local person, who lives closely to the villagers. He is also the leader of the potters, so he has knowledge, understanding and pride of the villagers' culture and local heritage of pottery-making.

However, Dan Kwian Pottery Village is still not free from threats which are triggered by tourism and economic development, as already mentioned in the SWOT analysis in chapter four. The data from this analysis are very important for suggesting guidelines of the cultural heritage conservation and sustainable cultural tourism.

The weaknesses of Dan Kwian's cultural heritage conservation and sustainable cultural tourism are:

1. lack of understanding about cultural heritage conservation or cultural tourism of local people;
2. lack of appropriate tourism information management, such as tourists access to tourism, tourism information, information on annual festivals and cultural significance of their heritage;
3. lack of appropriate tourism information management, such as tourists' access to tourism, tourism information, information on annual festivals and cultural significance of their heritage;
4. lack of effective museum and interpretation centre for visitors and local people to learn about their cultural heritage;
5. lack of standard public facilities, such as parking space and clean toilets;
6. lack of cooperation between nation government and local government;
7. lack of exact understanding in sustainable tourism and tourism services. Most of them know only how to sell the pottery to tourist;
8. lack of cultural tourist facilities such as, cultural trail and route, interpretation sign, cultural interpretation centre or museum and cultural guidebook, and no government official staff who understand exactly in cultural tourism.

Thus, making this pottery village a sustainable cultural heritage site is a challenge. Many visitors come to visit the village every day. Although they bring economic benefits to the Dan Kwian villagers, they also bring some negative impacts such as social and cultural impacts. Therefore, the local community should be aware of protecting the uniqueness of their community.

However, conserving the cultural heritage and managing cultural tourism of Dan Kwian Pottery Village should be integrated and coordinated among stakeholders because cultural heritage is the fundamental tourism resource that attracts tourists to the site. Thus, the researcher will present the recommendations for conserving the cultural heritage site and managing cultural tourism into two parts as follows:

Part 1: Recommendation for Sustainable Cultural Heritage of Dan Kwian Pottery Village

Part 2: Recommendation for Managing Cultural Tourism of Dan Kwian Pottery Village

Part 1: Recommendations for Sustainable Cultural Heritage of Dan Kwian Pottery Village

Sustainability in the context of cultural heritage sites generally means adequate and long-term protection of the sites' cultural values by using minimum resources. Thus, in case of Dan Kwian sustainable cultural heritage, there are three recommendations that can enhance sustainability of Dan Kwian's cultural heritage. They are:

1. Provide an appropriate management for a sustainable cultural heritage site.
2. Increase the cultural heritage knowledge and awareness of the local community and visitors.
3. Encourage the local community's involvement and participation.

Detailed explanation of the three principal recommendations and the secondary recommendations derived from them is as follows.

1. Provide an appropriate management for a sustainable cultural heritage site.

1.1 Establish the Master and Strategic Plan for Conservation and Management. From the research results, it is seen that Dan Kwian has not operated any master plan or strategic plan to protect and maintain its cultural heritage. For this reason, the local people do not have much knowledge on this matter. The planning process is very important for enabling the Dan Kwian community to articulate their goals and the preferred directions for development. Thus, Dan Kwian Pottery Village should establish the Master Plan for Cultural Heritage Conservation Management and Master Plan for Local Community Development.

The current lack of efficient planning and the emphasis on capital investment has not always led to benefits for the local people as a whole. Lack of effective management plan will cause problems to spiral out of control and make protection more difficult in the future. For create this master plan, the local community should work together with the trained planners to create the master plan. They must be given both access to information and the opportunity to contribute in the planning and management processes. At the same time, the local academic sectors and governmental sectors should act as a supporting sector to do master plan. Moreover, local community should identify key persons who are respected by the local people and let them be leaders and work with governmental staff. These key persons can be a driving force for substantial cultural conservation. Another important step is the integration of minor plans, for example, Tourism Development Plan or Pottery Enterprise Development Plan, to conform with the master plan in order to develop them in the same direction systematically.

1.2 Establish Laws and Regulations for Cultural Heritage Conservation. The study found that there are no laws and regulations for cultural heritage conservation in Dan Kwian community. So, after the Dan Kwian community has established its Master Plan for Local Community Development, it should establish its own laws and regulations for conserving the cultural heritage too. These laws and regulations should cover both the tangible and intangible cultural heritage and should be drafted and implemented through local participation.

1.3 Establish the Rules and Regulations for Pottery Manufacturing and distribution. Two problems found in running Dan Kwian pottery business are product quality and selling price. Relevant official sectors, such as the Department of Industrial Promotion Region 6 or Provincial Industry Office should establish rules, regulations, product standards, and trademarks for manufacturers who produce and sell pottery products. There should also be controls over market pricing to prevent sellers taking unfair advantage over consumers, and to protect small and medium businesses from the unfair price competitions of large enterprises.

1.4 Land Utilization Management using the GIS System.

In terms of GIS, GIS means geographic information system is a system for capturing, storing, analyzing and managing data and associated attributes which are spatially referenced to the earth. In the strictest sense, it is a computer system capable of integrating, storing, editing, analyzing, sharing, and displaying geographically-referenced information. In a more generic sense, GIS is a tool that allows users to create interactive queries, analyze the spatial information, edit data, maps, and present the result of all these operations. This GIS technique can apply for scientific investigations, resource management, asset management, environment impact assessment, urban planning, cartography, criminology, history, sales, marketing, logistics, and tourism planning development.

In case of Dan Kwian Pottery Village, another problem found from the study is the decrease in quality and quantity of the pottery clay resources. Clay is an important raw material that makes Dan Kwian pottery special and different from other pottery areas. At present, pottery manufacturers and the market demand for pottery have increased. This is a result of the governmental encouragement of OTOP campaign (One Tambol One Product) as a strategy to drive forward the economy and resolve poverty problem of local communities. Dan Kwian Pottery Village has been organized as a model of OTOP village and developed as a pilot village in OTOP Tourism Village Project of the Ministry of Tourism and Sport. This has made Dan Kwian famous. For these reasons, Dan Kwian pottery demand has increased. These also affect the 'clay' resource and might lead to future problem. Dan Kwian Pottery Village should have a systematic city planning with different zones for different land use: clay or raw material zone, manufacture zone and distribution zone arrangement in order to facilitate visitors and to conserve natural resources and environmental accordingly. (See figure 30). Beside of this clay resources problem, there are the other problems cause of tourism and economic development such as increasing number of the pottery manufactory, pottery kilns, restaurant, the real estate business, and expansion of industrial factory zone. Thus, this community should concern about this problem and they can use GIS as a tool for the limited and scope for the pottery factory and visitor management plan such as created the cultural or pottery trail, traffic and management.

1.5 Environmental Conservation using the Environmental Impact Assessment Technique (EIA).

Fuel is necessary for pottery manufacturing process from the past till present. However, in the past 5-7 years, some manufacturers have used tires as fuel instead of firewood. Burning of tires is not only costly, but also causes environmental pollution. Manufacturers have been asked to stop using tires, but some prefer this fuel as it is more

convenient and inflammable. In order to solve this problem, all stakeholders should establish a set of local rules, in order to make everyone aware of protecting the environment, establish local unit inspections, and enforce punishments on any violators. The local social system may be used as the enforcer of punishment since Dan Kwian villagers still pay respect to seniority. Government laws and regulations may be used as a back-up plan.

Additionally, the relevant sectors should do research on innovation and technology together with the community. They should aim to look for alternative source of fuel in place of firewood. The research should have local involvement in order to find the most appropriate sources, and local people must accept the fact that the costs may be higher. Some institutes and sectors used to recommend furnace with gas in place of fuel. It was costly, and the local people thought that it's so complicated. However, this may be due to the local people's lack of knowledge, understanding and realization.

Although, the environment problem in Dan Kwian is not a big for the local community at the moment, but in the future it will be the big problem of the local community and our global. This is also the factor affect the community environment. Thus, local people should aware and protect for the environment of their community. EIA should be use for protecting the environment in Dan Kwian. I order to assessment the environmental impacts.

EIA or environmental impact assessment means the process of identifying, predicting, evaluating and mitigating the biophysical, social, and other relevant effects of development proposals prior to major decisions being taken and commitments made (IAIA, 1999). The purpose of the assessment is to ensure that decision-makers consider environment impacts before deciding whether to proceed with new project. In order to this assessment, there are 5 elements for the implementing which is Dan Kwian can apply by follow these steps. Firstly, scoping or identify key issues and concerns of interested stakeholders. After that, screening or decide whether an EIA is required based on information collected. Then, identifying and evaluating alternatives site or area and techniques for solve the impact. Later, litigating measures dealing with uncertainly or review proposed action to prevent or minimize the potential adverse effects of the project. Finally, the community should issue environmental statement.

1.6 Copyright/Patent Registration for Conserving Local Wisdom. Pottery craftsmanship is a unique and significant intangible heritage of Dan Kwian, but the community faces the problem of theft of its intellectual property. In interviews for this study Dan Kwian potters, said that 'it is very easy to copy the pottery product. We just see the product, than we can copy it immediately. And when we created a new design than not more one month, we will see the same product design in the market'.

In the end, most Dan Kwian pottery looks like pottery from other sources. Pottery manufacturers know that once there are high market demands on pottery, they should produce as much as possible in order to meet the market needs. The problem from mass production has caused a drop in prices. For this reason, relevant units should encourage the manufacturing rights, so the products can be copyrighted and product imitation wiped out. At present, there is a supporting unit that is in charge of judging OTOP product in

contests and grading them as 'stars'. This is a strategy to motivate craftsmen to produce fine quality and identical product.

However, Dan Kwian potter are not really interested in the contest as most of them think that it is complicated and has no effect on their income. Efforts should be made to provide knowledge and understanding about this strategy. Moreover, the benefits of winning the OTOP contest should be emphasized in order to motivate the Dan Kwian villagers. This encouragement should be practiced systematically and continually, and should provide essential knowledge for development, not only just to meet the goals of government policies. Additionally, the government agencies should be providing the education and encourage for increasing awareness in copyright affected to the cultural heritage impact and knowledge about how to registration for the patent or copyright. Thus, the registration for the local wisdom in pottery design which is very important for this situation in Dan Kwian especially for the big pottery factory which is an export business with another countries. However, this copyright is not only benefit for business owner, but also benefit for the cultural heritage conservation.

1.7 The Operation of Dan Kwian Pottery Village's Information System.

Relevant sectors, such as local governmental organizations, together with local people and all levels of local traders, should operate information centres with information about the local philosophy, pottery history, history of the village and supporting information for the pottery business. The operation may be in the form of an information centre with supporting budget from the governmental and private sectors. Budget needs should also be allocated continually. This information is very useful to all aspects related to the village and Dan Kwian pottery. Information promoted on the Internet is also beneficial for free trade, market expansion and village's public relations. Moreover, there may be training courses on e-commerce in order to increase the potential of pottery businesses to meet IT world business.

1.8 Integration and Linkage of Cluster in Order to uplift Competitive Competency. From this study, the important impact and effects on local people and change in Dan Kwian pottery are economic development needs and revenue generation. So, sometimes local people, sculptors or small enterprises ignore cultural heritage conservation. Moreover, price competition by cutting price technique is used by both pottery manufacturers and sellers. This will affect on the quality and identity of the pottery products. High competition affects the quality of manufacturing. In order to meet the need of customers quickly, some manufacturers used low temperature kilns instead of high temperature (around 1,200 Degrees Celsius). This reduces the firing time but impacts on pottery quality.

Moreover, clays from other sources are taken to mix or replace the original clay. Original designs and decorations often disappear, so the new generations of potters do not have a chance to study or learn these. Thus, the production and development of potteries are done individually. If competitive competency to domestic and international markets needs to be increased such as Ceramic Enterprises in Lampang is a good example for this. This Ceramic Enterprises shall be trade cluster and networking among local enterprises in order to increase their negotiating power with governmental or private units about personnel, taxes, export regulation labors, rights and benefits or price negotiation. This clustering strategy can also help the pottery business to increase their

competitiveness and they can get the benefits by sharing resources together in their cluster stakeholders, for example, knowledge, labors, craftsmen, or technological equipment.

In order to operate a living museum, steps to create community involvement, knowledge, understanding and awareness of their lifestyle conservation, among the locals must begin. The local people must understand that conservation of heritage is necessary for the next generation. A living museum will also bring in local income. My involvement in the development of the OTOP Tourism Village and Home Stay Project with Dan Kwian villagers revealed that an important problem is the lack of sincere involvement and understanding about tourism from the locals. Additionally, most of them focus only on earning a daily income from making and selling potteries.

2. Increase the cultural heritage knowledge and awareness of the local community and visitors.

Sustainability of Dan Kwian cultural heritage site depends much on the general level of cultural knowledge and awareness of the Dan Kwian local people at large. An increased knowledge of Dan Kwian villagers and visitor can lead to increased awareness and supports for cultural heritage protection and less damage to the village. Dan Kwian community should use several methodologies for increasing the knowledge of local people, such as public education, media coverage, and training programs. The knowledge of cultural heritage and its significance and awareness of host communities and visitors can contribute to the sustainable conservation of Dan Kwian cultural heritage site.

2.1 Operation of Cultural Heritage Conservation Curriculum, together with local schools and institutes. Higher education institutes in Nakhon Ratchasima should conduct research in order to bring Dan Kwian pottery into the educational curriculum. This will necessitate the creation of appropriate educational materials on the, Dan Kwian Local Wisdom subject, product design, cultural management or local heritage conservation. The teaching vehicle may be short training workshops or long courses, such as Bachelor or Master's degree, and should target Dan Kwian local people. These include molding workers, carving workers, or personnel of local government units. Primary and secondary school should include lessons about Dan Kwian pottery in order to create knowledge, ability and understanding about the importance of conservation and increase the pride of the local people.

2.2 Provide a short training course for cultural heritage conservation and management. This training course should be provided for the local heritage guides, primary and secondary students, and local government officials who are involved with heritage sites, heritage professional guides and local pottery businessmen. This course should be supported by the local governor or the organization such as Nakhon Ratchasima Rajabhat University and the Province Cultural Centre, which is related to cultural heritage at local level, provincial level, and national level.

In addition to these two points, the effective interpretation is another method to increase the awareness of local people and visitors in conserving the cultural heritage. They can learn and understand their heritage through effective interpretation.

3. Encourage the local community's involvement and participation.

The protection and conservation of Dan Kwian Pottery Village depend largely on the support of local community living in the village, such as governmental sectors, private sectors, local people, and NGOs.

The encouragement of local people's involvement in the conservation of cultural heritage is very important and challenging for Dan Kwian local governors and the chief of the community. It is how to motivate the local community to involve in these activities. Therefore, the needs and aspirations of multiple community stakeholders need to be addressed in matters related to Dan Kwian Pottery Village to ensure their support. One of the ways of addressing these needs and aspirations is to share the benefits of tourism and pottery business with communities and other stakeholders.

Sharing tourism benefits is very important for sustainable cultural tourism in the heritage site. Dan Kwian Pottery Village has problems in sharing benefits, while the home stay group does not have as much difficulty because they just start working together and there are not many tourists yet. However, they should have an appropriate plan and prepare the strategy for protecting this unfair sharing benefit.

Once the benefits are shared with the Dan Kwian communities, Dan Kwian local people will develop a stronger attachment to the heritage sites and will take care of it. This benefit can be either direct benefit, such as creating employment opportunities for local peoples, or indirect benefit, such as improving infrastructure and recreational facilities.

Part 2: Recommendations for Managing Cultural Tourism of Dan Kwian Pottery Village

Principal Concept of Dan Kwian Sustainable Cultural Heritage Management and Tourism

From the study result found Dan Kwian has potential resources for cultural tourism development such as historical background, traditional pottery products, vernacular houses with pottery manufactories, ways of life and its beautiful natural. All these attract the attention of local and visitors alike. Thus the relevant stakeholders, they should developing the tourism potential by decentralization of management to the community, building up of the level of participation of the local people, the clarity of the policy and the strategic plan for the development of local tourism and the linkage of all tourism areas.

This I recommended as the principal concept for achieving sustainable cultural tourism management. These recommendations refer to information and opinions of local are as follows:

The secondary recommendations derived from the principal concept for the key success are as follows:

1. This study reveals that Dan Kwian local people are proud of their cultural heritage, which forms the basis of their identity. However, local people have the potential to manage cultural heritage conservation and tourism, and most of them need tourism in order to create occupations, incomes, and alternative for sustainable development. For these reasons, related organizations, such as local people group, tourism, sports and recreation centres, Tourism Authority of Thailand and private sector organizations should provide support and encouragement. They should not think only about the quantity of tourist number, but also about the quality of the tourist experience. Thus, they should be concerned about the sustainability of their community, which can be divided into five elements: 1) social and culture sustainability 2) environmental sustainability 3) local people satisfaction 4) good way of living, including good health and social networks, and 5) good economic viability.

2. Dan Kwian cultural heritage conservation and sustainable tourism management should be achieved through local participation. As at present, most economic and social aspect, including tourism plans have only been made by government and private sectors, for example, hotels, transportation, tour operators and tour guides. The locals do not gain significant benefits. So, the villagers' representative should be involved in the planning of this development as the tourism industry will affect most local people, while currently most benefits are on the minor group, especially private capitalist.

3. In order to develop cultural conservation and tourism, local people, experts and all stakeholders should create cultural tourism packages or develop marketing plans for tourism, including developing product, price, place and promotion. Public relations campaigns should be created. For example, the Tourism Authority of Thailand (TAT) website can highlight the attraction of Dan Kwian Pottery Village.

4. To develop Dan Kwian cultural tourism, there should be more developments related to the tourism businesses, such as accommodation, restaurants and tourism activities. These will help to facilitate tourism to the area, and to increase income as well as create the jobs for the local people.

5. There should be training courses on information and knowledge about tourism and cultural conservation of Dan Kwian. These courses can be promoted through the mass media to local people. At present, most local people lack actual knowledge and understanding of Dan Kwian heritage.

6. To build up awareness on the significance and preservation of their local resources, children and students should be encouraged to learn about Dan Kwian in their schools. For local people, awareness can be created by providing knowledge and understanding in their heritage value.

7. There should be co-operation from organizations or private sectors in order to cooperate with related units in both tourism marketing and the protection of the community's rights in tourism.

8. There should be publishing and disseminating of knowledge and information of cultural tourism in Dan Kwian as well as the conservation of its heritage by the mass media. Many people lack of understanding on the actual problems of Dan Kwian.

9. Community and local people should understand that tourism is a side-occupation which creates additional incomes other than main occupation that is pottery manufacturing and agriculture. They should not occupy incomes from tourism as the main family or community's revenue.

10. All community members should share tourism benefits that come from accommodation business or Home Stay (to stay with local people and learn their lifestyle), restaurant business, souvenir business, and not much specific on business of external enterprises.

11. Community should develop their tourism distinction by avoiding imitation or duplicate activities like other communities such as events or festivals.

Recommendations for Site Management

1. Establish Dan Kwian Sustainable Cultural Tourism Management Plan

Before establish the developing plan, the local community should be concerned about sustainable development. They should balance development into two dimensions – a 'host dimension' and a 'guest dimension', as shown in the following figure.

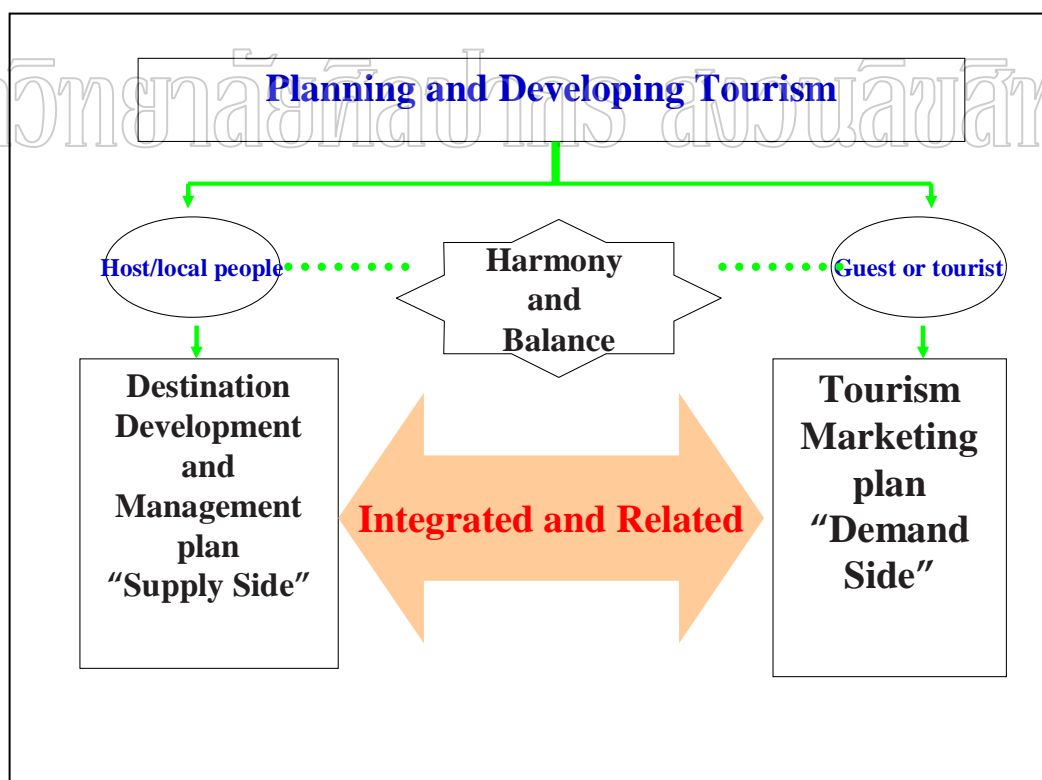


Figure 30: Conceptual framework of tourism development

Source: Power point presentation of Choibamrong

From my research about Dan Kwian's cultural heritage conservation, it has been found that tourism is quite new for the local people. This is a reason why they need to

enhance their knowledge, understanding and awareness on sustainable tourism. Therefore, in order to encourage the community as well as to improve tourism operation skills, Tourism Authority of Thailand (TAT) have supported that local people should be involved in determining tourism development potential and establish local organizations to operate on their own responsibility.

- Planning for establishing the local organizations for tourism development.

Dan Kwian Pottery Village should set up a tourism committee, made up of village leaders, other village key persons and other interested people. There may be cooperation from governmental sectors, for example, Dan Kwian Municipality Official, Dan Kwian Tambol Administration and non-governmental organization at the beginning, to be MC, consultants, or providing knowledge about tourism. The committee members may be representatives who are selected or are volunteers. The committee will be responsible for operation planning and all tourism management planning, and to co-operate with other village's organizations. The committee will undertake research into and collect information about tourism destination within the village. Then, the committee can arrange itineraries for village tours, create marketing and public relations plans and budget management. This will help in a systematical operation, and it will be fair for the local people. Preparing and arranging for local organizations is very important for cultural tourism development.

- Planning for heritage tourism itinerary and packaging the tourism program by integrated local people, governmental organization and private sectors.

Then, Dan Kwian local people groups, such as herbal group, housewives group, handicrafts group, village fund group, and OTOP group, should be encouraged to participate in the process of itinerary planning.

- Planning for developing tourist facilities and infrastructure by concerning carrying capacity of local community. Dan Kwian community should develop water system, lavatories, community sanitary, interpretation center, and signs such as interpretation signs, and information signs. Moreover, the souvenir center, restaurants, accommodation are important for tourist traveling in this village too.

2. Integrated planning and action. From the past, related tourism sectors, such as TAT, Office of Tourism Development, and local government organization have had plans for developing Dan Kwian tourism. For example, they try to promote OTOP tourism village or Home Stay to learn about the local culture. Most of the development plans are in the form of top-down that is relevant sectors set up the plans and bring it to the local people to carry it out. The plans are not based on the research of actual needs of the local people. Thus, Dan Kwian local people should be concerned in this situation. Dan Kwian should develop plan and action by integrated local people and local private sector to involve in the process.

3. Cooperation of government sectors, private sectors and local people, Local, provincial and regional cooperation should be emphasized. The key guidelines to support their cooperation are: stimulating local and private organizations to have important roles on integrated planning by having regional tourism sectors as intermediaries. Local private organizations should be stimulated to realize their important roles in tourism and

having the government as stimulator and facilitator for the tourism business. In the process of Dan Kwian tourism development planning, the central government has set up a planning and strategic framework to co-ordinate with other sectors. At the same time, local and private units, with the help of government tourism units should take an active role in the planning and implementation with serious cooperation.

The development plan should be divided into a long-term, medium-term and short-term plan. It should also include comprehensive and integrated plan, as well as contingency plans to back up any critical situation. This plan should cover tourism system and concern the goals of Dan Kwian tourism development. Moreover, this plan should share benefit to all stakeholders. This development plan should have action plan and apparent deadline for the sectors to implement it.

In addition, in order to stimulate local people to implement this plan and stimulate value-added tourism and conserve tourism destinations, Dan Kwian should establish their tourism representatives to responsible in tourism development.

4. Value-added tourist destination. Most tourism promotions of Thailand and Dan Kwian are often inconsiderate of cultural heritage conservation and environmental sustainability. They also do not include value-added elements from history, culture or nature. In order to increase income, most tourism promotions will use up more resources. Therefore, resource management is important, and knowledge of value-added tourism should be taught to the relevant people.

Excessive use of resources, both cultural heritage and natural heritage, without any value-add on, will cause tourism in Dan Kwian to be ineffective and may cause serious deterioration on the environment.

5. Motivation of value - added tourist destination. Local government units and Dan Kwian local people should be encouraged to develop and monitor their community, to have creative ideas and cooperation with private sectors to develop new tourist destinations and provide knowledge to the community by public relations campaigns. For example, linking local heritage (pottery products) and local community as a tourism resource or developing Home Stay programs to attract tourists to stay longer in Dan Kwian. In this way, more revenue can be generated for the community and new occupations will be created. In addition, tourists will learn and get more experiences about the lifestyle and cultural heritage of Dan Kwian community. So, this is the way for increasing awareness of the visitors in the protection of Dan Kwian cultural heritage.

6. Encourage funding accessibility for tourism development. To create value-added tourism products and services, and create new tourist destination, it is necessary to have a lot of budgets for operation. Presently, local communities do not have easy access to budget or funding sources. Therefore, funding accessibility should be encouraged. The methods are varied, for example, setting up tourist destination development funds. Such funds may be joint investments between government and private sectors for loan investment to add value to their tourism products or services.

Local governmental organizations should have the role to encourage local funding concentration. These may be in the form of tourism cooperation or club. So, the

local community can have access to the fund for business development, tourism resources conservation and infrastructure development without waiting for government funds.

7. Human Resources Quality Development. As tourism industry is part of the hospitality industry, it is necessary to pay attention on human resources, which is a service-based industry. These include human resources from the operational level to management level, governmental units, educational institutes, associations, local members and local people.

Dan Kwian local people are very friendly towards guests or visitors. They are helpful and are mentally prepared for providing service, but they lack of understanding of tourism satisfy, such as ways to welcome the tourists, foreign language communication and tourism resources conservation. So, Dan Kwian local people, who are directly and indirectly related to tourism, have to be trained in order to improve knowledge, skill and service in the field of tourism.

8. Add to the curriculum on local tourism, especially about local wisdom and cultural heritage. Local people, schools and related sectors should develop lessons about local wisdom, pottery manufacturing and cultural tourism and encourage this curriculum into the local course syllabus. For example, there can be elective course about local tourism, in order to make students understand their heritage tourism, which can influence the sustainable cultural heritage.

9. Encourage local people to be tourist volunteers or local guides. The local people should be encouraged to be volunteers and guides, in order to increase their awareness and concern of the importance of tourism development. The local people can be the important part of tourism management. Tourism volunteers can come from local people or groups of student from the Dan Kwian local school. It is the way to foster local people and children in the village to have better understanding of community based-tourism and sustainable tourism. Because of they are getting the benefits or incomes from tourist. So, they will aware about the positive impacts from tourism. Such steps will help tourist to feel about their 'good host' when they visit Dan Kwian Pottery Village.

Recommendations for Visitor Management

1. Developing the necessary infrastructure and tourism facilities management. The facilities management is the integration of processes within an organization to maintain and develop the agreed services which support and improve the effectiveness of its primary activities. Facilities at cultural heritage site are generally shared by the host community and visitors. Moreover, the facilities management at cultural heritage site must strive for the creation of secure visitor experiences, sustained conservation efforts and the improvement of the standards of living for host community.

For Dan Kwian Pottery Village has convenient communication and is only 15 kilometers from downtown Nakhon Ratchasima. Tourists visit the village only to buy the pottery products. Most tourists cannot appreciate the cultural values and local heritage within the village because Dan Kwian village lacks of efficiency in tourism interpretation

and promotion. However, in year 2004, the Office of Tourism Development has brought OTOP tourism village project to Dan Kwian and set the village as the model. This was the beginning of public relations and accommodation development, so the number of tourists has increased. At the end of 2005, there has been a Home Stay development in Dan Kwian. Both projects benefit on accommodation development. However, Dan Kwian needs further development in other areas, for example, signage, public lavatories, tour guides, restaurants and supporting activities that can create good experience for tourists. For such development, the host community should be involved for sustainable development.

2. Establish Tourist Intelligence Centre. Local government units in Dan Kwian should cooperate with private sectors and local people to arrange the Tourist Intelligence Centre by using high technology for control and interpret the information to the visitor under the idea of 'E-tourism'. This work of this centre includes collecting, updating and expanding the information for a wide to meet the need of users or tourists. There should be cooperation with tourism-related units in the area, which is Nakhon Ratchasima Tourism and Sport Centre, TAT Nakhon Ratchasima office, and information arrangement units in order to create tangible outcomes. Tourist information can be divided into 2 types:

- **Useful Tourist Information for tourism enterprises and local people who are relevant to Dan Kwian tourism management.** This information includes tourism policy, strategy and tourism development plan. Include rules or regulations related to tourism, tourism researches, tourism situation, tourism statistic, tourism news etc. Ministry of Tourism and Sport should be main government sector for responsible and support the budget for this project.

- **Useful Information for tourist.** This is the information to facilitate the tourists for prepare and make a decision making for their trip. These include destination information, accommodation, travel routes or even service reservation and payment. Presently, such information is arranged by TAT, so TAT should be the leader to operate and update this information. At the same time, there should be information linkage to the central information system of the Ministry of Tourism and Sports.

3. Systematic Management of Tourism Resources. The systematical management of tourism resource should integrate tourism resources conservation with value-added tourism destinations. New tourism products can be created based on the idea of 'supply creates demand'.

Recommendations for Cultural Heritage interpretation

One of the most important purpose for protecting a heritage site is to connect present generations to the past and ensure that the message of a heritage significance is passed on to future generation. Heritage interpretation is an integral part of heritage tourism. Interpretation refers to the method for communicating the meaning of site's heritage values to tourists or visitors. By communicating the meaning of a heritage site, interpreters facilitate understanding and appreciation of sites by the general public. This heritage interpretation also created visitor awareness about the importance of heritage and its protection. The study has shown that the Dan Kwian Pottery Village still lacks effective heritage interpretation, including personal heritage interpretation from guides

and meetings with local residents and non-personal heritage interpretation through video presentations, maps and heritage guidebooks.

The cultural heritage interpretation method can be divided into two types: the interpretative guides, who can be non-local or local, and interpretation, by tool type. Non-personal type includes brochures, guidebook, and maps, the signage, exhibits, websites, film, and videotape presentation.

For Dan Kwian Pottery Village, there are four types of interpretation methods that should be developed. They are:

1. Encourage local people to be interpretative guides. The communication between interpretative guide and visitors is the heart of heritage interpretation. Traveling with interpretative guides can add substantially to the visitors' experience, understanding and enjoyment of the local cultural heritage. Thus, Dan Kwian should encourage local people to be local interpretative guide. Local governors should provide the training course for interpretative guide. This training should focus on cultural heritage significance. If local people know the significance, they will also concern about conserving their cultural heritage.

2. Development of Dan Kwian Cultural Trail for supporting the Cultural Tourism. The history and identity of Dan Kwian Pottery Village is clearly linked with pottery making, which is a unique cultural heritage inherited from generation to generation. The mentioned inheritance is on the Dan Kwian Pottery Village evolution trail, which helps to make the new generation realize the value of cultural heritage. In order to create a trail, Dan Kwian tourism stakeholders should starting by doing a research about the Dan Kwian evolution and cultural heritage, and then create a trail such as Dan Kwian Potter Production Trail and Dan Kwian pottery trade trail. These trails will meet the needs of tourists by providing a good experience, and knowledge that will lead to a sustainable tourism, and help to conserve the unique heritage of Dan Kwian Pottery Village.

3. Operation of a Living Pottery Heritage Site for the cultural tourist in thematic of authenticity of the pottery community. Actual, Dan Kwian Pottery Village is the living heritage for the tourist and visitors whose are interested in way of life of craftsmanship or local wisdom of the local community. Because of the consumer who will come and get experience should be niche market more that mass market or who are they come just for shopping and go back. But now, this village doesn't have an appropriate in visitor management. Thus, local community should be create and operate a good management in this living heritage site. At the present, living heritage site for tourist is planned to be located at village number 1, 7 and 8, and expand to village number 3, the opposite side (see figure 6.3) in order to develop these area as a tourist destination. These areas contain some of the vernacular houses, furnaces and molding houses. There are tourist trails in the villages in village number 7 and 8 presently. However, they are uninteresting because of hot weather at the trails area and sometimes trucks carrying firewood and potteries running pass. Moreover, there are no brochures, no tourist guidebook, no starting point or attraction spots, no local tour guides, inefficient interpretation, and the signage is unclear. In addition, there are no laws or regulations to

control construction at these areas. If economic and social changes come in the future, the local people may change their lifestyle accordingly.

4. Research and Establishment of Dan Kwian Interpretation Centre with Process of Actual Local Involvement. The interpretation centre is the place to collect the data on Dan Kwian pottery, community evolution, and information for tourists. Visitors can drop into this center before visiting the village. For example, it can be located on the Nakhon Ratchasima-Chock Chai Road, at the village's entrance, or near other commercial sources, such as souvenir distribution areas. Research into the most effective location is needed. The design and decoration of the centre should be harmonious to the local environment by using the local raw material (pottery) to present their identity. (See the figure 6.3)

This operational guideline suggested above is very important for developing tourism of Dan Kwian Pottery Village. However, there are some critical issues in sustaining the community and their tourism as follows:

1. The community and local people should understand that tourism is a side-occupation which creates additional income to the main occupation of pottery manufacturing, farming, etc. Therefore, tourism should not be considered as the main family or community's revenue.

2. All community members should share tourism's benefits together, whether these are derived from accommodation business or Home Stay programs, restaurant business, souvenir business or tourism-related work. The problem of income and benefit is the main problem of community-based tourism in many rural places in Thailand. If the local people think of how to get money from tourist pocket only, they would lack of concern about sustainability. Additionally, the local people will have conflicts among each other.

3. Dan Kwian should create the differentiation tourism products and activities. Dan Kwian community should develop their tourism identity, distinction, and avoid imitation or duplicate activities like other communities. Because tourists need to see and get the experience differently, Dan Kwian should identify their identity and uniqueness of their own community and present this identity to tourist in its own way.

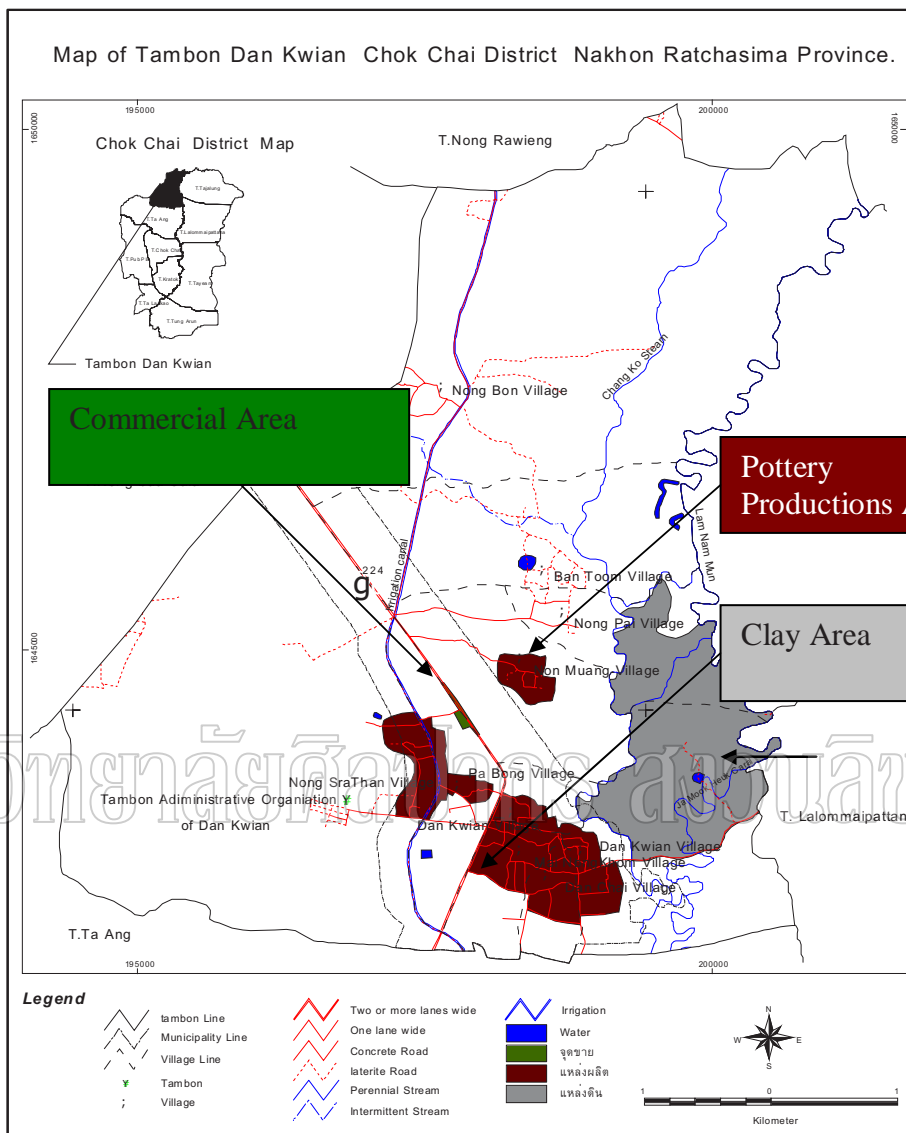
4. In addition to these three critical issues, Dan Kwian site should be more concerned about the authenticity and integrity of the pottery site and pottery products. Authenticity depending on the nature of the cultural heritage, its cultural context, and its evolution through time, authenticity judgments may be linked to the worth of a great variety of sources of information. Aspects of these sources may include form and design, materials and feeling, and other internal factors. The use of these source permits elaboration of the specific artistic, historic, social and scientific dimensions of the cultural heritage being examined (Nara Document on Authenticity, 1994). Integrity refers to the completeness or intactness of a site and its attributes. Thus, when Dan Kwian Pottery Village needs to created the visitor facilities such as interpretation centre, they should use the appropriate intervention type, form, color and material (see figure 6.2). These authenticity and integrity requirements are very important for conserving and

enhancing the heritage value. It can also be a strong point for increasing the competitiveness of the tourism marketing management.

Additionally, key objectives for making Dan Kwian sustainable communities in globalization are as follows:

1. Changing the vision from capital economic to the sufficiency economic
2. Changing quantity development to the quality development
3. Changing the concept idea from controlling the nature to staying with the nature
4. Changing the concept idea from the cultural heritage is the commodity to cultural heritage is their social roots and social values
5. Changing the vision from following the technology to integrating the technology with local wisdom.

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Dissertation : The Challenges of Sustainable Community Cultural Heritage Management and Tourism : Case Study of Dan Kwian Pottery Village, Nakhon Ratchasima, Thailand

Figure31: shows the suggesting maps for Land Utilization Management by GIS System and local community can use this information for create the thematic for the interpretation cultural trail

Figure 32: shows the Model of Dan Kwian Cultural Heritage Interpretation Centre including the Museum and Tourist Information Centre

The main concept of this models concern about the heritage authenticity and values of Dan Kwian Pottery Village. This thematic and idea of this models is about the local community which is contained of the cultural heritage sense of pottery village by using the form, fabric and material from pottery.

Site Location / Layout Plan in the Interpretation Centre



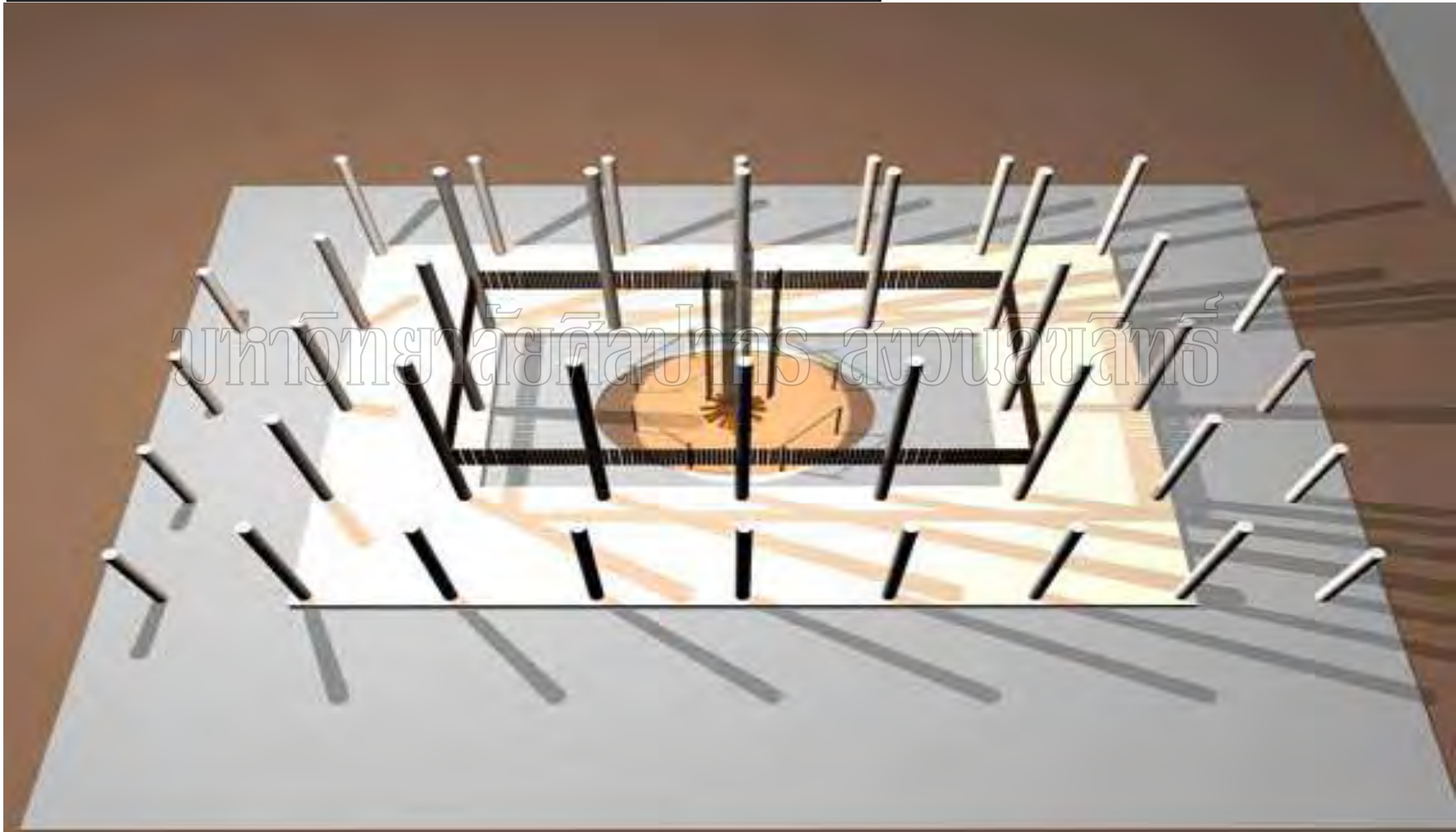
This the entrance area of exhibition Hall, this is also using the pottery product as a material such as tile roof



This the entrance area of interpretation centre, this is also using the pottery product as a material



Layout Plan the Building Hall / Demonstration Hall



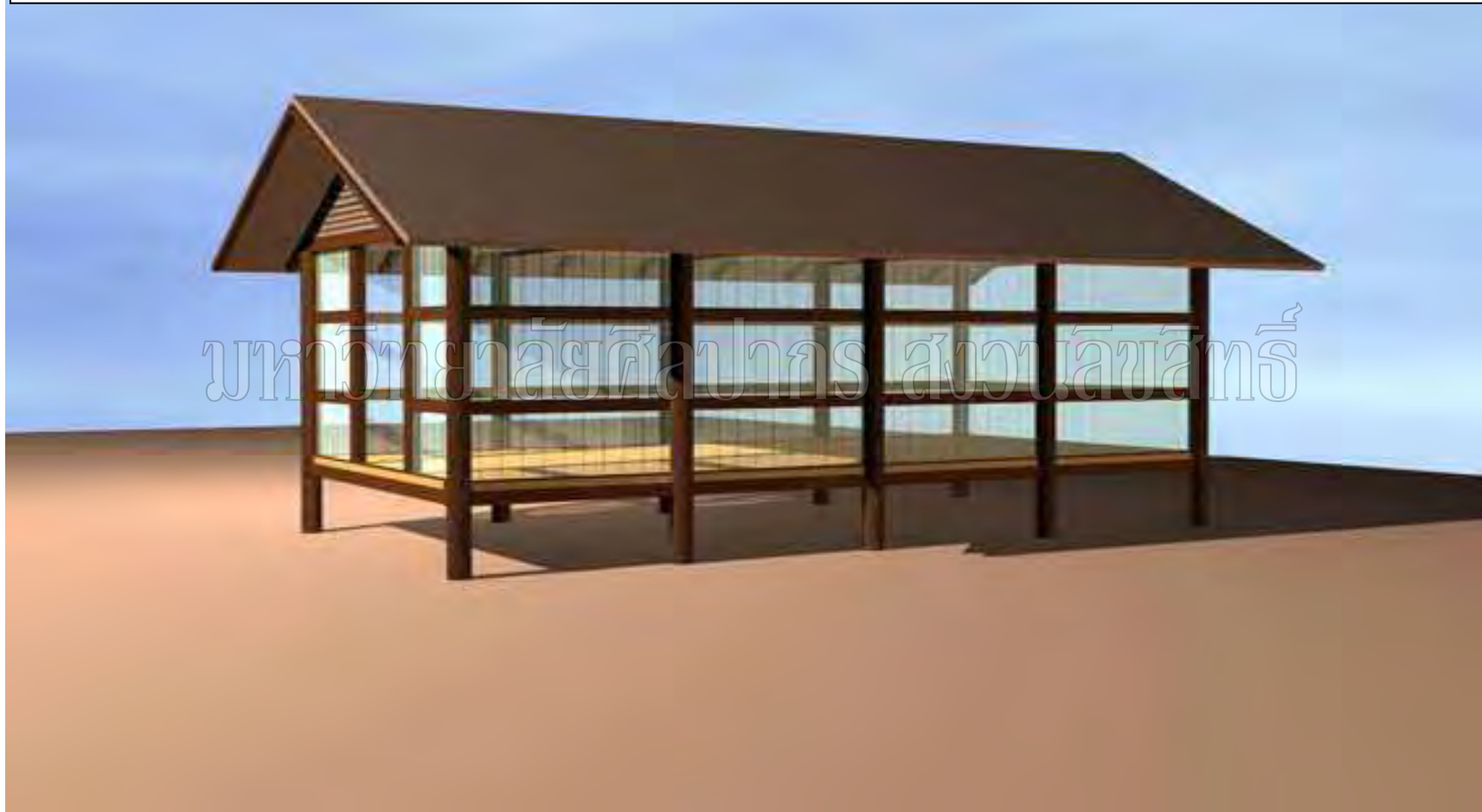
The Demonstration Hall: at this place tourist can see can touch of the pottery production process



Inside of Exhibition Hall



The design of this hall adapted form the rice field house of the farmer. This can be represent the agricultural life of local people Of Dan Kwian



Chapter 6

Conclusion

This research aimed at identifying and analyzing the challenges of developing a community approach to cultural heritage management and tourism at Dan Kwian Pottery Village in Nakhon Ratchasima province. This research is a qualitative research approach with three years of data collection from 2004 to 2007. The critical objectives for the research were described as follows:

- 1) to study the evolution of Dan Kwian Pottery Village from its early settlement to its present position as a significant cultural tourism destination and a well-known exporter for local products in Nakhon Ratchasima;
- 2) to study the factors affecting economic changes in Dan Kwian Pottery Village, including the impacts of tourism on the community heritage and local residents;
- 3) to assessment of the Dan Kwian cultural heritage of Dan Kwian with other pottery sites in Thailand;
- 4) to suggest ways to maintain and conserve the cultural heritage in Dan Kwian Pottery Village, in particular through the formulation of sustainable goals for community-based cultural heritage management; and
- 5) to propose possible recommendations on a sustainable cultural tourism management plan for Dan Kwian Pottery Village, including key objectives.

For the purposes mentioned above, the researcher selected and designed two types of data collection; that is, the information from the various kinds of relevant secondary sources as presented in chapter two. This information enabled the identification of the dimension of the research problem, an understanding of the conceptual framework for the research, and eventually the formulation of a research methodology that helped answer the research questions.

As for the primary data, the information was obtained discussions with relevant stakeholders and, through site visits and participation in community activities, observation of the physical, economic, social and cultural contexts in which the stakeholders operate. In this case, the researcher implemented many kinds of method such as semi structural in-depth interview with the key persons, observation, a survey and focus group based on participation action research method:

Apart from providing data that are useful in answering the designated purposes of this study, other fringe benefits which I have received from conducting surveys in the actual site is establishment of an intimate and trusting relationship with the local people in the Dan Kwian Pottery Village. This has led to the absorption, awareness and realization of Dan Kwian Pottery Village's cultural heritage. Then, trust and respect for each other in the community has also arisen. While preparing my dissertation, I also had another project about research and development in Dan Kwian Pottery Village which was conducted continuously during 2004 to 2007. These were the homestay project, OTOP Tourism Village, and Pottery Business Cluster Projects. All of the projects are concerned with economic and tourism development and are based on strong cooperation between the researcher and the local people in Dan Kwian Pottery Village.

The results of my dissertation show that the development of community-based enterprises and tourism ventures at Dan Kwian has resulted in a high level of awareness and conservation of the community's invaluable cultural heritage for the next generation. Cultural heritage has become a commodity that is a fundamental base for the economic and tourism sector (Hewison, 1998: 240). In developing economic, social and environmental aspects for any community concerning conservation of the local cultural heritage, all relevant stakeholders, especially the residents in the community who are the true owners of the cultural heritage, must give prime importance to concepts of sufficiency and self-dependence, so that sustainable development can be accomplished. In this competitive business situation now, sufficiency does not mean stopping doing everything or stopping their local businesses; rather, it means doing everything in ways that are appropriate for protecting their potential as cultural and economic assets. Furthermore, local people should also aware of the business risk including the sustainable of the economic, social and their cultural heritage.

For conserving cultural heritage – whether this is at the national or, as in the case of Dan Kwian Pottery Village, at the local level – it is important both that cultural heritage is seen as an economic development resource and that it is recognized that Thai people or local people still need to learn and understand their own ordinary root, history and identity. This kind of understanding will help Thailand to be successful on the world trade stage. Similarly, the design of Dan Kwian Pottery Village, with its own uniqueness and identity, will be able to respond to the customer's needs. Also, when the community has its own uniqueness and identity, it will attract a large number of tourists. The charm of this unique identity becomes a heritage attraction and needs to be protected and passed down to the next generation.

The most important aspect for any community economic development and cultural heritage conservation program is that the community must first know its own root, history, past and present because this will help in planning for the future sustainable development. People in the community should be able to analyze themselves, since understanding oneself will bring about self-realization and pride in one's cultural heritage. In this study the in-depth interviews with important people in the Dan Kwian Pottery Village demonstrated a deep pride in the wisdom of their ancestors. The study helps to answer the designated purposes of this research, and also make Dan Kwian people understand that their community has its own beauty in terms of aesthetic value.

Dan Kwian Pottery Village expresses its aesthetic value through its unique style of traditional pottery illustrating aspects of sensory perception for which criteria should be stated such as form, scale, color, texture and material of the fabric associated with the place and its use. Indeed, The Dan Kwian pottery is different from other places in Thailand because of its significant social values which are the key qualities for which a place has become a focus of spiritual, political, national or other cultural sentiment to both the majority Thai and minority groups. When people in the community realize this fact, it will be easier to continue the next step of development.

Changes occurring in Dan Kwian Pottery Village are quite similar to those of other communities in Thailand such as Ban Tawai and Ban Sankhampheang in Chiang Mai in terms of their popularity in attracting a great number of tourists from countries around the world. In case of Dan Kwian Village, community tourism development has been supported by many government agencies. It is noticeable that this process has also happened with other developing countries in Southeast Asia such as Vietnam, Laos and Cambodia, with very high level of economic and tourism development. However, such development has tended to place a heavier emphasis on income generation than on the conservation of ancestral cultural heritage and local wisdom.

Generally, economic development and cultural heritage conservation tend to go in opposite directions one from the other. It can be seen that tourism development often focuses on economic benefits, including income and revenue generation both from domestic and foreign currencies. The best indicator used to identify success from development is, therefore, in the form of numbers or quantity rather than quality. Many involved parties forget the fact that the most important product of tourism is the related business pottery itself. What tourists really want to see are the traditional ways of the local people's lives in pottery production. Economic development has caused many both positive and negative effects on Dan Kwian Pottery Village. In terms of economic effect, even though development has generated a great amount of income in the community, the income distribution among large manufacturers or middlemen and ordinary villages or retailers is far from equal.

As for the social impacts on Dan Kwian Pottery Village, it has been found that the development process has brought a lot of modern facilities and infrastructure to the community. Therefore, traditional ways of life have been changed when the local residents change their occupation from potters to be employees in the industrial factory which is located nearby the village. In addition, the rapid expansion of pottery business and market has resulted in lack of community spirit among family members because most people spend most of their time working to earn as much income as possible, like in big city society. The unity of the community and cooperation between its members has disappeared. Cooperative business groups and alliances for mutual interest are also neglected and vanishing. Everybody pays attention only to their own job in order to earn more income both for their family and their own needs. They lack of aware in the public benefits or the community benefit such as conserving the cultural heritage.

Sometimes, when there are a meeting and seminar to improve knowledge and skills, it seems that very few manufacturers and villagers willingly cooperate and take part in this activity because most of them are interested in and worried about their jobs and how to earn a lot of income only. So, if the community would like to have

sustainable community development, people in the community must cooperate with each other to plan for the future development in the same direction.

In terms of cultural effects, both negative and positive impacts can be observed. At present, there is a severe business competition among large, medium and small manufacturers in Dan Kwian's pottery market. They compete with each other in terms of prices rather than product quality. Large manufacturers can produce mass products with low production costs so they can sell them at lower prices. As a result, small manufacturers have to lower their prices in order to compete, which also results in lower quality of pottery products. In addition, the worst thing is that most products are copies of each other's, so they lose their own uniqueness or identity. It can be said that every product sold in the market is just the same everywhere. Also, almost all of these pottery products are produced only to suit customer's needs and satisfaction without paying attention to quality and identity of the goods. So, when all products are similar, prices are also low. In this case, in order to be different from other shops and to attract more customers, some shops even bring pottery products from other places for sale in Dan Kwian's pottery market. Considering this situation, it seems that the cultural problem which might arise in the near future will lead to the loss of the traditional cultural heritage.

In this respect, tourism development might be regarded as one of the most important tools for the government to improve and enhance economy potential in the country, and provinces and at the community level. But, what should be seriously taken into consideration is the knowledge and understanding of local people about tourism. In fact, most development projects always come from the top to the bottom. The policy for development is initiated by the government first, and then local agencies and organizations implement the policy before coming to local people at the last step. Therefore, people in local community do not have the opportunity to take part in the whole process of development. Furthermore, one of the worst problems of this kind of development is the lack of continuous support from the government, both in local and country levels.

The important principle for tourism development, both in terms of cultural and natural tourism, is that there should be true participation of the community. Tourism development should arise from the need of local people themselves, and the development should also be appropriate to people and their community. Government sectors should not only initiate the project but also give any necessary support and supplements that local people lack or can not achieve alone by themselves. Finally, all sectors or parties must work together in an integrated manner.

Then, an effective plan for social development and cultural heritage conservation must be made by all concerned parties such as people in the community, government agencies in local, provincial and country's levels, other government agencies which are directly related to the plan such as The Ministry of Tourism and Sports, The Ministry of Culture and The Ministry of Environment, other private sectors, large, medium and small manufacturers and educational institutions. For Dan Kwian pottery village, it is necessary that the community master plan be made first. After that, the plans for the conservation of community cultural heritage and environment and for tourism development should be

made, and these two secondary plans must be in accordance with the community master plan so that the community development can go in the same direction for sustainable community development.

The study results which answer questions of the designated purposes of study no.4 and 5 (that is, to suggest ways to maintain and conserve the cultural heritage in Dan Kwian Pottery Village, in particular through the formulation of sustainable goals for community-based cultural heritage management; and to propose possible recommendations on a sustainable cultural tourism management plan for Dan Kwian Pottery Village, including key objectives) have come mainly from the discussion with focus group in which the local people and all involved parties have participated in this discussion. They have suggested several useful ideas about the conservation of cultural heritage and the development of cultural tourism, which will lead to the sustainability of Dan Kwian Pottery Village.

During the focus group sessions, I presented the data collected in the study so all participating members got to know actual information about their community. These collected data are useful information about the history of ancestor's wisdom, pottery-based careers and the problems faced by the community. When all participants in this discussion session knew these facts, they realized and were aware of the importance of their own ancestor's cultural heritage. They also gave some useful opinions and suggested many new ideas to solve problems and some advices for the future development. The atmosphere of the discussion was very touching and all participating members were very supportive. This will help the push for having a realistic and acceptable plan implemented in the near future.

The most important point of this study is the conceptualization of the research as part of a social process. One of the most important steps of this study is that I have returned all useful information obtained from the community back to people in the community before conducting the next stage of the study. The stage of information presentation to the community helped to make people in the community realize and be aware of the importance of cultural heritage conservation. This approach should be useful in the actual development implementation stage.

Conclusion: The Challenge for Dan Kwian

The key challenges of converting Dan Kwian Pottery Village to a sustainable community, especially focusing on cultural heritage management, tourism and economic development in the context of globalization, are:

1. The local People and all stakeholders in the community should be educated about the economic and social sustainable development concept.
2. They should conserve their cultural heritage, such as local wisdom, traditions and festivals, since this will be the key factor in achieving sustainable development, including sustainable pottery business marketing.

3. The local people should establish a policy framework for cultural heritage conservation and tourism development.
4. Establish laws and regulations for cultural heritage and cultural tourism development of cultural heritage site.
5. Establish local community goals, vision and strategies for sensitive urban planning.
6. Networking and clustering local people groups, social control group and pottery business stakeholders.
7. Create the community cultural heritage conservation and sustainable community network.
8. Build the capacity of the local people to participate more effectively in policy formulation and implementation.
9. Encouraging the local community to be the knowledge and understand about based society or brain based learning process and methodology.

Recommendations for further study

1. Dan Kwian community is considered to be one of the most important civilization basins along the banks of Moon River which flows through many provinces in the lower part of Isan up to Ubon Ratchathani province. Therefore, in order to truly understand ways of life of the people along Moon River, there should be a study about cultural route of Moon River of the people who have similar pottery-making careers to connect useful information.

2. The most prominent characteristics of Dan Kwian cultural heritage is the actual pottery work. I have not studied in depth the designs, production techniques, and firing and shaping processes of pottery work since I am not an academic in this field. Therefore, there should be a research on the development, evolution and product designs of Dan Kwian's pottery because if people in the community get to know this kind of information, there should be a better realization of the need to conserve their cultural heritage.

3. All parties which are involved, especially local organizations should carefully plan to make the detailed community Master Plan and other secondary plans about cultural heritage conservation and tourism. Finally, the results of this research should be one of the most important and useful information for further development in the future.

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มหาวิทยาลัยศิลปากร สงวนลิขสิทธิ์

Appendix A

มหาวิทยาลัยศิลปากร สงวนลิขสิทธิ์

List of Dan Kwian pottery businessman (only who has their own pottery kilns) year 2003

No.	Name-Surname	Address/ Village no.	Owner			No. of employee			Pottery product
			Pottery factory	Kiln	Pottery shop	Potter	Sculpture	Etc.	
1	Mrs. Soraya Tangkratok	3	1	1	1	1	2	6	Vase, pot
2	Mr. Samarn Pangkratok	10/8	1	3	1	2	-	6	Fountain
3	Mr. Boonliang Paikratok	79/10	1	1	1	1	1	1	Vase, jar, pot
4	Mr. Som Paokratok	36/3	1	1	1	1	4	1	Jar, Vase
5	Mr. Suchart Namkratok	57/10	1	1	1	2	2	4	Lotus jar, jar, pot, Lamp
6	Mr. Jeiy Puankratok	144/1	2	2	1	3	1	3	Dolls, jar
7	Mr. Seksun Pikratok	143/1	2	2	2	1	2	2	Dolls, jar, vase
8	Mr. Ban Pieakratok	3/1	1	1	1	1	1	1	Vase, animal doll
9	Mr. Soi Pieankratok	57/1	1	1	1	1	1	1	Pot, owl doll, lotus jar
10	Mr. Suwat Perkratok	776/1	1	3	1	3	4	6	Pot, vase
11	Mr. Somdej Parkratok	40/8	1	1	1	-	-	5	Tile, animal doll
12	Mrs. Sanei Priamkratok	30/3	1	1	1	3	2	4	Vase, jar, lamp
13	Mrs. Jamrus Plianokratok	53/1 M. 3	1	1	1	2	1	4	Vase, jar, pot
14	Mr. Somard Sukmomgkul	67/1 M. 3	1	1	1	2	2	2	Vase, jar, lamp
15	Mr. Sompong Badkratok	96/3	1	1	1	1	2	7	Vase, jar, pot
16	Miss. Arnsiri Phothikanit	-	1	1	1	2	-	1	Vase, lamp
17	Mrs. Phatsorn	128/7	1	1	1	1	1	1	By order
18	Mrs. Vipaporn Prantong	59/3	1	1	1	2	2	4	Vase
19	Mr. Narin Chamnankit	54/8	1	1	1	2	-	1	Tile
No.	Name-Surname	Address/	Owner			No. of employee			Pottery product

		Village no.	Pottery factory	Kiln	Pottery shop	Potter	Sculpture	Etc.	
20	Mr. Pao Kreabkratok	19/7	1	1	1	1	1	2	Jar, vase
21	Mr. Theraphan Wanla	156/10	1	8	1	11	17	20	Pot, vase, jar, lotus jar
22	Mr. Sommai Loturit	21/4	1	1	1	3	3	17	Vase, jar, lotus jar
23	Mr. Khumpong Lawaaran	23/3	1	1	1	1	-	2	Gift, wall paper
24	Mrs. Mallika Phumak	157/3	1	1	1	2	2	6	Vase, jar, pot
25	Mr. Adisuk Srimareang	200/1	1	1	1	1	-	4	Vase
26	Miss. Thanyamon Reankratok	c-22 M.3	1	1	1	1	1	3	Sculpture
27	Miss. Jiramard Yansamrong	b-6 M.3	1	1	1	3	1	2	Vase, jar, lotus jar
28	Mrs. Phattanan Plieankratok	131 M. 3	1	1	4	1	7	9	Vase, jar, pot
29	Mrs. Samruay Lomkratok	M. 3	1	1	1	2	3	5	Lotus jar
30	Mrs. Amornrat Srimarieng	M. 3	1	1	1	2	2	4	Vase, pot, animal doll
31	Mr. Prasart Yongthale	133 M. 3	1	1	1	1	-	-	Vase, jar
32	Mr. Jintana Sukprayun	c-20 M. 3	1	1	1	1	1	3	Wall paper
33	Mrs. Chutima Sangton	59 M. 3	1	1	1	1	-	-	Vase, wall paper
34	Mr. Phit Pomsinsub	113 M. 3	1	10	1	17	17	18	Vase, jar, pot, wall paper
35	Mr. Sommai Singtale	260 M. 7	1	1	1	1	1	1	By order
36	Mrs. Mali Boikratok	252 M.1	1	1	1	1	2	3	Vase, jar
37	Mr. Prasit Pikratok	236 M. 1	1	1	1	3	-	3	Mortar
No.	Name-Surname	Address/ Village no.	Owner			No. of employee			Pottery Product
			Pottery	Kiln	Pottery	Potter	Sculpture	Etc.	

			factory		shop				
38	Mrs. Wattana Pangkratok	47 M. 8	1	1	-	2	3	1	Vase
39	Mr. Tan Punkratok	12 M 8	1	1	-	3	4	1	Vase, lamp, jar
40	Mr. Paisan Thaitae	27 M. 4	1	1	-	1	2	1	Jar, vase
41	Mr. Smarn Badkratok	36 M. 4	1	1	-	2	5	2	Sculpture
42	Mrs.Nonthawan Puankratok	-	1	2	-	-	-	-	Jar
43	Mr. Thanom Baikratok	51 M. 2	1	1	-	1	2	5	Tile, jar, vase
44	Mr.Preecha Chanpheng	29 M.1	1	1	-	2	2	1	Vase, lamp
45	Mr. Banroon Buatkratok	6/1 M. 2	1	1	-	3	3	3	Vase
46	Mr. Nit Pokratok	90 M. 2	1	1	-	2	2	5	Vase
47	Mr. Chalom Prangkratok	275 M. 1	1	1	-	1	1	1	Vase, jar, pot
48	Mr. Joy Nuchkratok	123 M 7	1	1	-	1	2	-	Vase, pot
49	Mr. Thep Bodkratok	168 M. 1	1	1	-	2	4	2	Vase, jar
50	Mr. Tad Dankratok	131 M. 2	1	1	-	1	4	1	Pot, vase
51	Mr. Tian Dankratok	131 M. 2	1	1	-	3	10	1	Pot, vase
52	Mr. Prasit Boikratok	147 M. 2	1	1	-	2	2	7	Pot, lotus jar
53	Mr. Pua Pekratok	60 M. 2	1	1	-	2	4	12	Sculpture
54	Mr. Sanong Bieakrtok	237 M. 2	1	1	-	1	1	2	pot
55	Miss. Yupin Aonpru	223 M.1	1	1	-	1	-	1	Pot, vase
56	Mr. Somjit Biedkratok	263 M. 1	1	1	-	1	1	-	Fountain
57	Mr. Sukorn Mathaitonglang	15 M. 1	1	1	-	1	1	-	Pot, vase
58	Mr. Chit Mobkratok	90 M. 1	1	1	-	1	-	1	Mortar
59	Mr. Sanan Plienkratok	76 M. 1	1	1	-	2	1	2	Lotus jar
No.	Name-Surname	Address/ Village no.	Owner			No. of employee			Pottery Product
			Pottery factory	Kiln	Pottery shop	Potter	Sculpture	Etc.	

60	Mr. Chamnan Kerkratok	42 M. 7	1	1	-	1	1	1	Jar, lotus jar, lamp
61	Mr. Lear Pleankratok	46 M. 10	1	1	-	3	2	4	Vase
62	Mr. Phun Buadkratok	11 M. 4	1	1	-	1	1	2	Pot, vase, lotus jar
63	Mr. Tanong Pukratok	112 M. 10	1	1	-	1	4	1	Vase
64	Mr. Learm Pinkratok	66 M. 10	1	1	-	1	1	1	Lamp
65	Mr. Miean Singtale	104 M. 7	1	1	-	2	5	2	Pot, vase, animal doll
66	Mr. Samrauy Boikratok	260/1 M. 7	1	1	-	1	2	-	Sculpture
67	Mr. Udom Plieankratok	101 M. 7	1	1	-	1	3	-	By order
68	Mr. Sompod Buadkratok	207/1 M. 7	1	1	-	1	1	1	Lotus jar, vase, lamp, jar
69	Mrs. Tiang Dankratok	13/1 M. 4	1	1	-	4	-	2	Tile
70	Mr. Tongphun Pinkratok	35 M. 1	1	1	-	1	-	-	Lotus jar, vase, pot
71	Mr. Sanad Badtkratok	59 M. 4	1	2	-	2	4	2	Sculpture
72	Mr. Sommai Badtkratok	8/1 M. 4	1	1	-	1	2	1	Pot, vase
73	Mr. Chan Taiykratok	20 M. 5	1	1	-	1	2	1	Pot, vase
74	Mr. Man Singtale	M. 7	1	1	-	1	2	1	Pot, jar
75	Mr. Prasit Biekratok	14 M. 7	1	1	-	1	1	1	Lotus jar
76	Mr. Rom Biekratok	205 M. 7	1	1	-	1	1	1	Lotus jar
77	Mr. Saweang Krubkratok	14/1 M. 7	1	1	-	1	1	-	Lotus jar
No.	Name-Surname	Address/ Village no.	Owner			No. of employee			Pottery Product
			Pottery factory	Kiln	Pottery shop	Potter	Sculpture	Etc.	
78	Mr. Net Puangkratok	77 M. 7	1	1	-	1	2	1	Pot

79	Mr. Karnchit Kokkratok	82 M. 1	1	1	-	1	1	-	Vase
80	Miss. DuangKea Boikratok	133 M. 7	1	1	-	1	3	3	Pot, small size vase
81	Mr. Sompong Nabkratok	M. 7	1	1	-	1	3	3	Pot, small vase
82	Mr. Sanan Budkratok	259 M. 7	1	1	-	1	3	-	Vase
83	Mr. Chiam Budkratok	259 M. 7	1	1	-	1	-	1	Mortar
84	Mr. Chain Paokratok	261 M. 7	1	1	-	1	3	-	Pot
85	Mr. Sai Tangkratok	137 M. 7	1	1	-	1	3	1	Pot, vase
86	Mr. Samran Paikratok	19 M. 7	1	1	-	1	1	-	Pot
87	Mr. Sawat Boikratok	133 M. 7	1	1	-	2	3	2	Jar, pot
88	Mr. Chan Biekratok	139 M. 7	1	1	-	1	3	2	Jar
89	Mr. Sangiam Keawwisai	102 M. 7	1	1	-	1	3	1	Jar, vase
90	Mr. Surasak Boikratok	4 M. 7	1	1	-	2	3	1	Vase, pot

Source: ศูนย์ช่วยเหลือทางวิชาการพัฒนาชุมชน เขต 11 นครราชสีมา, 2546. เครื่องปั้นดินเผาด่านเกวียน ภูมิปัญญาท้องถิ่นอีสาน, โครงการบันทึกและเผยแพร่ภูมิปัญญาท้องถิ่น.

Appendix B

มหาวิทยาลัยศิลปากร สงวนลิขสิทธิ์

OTOP Tourism Village Project

OTOP Tourism Village is the villages which is product the handicraft or product and get the 3 to 5 star. These OTOp villages have the potential in tourism, interested in legend and history and good atmosphere.

The Process of OTOp Tourism Village Development

- Planning Management
- Presentation and Concept Development
- Place
- People
- Products and Services
- Promotion
- Post-launch management

Tourism Development Office, The Ministry of Tourism and Sport was provided the project of 'Developing of tourist destination linkage with OTOp village' In stage 1: budget term 2547, there are the objectives for developing the tourist destination linkage with OTOp Tourism village. There are the pilot project areas. These pilot areas should have the potential in tourism. This OTOp Tourism Village project aims to increase the number of tourist and generate income for local community.

Pilot Project Areas:

- Tawai Village, HangDong District, Chiang Mai: Wood Carving Village
- Santikiri Village, Mea Salong District, Chiang Rai: Tea U-long Village
- Dan Kwian Village, Chock Chai District, Nakhon Ratchasima: Pottery Village
- Ko Kret Village, Pakkret District, Nonthaburi: Pottery Village
- Kiriwong Village, Lansaka District, Nakhon Srithammarat: Hand Made Cloth Village
- Banchaocha Village, Photong District, Ang-Tong: Bamboo weave product
- Aranyik Village, Nakhon Luang District, Pranakhonsri Ayutthaya: Sward Village
- Donkaidee Village, Kratumban District, Samutsakhon : Porcelain Village

Objectives of OTOp Tourism Village

- To increasing the income of OTOp village
- To networking way of living and local wisdom with tourism and value added of tourism destination
- To increasing of understand and awareness of visitors in local way of life, local way of live and local wisdom.
- To increasing of service standard, service skill and knowledge in communication with the visitor of local community.

Dan Kwian Home stay

Dan Kwian Home stay

Strength: This is the land of traditional pottery.

Location: Dan Kwian village, Dan Kwian sub-district, Chock Chai district, Nakhon Ratchasima Province. 30000

Contact person: Mrs. Phikul Singtale

Phone number: 08 - 7959 – 4011,

Mr.Kamol, Phone number: 08 - 7877 –

7544, Mrs. Somporn: Phone: 08 - 5023

– 9303

History and significance of the community

Dan Kwian sub-district well to known for the ‘land of the pottery’ in local and international level. Thus, Dan Kwian was selected for the pilot area of OTOP Tourism Village project which is responsible by The Tourism Development Office, The Ministry of Tourism and Sport. Additionally, in 2006 the local resident was established home stay for serve the need of tourists who want to stay at the village.



Home stay activities:

- Enjoy the traditional Thai dances, local performance and listen the history of the community.
- Sightseeing and learning at Learning Centre.
- Riding the bicycle around the village
- Visit the primitive kilns and waterwheel
- Demonstration and practice for the pottery making.
- Visit the Ox Cart Museum and shop for the pottery

Rate:

Accommodation

Thai 150 baht/night

Foreigner 200 baht/night

Meal:

Thai 70 baht/night

Foreigner 100 baht/night

Bicycle rent rate: 50 baht/ day

Ox Cart Museum: 30 baht/ day

Pottery Practice- Group (20 person up) 100 baht/
person

- Individual 150 baht/ person

**Capacity: not more than 100
persons**

Source: http://www.homestaythai.org/homestay_detail.php?place_id=171®ion=3&province_name=นครราชสีมา

มหาวิทยาลัยศิลปากร สงวนลิขสิทธิ์

Appendix C

มหาวิทยาลัยศิลปากร สงวนลิขสิทธิ์

Name List of interviewees

- 1 Mr. Pit Pomsinsub
- 2 Prof. Viroje Sisuro
- 3 Mr. Mien Singtale
- 4 Mrs. Pikul Singtale
- 5 Mr. Charin Plienkratok
- 6 Mrs. Pattanan Plienkratok
- 7 Mr. Surasak Biokratok
- 8 Mr. Samorn Singtale
- 9 Mr. Au Plienkratok
- 10 Mr. Wang
- 11 Mr. Keaw Piakatok
- 12 Mr. Pia Ketmontrikul
- 13 Mr. Wattana Pomchai
- 14 Mr. Samarn Sangton
- 15 Mr. Attaphon Wannakit
- 16 Mr. Mee Singtale
- 17 Mr. Thanawat Kovitvanichaphun
- 18 Dr. Sasithara Pichaiarnnarong
- 19 Dr. Naphat Noinamsai
- 20 Dr. Preecha Uitragee
- 21 Mr. Suchart Bieakatok
- 22 Mr. Daje Nanklang
- 23 Mr. Jiranan Plienkratok
- 24 Mr. Saman Bangkratok

25 Mr. Chaiyaporn Kirdmongkol

26 Mrs. Pean

มหาวิทยาลัยศิลปากร สงวนลิขสิทธิ์

Appendix D

มหาวิทยาลัยศิลปากร สงวนลิขสิทธิ์

Dan Kwian Pottery Production Process

1. Clay Area



Prof. William Logan visited clay area (Photo: September 2006)



Prof. William Logan visited clay area and rice field (Photo: September 2006)

2. The pottery brick kiln manufactory



มหาวิทยาลัยเทคโนโลยีพระจอมเกล้าธนบุรี
He is mixing and preparing clay for pottery brick kiln



The traditional style of the pottery kiln brick container house



Dan Kwian pottery brick kiln



Dan Kwian primitive kiln or termite kiln



Outside of Dan Kwian present pottery kiln or brick kiln



Inside of Dan Kwian present pottery kiln or brick kiln



Inside of Dan Kwian present pottery kiln or brick kiln



Tourist visited inside of Dan Kwian pottery kiln



Dan Kwian pottery molding tools and equipments

มหาวิทยาลัยศิลปากร ส่วนศึกษาศาสตร์



Clay mixing machine



The potter is molding the pottery

มหาวิทยาลัยศิลปากร ส่วนเลขสาร



She is decorating the pottery



He is decorating the pottery

มหาวิทยาลัยศิลปากร จุฬาลงกรณ์มหาวิทยาลัย



Firing the pottery



The visitors visiting and looking the pottery making process at the factory of local

มหาวิทยาลัยศิลปากร people สงวนลิขสิทธิ์



The pottery factory of local people



Local people use the front of the house for their pottery selling

มหาวิทยาลัยศิลปากร สงวนลิขสิทธิ์



The pottery house



Local Villager's house

มหาวิทยาลัยศิลปากร สงขลา



Decorating the pottery product



The pottery factory

มหาวิทยาลัยศิลปากร สงวนลิขสิทธิ์



The commercial area or shopping area



The commercial area or shopping area

มหาวิทยาลัยศิลปากร สงวนลิขสิทธิ์



The pottery kiln model



Information sign of Dan Kwian OTOP Tourism Village

มหาวิทยาลัยศิลปากร สงวนลิขสิทธิ์



Information Sign

Autobiography

- Name-Surname:** NATTINEE SRIWONGTRAKUL
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- Present Position:** The lecturer in Tourism Industry
- Educational Background:** Bachelor in Tourism Industry, Faculty of Humanities,
Chiang Mai Rajabhat University (1 Class Honours)
Master of Arts in Tourism Management, Faculty of
Humanities, Chiang Mai University

Research Background:

1. 2003: The development of Ecotourism Management: A case study of Kaoyai National Park Boundary Village, Tambon Wangnamkeaw, Wangnamkeow district, Nakhon Ratchasima province, fund by Nakhon Ratchasima Rajabhat University
2. 2004-2005: Developing of Community Based Ecotourism Management: Tambon Wangmee, Wangnamkeow district, Nakhon Ratchasima province.
3. 2005: The Developing of Action Plan for Promotion of Small, Medium and Semi Enterprise (SMEs) in Lower Northeastern Thailand. Fund by the Office of Small, Medium and Semi Enterprise
5. 2005: The study of Cluster Mapping of Nakhon Ratchasima and Chaiyaphum provinces, fund by KENAN INSTITUTE OF ASIA
7. 2007: The Developing of Industrial Cluster 'Food Cluster of Korat', funds by The Promotion Industry Office, regional 6.
8. 2007: Home Stay Promotion Strategy for Youth Tourist in Lower – Northeastern, Thailand, founds by Thailand Research Funds.

Experiences:

1. Certificated from National Training Of – Trainers Workshop for Cultural Tourism Management and Guiding, UNESCO Bangkok, 30 July – 4 August 2007
2. 5-7 September 2007: presented paper in East Asia Inter Regional Tourism Forum 2007. Chiang Mai. Thailand