Appendix A: The formula potentiality of 29 factors

The following is a formula modified from Tourism Authority of Thailand and Forestry Faculty of Kasertsart University (1994): All of factors will range the potentiality point to be 3 levels

1. The dimensions of area:

   (1) Identity and attraction
   1.1 The identity and attraction of place is unique
       High Potentiality
       and different from others.
   1.2 The identity and attraction of place
       Moderate Potentiality
       is hard to find in other places.
   1.3 The identity and attraction of place is not different
       Low Potentiality
       from others places.

   (2) The diversity of art
   2.1 There are more than 10 diversity of art in tourist
       attraction. High Potentiality
   2.2 There is more than 5-10 diversity
       Moderate Potentiality
       of art in tourist attraction.
   2.3 There are less than 5 diversity of art in tourist attraction.
       Low Potentiality

   (3) The diversity of the activities for culture and ways
       of life
   3.1 There are 5 kinds of cultural diversity in activities
       High Potentiality
   3.2 There are 3 to 4 kinds of cultural diversity in
       activities Moderate Potentiality
3.3 There are 0 to 2 kinds of cultural diversity in activities Low Potentiality

(4) The tradition that attracts tourists
4.1 The tradition that attracts tourists is unique High Potentiality
   and different from other places
4.2 The tradition that attracts tourists Moderate Potentiality
   is hard to find in other places
4.3 The tradition that attracts tourists is common Low Potentiality
   and can be found in other places

(5) Carrying capacity for changes in ecosystem and culture
5.1 Ecosystem and culture in community have High Potentiality
   not change after it is developed to be a conservation tourist destination
5.2 Ecosystem and culture in community have Moderate Potentiality
   some changed after it is developed to be a conservation tourist destination
5.3 Ecosystem and culture in community have Low Potentiality
   most change after it developed to be a conservation tourist destination

(6) Access to tourist attraction
6.1 Consider accesses of tourist attraction by weather
   6.1.1 Great weather. It has light rain but tourist 3 points
   is able to travel all year round
6.1.2 Good and clear weather. It has some rain but
2 points
tourist is able to travel during 8 to 11 months a year
6.1.3 Good and clear weather. It has heavy rain but
1 point
tourist is able to travel only 1 to 7 months a year
6.2 Consider accessing of tourist attraction by condition of road
6.2.1 Concrete road along the way of tourist attraction
3 points
6.2.2 Concrete road in some part of the way of tourist attraction
2 points
6.2.3 Laterite road along the way of tourist attraction
1 point
6.3 Consider accessing of tourist attraction by distance of road
6.3.1 The distance from tourist attraction to main road is
3 points
less than 1 kilometer
6.3.2 The distance from tourist attraction to main road
2 points
is 1 to 5 kilometers.
6.3.3 The distance from tourist attraction to main road
1 point

Then, calculate average point of three factors, the average points will have the potentiality following:
Points average is 3 High Potentiality
Pointe average is 2 to 2.99 Moderate Potentiality
Point average is 1 to 1.99 Low Potentiality

(7) Agricultural activities
7.1 More than 70 percent of agriculture area
   High Potentiality
   used for plantation this has no effect on the environment
7.2 Among 50 to 70 percent of agriculture area
   Moderate Potentiality
   used for plantation this has no effect on the environment
7.3 Less than 50 percent of agriculture area
   Low Potentiality
   used for plantation this has no effect on the environment

(8) The quantity and safety of water supply
    Considering the quantity and safety of water supply by using 2 factors following
8.1 The quantity of water supply is sufficient and can support
    tourism development in the future.
8.2 There is a safe and sanitary water supply.
    If a tourist destination has both factors
       High Potentiality
    If a tourist destination has only one factor
       Moderate Potentiality
    If a tourist destination has neither factors
       Low Potentiality

(9) Physical conditions of area
    Considering Physical conditions of area by using 2 factors following
9.1 Cleanliness of area
    The area is a very clean 3 points
    The area is somewhat clean 2 points
    The area is dirty 1 point
9.2 Attractive of area
The area is a very attractive points
The area is somewhat attractive 2 points
The area is less attractive 1 point

Then calculate average point of two factors, the average points will has the potentiality following
Points average is 3 High Potentiality
Pointe average is 2 to 2.99 Moderate Potentiality
Point average is 1 to 1.99 Low Potentiality

(10) Adequate area for activities
10.1 Tourist attraction has adequate activities area for High Potentiality carrying capacity and tourism development in the future
10.2 Tourist attraction has adequate area for activities for Moderate Potentiality carrying capacity in the present
10.3 Tourist attraction has inadequate activities area Low Potentiality

2. The dimension of management:

(11) Solid waste management
Considering solid waste management of area by using 5 factors following
11.1 Adequate wastebaskets in area.
11.2 Color of wastebasket is harmonized to the environment of area.
11.3 Material for made wastebaskets is harmonized to the environment of area.
11.4 Wastebasket placement is harmonized to the environment of area.

11.5 Solid waste management is efficient.
   If a tourist destination area has all factors
   High Potentiality
   If a tourist destination area has 3 to 4 factors
   Moderate Potentiality
   If a tourist destination has less than 3 factors
   Low Potentiality

(12) The management of noise
   Considering the management of noise in area by using 2 factors following
12.1 The area has a noise warning sign
12.2 The area has officer to warn making noise
   If a tourist destination has both factors
   High Potentiality
   If a tourist destination has only one factor
   Moderate Potentiality
   If a tourist destination has neither of factors
   Low Potentiality

(13) Water management
   Considering the water management in area by using 3 factors following
13.1 There is a water treatment system or other processes of water management in the area.
13.2 There is continuous monitoring and controlling of the quality of water in the area. 13.3 There are ditches for release wastewater.
   If a tourist destination area has 3 factors
   High Potentiality
   If a tourist destination area has 2 factors
   Moderate Potentiality
If a tourist destination area has all factors
High Potentiality

If a tourist destination area has 2 to 3 factors
Moderate Potentiality

If a tourist destination area has only one factor
Low Potentiality

or none of them

(14) Appropriate facilities
Considering appropriate facilities in area by using 4 factors following

14.1 Adequate wayside shelter.
14.2 Adequate public toilet.
14.3 Wayside shelter is harmonized to the environment of area.
14.4 Public toilet is harmonious to the environment of area

If a tourist destination area has all factors
High Potentiality
If a tourist destination area has 2 to 3 factors
Moderate Potentiality
If a tourist destination area has only one factor
Low Potentiality
or none of them

(15) Safety
Considering Safety in area by using 4 factors following

15.1 Adequate policeman and security guard
15.2 Adequate health center and efficiency in treating patients.
15.3 Adequate and efficient fire extinguishers.

If a tourist destination area has 3 factors
High Potentiality
If a tourist destination area has 2 factors
Moderate Potentiality
If a tourist destination area has only one factor
Low Potentiality
or none of them

(16) The management of zoning
Considering the management of zoning by using 3 of the following factors:
16.1 There are signs of activity that suit in different of tourist areas
16.2 There are “DO” and “DON’T” sign that suite different tourist area
16.3 Well plan and management of tourist destination zoning

If a tourist destination area has 3 factors High Potentiality
If a tourist destination area has 2 factors Moderate Potentiality
If a tourist destination has only one factor Low Potentiality or none of them

(17) Carrying capacity
Considering carrying capacity by using of 4 following factors:
17.1 There are measurements and limitations to the number of tourists, and activities that suit the carrying capacity in terms of accommodation and the physical of area
17.2 There are measurements and limitations to the number of tourists, and activities that suit the carrying capacity in terms of accommodation and concerning on social effective.
17.3 There are measurements and limitations to the number of tourists, and activities that suit the carrying capacity in terms of accommodation and concerning on cultural effective.
17.4 There are measurements and limitations to the number of tourists, and activities that suit the carrying capacity in terms of accommodation and concerning on ecology effective.

If a tourist destination area has 4 factors High Potentiality
If a tourist destination area has 3 to 2 factors
Moderate Potentiality
If a tourist destination has only one factor
Low Potentiality
or none of them

(18) Measurement for preventing environment impacts
Considering measurement for preventing environment impacts by using of 3 following factors:
18.1 There is measurement for preventing environment impacts
18.2 There is measurement for conserving environment, local culture and tradition
18.3 There is the study of the number and activity of tourists that impact the environment

If a tourist destination area has 3 factors
High Potentiality
If a tourist destination area has 2 factors
Moderate Potentiality
If a tourist destination has only one factor
Low Potentiality
or none of them

(19) Quality of service
Considering quality of service by using following factors:
19.1 Complement of information service
  19.1.1 Information service is mostly complete
    3 points
  19.1.2 Information service is somewhat complete
    2 points
  19.1.3 Information service is less complete
    1 point
19.2 Service impression of local tourist officer to tourists

19.2.1 Local tourist officer successfully impresses tourist
3 points

19.2.2 Local tourist officer sort of impress tourist
2 points

19.2.3 Local tourist officer does not impress tourist
1 point

Then, calculate average point of two factors, the average points will have the following potential:

Points average is 3 \hspace{1em} \text{High Potentiality}

Points average is 2 to 2.99 \hspace{1em} \text{Moderate Potentiality}

Points average is 1 to 1.99 \hspace{1em} \text{Low Potentiality}

6) The dimension of activity and process:

(20) Utility and worthiness of learning

20.1 Tourist gains very much utility
\hspace{1em} \text{High Potentiality}
and worthiness of learning

20.2 Tourist gains some utility
\hspace{1em} \text{Moderate Potentiality}
and worthiness of learning

20.3 Tourist gains little utility and worthiness of learning
\hspace{1em} \text{Low Potentiality}

(21) Means and methods of interpretation

Considering quality of service by using of 3 following factors

21.1 Adequate signboard that indicate any meaning to the understanding of the tourist

21.2 Local tourist guide service

21.3 Orientation tourist before visit to tourist attraction
If a tourist destination area has 3 factors
High Potentiality
If a tourist destination area has 2 factors
Moderate Potentiality
If a tourist destination has only one Low Potentiality factor or none of them

(22) Contents of the interpretation

Considering contents of the interpretation by using following factors:

22.1 Interesting content of the interpretation
   22.1.1 Content of the interpretation is very interesting 3 points
   22.1.2 Content of the interpretation is somewhat interesting 2 points
   22.1.3 Content of the interpretation is less interesting 1 point

22.2 Clear and obvious sign board to interpret contents (color, font of a letter)
   22.2.1 Sign boards are very clear and obvious 3 points
   22.2.2 Sign boards are somewhat clear and obvious 2 points
   22.2.3 Sign boards are less clear and obvious 1 point

22.3 Understanding of contents to interpret
   22.3.1 Contents are very easy to understand 3 points
   and interpret
   22.3.2 Contents are somewhat easy to understand and interpret 2 points
22.3.3 Contents are not easy to understand

<table>
<thead>
<tr>
<th>1 point</th>
<th>and interpret</th>
</tr>
</thead>
</table>

Then, calculate average point of two factors, the average points will has the potential following:

<table>
<thead>
<tr>
<th>Points average is 3</th>
<th>High Potentiality</th>
</tr>
</thead>
<tbody>
<tr>
<td>Pointe average is 2 to 2.99</td>
<td>Moderate</td>
</tr>
<tr>
<td>Point average is 1 to 1.99</td>
<td>Low Potentiality</td>
</tr>
</tbody>
</table>

(23) Diversity of activities

Considering diversity of activities by using 3 factors following:

23.1 There is natural based tourism in area
23.2 There is cultural and historical tourism in area
23.3 There is agro tourism in area

<table>
<thead>
<tr>
<th>If a tourist destination area has 3 factors</th>
<th>High Potentiality</th>
</tr>
</thead>
<tbody>
<tr>
<td>If a tourist destination area has 2 factors</td>
<td>Moderate Potentiality</td>
</tr>
<tr>
<td>If a tourist destination has only one factor</td>
<td>Low Potentiality</td>
</tr>
<tr>
<td>or none of them</td>
<td></td>
</tr>
</tbody>
</table>

(24) The appropriateness of activities to promote conservation awareness.

24.1 More than 80% of activities create conservation awareness High Potentiality
24.2 50% to 80% of activities create conservation awareness Moderate Potentiality
24.3 Less than 50% of activities create Low Potentiality conservation awareness

7) **The dimension of community participation:**

(25) **Benefit for the community in terms of environment resource conservation**

The community gains benefits from tourism which lead to participation in protect and promote environment resource conservation

25.1 Very High Potentiality
25.2 Somewhat Moderate Potentiality
25.3 Least Low Potentiality

(26) **Benefit of the community**

Considering benefit of the community by using of following 3 factors:

26.1 Creating job to local people in community
26.2 Community gain income from activities of tourism
26.3 High income generating

- If a tourist destination area has 3 factors
- If a tourist destination area has 2 factors
- If a tourist destination has only one factor
- or none of them

(27) **Support from government and private agencies**

Considering support from government and private agencies by using 2 factors following
27.1 Support from government for tourism development
27.2 Support from private agencies for tourism development
   If a tourist destination area has 2 factors
       High Potentiality
   If a tourist destination area only factors
       Moderate Potentiality
   If a tourist destination has none of them
       Low Potentiality

(28) Participation and acceptance of community
    Considering participation and acceptance of community by using of 3 following factors:
28.1 Local people in community participate in decision making to plan, set up policy of conservation tourism development in the future
28.2 Local people in community participate in expressing opinion about direction and way of conservation tourism development
28.3 Local people in community participate in welcoming, hospitality
    If a tourist destination area has 3 factors
        High Potentiality
    If a tourist destination area has 2 factors
        Moderate Potentiality
    If a tourist destination has only one factor
        Low Potentiality
    or none of them

(29) The awareness of community members and tourists about environmental effects.
    From the questionnaire result, the awareness of community members and tourists about environmental effects
29.1  8 - 9 points
        High Potentiality
29.2  4-7 points
        Moderate Potentiality
Appendix B: Lampam District Historical (Chaiwut, 1982)

In B.C 19th, they assumed that after Sating Pha, invading of Chava- Sumatra buccaneers destroyed Songkla Town, people moved and established new town in the western of Songkla, which called “Phatthalung”. In B.C 20th Ayuthaya Era, Phatthalung was governed the chief town of Southern, Nakornsritamarath. The first place of new town was established in Bangkeaw District where difficult in accessing to the port for a commercial by sea. From the evidence of ruins, they assumed that there was five times of moving town in Ayuthaya; there was move to Kog Muang Bangkeaw, Muang Pha Rod, Muang Bann Kuan Rea and Muang Khoa Chaison.

Later in Krung Ton Buri Era there was four times of moving town: to Muang Pran or Muang Samat (At the present is Nakornsritamarath), Bann Kuan Mapraw, Bann Kog Lung and Kog Lung. In Rattanakosin Era, Phattalung had moved to rim of the Lake where called “Salatoawak” in Lampam district which established on the right side of Lampam cannell. After changing of governor in that time, Phattalung moved from Salatoawak to Bann Suan Dok Mai, which established in the left side of Lampam cannell. Since 1924, Phatthalung town has last moving from Lampam sub- district to Kuhasawan sub-district, Amphure Muang up to the present time.
Appendix C: Local event and celebration in Lampam sub-district

1. Phon Drum-Beating Contest & Chak Phra Buddha Image Procession

Phatthalung (pad-ta-lung) has the ceremony about "khaeng poen larg pra" (ก้า่ง พอน ล้าง พระ), "poen (พนอน)" is a southern musical instrument shaped like a drum. During the ceremony, temples would decorate pedestals and beat drums to let villagers know that the temple will be taking a Buddha image on a procession. As temples are located close to one another, there is a competition to find who can beat the loudest drum.

Now, this festival was organized officially for the first time in 1988. (http://www.speakingthai.com/stories/southern.htm)

Phatthalung normally has a land procession accompanied by drums to give the procession a good rhythm. When a procession from one temple passes another temple, the procession participants will challenge the temple people to come out and see who can beat drums to give the best rhythm. This tradition has evolved to become a grand festival of Phatthalung. It is held every October. Processions will go take Buddha images throughout Phatthalung city. The festival is held at Phatthalung Provincial Stadium and Saen Suk Lam Pam beach in Amphoe Mueang. Activities of the festival include drum competitions of temples in Changwat, dramatic arts, boat procession contest, folk plays, religious ceremonies, water sports on Lam Pam Lake such as boat races and water boxing, exhibitions, and arts and culture demonstrations of Phatthalung and nearby Changwats like reed mat making and coconut shell products. (TAT)

Three festivals are held at the same time in this southern city. These include exhilarating drum beating and
elaborately decorative boat competitions, as well as a meritorious ritual known as "Tak Bat Devo".

In the local dialect of Phattalung, "Phon" refers a small drum used to set rhythm. Traditionally the beating of the phon drum was used to herald the "Chak Phra" Buddhist ritual, which falls on the first day of the waning moon in the eleventh month.

In this ritual, Buddha images from various temples in the Changwat are placed on a gilded open-sided throne with pointed spires called and carried through the town on a decorated palanquin in elaborate land and water processions. The beat of the phon drum was used to set the pace at which the procession proceeds. Hence phon drum beating has always taken place in conjunction with the Chak Phra Buddha image procession.

As the end of the Buddhist Lent approaches, the temples in the Changwat will prepare for the phon drum contest by refitting existing drums or making new ones. The phon drum is made from the wood of either a toddy palm or jackfruit tree and covered with taut buffalo skin, frog skin, other types of animal skins or specially-treated cloth. The phon drum comes in varying shapes and sizes with a diameter of at least 12 centimeters. The drumsticks are made of hardwood.

Once made, the sound of the phon drum is tested after sundown so in the silence of the night, the beat travels afar. When another hears the beat of the phon drum from one temple, the other temple reciprocates. This generally takes place on the eve of the Chak Phra processions. With many temples in the area, the practice of 'testing' the drums for sound and pitch quickly evolved into phon drum-beating contests with each trying to outdo the other. Since then, it has become a well-established annual folk contest.

The quality of the materials used, its shape and the skills of individual drummers determine the quality of the beat of the drum. Contests are usually judged either by duration (and
stamina) or sound quality. The latter becomes more popular as it takes less time in deciding the winner of the contest. The first round lasts three minutes while the final round, five minutes.

The phon drum-beating contest is also accompanied by the coconut-shell "klong prok" or "kong kala" drum-beating contest. This is a form of child's play. As children are escorted to the phon drum-beating contest by their parents, children mimic adults in the junior version of the drum-beating contest by beating on smaller drums made from coconut shells and covered with calf-skin, other animal skin or cloth. The 'klong prok' or 'klong kala' drum-beating contest provides an early introduction to the essential skills and has played an instrumental role in preserving this ancient art and cultural tradition. (http://www.thailandgrandfestival.com/festival).

2. Long tail boat completion

In the day of Chak Phra Buddha Image Procession at Lampam sub-district, there is one traditional that held up annual of year, it called “Kheng Reua Yao” or Long tail boat competition. The long tail boat (reua hang yao), a long, thin wooden boat with the propeller at the end of a long 'tail' stretching from the boat. At the end of a long drive-shaft connected to an even larger engine, (often removed from a car or truck). This makes them supremely manoeuvrable even in shallow waters, but they're a little underpowered for longer trips (http://www.dennisflood.com/photos/featured/thailand-long-tail-boat.shtml)

In the day of competition, people or the representative of each village will bring long tail boat with the different of boat size; large, medium and small. Each type of competition will depend on number of member; there are 2, 4, 7
and 12 people in each type of long tail boat. These competitions use only a paddle to drive the boat to the winning post.

3. Loy Krotong

Loy Kratong festival helps up on the full moon night of the twelfth lunar month usually in November and celebrate nationwide.

On the full moon night of the twelfth lunar month, the tide in the rivers is highest and the moon at its brightest, creating a romantic setting ideal for lovers. The Thai people choose this day to hold the 'Loy Kratong' festival, or the 'festival of light.' Loy Kratong is one of the two most recognized festivals in the country.

Loy Kratong is probably the most picturesque and beautiful of all Thai celebrations. 'Loy' literally means 'to float,' while 'kratong' refers to the lotus-shaped receptacle which can float on the water. Originally, the kratong was made of banana leaves or the layers of the trunk of a banana tree or a spider lily plant. A kratong contains food, betel nuts, flowers, joss sticks, candle and coins. The making of a kratong is much more creative these days as many more materials are available.

The Loy Kratong ritual is a simple one. One needs only to light the candles and the joss sticks, make one's wishes and let it float away with the current of a river or a canal.

On that day, thousands of people will gather beside the canals and rivers. With kratong in hands, they light the candle, put some coins in the kratong and silently make a wish, and carefully place their kratongs in the water and release them to the current.

They watch intently as the float drifts silently downstream, hoping that the candle will not go out. Its flame is said to signify longevity, fulfillment of wishes and release from sins. Altogether it is considered a romantic night for couples or lovers. Couples who make a wish together on Loy Kratong are thought to stay together in the future.
Different legends surround the origins of Loy Kratong. The most popular version is it was an expression of gratitude to the goddess of water 'Phra Mae Kongka' for having extensively used, and sometimes polluted, the water from the rivers and canals. It is also in part a thanksgiving for her bounty in providing water for the livelihood of the people. Some believe the festival originates from Buddhism. They say the offering of flowers, candles and joss-sticks is a tribute of respect to the footprint of the Lord Buddha on the sandy beach of the Narmaha River in India, as well as to the great Serpent and dwellers of the underwater world, after the Lord Buddha's visit to their watery realm. It is possible that this is derived from a Hindu festival that pays tribute to the god Vishnu, who meditates at the center of the ocean.

Others believe that the floral kratong is offered to the pagoda containing the Lord Buddha's topknot, which was cut off at his self-ordination and is now in heaven. Another explanation is that it is a way to pay respect to one's ancestors. Whatever the true origin, the practice of Loy Kratong first began in the ancient kingdom of Sukhothai in the 13th century. A young queen named Nang Noppamas was believed to be the one who made a small boat laden with candles and incense and floated it down the river. The name Nang Noppamas has been associated with Loy Kratong ever since.

Although Loy Kratong is an old Thai tradition, celebrated continuously since ancient times, the use of modern foam materials to make the kratong has taken its toll on the environment.

Today, instead of synthetic foams, natural materials such as the original banana leaves or even bread have been used to make the floats. In addition, kratong are increasingly being released in small canals or swimming pools to prevent pollution in the rivers. In this way, the old tradition can still be preserved while our rivers and waterways remain in pristine condition for future generations.
4. Manorah Performance

Manorah is a folk dance in the southern part of Thailand. It is a very beautiful dance. I am really like it because I think it is very amazing. Nowadays it is hard to find the place to see it; there are a few persons who can perform it. If you come to the south may be you can see it. We believe Manorah is a holy performance, before someone who wants to be a Manorah performer he/she has to have a Yok Kru ceremony or pay homage to teacher. When the teacher accept him/her, he/she will be the Manorah performer.

5. Nang Talung (Southern Thai Shadow Play)

The Story of Nang Talung

According to the accounts of some people, in the old days the Thai entertainment that was popular was Nang. This was later called "Nang Yai" (literally, "big puppet") because there was "Nang Lek" (literally, "small puppet") which was later called "Nang Talung." It is still not certain whether Nang Yai or Nang Talung appeared first.

Some people say that Nang Talung originated in the Fifth Reign (King Rama V, reign 1868-early 1900's) and arose in the village of Ban Don Maprao in Patalung Changwat. So the Southerners called it "Nang Don" after the precinct in which it originated. It is presumed that it is now called Nang Talung because when it was performed in Bangkok, the people of Bangkok saw that it was from Patalung Changwat and proceeded to call it "Nang Patalung." Later, the name was shortened to "Nang Thalung," and finally it was shortened again to "Nang Talung." Even today, the people of Bangkok still call it this, but the Southerners abbreviate it as "Nang Lung" or,
simply, "Nang," like the people of the old days, because in the past there were no movies. As soon as movies arrived, the Southerners called them "Nang Yipun" ("Japanese Nang"). Such that if one were to say they were going to watch a Nang Talung, they would say, "Pay lae nang kan" (literally, "Let's go watch the Nang together"). With just this much, they would be understood.

They say that Nang Don took the Javanese form and transformed it so that it became Nang Talung, and it spread to other places. It is still not certain if the Thai took the method of performance from the Javanese of if the Javanese took it from the Thai, because the characteristics of the Javanese shadow puppet theater are similar to the Thai in every respect. The puppets of the Javanese tend to be a little cartoon-like and are not as artistic as the Thai puppets. The musical instruments of the Javanese shadow puppet theater tend to be Indian. On the other hand, the Nang Talung stage of the Javanese is raised to the same height as the Thai. For the screen, a piece of white fabric is used of the same dimensions as that of the Thai screen.

Aside from this, the popular Javanese style of performing the Nang Talung is similar to that of the Thai. Some people presume that Nang Talung originated in Changwat Patalung, and they say that it is likely that it originated at Khao Ya Hong or Phaya Hong, Charat prefecture in Patalung. There are some who mispronounce it as "Yaho," which causes people to mistake it for "Yaho" in Malaysia. Therefore, there are people who believe that Nang Talung comes from Malaysia or Java.

Aside from this, there are still several presumptions about the Nang Talung, which, in conclusion, cannot be summarized, with any certainty.

Components of the Performance of Nang Talung
In the performance of Nang Talung there are usually several component parts.

The Nang Talung Troop: A single troop is called a rong (literally, "one structure"). It is composed of the puppeteer
and members of his troop. The number of people varies from troop to troop. The most important and indispensable is the one or two people who pass the puppets to the puppeteer. There is also one person who plays the tap (small drum), one person who plays the glong (drums), one person who plays the pi (oboe), one person who plays the mong (gong), and one person who plays the ching (cymbals), and one person who plays the krap (wood blocks). Some troops also have a mo sayasat (a person adept at casting spells).

In addition to playing music, the members of the troop also have the task of transporting the musical instruments when they travel to perform. Each person is responsible for his or her own instrument.

**The Puppet:** Every Nang Talung troop has a different number of puppets. There are usually about 100-300 puppets that must be used. These include hermits, Phra Issuant (Indra), narrator, local prince, giants/ogres, humans, clowns, thieves, trees, vehicles, weapons, etc., and also assorted animals from literary works, such as the lion, the tiger, Garuda. Nang Talung puppets are between 1-2 feet tall and are usually made from cow hide or buffalo hide. Patterns are cut into the leather and are painted very beautiful colors.

**Music of Nang Talung**  The musical instruments of Nang Talung that are important and cannot be omitted are as follows. 1. One glong (drum), which is covered with leather at, both ends and is about 8-10 inches wide, 10-12 inches long, with the end being smaller than the middle. 2. Two tap (small drum) which are covered with very fine leather, such as langur (kind of monkey) skin. The two taps are a little different in size in order to produce different pitches. 3. One pair of mong (gong), one with a high pitch and one with a lower pitch. Each mong is hung inside a wooden frame. The
two mong are made from bronze or brass.
4. One pair of ching (cymbals).
5. One pi (oboe).

Some troops also have a so-u (low pitched two stringed fiddle), so-duong (middle pitched two stringed fiddle), or klui (Thai bamboo recorder).

Nowadays, a Nang Talung troop is composed of many members and more music than in the past because each troop is trying to modernize the Nang Talung and make their group unique among the troops. So they integrate Western instruments such as: a drum set, melodica, or guitar.

The fact is that integrating Western instruments into the performance unfortunately causes the original identity of Nang Talung to be swallowed up.

In addition there are some other components.

**Characteristics of the Stage**

In this picture of the stage of Nang Talung, one can see that the entire front of the stage is composed of a screen. This is a typical element of Nang Talung nowadays. On both sides of the screen are black speakers, which are used to project the sound. It can be seen that modern Nang Talung is Westernized.

The Nang Talung stage is built so that the floor is at the height of an adult's head. It is no less than ten sok (the distance from the fingertips to the elbow, about half a yard) in width and has the same length. The roof is constructed like a lean-to. The construction of the stage is the duty of the sponsor of the event, who has to build it so that it is secure and has auspicious characteristics. For instance, it is prohibited to build the stage so that it is facing the West; so that it is connected to tree stumps, trees, or the dikes of rice paddies; in a place where water collects; within the boundaries of a cemetery; or between two large trees.

**The Screen of the Nang Talung**

The Nang Talung screen is made from thin, white
clothe that is eight to nine feet long. It is higher than the head of a person. On all four sides of the screen there is a red cloth border attached that is about four inches wide.

**The Lantern of the Nang Talung**

In the olden days, there was no electricity. They used an oil lamp, for example oil from the fat of a cow, buffalo, or coconut. Later they used a box lantern or storm lantern. Nowadays, they use electricity because they can also use it for sound amplifiers. If a Nang Talung nowadays doesn't have electricity or generators, no one will perform with them. Some troops need to have generators.

**Traditional Order in Performing Nang Talung**

When the Nang Talung troop is on the stage and ready to perform, there is usually a common manner of performing, as in the following stages.

1. Perform the opening ceremony
2. Perform the overture song
3. Introduce the black monkey, white monkey, or the monkey with the black head (nowadays, this is not very popular)
4. Introduce the hermit puppet
5. Introduce the Phra Issuant puppet (Indra)
6. Introduce the narrator puppet
7. Introduce the announcer puppet
8. Introduce the ruling prince puppet
9. Proceed with the story according to the text until draw

**Local ceremony**

1. **Ordination**

   This tradition means that the man who is twenty years old has to become a Buddhist monk about seven days, fifteen-days or one to three months or one year to depend upon convenient.

   Before the aforesaid ceremony starts, the parents of the man who will ordain have to go to meet with an abbot of the temple in advance about a few weeks and tell him about their
sons' ordination. Then the abbot orders one monk to teach a man called a candidate for the Buddhist priesthood the way to pray for being a monk.

Later, the man who becomes the Buddhist priesthood will be brought back his spirits by his parents or relatives, friends and old people. Next day, the grand and beautiful procession of the ordination starts from the hosts' house to the temple. When arriving at the temple, the procession walks around the Buddhist monastery three rounds and then the Buddhist priesthood is taken to the Buddhist monastery.

2. Wedding ceremony

Often in traditional Thai marriage, a close friend of the groom requests the bride's hand to the father then talks begin. These are about money, about gifts to be given to the family. These traditions are different from westerner countries. There is often a difficult bargain about the amount of money to be given to the bride's family. It depends on qualifications of the future wife such as her education background, her family, her career and so on. The family is thanked for the education of the girl. Sometimes problems happen due to the cultural differences between Thai and foreigner way of thinking. Sometimes the Thai family thinks that all foreigners are rich and ask for a huge money amount. The number of guests in a Thai wedding is always a weird mystery. It is difficult to know the number of guests because invited persons might not come and uninvited persons might come. In Thai custom, it is difficult to know the number of guests as Thai invitation cards is different from invitation cards in foreigners' norm. In western country, you can see RSVP or regrets only with telephone no. on the bottom left of cards, the guesses can reply whether they can come or not. Thai people don't answer and so the number of guests is not known exactly. Guests might come with or without their children, with or without friends.
Religious ceremonies

On the evening of the day before the wedding day, a Buddhist ceremony happens. During this ceremony, the newly weds pay homage to the bride ancestors. The newly weds wear ordinary clothes.

During this wedding ceremony nine monks are invited. Monks sit on straw mattress and have a glass and a bottle of water in front of them. The newly weds are near an altar, which is close to the first monk. A sacred thread joins the heads of both groom and bride and then unrolls into the monk’s hands.

Near the first monk there is a bowl with a candle and water inside. This is used as holy water for the next day. The first monk holds a special fan in one hand and a microphone in the other hand. The whole village can listen to the prayers. During the ceremony the audience crouches in front of the monks several times. After a while the monks pause and drink a coke. Then they continue again. After the end of the prayers they go back to the temple. Thai people finish Cokes.

In the early morning of the wedding day (around 6 a.m.) monks arrive. Nine monks are invited again. Prayers are said again and the main monk throws holy water on the audience.

The newly weds, wearing beautiful Thai clothes, are kneeled close together and there is a string going from the bride's head to the groom's head. On the head it makes a circle. They closed their hands making a "WAI" or Thai greeting.

Nine trays are placed in front of the monks. Each tray contains several small dishes. After prayers are over, the newly weds give an envelope to each monk. The envelopes contain money. As monks cannot touch money, Thai people give envelopes. Then monks eat and when meal is over they go back to the temple. Religious ceremonies are now over.

The Buddhist religious ceremony happens in the early morning. Monks come to the house to bless the newly
weds. When the newly weds are not rich enough to afford this, the wife and husband can go to the temple in the early morning to make donations and give food offering to the monks.

There is no wedding during retreat season because monks must stay in the temples and are not allowed to go out.

Cremation

Funeral rites are the most elaborate of all the life-cycle ceremonies and the ones entered into most fully by the monks. It is a basic teaching of Buddhism that existence is suffering, whether birth, daily living, old age or dying. This teaching is never in a stronger position than when death enters a home. Indeed Buddhism may have won its way the more easily in Thailand because it had more to say about death and the hereafter than had animism. The people rely upon monks to chant the sutras that will benefit the deceased, and to conduct all funeral rites and memorial services. The monks may consider conducting the rites for the dead. For this reason the crematory in each large temple has no rival in secular society.

The idea that death is suffering, relieved only by the knowledge that it is universal, gives an underlying mood of resignation to funerals: Among a choice few, there is the hope of Nibbana with the extinction of personal striving; among the vast majority there is the expectation of rebirth either in this world, in the heaven of Indra or some other, or in another plane of existence, possibly as a spirit. Over the basic mood of gloom there has grown up a feeling that meritorious acts can aid the condition of the departed. Not all the teaching of Anatta (not self) can quite eradicates anxiety lest the deceased exist as pretas or as beings suffering torment. For this reason relatives do what they can to ameliorate their condition.

According to tradition, when a person is dying an effort should be made to fix his mind upon the Buddhist scriptures or to get him to repeat one of the names of Buddha,
such as Phra Arahant. The name may be whispered in his ear if the person is far-gone. Sometimes four syllables which are considered the heart of the Abhidharma, ci, ce, ru, and ni, representing "heart, mental concepts, form and Nibbana" are written on a piece of paper and put in the mouth of the dying man. It is hoped that if the last thoughts of the patient are directed to Buddha and the precepts, that the fruit of this meritorious act will bring good to the deceased in his new existence. In a village, at the moment of death, the relatives may set up a wailing both to express sorrow and to notify the neighbors who will then come to be of help.

After death a bathing ceremony takes place in which relatives and friends pour water over one hand of the deceased. The body is then placed in a coffin and surrounded with wreaths, candles and sticks of incense. If possible a photograph of the deceased is placed alongside, and colored lights are suspended about the coffin: Sometimes the cremation is deferred for a week to allow distant relatives to attend or to show special honors to the dead. In this case a chapter of monks comes to the house one or more times each day to chant from the Abhidharma, sometimes holding the bhusa yong, a broad ribbon, attached to the coffin. Food is offered to the officiating monks as part of the merit making for the deceased.

The food offered in the name of the dead is known as Matakabhatta from mataka ("one who is dead"). The formula of presentation is:

Reverend Sirs, we humbly beg to present this mataka food and these various gifts to the Sangha. May the Sangha receive this food and these gifts of ours in order that benefits and happiness may come to us to the end of time.

At an ordinary funeral in northern Thailand the cremation takes place within three days. The neighbors gather nightly to feast, visit, attend the services and play games with cards and huge dominoes. The final night is the one following the cremation. On the day of the funeral or orchestra is
employed and every effort is made to banish sorrow, loneliness and the fear of spirits by means of music and fellowship. Before the funeral procession begins the monks chant a service at the home and then precede the coffin down the steps of the house, -stairs which are sometimes carpeted with banana leaves. It is felt that the body should not leave the house by the usual route, but instead of removing the coffin through a hole in the wall or floor, which is sometimes done, the front stairs are covered with green leaves to make that route unusual.

A man carrying a white banner on a long pole often leads the procession to the crematorium grounds. He is followed by some elderly men carrying flowers in silver bowls and then by a group of eight to ten monks walking ahead of the coffin and holding a broad ribbon (bhusa yong) which extend to the deceased. Often one of the monks repeats portions of the Abhidharma en route. The coffin may be carried by pallbearers or conveyed in a funeral car drawn by a large number of friends and relatives who feel that they are performing their last service for the deceased and engaged in a meritorious act while doing so. If the procession is accompanied by music the players may ride in ox carts or in a motor truck at the rear. During the service at the cemetery the monks sit facing the coffin on which rest the Pangsukula robes. After the chanting the coffin is placed on a pyre made of brick; the people then come up with lighted torches of candles, incense and fragrant wood and toss them beneath the coffin so that the actual cremation takes place at once. Later the ashes may be collected and kept in an urn.

Frequently the bodies of prominent or wealthy persons are kept for a year or more in a special building at a temple. Cremations are deferred this long to show love and respect for the deceased and to perform religious rites, which will benefit the departed. In such cases a series of memorial services are held on the seventh, fiftieth, and hundredth days after the death. In one instance a wealthy merchant did not cremate the body of his daughter until he had spent all her
inheritance in merit-making services for her. Another merchant spent the ten thousand baht insurance money received on the death of his small son entirely for religious ceremonies.

As along as the body is present the spirit can benefit by the gifts presented, the sermons preached and the chants uttered before it. This thought lies behind the use of the bhushayhong ribbon, which extends from the body within the coffin to the chanting monks before it. The dead may thus have contact with the holy sutras. When the body is cremated the spirit is more definitely cut off from the world, it is best therefore not to force that spirit to enter the preta world finally and irrevocably until it has had the benefit of a number of religious services designed to improve its status.

At cremations it is quite common for wealthy people to have printed for distribution books and pamphlets setting forth Buddhist teachings in the form of essays, translation of the sutras, historical sketches and explanations of ceremonies. Such books, numbering in the thousands, are not only a tribute to the dead and a means of making merit but they have practical value as well. (http://www.buddhanet.net/bfuneral.htm)
Appendix D: The diversity of art
The diversity of art (Tepsing P, 2000), There are 2 main branches of art:

1. Fine art: There are 6 types of fine art:
   1.1 Visual Art
      1. Painting and Drawing
      2. Sculpture
      3. Architecture
      4. Graphic
   1.2 Audio Art
   1.3 Audio Visual Art

2. Applied art
   2.1 Craft
      1. Metal Work
      2. Wooden Work
      3. Ceramic
      4. Mosaic and Tile
      5. Glassware
      6. Textile
      7. Others

2.2 Industrial Art

There are five types of cultural heritage in the South of Thailand (Suriyavarakul, 2003):
1. Eating
2. Housing
3. Performance
4. Production; paddy field, fishery, agriculture, weaving cloth, farming.
5. Thai Southern tradition and ceremony; birth ceremony, ordination, wedding ceremony, cremation

Phattalung Municipality has Lampam sub-district tourism development project which are contained in the Province plan (2002-2006) as illustrated bellowing;

According to Phattalung Province has development slower than other neighbor’s provinces: Trang, Krabi, Songkla and Nakhon Sritammarach, despite there are many of tourism resources and potentiality to development. However, after people and government has re-consideration and determined that Phattalung has strange and opportunity to develop as Conservation tourism destination. Phattalung is not only the place of original in cultural and traditional but also there are several of attractive places, which is different and unique that other places term of history and cultural. The following are the attractive places that settled as tourist attractive destination in Phattalung:

1. Lampam Beach
2. Talay Noi
3. Wang Koa Wang Mai
4. Kao Ok Talu
5. Kao Poo Kao Ya national
6. Summano Cave
7. Phutakodom Cave
8. Santi Ban Pod Meditation Institute
9. Priwan Waterfall
10. Mom Jui Waterfall
11. Etc.

Lampam is the first sub-district that should develop in Province plan (2002-2006) because

1. Lampam is the place where is full of the uniqueness of ancient remains and antiques which is has a good value to
historical and cultural such as Wang Kao Wang Mai (Old Palace) and Wang Temple

2. Lampam District is the site of **Hat Saensuk Lampam** or Lampam Beach, which is far away from Phattalung town only 8 kilometers and takes time for travel only 15 minutes. It is very convenience to access.

3. In the present, numbers of tourists are reach to 300-500 person/day in the weekday and more than 1,000 person/day in the weekend and publics holiday. Lampam Beach is the most popular tourist destination in Phattalung.

4. Lampam Beach is the tourist destination which is a network of other conservation tourism destination

The following are route of tourist attraction in Phattalung

**Natural Base Tourist Places**

From Hatyai → Mom Jui Waterfall
Priwan Waterfall → Bann Rai Nua Waterfall → Lampam Beach → Talay Noi National Park

to Nakhon Sri Thammarach

From Nakhon Sri Thammarach → Talay Noi National Park
Lampam Beach → Sumano Cave
Khokram Waterfall → to Trang

**Historical Tourist Places**

From Hatyai → Hot Spring Water at Kochayson Khean
Bang Keaw Temple → Lampam Beach
Old Palace (Lampam) → Wang Temple (Lampam)
Kuhasawan Cave → Ancient Museum
Phupapimuk Temple
to Nakhon Sri Thammarach or Trang Province

**Conservation Tourism**

From Nakhon Sri Thammarach to Talay Noi National Park, Lampam Beach, Sumano Cave, Khokran Waterfall to Trang

5. Lampam is the place of holding of activity and festival
   5.1 Traditional Festival
       1 SongKran Festival
       2 Loy Kratong Festival
       3 Phon Beating Festival
       4 Long Tail-Boat paddle Competition
       5 Chak Phra Buddha Image Procession
   5.2 Local Festival
       1 Paddle Competition and Nora Local Thai Dancing Performance
       2 Lobster Festival
       3 OPOT and Local Goods Exhibition
   5.3 Others Festival
       1 Sport Activities (Mini half Marathon, Beach Valley Ball)
       2 Educated Supporting form government administration
       3 Music Festival
### Appendix F: Interviewees Name List

<table>
<thead>
<tr>
<th>Date of interview</th>
<th>Name</th>
<th>Occupation and position</th>
</tr>
</thead>
<tbody>
<tr>
<td>Jan 12, 2005</td>
<td>Sanan Indarid</td>
<td>Retired government officer</td>
</tr>
<tr>
<td>April 1, 2005</td>
<td>Vivak Tamasiri</td>
<td>Chief of Lampam sub-district government organization</td>
</tr>
<tr>
<td>April 1, 2005</td>
<td>Chana Tongtum</td>
<td>Deputy of Lampam sub-district government organization</td>
</tr>
<tr>
<td>April 1, 2005</td>
<td>Sompong Pechsing</td>
<td>Chief of engineer Lampam sub-district government organization</td>
</tr>
<tr>
<td>April 5, 2005</td>
<td>Sutam Kongmee</td>
<td>Director assistant of Songkla Lake Project, Prime ministry’s Office</td>
</tr>
<tr>
<td>April 6, 2005</td>
<td>Ukos Kanjanopas</td>
<td>Director of Phattalung tourism Association</td>
</tr>
<tr>
<td>April 7, 2005</td>
<td>Visit Tongsawas</td>
<td>Policeman, Tambom Lampam Police station</td>
</tr>
<tr>
<td>April 7, 2005</td>
<td>Somwang Niemwong</td>
<td>Director of Phattalung Restaurant Association</td>
</tr>
<tr>
<td>April 15, 2005</td>
<td>Opas Nuchit</td>
<td>The headman of Bann Pakpra (village)</td>
</tr>
<tr>
<td>April 20, 2005</td>
<td>Vishein Suwanpahu</td>
<td>Tourist officer, Wang Koa-Mai</td>
</tr>
<tr>
<td>April 20, 2005</td>
<td>Supith Suwanpahu</td>
<td>Tourist officer, Wang Koa-Mai</td>
</tr>
<tr>
<td>April 21, 2005</td>
<td>Buddhist teacher Kitti Varaporn</td>
<td>The abbot of Lalai Temple</td>
</tr>
<tr>
<td>April 22, 2005</td>
<td>Pra Teerapanyo Preecha</td>
<td>The assistant abbot of Pa Khom Temple</td>
</tr>
<tr>
<td>April 22, 2005</td>
<td>Pra Yongyod Pasataro</td>
<td>The assistant abbot of Yang Temple</td>
</tr>
<tr>
<td>April 23, 2005</td>
<td>K r e a n g k a i Sompanwong</td>
<td>Director of Phattalung Chamber of Commence</td>
</tr>
<tr>
<td>April 25, 2005</td>
<td>Boonrath Raikasikom</td>
<td>Educationalist, Wat Pho Det primary school</td>
</tr>
<tr>
<td>April 25, 2005</td>
<td>Sumaporn Manosong</td>
<td>Assistant Manager of Lampam Resort</td>
</tr>
<tr>
<td>April 26, 2005</td>
<td>Terdthai Kongjang</td>
<td>Fisherman</td>
</tr>
<tr>
<td>April 26, 2005</td>
<td>Niparat Patchboon</td>
<td>Agriculturist</td>
</tr>
</tbody>
</table>
Appendix G: Questionnaire Research in English Version

Questionnaire Research Project Topic:
“Evaluate the Potential for Development of Lampam sub-district to be developed as a Conservation Tourists Destination”

Instruction
1. This questionnaire has objective to evaluate the potential of Lampam sub-district to be developed to be a conservation tourist destination.
2. This questionnaire is related to the research project, it is a major one component of studying Master of Business Administration (MBA) Program in Hospitality and Tourism Management (International Program) Prince of Songkla University Phuket Campus.

Definition

Conservation Tourism is the kind of tourism that focuses on sustainable resources; it is cover to natural, environment, historical, cultural and life style of human. (Scientific and Technology Research Institute of Thailand 2000: 2-14)

PART 1

1. Demographic Profile
   1.1 Gender
      □ 1. Male
      □ 2. Female
   1.2 Age Year
   1.3 Occupation
      □ 1. Government Officer □ 5. Student
      □ 2. Private Company Officer □ 6. Business Owner
      □ 3. Housewife
      □ 4. Agriculturist
   1.4 Income
1. No income  4. 260- 770 USD
2. Lower than 130 USD  5. 770- 1,280 USD
3. 130-260 USD  6. More than 1,280 USD

1.5 Education Graduated
1. A Junior High School  4. Bachelor Degree
2. A Senior High School  5. Graduated School
3. Diploma  6. Others………..

1. Information about a Conservation Tourists Destination
2.1 How is a physical condition of area?
   Cleanliness □ of area □ More □ Moderate
   Less
   Attraction □ of area □ More □ Moderate
   Less
2.2 Has tourist place adequate area for activities?
   □ Tourist place has inadequate area for activities
   □ Tourist place has adequate area for activities, which occur in the present only, but it cannot support for the development in the future
   □ Tourist place has adequate area for activities, which can support the development in the future
2.3 Has tourist place adequate wastebasket?
   □ Adequate
   □ Inadequate
2.4 Harmonious of wastebasket to the environment of area
   Has color of wastebaskets harmonized to the environment of area?
   □ More □ Moderate □ Less
   Has material for made wastebaskets harmonized to the environment of area?
   □ More □ Moderate □ Less
Has wastebaskets placement harmonized to the environment of area?

☐ More  ☐ Moderate  ☐ Less

2.5 Is there any noise warning signboard in tourist area?

☐ Yes
☐ No

2.6 Has tourist place adequate a wayside shelter?

☐ Adequate
☐ Inadequate

2.7 Is a wayside shelter harmonized to the environment of area?

☐ Yes
☐ No

2.8 Has tourist place adequate public toilet or rest room?

☐ Adequate
☐ Inadequate

2.9 Is public toilet harmonizes to the environment of area?

☐ Yes
☐ No

2.10 How much information do you gain about tourist place you visited?

☐ More  ☐ Moderate  ☐ Less

2.11 How much local tourist authority create impressive to you?

☐ More  ☐ Moderate  ☐ Less

2.12 How much do you gain the worthiness of learning and knowledge of tourism education?

☐ More  ☐ Moderate  ☐ Less

2.13 Is tourist place has any signboard (information, community’s story, heritage’s story)?

☐ Yes
☐ No

2.14 Is there any local tourist guide service in tourist place?

☐ Yes
PART 2 Questionnaire. The awareness of community members and tourists about environmental effective.

<table>
<thead>
<tr>
<th>Topic</th>
<th>YES</th>
<th>NO</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Have you ever heard about conservation tourism?</td>
<td></td>
<td></td>
</tr>
<tr>
<td>2. Conservation tourism is the kind of tourism that sustains and preserves the environment.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>3. The purpose of conservation tourism is to increase experience and knowledge to tourist.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>4. Entertainment place and shop is the part of conservation tourism</td>
<td></td>
<td></td>
</tr>
<tr>
<td>5. The main objective of conservation tourism is to maximize number of tourist, which led to increasing in local people’s income.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>6. Agro tourism is the part of conservation tourism.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>7. Conservation tourism is not concern on</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
community participation

8. Tourist can finds and buy scarce resource such as plants, wild life, antique.

9. Conservation tourism is the kind of tourism that degenerate natural resources and cultural.

10. Increasing of hotel and resort in tourist place will increase tourist’s convenience.

Questionnaire Research in Thai Version:

แบบสอบถามสำหรับการเพิ่มที่ตั้งที่ค่ายล้ำ
เรื่อง การประเมินผลกระทบของการเพิ่มที่ตั้งที่ค่ายล้ำเพื่อการพัฒนาไปสู่แหล่งท่องเที่ยวชิงชองนุรักษ์

1. แบบสอบถามนี้มีวัตถุประสงค์เพื่อประเมินผลกระทบในกรณีท้องที่ตั้งที่ค่ายล้ำ เพื่อเป็นแนวทางในการพัฒนาและจัดการแหล่งท่องเที่ยวชิงชองนุรักษ์

2. แบบสอบถามนี้เป็นโครงการวิจัยของ นางสาว สิรินาถ กาญจนาภรณ์ การศึกษาระดับมหาบัณฑิต หลักสูตรบริหารธุรกิจมหาบัณฑิต (MBA) สาขาวิจัยการบริหารและการท่องเที่ยวมหาวิทยาลัยราชภัฏนครินทร์ (วิทยาเขตการศึกษานครินทร์)

3. ผลการวิจัยในครั้งนี้จะไม่ส่งผลกระทบใดๆ ทั้งสิ้นต่อผู้ตอบแบบสอบถาม
คำนิยาม การท่องเที่ยวเชิงอนุรักษ์ หมายถึง การท่องเที่ยวที่มุ่งเน้นการอนุรักษ์รักษาทรัพยากรให้คงไว้นานที่สุด ครอบคลุมทรัพยากรทุกประเภท เช่น ธรรมชาติ ประวัติศาสตร์ โบราณคดี วัฒนธรรม รวมทั้งวิถีชีวิตของมนุษย์ (สถาบันวิจัยวิทยาศาสตร์และเทคโนโลยีแห่งประเทศไทย 2542)

ส่วนที่1. ข้อมูลส่วนบุคคล

1.1 เพศ
☐ ชาย
☐ หญิง

1.2 อายุ............ปี

1.3 อาชีพ

☐ 1. ข้าราชการ/พนักงานรัฐวิสาหกิจ
☐ 2. พนักงานธุรกิจเอกชน
☐ 3. เจ้าของ
☐ 4. เกษตรกร

1.4 รายได้เฉลี่ยต่อเดือน

☐ 1. ไม่มีรายได้
☐ 2. ต่ำกว่า 5,000 บาท
☐ 3. 5,000-9,999 บาท
☐ 4. 10,000-29,999 บาท
☐ 5. 30,000-49,999 บาท
☐ 6. 50,000 บาทขึ้นไป

1.5 ระดับการศึกษาสูงสุด

☐ 1. มัธยมต้น
☐ 2. มัธยมปลาย/ปวช.
☐ 3. อนุปริญญา/ปริญ.
☐ 4. ปริญญาตรี
☐ 5. ปริญญาโท
☐ 6. อื่นๆ ระบุ..........................

ส่วนที่2. ข้อมูลเกี่ยวกับการท่องเที่ยวเชิงอนุรักษ์

2.1 ท่านคิดว่าสภาพพื้นที่ของแหล่งท่องเที่ยวแห่งนี้มีลักษณะอย่างไรบ้าง

☐ สะอาด
☐ 1. มาก
☐ 2. ปานกลาง
☐ 3. น้อย

☐ สภาพ
☐ 1. มาก
☐ 2. ปานกลาง
☐ 3. น้อย

2.2 ท่านคิดว่าเนื่องจากในการประกอบกิจกรรมมีความเพียงพอหรือไม่เพียงพอที่เพียงพอ

☐ 1. ไม่เพียงพอ
☐ 2. พอเพียง
☐ 3. มาก

2.3 ท่านคิดว่าแหล่งท่องเที่ยวแห่งนี้มีสถานบริการณ์ที่เพียงพอหรือไม่

☐ 1. ไม่เพียงพอ
☐ 2. พอเพียง
☐ 3. มาก
2.4. ท่านคิดว่าลักษณะอื่นใดของด้านอาจจะมีความแตกต่างกับสภาพแวดล้อมมากน้อยเพียงใด
สีของฉลังของ
สี:
1. มัก 2. ปกติ 3. น้อย
รัศมีที่ใช้:
1. มัก 2. ปกติ 3. น้อย
การจัดวาง:
1. มัก 2. ปกติ 3. น้อย

2.5. ท่านเข้าใจที่เคยให้คำแนะนำมากับเดือนในเรื่องการใช้เสียงในสถานที่ท่องเที่ยวหรือไม่
เขาไว้:
1. มี 2. ไม่มี

2.6. ท่านคิดว่าสถานที่ที่พักมีจำนวนเสียงพอหรือไม่
1. เพียงพอ 2. ไม่เพียงพอ

2.7. ท่านคิดว่าสถานที่ที่พักมีความแตกต่างกับสภาพแวดล้อมหรือไม่
1. มากมาย 2. ไม่มากมาย

2.8. ท่านคิดว่าที่พักมีจำนวนเสียงพอหรือไม่
1. เพียงพอ 2. ไม่เพียงพอ

2.9. ท่านคิดว่าที่พักมีความแตกต่างกับสภาพแวดล้อมหรือไม่
1. มากมาย 2. ไม่มากมาย

2.10. ท่านคิดว่าในบริเวณสถานที่ท่องเที่ยวมีการให้บริการข้อมูลช่วงสารความรู้จากป้ายหรือเจ้าหน้าที่อยู่อืดสถานที่ครบถ้วนมากน้อยเพียงใด
1. มัก 2. ปกติ 3. น้อย

2.11. ท่านคิดว่าเจ้าหน้าที่เจาะจงในกรณีสูญเสียคัดขอบสถานที่ท่องเที่ยวมีการสร้างความ
ประทับใจให้แก่นักท่องเที่ยวมากน้อยเพียงใด
1. มัก 2. ปกติ 3. น้อย
2.12. ท่านได้รับประโยชน์และความคุ้มค่าในการเรียนรู้ทางด้านการทองเท็จวและทางวิชาการมากน้อยเพียงใด

- [ ] 1. มาก
- [ ] 2. ปานกลาง
- [ ] 3. น้อย

2.13. การจัดป้ายสื่อความหมายหรือข้อมูลต่างๆที่สะท้อนสถานที่ทองเท็จวานนี้

- [ ] 1. มี
- [ ] 2. ไม่มี

2.14 การจัดตกคุณสมบัติทองเท็จวัน

- [ ] 1. มี
- [ ] 2. ไม่มี

2.15 การปฎิบัตินทร์สำคัญที่เกี่ยวกับการเข้าชม

- [ ] 1. มี
- [ ] 2. ไม่มี

2.16. เมื่อท่านในการสื่อความหมายจากป้าย, มัคคุเทศหรือข้อมูลต่างๆมีความจำสำนใจเพียงใด

- [ ] 1. มาก
- [ ] 2. ปานกลาง
- [ ] 3. น้อย

2.17. ป้ายสื่อความหมายมีความชัดเจนในเรื่องสิ่งและขนาดของอักษรเพียงใด

- [ ] 1. มาก
- [ ] 2. ปานกลาง
- [ ] 3. น้อย

2.18. เมื่อท่านในการสื่อความหมายจากป้าย, มัคคุเทศหรือข้อมูลต่างๆมีความเข้าใจง่ายเพียงใด

- [ ] 1. มาก
- [ ] 2. ปานกลาง
- [ ] 3. น้อย

2.19. ข้อเสนอแนะเพิ่มเติมสำหรับแหล่งทองเท็จวานนี้

- [ ] 1. มาก
- [ ] 2. ปานกลาง
- [ ] 3. น้อย

ส่วนที่ 3. การทองเท็จวายข้อมูลหรือในความคิดเห็นของท่าน

<p>| ทั่วข้อ | ใช้ | ไม่ใช้ |</p>
<table>
<thead>
<tr>
<th>ลำดับ</th>
<th>รายการ</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>ท่านเคยได้ยินคำว่า “การทองเที่ยวชิงอนุรักษ์”</td>
</tr>
<tr>
<td>2.</td>
<td>การทองเที่ยวชิงอนุรักษ์เป็นการทองเที่ยวที่ช่วยรักษาแหล่งทองเที่ยวไว้ให้นานขึ้น</td>
</tr>
<tr>
<td>3.</td>
<td>วัตถุประสงค์หลักของการทองเที่ยวชิงอนุรักษ์คือการเพิ่มประสบการณ์และให้ความรู้แก่นักทองเที่ยว</td>
</tr>
<tr>
<td>4.</td>
<td>สถานบันเทิงและท่องเที่ยวสินค้าจัดเป็นแหล่งทองเที่ยวชิงอนุรักษ์</td>
</tr>
<tr>
<td>5.</td>
<td>หลักสำคัญของการทองเที่ยวชิงอนุรักษ์คือต้องการให้มีจำนวนนักทองเที่ยวเพิ่มมากที่สุดเพื่อให้ร้านบ้านมีรายได้มาก ๆ</td>
</tr>
<tr>
<td>6.</td>
<td>การทองเที่ยวชิงอนุรักษ์เป็นส่วนหนึ่งของการทองเที่ยวชิงอนุรักษ์</td>
</tr>
<tr>
<td>7.</td>
<td>การทองเที่ยวชิงอนุรักษ์ช่วยเพิ่มรายได้แก่ชาวบ้านโดยที่ชาวบ้านไม่จำเป็นต้องมีส่วนร่วมในการอนุรักษ์</td>
</tr>
<tr>
<td>8.</td>
<td>นักทองเที่ยวชิงอนุรักษ์สามารถขอสินค้าเช่นพันธุ์พืชหลากหลายสัตว์ป่าหรือโปรดูวัสดุได้จากเป็นสิ่งที่สวยงามและเห็นว่าเป็นสิ่งที่ไม่แย่ของสิ่งป่า</td>
</tr>
<tr>
<td>9.</td>
<td>การทองเที่ยวชิงอนุรักษ์คือการทองเที่ยวโดยไม่ทำลายทรัพยากรธรรมชาติและสิ่งแวดล้อม</td>
</tr>
<tr>
<td>10.</td>
<td>ควรให้เอกชนเข้ามามีส่วนร่วมและร่วมมือในแหล่งทองเที่ยวให้มากเพื่อให้นักทองเที่ยวได้มีที่พักที่มีความสะดวกสบายและพอดีพิถัย</td>
</tr>
</tbody>
</table>

ผู้ทำวิจัยขอขอบคุณเป็นอย่างยิ่งที่เลือกจะเข้าร่วมในการตอบแบบสอบถาม
Appendix H: Interview questions in English Version

**Interviewee:**

1. Local tourist authority
2. Lampam sub-district Government Organization Officers
3. Tourism expert

**Questions:** There are 22 questions to evaluate the potential for development of Lampam sub-district to be a conservation tourist destination by using question model from the study of the criteria for analyzing the potential of establish in a conservation based tourist attraction of Narongsak Syriyavarakul (2003)

1. Where is a source of water of Lampam sub-district?
2. Has Lampam adequate water supply year round? If not, any reservoir in this area?
3. Has epidemic occurred in Lampam sub-district?
4. Has nature disaster occurred in Lampam sub-district? If yes, what kind of nature disaster and how often?
5. Has tourist attractive in Lampam adequate wastebasket?
   Is wastebasket harmonized to tourist attractive place and the environment of area?
6. Has Lampam well-organized about solid waste management?
7. Is there any environment impact from solid waste eliminate system?
8. Has Lampam sub-district waste water treatment system?
   Is there any inspection and monitoring water quality degradation?
   If yes, how often of inspection water quality degradation?
9. How many policemen and security guard? Is it adequate to total number of tourist?
10. Has Lampam sub-district adequate in safety service? (hospitals, public health center, clinic or pharmacy)
11. Is there any fire station or fire-extinguish equipment in Lampam sub-district area?
12. Are there any changing on ecology and cultural to community after tourism booming in Lampam sub-district? How can community members adapt themselves to those changes?
13. Is there any measurement about carrying capacity for changes in ecosystem and cultural? How?

14. Is there any measurement to protect environment from destroying, which occur from tourism? What are those measurements?

15. Is there any measurement to conserve local cultural and traditional? What are those measurements?

16. Does the government has any studying and researching about the effecting of tourism’s activity to environment?

17. Do you think how much tourist’s activities in Lampam can create the environment awareness?
   - 80% of tourist’s activities can create the environment awareness
   - 50-80% of tourist’s activities can create the environment awareness
   - Less than 50% of tourist’s activities can create the environment awareness

18. Do you think the community get benefit from tourism? Does community member participate in protect and conserve environment? More or less?

19. Do you think tourism can increase job opportunity to community?

20. Do you think the community get more opportunity about generating of income from tourism activity? How?

21. Do you think the community get benefit about public utility from tourism?

22. Has Lampam sub-district obtain budget for tourism development from government and private sector? More or less?

23. Do people in community participate in tourism? How?

24. Is there any Lampam tourism project development in the future?
Interview questions in Thai Version:
แนวค้านส่งเสริมการสอนภาษาไทยในสถานศึกษา ให้เจ้าหน้าที่องค์กรบริหารเครื่องต่างๆ โดยใช้รูปแบบคำาถามการศึกษาเกณฑ์ในการวิเคราะห์ผลในกลุ่มท้องถิ่นที่ยังชื่นชมนู่ยู่หนักของ
ราชการต้น สู่วิชาการ เพื่อการประเมินคุณภาพในการพัฒนาเป็นแหล่งท่องเที่ยวชื่นชมนู่ยู่หนัก ของ
สำนักงาน 0.เมือง 0.พัทยา

1. สมองนี้ที่ใช้ในเด็ก ล่างมากที่ไหนบ้าง
2. ต้น ลำบับนี้ที่ใช้เพื่อทดลองทั้งเป็นหรือไม่ ถ้าไม่ สามารถหน้าใช้จากแหล่งอื่นได้หรือ
ไม่
3. คนในต้น ลำบับเทคนิคที่เกิดขึ้นนี้ใช้หรือไม่
4. ต้นลำบับ เทคนิคจากขั้นตอนที่มี
5. ลำบับว่าจำนวนลัทธิมีความเพียงพอ และกลุ่มลัทธิกับสภาพแวดล้อมหรือไม่
6. ลำบับว่าล้างเหมือนระบบจัดเก็บและกั้นจัดช่องที่เหมาะสมแล้วหรือไม่ อย่างไร
7. ลำบับว่าระบบจัดเก็บและกั้นจัดช่องของ ต้นลำบับมีผลกระทบต่อสิ่งแวดล้อม มากน้อย
เพียงใด
8. ต้น ลำบับมีระบบบันทึกสิ่งที่ทำหรือไม่ และมีเจ้าหน้าที่มาระบุสถานที่รับผิดชอบหรือ
ไม่ ถ้ามี บ้านมั่น
9. ลำบับมีงานเจ้าหน้าที่ตัดวง หรือเจ้าหน้าที่รักษาความปลอดภัย ต้องทำที่อยู่
เพียงพอหรือไม่
10. ต้น ลำบับมีจ้กสถาน สถานพยาบาล หรือกรมจัดกิจจ้างสถานที่ใกล้เคียงได้อย่างมี
ประสิทธิภาพทั่วที่อยู่หรือไม่
11. ในต้น ลำบับมีอุปกรณ์ที่แสดงเพียงพอหรือกรมจัดกิจจ้างสถานที่ใกล้เคียงได้อย่างมี
ประสิทธิภาพทั่วที่อยู่หรือไม่
12. ภายนอกจากมีการท่องเที่ยวและการเปลี่ยนแปลงต่อระบบบริเวณและวัฒนธรรมของชุมชน มากน้อยเพียงใด ชุมชนสามารถปรับตัวให้เข้ากับการเปลี่ยนแปลงที่เกิดขึ้นได้มากน้อยเพียงใด

13. มีมาตรการในการกำหนดจำนวนนักท่องเที่ยวและกิจกรรมอันเหมาะสมกับขีดความสามารถในการรองรับของแหล่งท่องเที่ยวและสิ่งแวดล้อมความสะดวกโดยคำนึงถึงด้านสังคม วัฒนธรรม และมีสวัสดิภาพหรือไม่ ในแต่ละด้านมีมาตรการอย่างไรบ้าง

14. มีมาตรการในการป้องกันการถูกทำลายสิ่งแวดล้อมจากการท่องเที่ยวหรือไม่ มาตรการอย่างไรบ้าง

15. มีมาตรการในการอนุรักษ์สิ่งแวดล้อมทางด้านวัฒนธรรมและภูมิปัญญาท้องถิ่นหรือไม่ มาตรการอย่างไรบ้าง

16. มีการศึกษาผลกระทบของกิจกรรมการท่องเที่ยวและจำนวนนักท่องเที่ยว ว่ามีผลกระทบต่อทรัพยากรหรือไม่

17. ทำให้เกิดการท่องเที่ยวในด้านมีความเหมาะสมหรืออย่างน้อยต่อกระบวนการสร้างจิตสันึกในการอนุรักษ์และพัฒนาทรัพยากรทางท่องเที่ยวและสิ่งแวดล้อมหรือไม่ มากน้อยเพียงใด

80% ขึ้นไปของกิจกรรมท่องเที่ยวต่อกระบวนการสร้างจิตสันึก
50-80% ของกิจกรรมท่องเที่ยวต่อกระบวนการสร้างจิตสันึก
ไม่ถึง 50% ของกิจกรรมท่องเที่ยวต่อกระบวนการสร้างจิตสันึก

18. ทำให้เกิดการเข้าใจกับโครงการที่เป็นแหล่งท่องเที่ยว ซึ่งมีส่วนช่วยสร้างเสริมความสามารถในการควบคุมดูแลและป้องกันผลกระทบด้านลบ หรือความเสื่อมทรรพิษของทรัพยากรท่องเที่ยวในชุมชนหรือไม่ มากน้อยเพียงใด

19. ทำให้เกิดการท่องเที่ยวได้มากกว่าที่ได้มาใน做的事情มากขึ้นหรือไม่

20. ทำให้เกิดการเข้าใจกับโครงการที่เกี่ยวข้องจากการท่องเที่ยวมากขึ้น หรือไม่ มีการประชาสัมพันธ์อย่างกว้างขวางขึ้นหรือไม่

21. ทำให้เกิดการเข้าใจกับประโยชน์จากการท่องเที่ยวมากขึ้นหรือไม่

22. ดำเนินการสนับสนุนให้การพัฒนาการท่องเที่ยวจากกิจกรรมของรัฐหรือเอกชนหรือไม่

23. คนในชุมชนมีส่วนร่วมในการท่องเที่ยวหรือไม่ ด้านใดบ้าง

24. ดำเนินการสนับสนุนให้มีโครงการพัฒนาการท่องเที่ยวซึ่งถือว่าเป็นมูลค่า หรือไม่ อย่างไร
### Appendix I:

Score of studying the potential of resource for eco-tourism in Songkla Lake Lagoon area (Leangpornpan, 2003)

<table>
<thead>
<tr>
<th>No</th>
<th>Tourist Destination</th>
<th>District</th>
<th>Province</th>
<th>Criteria</th>
<th>Level of Potential</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>1. Identity and</td>
<td>High Potential</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>2. Value and important of place</td>
<td>Moderate Potential</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>3. Management</td>
<td>Low Potential</td>
</tr>
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<td></td>
<td></td>
<td></td>
<td>4. Tourism services and</td>
<td></td>
</tr>
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<td></td>
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<td>5. Supporting</td>
<td></td>
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<td></td>
<td></td>
<td></td>
<td></td>
<td>6. Community and tourism organization</td>
<td></td>
</tr>
<tr>
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<td></td>
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<td>&gt;60%</td>
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<tr>
<th>No</th>
<th>Tourist Destination</th>
<th>District</th>
<th>Province</th>
<th>Score</th>
<th>Percentage</th>
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<td>1.</td>
<td>Koa Yor Muang Songkla</td>
<td>Muang</td>
<td>Songkla</td>
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<td>2.</td>
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<td>3.</td>
<td>Koa Poo Koa Ya Sri Ban Pod Phatthalung</td>
<td>Sri Ban Pod</td>
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<td>4.</td>
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<td>Rattapum</td>
<td>Songkla</td>
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<tr>
<td>5.</td>
<td>Talay Noi Water fall</td>
<td>Kuan Khanun</td>
<td>Phatthalung</td>
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<td>6.</td>
<td>Priwan Kongla Phatthalung</td>
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<td>12.60</td>
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</tbody>
</table>
Appendix J: Figures of Tourist attraction in Lampam sub-district

**Lampam Beach**

![The Royal Pavilion](image1)

![Lampam Lake](image2)

![Sideway Shelters](image3)

![Pra Lampam (Symbol of Tambom Lampam)](image4)
Checking Point

Tourist Attraction Information Signboard

Public Park

Wang Kao- Wang Mai

Tourist Attraction Information Signboard
Wat Wang (Wa)

Photographs of provincial governor

Wang Koa-Wang Mai,
The home city lord
Thai old style house (Rean Thai)

Earthen Jars as Chinese style

Wang Koa-Wang Mai,
The home city lord
Thai old style house (Rean Thai)

The Royal boat of King Chulalongkorn in Ratthanakosin period
108 Buddha images are enshrined along Rabian Khot

Murals of dusted paint about the biography of

Wat Pa Lilai (Pa Lilai Temple)
Wat Yang Ngam (Yang Ngam Temple)

Pra Ubosot and Kanok Chedi

Conservation
Tourism

Meditation Area

Long bridge is surrounded by mangrove forest.

Buddhism’s doctrine Sign

Wat Yang Ngam (Yang Ngam Temple)
Murals of dusted paint  Pra Ubosot as Kanok

Wat Pa Khom (Pa Khom Temple)

Chedi in original style  Lord Buddha Image
A Huge Floating Basket Village

Pha Ubosot

Chedi in original style
The Huge Floating Basket Village

The Huge Floating Basket with

Huge Floating Baskets are

A Huge Floating