Chapter 2

Literature Review

The study of a local integration model of the creative migrant class in creative city development for the senior tourism sector needs a thorough review of previous literature for information about related theories and conceptual frameworks. This chapter focuses on the concept of creative economy, which involves subtopics including cultural industries, creative industries, creative cities, the creative class, creative clusters, creative enterprises, knowledge based society, and local integration modeling. Additionally, the chapter examines creative problem solving, which involves fact finding, problem finding, idea finding, solution finding, and acceptance finding, as well as a capability maturity model (CMM). Later in the chapter the concept of social capital is reviewed, which involves financial capital and intellectual capital, and social capital. Finally, the field of knowledge management is explored in relation to its practice in tourism, specifically focusing on knowledge audits, knowledge mapping, tourism destinations, tourism standards, the 5 A criteria of senior tourist attractions guidelines, gap analysis, supply chain management related to the tourism supply chain, the supply chain operation reference model, as well as its relation to the concept of senior tourism.

A review of previous literature on the creative class, migrant creative class, local integration, senior tourists and the tourism supply chain is also present in this chapter.

2.1 Theories / Conceptual Frameworks

2.1.1 Creative Economy

The creative economy, an economy that utilizes knowledge, skill, and culture to drive change and innovation, has become a key factor in the national development of more than 100 countries worldwide. In focusing on creativity as the source of both personal fulfillment and economic development, the creative economy marks

a shift from previous economic systems that tended to devalue personal involvement in work (Howkins, 2013).

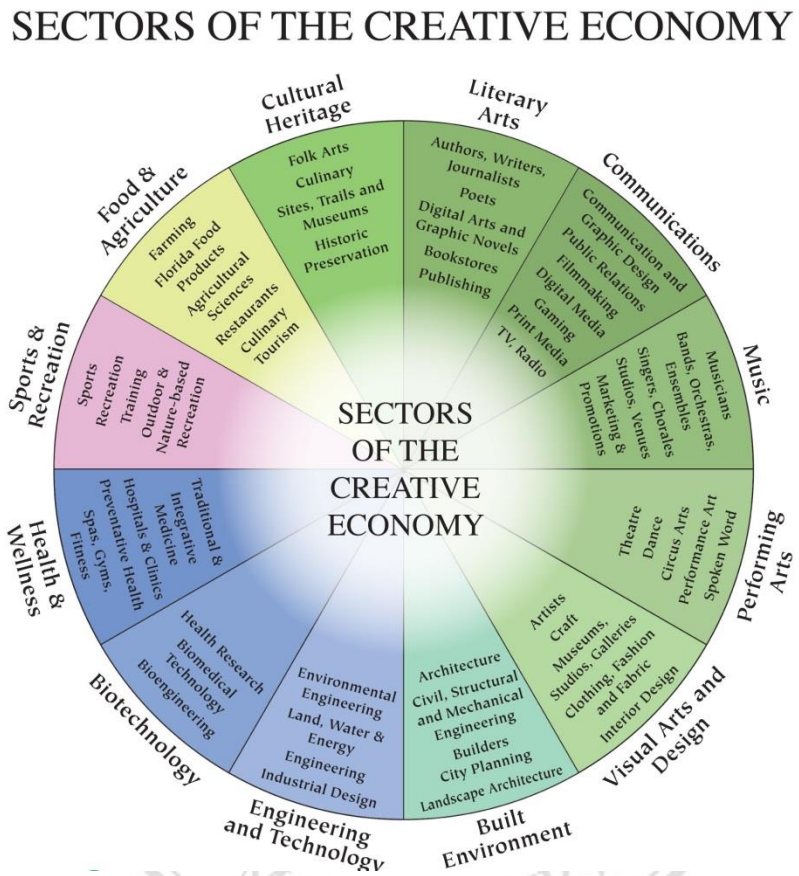

Figure 2.1 Sectors of the creative economy

Source: Florida, 2009.

Figure 2.1 shows the sector of the creative economy, and was developed by Florida (2009). There are 12 sectors; literary arts, communications, music, performing arts, visual arts and design, built environment, engineering and technology, biotechnology, health and wellness, sport and recreation, food and agriculture, and cultural heritage.

The term “creative economy” was popularized in 2001 by the British writer and media manager John Howkins, who applied it to 15 industries extending from the arts to science and technology. According to Howkins’ estimates, this creative

economy was worth US$2.2 trillion worldwide in 2000 and growing at an annual rate of 5 percent. The notion is and remains a very broad one as it embraces not only cultural goods and services, but also toys and games and the entire domain of "research and development" (R&D). Therefore, while recognizing cultural activities and processes as the core of a powerful new economy, it is also concerned with manifestations of creativity in domains that would not be understood as "cultural". (Creative Economy Report 2013)

1) Cultural Industries

The term "cultural industries" has been in practice for decades, though the meaning has shifted over time. In the 1930s and 1940s it was somewhat derogatory, criticizing the commodification of culture and the arts under capitalist mechanisms and implying that the convergence of the economy and culture would always and significantly compromise the integrity of the latter. This argument persists into the current age, particularly in discussions regarding globalization and the concern of subsequent cultural homogenization.

In the 1960s though, the narrative began to change, and analysts found that commodification does not universally result in the loss of intrinsic value of cultural or artistic expression, and in some cases seemed to enhance value. For example, investment in traditional handicrafts can empower female artists in rural areas with few other job opportunities and ensure income generation for their families. Therefore, by the 1980s, academics and policy-makers, including international entities such as UNESCO, were largely using the term in a positive manner, and in reference to cultural production and consumption based around a form of expression or symbolism. These included art, fashion and design, writing, music, and media industries such as radio and television. Each sector is highly valuable to the economy, but is also a key transmitter of important social and cultural meaning.

2) Creative Thinking

"Critical thinking" is the active, persistent, and careful consideration of a belief or form of knowledge, the grounds that support it, and the conclusions that follow. It involves analyzing and evaluating one's own thinking and that of others. In the context of college teaching and learning, critical thinking deliberately and actively engages students in raising vital questions and problems and formulating these clearly and precisely, gathering and assessing relevant information, and using abstract ideas to interpret it effectively, reaching well-reasoned conclusions and solutions and testing them against relevant criteria and standards, openly considering alternative systems of thought; and, and effectively communicating to others the analysis of and proposed solutions to complex challenges (Dewey et al.).

"Creative thinking" is the generation of new ideas within or across domains of knowledge, drawing upon or intentionally breaking with established symbolic rules and procedures. It usually involves the behaviors of preparation, incubation, insight, evaluation, elaboration, and communication. In the context of college teaching and learning, creative thinking deliberately and actively engages students in bringing together existing ideas into new configurations, developing new properties or possibilities for something that already exists and discovering or imagining something entirely new (Dewey et al.).

3) Creative Industries

"Creative industries" is a term that refers to goods and services dependent on ingenuity and innovation, such as through research and development, and includes products generated by cultural industries. This term gained traction with policy makers after its use by the prominent Department for Culture, Media and Sport in the U.K., who adopted it after transitioning from the use of the term "cultural industries" in the early 1990s. This transition was further bolstered by the increasing linkage of creativity to metropolitan economic development and urban planning.

British consultant Charles Landry and researcher Richard Florida helped to further popularize the term through their research on the "creative city" and the "creative class," respectively. Florida asserted that a creative class, a diverse array of technical, professional, and managerial workers within creative industries, was needed in order to drive the development of a creative city. The combined creative energies of such a grouping would form the basis of innovation and cultural vitality necessary for the advancement of modern creative cities.

It was theorized that culturally-related activities would serve as key features in a creative city, drawing in a mobile, professional class of workers and providing a focus for their unique and purposeful ways of spending free time. Though the reception to the idea of the creative class and its possibilities was initially strong, particularly among mayors in East Asia, the United States, and Northern Europe, the interest in this model has decreased over time.

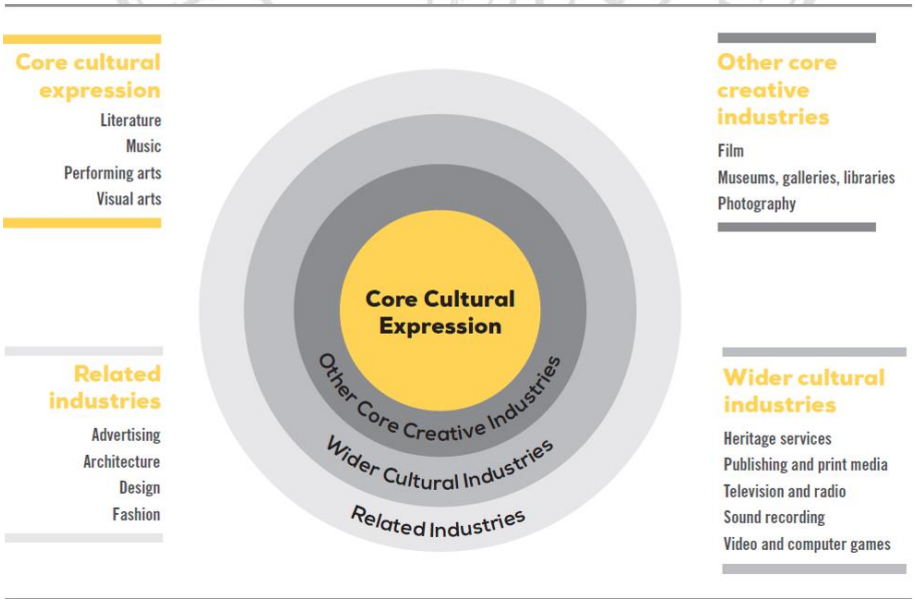

Figure 2.2 Modeling the Cultural and Creative Industries: Concentric Circles Model

Source: Creative Economy Report 2013

Experts in the field have yet to reach consensus on what types of activities should be included in the term "creative industries" (DCMS, 2001) (Hesmondhalgh, 2002) (Howkins, 2001) (UNCTAD, 2008), and the name itself has also proven controversial as it alternately overlaps and diverges from related terms like "cultural industries" and "creative economy" (Hesmondhalgh, 2002) (UNCTAD, 2008).

As of 2015, the UK Government Department for Culture, Media and Sport (DCMS) definition recognizes nine creative sectors, as follows:

1. Advertising and marketing
2. Architecture
3. Crafts
4. Design: product, graphic and fashion design
5. Film, TV, video, radio and photography
6. IT, software and computer services
7. Publishing
8. Museums, galleries and libraries
9. Music, performing and visual arts

It is notable that researcher John Howkins argues that such sectors as toys and games, as well as research and development in science and technology, should also be included in this list (Howkins, 2001). Others have called for the inclusion of culinary arts.

The DCMS remains highly influential, with many countries formally adopting them for their own uses. For example, the Inter-American Development Bank (IDB) has accepted this list for Latin America and the Caribbean as the "Orange Economy," which is defined as the "group of linked activities through which ideas are transformed into cultural goods and services whose value is determined by intellectual property" (Howkins, 2001).

However, the structure and chosen representative elements of the DCMS list continue to be critiqued. There has been discussion related to the division

of sectors in the list, which some feel erases important divisions between for example, not-for-profit organizations and businesses, or state-subsidized and non-subsidized firms. As mentioned above, the presence or absence of sectors is also the basis for disagreement, such as the inclusion of the antiques trade or all computer services (Hesmondhalgh 2002). Finally, it has been recommended that industries characterized by mass production and distribution, e.g. film and video, are differentiated from industries that are based on craft and intended for consumption at a specific place and time, e.g. performing arts.

4) Creative City

Creative Cities are a space in which the creative economy can thrive; these cities fuse diverse cultural activities into social and economic functions. Unlike cities where development is mainly driven by factors such as natural resources, geographic location, or market access, Creative Cities rely on creativity. Such cities are marked by a robust social and cultural infrastructure, which tends to attract internal investment and elevate levels of creative employment. Landry (2006) argues that cities have one crucial resource: their people. Creative Cities depend on identifying, attracting, developing, and maintaining talent, prioritizing creative skills and organizations in order to retain a gifted, creative class (Landry, 2006).

Creativity is replacing location, natural resources and market access as a principal key to urban dynamism. Landry (2006) points out that, "Today many of the world's cities face periods of transition largely brought about by the vigor of renewed globalization. These transitions vary from region to region. In areas such as Asia, cities are growing while in others, such as Europe, old industries are disappearing and the value added in cities is created less through what is manufactured and more through intellectual capital applied to products, processes and services

Creative Cities use their creative potential in various ways. Some function as nodes for generating cultural experiences for inhabitants and visitors

through the presentation of their cultural heritage assets or through their cultural activities in the performing and visual arts. Some, such as Bayreuth, Edinburgh or Salzburg, use festivals that shape the identity of the whole city. Others look to broader cultural and media industries to provide employment and incomes and to act as centers for urban and regional growth. In other cases, a more pervasive role for culture in the creative city rests on the capacity of the arts and culture scene to foster urban livability, social cohesion and cultural identity. The contribution of the creative sector to the economic vitality of cities can be measured in terms of the direct contribution of the sector to output, value added, incomes and employment and further through the indirect and induced effects caused, for example, by the expenditures of tourists visiting the city to experience its cultural attractions. In addition, cities with an active cultural life can attract inward investment in other industries seeking to locate in centers that will provide an enjoyable, stimulating environment for employees. (Creative Economy Report, 2010)

The Creative City, when introduced, was seen as aspirational; a clarion call to encourage open-mindedness and imagination, and implying a dramatic impact on organizational culture. Its philosophy is that there is always more creative potential in a place. It posits that conditions need to be created for people to think, plan and act with imagination in harnessing opportunities or addressing seemingly intractable urban problems. These might range from addressing homelessness, to creating wealth or enhancing the visual environment. Its assumption is that ordinary people can make the extraordinary happen if given the chance.

Creativity is seen as applied imagination. In the Creative City it is not only artists and those involved in the creative economy that are creative, although they play an important role. Creativity can come from any source, including anyone who addresses issues in an inventive way, be it a social worker, a business person, a scientist or public servant.

The Creative City advocates that a culture of creativity be embedded in how urban stakeholders operate. By encouraging legitimizing the use of imagination within the public, private and community spheres, the ideas bank of possibilities and potential solutions to any urban problem will be broadened.

This requires infrastructures beyond the hardware - buildings, roads or sewage. Creative infrastructure is a combination of the hard and the soft. The latter includes a city's mindset, how it approaches opportunities and problems; its atmosphere and incentives and regulatory regime. To be a Creative City, the soft infrastructure includes a highly skilled and flexible labor force; dynamic thinkers, creators and implementers. Creativity is not only about having ideas, but also the capacity to implement them.

The Creative City identifies, nurtures, attracts and sustains talent so it is able to mobilize ideas, talents and creative organizations. The built environment – the stage and the setting - is crucial for establishing the milieu. A creative milieu is a place that contains the necessary requirements in terms of *hard* and *soft* infrastructure to generate a flow of ideas and inventions. A milieu can be a building, a street an area, a city or a region.

The popularity of creativity came about because of the increased recognition that the world and its economic, social and cultural structures were changing dramatically. This was driven in part by the information technology revolution. The old way did not work sufficiently well. Education did not prepare students for the demands of the *new* world; organization management and leadership with its control ethos and hierarchical focus did not provide the flexibility, adaptability and resilience to cope in the emerging competitive environment; cities whose atmosphere, look and feel were industrial and where quality of design was low were not attractive and competitive. Coping with these changes required a re-assessment of cities' resources and potential and a process of necessary re-invention on all fronts (https://en.wikipedia.org/wiki/ Creative_city, 2015)

- Smart city concept

Smart cities are characterized by their use of technology, specifically digital or information and communication technologies, as a way to provide services of a higher overall quality, decrease costs and consumption of resources, and to increase and strengthen effective interactions with urban residents. Multiple sectors have been employing smart city technologies, such as local government, transportation and traffic management, energy, health care, and water and waste management. These technologies and their related applications aim to better the administration of urban flows and to facilitate real-time responses to both emerging and existing challenges in metropolitan areas, thereby increasing the potential for sustainable and timely solutions. Other terms used to describe a similar idea include 'cyberville', 'digital city', 'electronic communities', 'flexicity', 'information city', 'intelligent city', 'knowledge-based city', 'MESH city', 'telecity', 'teletopia', 'ubiquitous city', and 'wired city'.

Interest in smart cities has been preceded by massive shifts in the economy, the environment, and the technological realm, such as climate change, the rapidly increasing prevalence of online services, growing strain on public finances, and the aging population boom. The European Union in particular has geared itself towards smart city development, unveiling a diverse collection of programs as "Europe's Digital Agenda." Specific focus has been directed towards the advance and investment in ICT driven services in order to increase the standard of living and better the provision of public services.

In this study, a Creative City is a city where cultural and creative activities are an integral part of the city's economic and social functioning. The experience of other cities which have implemented such strategies has shown that they can be more successful than cities which have not.

5) Creative Class

The Creative Class is a class of workers whose job is to create meaningful new forms (2002). The creative class is essential and highly prized in the current economic environment, advancing new fields such as social media and innovating existing sectors like medical research. It is composed of scientists and engineers, university professors, poets and architects, and also includes "people in design, education, arts, music and entertainment, whose economic function is to create new ideas, new technology and/or creative content" (Florida, 2002). The designs of this group are seen as broadly transferable and useful.

Another sector of the Creative Class includes positions that are knowledge intensive; these usually require a high degree of formal education (Florida, 2002). Examples of workers in this sector are health professionals and business managers, who are considered part of the sub-group called Creative Professionals. Their primary job is to think and create new approaches to problems.

Creativity is becoming more valued in today's global society. Employers see creativity as a channel for self-expression and job satisfaction in their employees. In the United States, about 38.3 million Americans and 30 percent of the American workforce identify themselves with the Creative Class. This number has increased by more than 10 percent in the past 20 years.

The Creative Class is also known for its departure from traditional workplace attire and behavior. Members of the Creative Class may set their own dress codes in the workplace, often reverting to more relaxed, casual attire instead of business suits and ties. Creative Class members may work for themselves and set their own hours, no longer sticking to the 9–5 standard. Independence is also highly regarded among the Creative Class and expected in the workplace (Florida, 2002).

The Creative Class is not a class of workers among many, but a group believed to bring economic growth to countries that can attract its members. The economic benefits conferred by the Creative Class include outcomes in new ideas, high-tech industry and regional growth. Even though the Creative Class has been around for centuries, the U.S. was the first large country to have a Creative Class dealing with information technology, in the 1960s and 1970s. In the 1960s less than five percent of the U.S. population was part of the Creative Class, a number that has risen to 30 percent today. Seeing that having a strong Creative Class is vital in today's global economy, Europe is now almost equal with America's numbers for this group. Inter-city competition to attract members of the Creative Class has also developed.

Following an empirical study across 90 nations, Rindermann et al. (2009) argued that high-ability classes (or smart classes) are responsible for economic growth, stable democratic development, and positively valued political aspects (government effectiveness, rule of law, and liberty).

In this study, the creative class is composed of professional knowledge workers and includes those working in healthcare, business and finance, the legal sector, and architecture. It includes educators, innovators, and researchers, which are the fundamental components of the knowledge-based society.

Previous social science research on regional growth and development has primarily focused on the role of firms in urban areas, especially regarding how firms decide on location, and to what extent they cluster in specific areas. However, this research does not necessarily correlate with the motivations of the creative class. Florida suggests that conceptual refocusing and broadening beyond solely examining firms may be necessary in order to incorporate the location decisions of the people composing the creative class, and therefore more fully understand sources of economic growth (Florida, 2003), (Rambely, 2013).

Florida asserts that economic development is largely driven by lifestyle factors, including urban infrastructure, tolerance and diversity, and entertainment. For cities to attract a creative class, he argues that the city must possess and promote factors such as talent, technology and tolerance as a strategy for positioning their community for growth in the global economy (Florida, 2003).

Talent: Talented workers are the critical force in advancing an effective and sustainable economic plan. Creative professionals are particularly mobile, and thus a city's ability to draw and retain a talented class is a key issue in developing a creative city. Moreover, ensuring ongoing training and education to stay competitive and feed the creative needs of such talent, particularly in an increasingly globalized world, will be crucial.

Technology: Economic growth is significantly aided by technology and innovation. Therefore, in order to be economically successful, communities and organizations must possess the ability to convert ideas, research and ingenuity into marketable goods and services.

Tolerance: Diverse forms of creativity provide the basis for economic prosperity. Workers with creative artistic, civic, cultural, entrepreneurial or scientific talents and abilities need communities that are receptive to different and innovative ways of thinking. Cities must display openness and tolerance in order to both attract and retain a unique creative class.

In conclusion, for a city to attract the creative class, it must possess "the 3 'T's":

Talent - a highly talented, educated, and skilled population,

Tolerance - a diverse community, which has a 'live and let live' ethos, and

Technology - the technological infrastructure necessary to fuel an entrepreneurial culture.

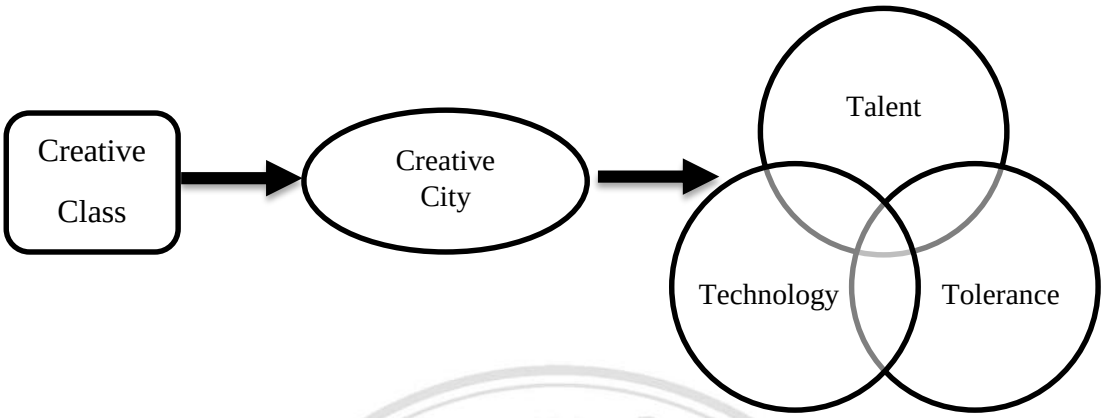

Figure 2.3 3T approach to economic development

6) Creative Cluster

A network of experts or members of the creative class engaged in cultural development, such as via non-profit organizations, arts institutes, or cultural venues, is defined as a creative cluster. In creative clusters, people both reside and work, and cultural products are both produced and consumed. These clusters are driven by innovation and diversity, and thus are particularly vibrant in multi-cultural metropolitan areas that possess their own uniqueness, but are also globally connected (Rambely, 2013). The creative cluster is part of the culture of creative industries; as creative industries are thought to be critical to economic recovery in highly developed economies, these clusters are also of great importance in the advancement of sustainable development.

7) Creative Tourism

The United Nations Educational, Scientific and Cultural Organization (UNESCO) stated that the definition of "Creative Tourism" is tourism related to community development for a sustainable way of life. The activities provided had to be harmonious and connected to history, culture, and way of life in terms of learning and experience. Tourists gain experience and knowledge from the real life of the communities they visit.

Additionally, communities had to set creative tourism as a tool for maintaining:

(1) Innovations for in-house tourism
(2) Benefits to communities in terms of economy and sustainable development

UNESCO also defined the meaning of creative tourism in terms of organizing activities of learning from direct experiences such as participating in activities and interacting with local people. The goal is that tourists are not just passive visitors, but they become an active member of the community. Creative tourism is a new way to travel. Tourism can be more than just spending time relaxing, or merely sightseeing and visiting museums, natural attractions and historical sites.

Thailand is a hugely popular tourist destination. Thailand is highly regarded for its tourism development because of the uniqueness of Thailand in terms of history, archeology, ethnic diversity, tradition, culture, and nature. So, Thailand is a holiday destination where tourists can experience different points of view and experiences.

For tourism development, Thailand is embracing creative tourism. Therefore, the Designated Areas for Sustainable Tourism Administration (Public Organization) started with presenting the concept of creative tourism to the various relevant communities. Then, the process was developed in terms of establishing networks for evaluating the results and profits that every part would earn in both an abstract way - i.e. harmony - and concrete - i.e. income. Moreover, they had to analyze the advantages and disadvantages of creative tourism development in Thailand. In the past, communities had used ecotourism or cultural tourism to aid environmental protection. All of these ideas contributed to the emergence ofcreative tourism in Thailand.

2.1.2 Creative Problem Solving

Creative Problem Solving (CPS) is defined as a problem solving technique that addresses a challenge or problem in a creative manner. The solution is creative because it is not obvious. To meet the criteria for solving a problem in a creative manner, the solution should resolve the declared problem in an original manner with the solution being reached independently. This idea generation strategy usually incorporates a team approach. This is owing to the fact that people inside the workplace are allowed to engage in the process of change in their search for creative solutions.

Creative problem solving is a form of deliberate creativity: a structured process for solving problems or finding opportunities, used when going beyond conventional thinking and arriving at creative (novel and useful) solutions. This concept is illustrated in Figure 2.4 as follows;

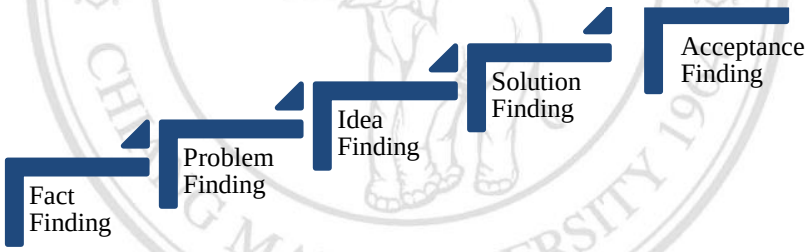

Figure 2.4 Concept of Creative Problem Solving

a. Fact finding: supplying the background as to why a situation might be a problem. This is a data search process.

b. Problem finding: redefining a problem to its broadest perspective. Looking for sub- problems that might be aspects or angles not previously seen.

c. Idea finding: looking imaginatively, from various perspectives, for what might be possible solutions to the given problem; stressing quantity of ideas, building one idea from another.

d. Solution finding: providing some selected criteria against which promising ideas may be judged and put into a realistic perspective.

e. Acceptance finding: considering why or how an idea might succeed or fail thus allowing for alteration before actually accepting it.

2.1.3 Ontological

Ontology is a field of philosophical study that explores the quality and essential categories of existence, and how these categories relate to one another. Ontology also examines the nature of relationships for specific entities, such as how they are tiered within a hierarchical structure, and how they are grouped or divided (Chacon et al., 2011, Ciccarese et al., 2011, and Guangzuo, 2003). In this study, Annotation Ontology (AO) is utilized to identify the potential of tourism enterprises and the requirements of senior tourists. The researchers analyzed the annotation ontology from the results script following the gap analysis method.

2.1.4 Local Integration Model

Integration is the process of achieving harmonious relationships and close coordination between several people, groups, or organizations, while an integration model is a model that describes how individuals integrate into a specific social environment.

Indicators of integration compose a framework that explores the process of migrant integration with local people through interrelated “domains.” (Ager and Strang, 2004). Under each domain are indicators to measure the level of success in integration.

The framework is structured with 10 key domains that the evidence which has been gathered suggests are of central importance to the integration of migrants.

Within each of the 10 domains are suggestions as to the means of assessing integration with respect to the specific domain (Ager and Strang, 2004).

The following sections describe four headings and the domains, and are as follows;

a. Markers and means: These are key areas for the participation of migrants in the life of communities. They served as markers of integration in so far as they show evidence of achieving or accessing things that are valued within the community. They also serve as a means to those ends.

b. Social connections: This is related to the different social relationships and networks that help move towards integration. Those connections may be with people who share their own experiences and values through ethnicity, religion or country of origin. These connections are defined as bonds within communities. Connections with other group are seen as bridges between communities. Finally, connections that help to access services and be fully involved as a citizen are defined as links to services and government. All serve to connect an individual or group into the wider community.

c. Facilities: These are the key skills, knowledge and circumstances that help people to be active, engaged and secure within communities.

d. Foundation: This relates to the principles that define what you have a right to expect from the state and from other members of your communities and what is expected of you. These principles include the rights that are given to individuals, and the expectations and obligations of citizenship.

The framework serves two purposes; first, to examine different understandings of the idea of "integration," and second, to establish a framework for a common understanding of "integration" that can be utilized by those working in the field of migrant integration in Lan Na. This study develops the local integration model to become a Lan Na local integration knowledge model.

2.1.5 Capability Maturity Model (CMM)

The Capability Maturity Model (CMM) is a methodology used to develop and refine an organization's process. The model describes a five-level evolutionary path of increasingly organized and systematically more mature processes. (https://en. wikipedia.org/wiki/Capability_Maturity_Model, available online August 2015).

- At the *initial* level, processes are disorganized, even chaotic. Success is likely to depend on individual efforts, and is not considered to be repeatable, because processes would not be sufficiently defined and documented to allow them to be replicated.
- At the *repeatable* level, basic project management techniques are established, and successes could be repeated, because the requisite processes would have been made established, defined, and documented.
- At the *defined* level, an organization has developed its own standard software process through greater attention to documentation, standardization, and integration.
- At the *managed* level, an organization monitors and controls its own processes through data collection and analysis.
- At the *optimizing* level, processes are constantly being improved through monitoring feedback from current processes and introducing innovative processes to better serve the organization's particular needs.

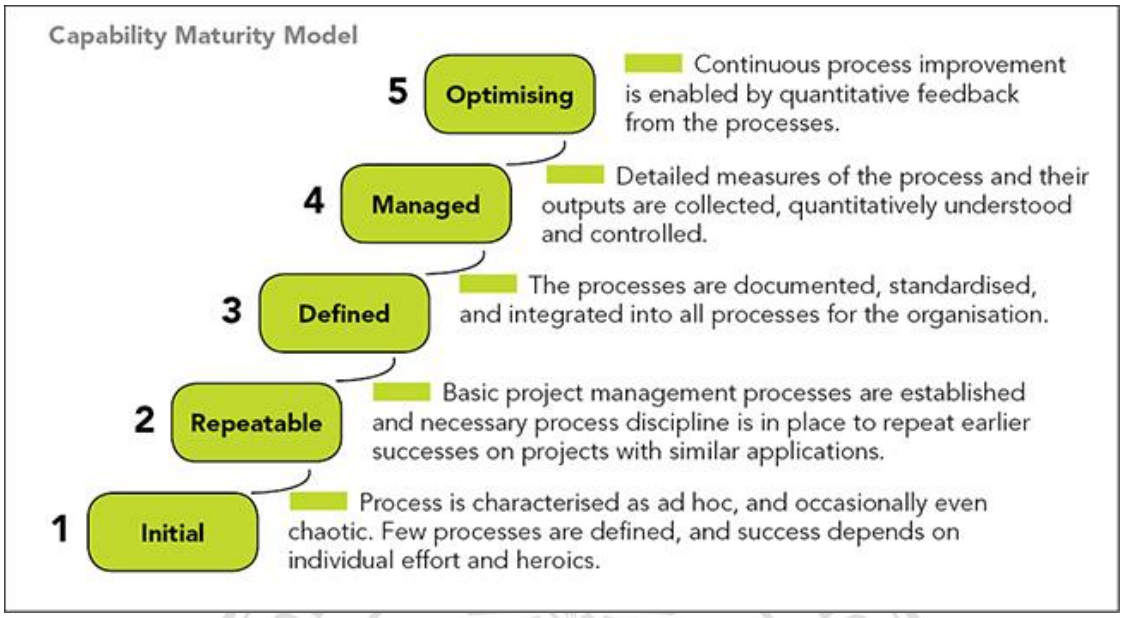

Figure 2.5 Concept of Capability Maturity Model

2.1.6 Capital

a) Financial Capital

The term financial capital encompasses money and its various forms, such as securities, currencies, and additional mediums of global finance. Currently, financial capital dominates the focus of society worldwide, as it is the principal tool in product exchange. Financial capital can serve to liberate or oppress, depending on the context.

b) Intellectual Capital

The understanding of the power of knowledge and its status as an important asset is at the essence of intellectual capital. This principle is also the basis of the global education system, the primary function of which is to transfer intellectual capital to its students. Though there is some debate about whether this is indeed the most useful type of capital in creating truly sustainable societies, the dominant narrative is that intellectual capital ensures success. In many cases, the accrual of

intellectual capital is linked to further aspirations for gaining financial or social capital.

c) Social Capital

Social capital describes the interrelations and linkages between people, and related influence. To possess strong social capital is to have the ability to effectively communicate, seek favors, and sway decisions. Social capital is paramount in the highly interpersonal exchanges taking place in politics, business, and community organizing.

Social capital is further defined as "networks together with shared norms, values and understandings that facilitate co-operation within or among groups" (Organization for Economic Co-operation and Development-OECD). These networks, however, are mainly between individuals or small groups, such as family, friends, or co-workers, and can extend to contacts or acquaintances in various positions. These networks help to foster a shared understanding and trust that allows people to work together effectively.

Social Bonds: Links to people based on a sense of common identity ("people like us") – such as family, close friends and people who share our culture or ethnicity.

Social Bridges: Links that stretch beyond a shared sense of identity, for example to distant friends, colleagues and associates.

Social Linkages: Links to people or groups further up or lower down the social ladder.

2.1.7 Knowledge Management

Knowledge Management is a relatively new concept related to how best to help people share and leverage their expertise (Barquin, 2001). Knowledge Management is the strategy and process used to enable the creation and flow of relevant knowledge through a business to create organizational, customer and

consumer value (David Smith, Unilever). Knowledge Management can help the development of an integrated strategic plan (Karagiannis and Apostolou, 2004).

There are several different and sometimes quite confusing statements that claim to be a definition of Knowledge Management that reflect different perspectives on the topic. 'Knowledge Management' is the discipline to enable individuals, teams, organizations and communities to more collectively and systematically capture, store, share and apply their knowledge to achieve their objectives (Knowledge Management Online.com, 2014).

In this research, Knowledge Management is an important tool to support organization and destination management because it is connected with the ability to create values and to generate competitive advantage. The knowledge workers in this study are tourism entrepreneurs and local administrators. The reason for using knowledge management with this study is to develop a strategic plan to enhance competitive advantage in senior tourism within Thailand.

1) Knowledge Management in Tourism

Tourism research has grown rapidly in recent years, and it has been largely market driven with tactical short-term objectives being the focus of attention. Tourism research published material is often descriptive. Tourism has been slow in adopting this knowledge management approach due to not only a lack of gearing between researchers and tourism, but also to a 'hostile' knowledge adoption environment (Cooper, 2006). Cooper et al. (1994) observed that applied tourism research usually fails to add anything substantial or significant to the body of knowledge due to limited scope of much of the research, which is often company or sector-specific and operationally oriented. A Knowledge Management approach should be the underpinning objective for future research agendas so that the increasing intellectual capital in tourism can be transformed into industry competitiveness and sustainability (Ruhanen and Cooper, 2004).

The reason for using knowledge management within this study is to develop a strategic plan to enhance competitive advantage in senior tourism within Thailand.

2) Knowledge Audit

The knowledge audit identifies the core information and knowledge needs and uses in an organization. The knowledge audit also determines gaps, duplications and flow, how they contribute to business goals, and which areas need improvement (Dalkir, 2005 and Hylton, 2004). Additionally, the knowledge audit assesses potential stores of knowledge. Capturing tacit knowledge is an important step of this process (Leibowitz, 1999).

A knowledge audit identifies several issues linked to culture, people, content and process in an organization, such as knowledge sharing bottlenecks, lack of skills and capabilities, problems of understanding the strategic value of knowledge and its correct interpretation, and ineffective transfer of expertise.

Knowledge audit methods and processes can be found in previous research, such as the Knowledge Management Assessment Tool (KMAT) which was developed by Arthur Anderson (Mertins et al., 2003) the Knowledge Management Diagnostic (KMD) by Bukowitz et al. (1999), and the Knowledge Management Maturity Model (KMMM), which was developed in the competence center of knowledge management in Siemens. AG. Choy et al. (2004) developed knowledge audit related techniques into pre-audit preparation, in-audit process, and post-audit analysis. Fai et al. (2005) proposed an eight–step knowledge audit approach. It starts with orientation and background study, focused on knowledge management readiness assessment, organizational culture, knowledge sharing, learning abilities and communication tools, then proceeds into conducting a survey and interviews with experts to collect more qualitative data, and then building a knowledge inventory. The audit result analysis, knowledge audit reporting and

continuous-based knowledge re-auditing are the final steps of the knowledge audit (Gourova, 2009).

In this research, a Knowledge Management Assessment Tool (KMAT) was selected as the method by which to assess the information gained through the knowledge audit. This tool was developed specifically for the purposes of this study, and is called the "5 A Criteria".

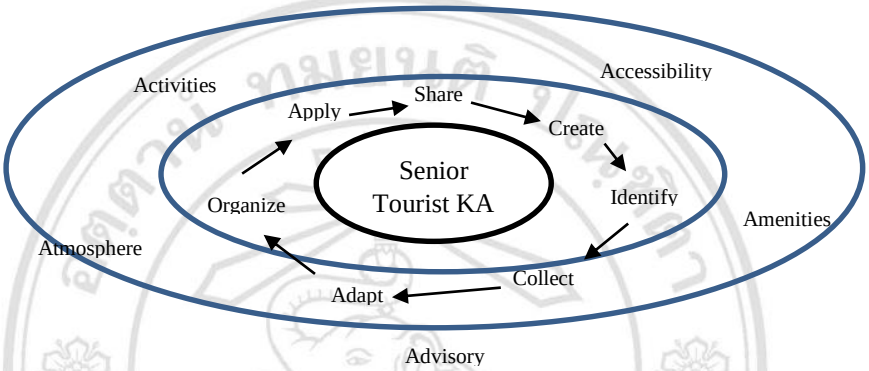

Figure 2.6 Knowledge Management Assessment Tool (KMAT) Concept

3) Knowledge Mapping

Knowledge mapping is data gathering, surveying, exploring, discovery, conversation, disagreement, gap analysis, education, and synthesis. It aims to track the loss and acquisition of information and knowledge, personal and group competencies and proficiencies, show knowledge flows, appreciate the influence of intellectual capital due to staff loss, and assist with team selection and technology matching. (KMWiki, 2013, and Gordon, 2000)

Knowledge mapping is used to organize knowledge in a database so that users can find what they need in a convenient and comfortable way. Sungsoo (2005) compares knowledge maps of four destination types including city, mountain, historical and island resort tourism, and suggests different mapping schemes. The supporting data was collected using both open-ended and closed-ended questionnaires. Public sector involvement

was suggested in building a tourist destination knowledge depository. Oana (2009) explores and compares the possible knowledge map structures by types of tourist destinations and discusses knowledge mapping processes in the destination knowledge management system. Each destination has unique knowledge needs; therefore, the knowledge map structure should be built to meet the needs and preferences of destination knowledge users.

2.1.8 Tourist Destination

A tourist destination is a place of interest where tourists visit, typically for its regular or presented cultural value, historical significance, natural or beautiful scenery, local community, or amusement opportunities. Some examples include historical attractions, monuments, zoos, aquariums, museums and art galleries, botanical gardens, manmade buildings and structures (e.g., castles, libraries, former prisons, skyscrapers, and bridges), national parks and forests, historical trains and cultural events (Pyo, Uysal, and Chang, 2002).

The fundamental concept of the tourism destination is institutionalized tourism. Saila and Mika (2010) define a destination as a set of institutions and actors located in a physical or virtual space where marketing-related transactions and activities take place challenging the traditional production-consumption dichotomy. Four different approaches to tourism destinations have been identified:

1) economic geography—oriented,
2) marketing management—oriented,
3) customer-oriented, and
4) cultural

This study defines the destinations using four groups;

1) Religious Site is the destination related with religion, such as temples, mosques, and churches.

2) Natural Site is the destination which features natural areas of outstanding universal value from science, conservation or natural beauty perspectives.
3) Archeology or Historical Site means a place (or group of physical sites) in which evidence of past activity is preserved (either prehistoric, historic, or contemporary), and which has been, or may be, investigated using the discipline of archaeology and represents a part of the archaeological record. Sites may range from those with few or no remains visible above ground, to buildings and other structures still in use.
4) Cultural heritage encompasses several main categories such as:

- Tangible cultural heritage: movable cultural heritage (paintings, sculptures, coins, manuscripts), immovable cultural heritage (monuments, archaeological sites, and so on), underwater cultural heritage (shipwrecks, underwater ruins and cities)
- Intangible cultural heritage: oral traditions, performing arts, rituals

Tourist attractions that are suitable for senior visitors need to provide appropriate amenities for their physical conditions and traveling behaviors. The attractions for seniors should consist of essential factors such as accessibility, security, tranquility, affordability (due to their decreasing income), and useful information.

1) Tourism Standards

Tourism standards, norms and related regulations are strategic policy instruments for the tourism sector. They can ensure the integrity of the national tourism sector, guarantee the sustainability of tourism practices and set strategic priorities. Quality tourism can result in a high level of tourist satisfaction and, at the same time, protect the environment and culture of a destination. However, it is important to understand that the implementation of quality and sustainability standards and norms is a continuing process that needs the involvement and cooperation of all stakeholders along the tourism supply chain (UNWTO, 2015). For this study, a knowledge audit will be used to identify senior tourism

standards, and the 5 A Criteria will be used to identify tourist destinations in Northern Thailand with a high potential for meeting those standards.

2) 5 A Criteria for senior tourism destinations guidelines

There are many factors that contribute to the success of a tourist destination, such as attractions available, access, accommodations, amenities, awareness, atmosphere, attitude, affordability, authenticity, architecture, and more. Developing a suitable combination of these factors is at the heart of tourism planning.

The following 5 A factors represent the essential requirements for successful tourism (Tourism Western Australia, 2009);

Attractions: Tourist attractions are places of interest that tourists visit, normally for inherent or exhibited cultural value, historical significance, natural or built beauty, or amusement opportunities.

Access: Transport is needed to physically move tourists from where they live to where they are visiting. Internationally, air transport dominates the movement of international visitors.

Accommodation: All destinations need accommodations, otherwise tourists will have nowhere to sleep. This is basic enough, but investors will only invest in accommodation infrastructure if there is sufficient economic return. In recent years the market has seen a proliferation of accommodation types from basic camping and backpacking facilities to mega-resorts. Of paramount importance is building the right type of facility to suit the needs of a profitable segment of the market.

Amenities: Amenities are the services that are required to meet the needs of tourists while they are away from home. They include public toilets, signage, retail shopping, restaurants and cafes, visitor centers, telecommunications and emergency services.

Awareness: Having the best attractions, access, accommodation and amenities in the world is totally useless if the awareness factor is missing. Awareness in this sense has three meanings; firstly, local people must have a positive attitude toward tourism, secondly, those who directly interface with tourists must have strong, positive attitudes towards tourists, and the third is market awareness.

This study focuses on "5 As" by which to assess senior tourism destinations, namely accessibility, amenities, advisory, atmosphere, and activities. These are referred to throughout the research as "5 A Criteria."

2.1.9 Gap Analysis

Gap analysis is a mechanism employed to assess discrepancies between actual business performances and expected or desired business performance, and then used to identify steps to reconcile any differences. The "gap" is defined as the space between a business's current state and the state to which it aspires, and in this study would be the space between the services of tourist enterprises and the needs of senior tourists. A gap analysis is also known as a needs analysis, needs assessment or need-gap analysis.

Gap analysis can be practiced by a variety of company stakeholders, including project and area managers and process improvement teams, and can be particularly useful to small businesses strategizing effective resource allocation. The use of gap analysis may occur in tandem with other analytical tools including a SWOT analysis, benchmarking and annotation (http://searchcio.techtarget.com, 2015).

2.1.10 Supply Chain Management (SCM)

Supply Chain Management (SCM), which is used in the manufacturing industry has attracted widespread research interest over the past two decades. However, studies of Supply Chain Management in the tourism industry are very limited. Stakeholders in the tourism industry network with each other to resolve their

differing business objectives across a variety of operating systems: therefore, the possible advantage of analyzing not only singular enterprises but also the tourism value chain as a whole has emerged (Zhang et al., 2009). Supply Chain Management has been used in tourism research on "Tourism supply chain management: A new research agenda" by Zhang et al. (2009) and "Methodology implications of the research design in tourism supply chain collaboration" by Piboonrungroj (2009).

1) Tourism Supply Chain

As competition between tourism agencies has risen, tour operators are looking for ways by which to enhance their competitive advantage. The rise and prevalence of information technologies coupled with the specific development of commercial "e-Tourism," have furthered communication and information flows between various stakeholders within the tourism sector. This has presented the industry with new strategic possibilities in increasing competiveness and effectiveness in service. The tourism supply chain has been considered as an effective way to disseminate knowledge related to the tourism sector.

2) Tourism Supply Chain Management

It is widely believed that Supply Chain Management (SCM) practices that are successful in other industries could be useful in the tourism industry because of the complex interactions among numerous stakeholders in the tourism industry, all of which have different objectives and operating systems. The main differences between tourism supply chains and other sectors are that tourists travel to the product, the product that they buy has an especially high service component, and it involves a greater proportion of people in the immediate production of the holiday experience (Tapper and Font, 2004). Typically, stakeholders in the tourism sector interact with each other to resolve their divergent business objectives with different operating scopes. Thus, the potential benefit of considering not only individual

enterprises but also the tourism value chain has become evident (Zhang, Song and Huang, 2009).

The tourism supply chain is also congruent with consumers' perception of tourism products. Consumers often view tourism products as value-added chains of different service components that form service networks. Therefore, identifying ways to manage these systems is vital, especially for large tourism firms that are keen to maintain a competitive advantage over their equally efficient rivals. Tourism supply chains operate through business-to-business relationships, and supply chain management can be applied to deliver sustainable performance improvements alongside better financial performance by working to improve the business operations of each supplier in the supply chain.

Many researchers have used a systematic approach based on the marketing perspective to investigate tourism distribution channels. Kaukal, Hopken, & Werthner (2000) noted that a typical tourism value chain consists of four components; the tourism supplier, tour operator, travel agent and customer. Zhang, Song and Huang (2009) proposed the first tier upstream is the direct suppliers, who directly supply tourism services to intermediary suppliers, for example, manufacturers or producers of food, crafts and furniture, or even watering and energy supplies. The second tier is composed of suppliers who supply and propose services directly to the customers, for example, hotels, restaurants and transportation operators. The third tier is the tour operators or travel agents who are managing activities and deal with direct customers. It is postulated that the third tier has the most influence over the tourism supply chain since they operate and buy traveling services against customers. The last tier at the downstream level is made up of customers, who are the tourists from the target market.

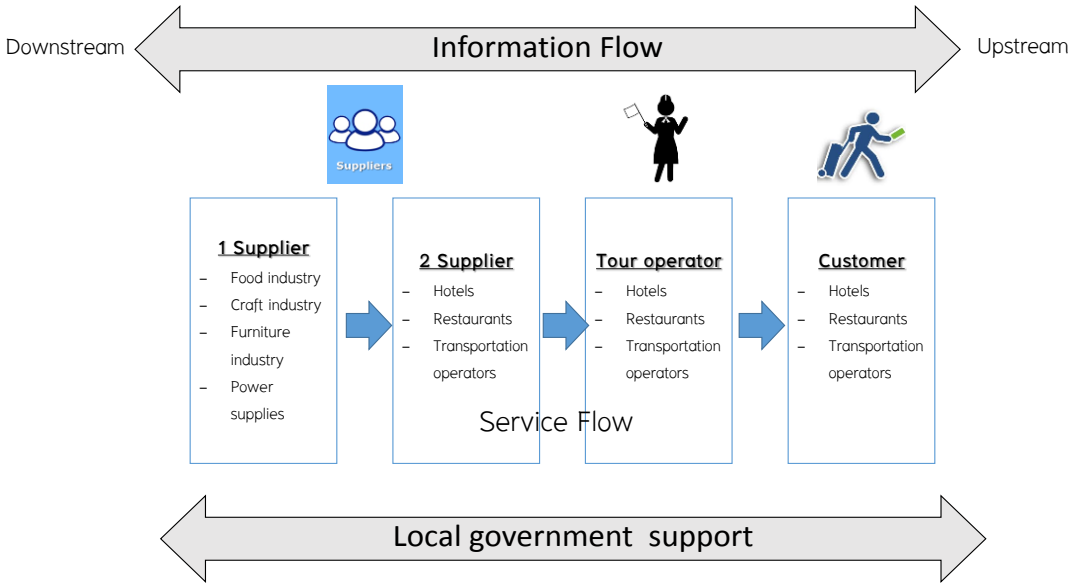

Figure 2.7 Tourism Supply chain network

(Adapted from A typical TSC within a destination, Zhang, Song & Huang, 2009)

In the specific case of senior tourism, the tourism supply chain should be designed preliminarily based on what senior tourists want. Other aspects of the process such as strategy, distribution or pricing could also be considered (Chopra & Meindl, 2007). Finally, the customers' perception of the value chain and how their knowledge feeds back into the chain is also important, though research on this is lacking in current literature.

3) Supply Chain Operations Reference Model (SCOR) Framework

The Supply-Chain Operations Reference-model (SCOR) by Peter Bolstorff, (1996) captures the Supply Chain Council's consensus view of supply chain management. While much of the underlying content of the model has been used by practitioners for many years, the SCOR-model provides a unique framework that links business process, metrics, best practices and technology features into a unified structure to support communication

among supply chain partners and to improve the effectiveness of supply chain management and related supply chain improvement activities (Supply Chain Council, 2008).

SCOR is a management tool, spanning from the supplier's supplier to the customer's customer. The model has been developed by the members of the Council on a volunteer basis to describe the business activities associated with all phases of satisfying a customer's demand. The model is based on 3 major "pillars": process modeling, performance measurements, and best practices (Wikipedia, 2012).

SCOR has been used in tourism research on “A Knowledge Supply Chain: Reengineering e-Tourism Curriculum Design” by Jing, Chakpitak and Goldsmith (2012) and “Supply chain reference model for Sri Lanka tourist industry” by Nanayakkara (2011).

SCOR framework is a tool that describes fundamental processes within the supply chain and provides metrics to measure and evaluate supply chain performance.

2.1.11 Senior Tourism

Though there is an abundance of research concerning senior citizens, most of these studies fall within the scope of healthcare, senior activities, or preparations for aging. Currently, there is limited senior tourism research.

Before outlining the literature and methodology, there is a need to understand the meaning and definition of senior tourism as the term is often used in an imprecise way and without clear meaning.

In general, senior tourists have been defined at various ages, with some individuals as young as 50 being included in the senior market, and other benchmarks set at ages 55, 60, or 65. Tourist behavior of the mature market has been found to be similar to the rest of the public, with somewhat lower rates of

business and outdoor recreation and higher rates of entertainment related travel (Jafari, 2000). Senior tourists defined as “golden age” (Hsu et al, 2007) or “empty nest tourists,” are retired people who have money and time to travel (Neil, Moisey and Bichis, 1999, Backman et al., 1999, Pearce, 1999, Cleaver, 1999, Astic and Muller, 1999, and Chidchi, 2007). In previous studies, words and terms related to Senior Tourism have been used as shown in Table 2.1.

Table 2.1 Words and terms related Senior Tourism

Term/Age	*Meaning*	*Literature Review*
Senior Tourism	Named as “golden age” or “empty nest tourist”, retired person, retired person who has money and time to travel.	R. Neil Moisey and Mihaela Bichis (1999), K.F.Backman et al. (1999), Philip L Pearce (1999), M.Cleaver, T.E.Muller et al. (1999), Gael Astic and Thomas E. Muller (1999), Oraluck Chidchio (2007), Monsicha Inthajak (2009).
Elderly Tourism	Tourism involving people who are over the age of 55.	Gong-Soog Hong et al. (1999), R. Neil Moisey and Mihaela Bichis (1999).
Older Travelers	Older travelers have unique travel information needs, travel motivations and trip characteristics.	Xinran You and Joseph T. O’Leary (1999).
Grey Tourism	The term used to refer to the senior market within tourism.	Tourism Queensland (2002).
50 years old and above		Kuo-Ching Wang et al. (2007), Mary A. Lottrell et al. (2004).
55 years old and over		Chris Ryan (2006).

Table 2.1 Words and terms related Senior Tourism (Continued)

Term/Age	*Meaning*	*Literature Review*
60 years old and older		M.Cleaver et al. (1999), Gael Eastic and Thomas E. Muller (1999), Tourism Queensland (2002).

For this research, *'Senior Tourism'* involves Thai and international tourists from the age of 60 years and over and who are likely to be active, healthy, and have money and time to travel. The focus is on both Thai senior domestic tourists and international senior tourists visiting Thailand. This is in line with current Thai tourism strategies. The reason for using 60 years and up as a definition for senior tourists is that Thai people retire at 60 years and special promotions and fees are provided for people who are 60 years old and over.

1) Range of Senior Tourist Age

The senior tourist population is divided into the older senior group (80+), the younger senior group (70-79), today's newest senior group (60-69), and tomorrow's senior group (under 60). These aren't scientific terms, but descriptions that allow further definition of personal buying characteristics that seem to be associated to one degree or another with various age groups as follows;

a) Today's Newest Senior (60-69 years)

Today's newest senior tourist has more in common with the younger senior than the older. In their lifetime, they saw the necessity of both spouses having to work to pay the bills. Credit became an alternative income source, and debt began being called "good" and "bad." It was good if equity could outrun interest, bad when the purchase began devaluing the moment it was bought. This generation developed a heightened awareness of scammers, and a distrust of politicians and financial institutions. They learned the value of questioning the seller, comparing options and seeking alternatives.

Through the sheer force of numbers behind them (the baby boomers), they forged new territory, demanded better rights, more accessibility, and more convenience. The evolution of products and services around them brought new technologies to the surface and revolutionized every industry that had a product or service needed or wanted by this group of people.

b) The Younger Senior (70-79 years)

The younger senior tourist buying habits are a little different. This is the generation that was introduced to credit, sees ownership as transferrable and temporary, and wants to pass on money to the next generation so they can see them enjoying it while they are still alive. They were also the generation that took most advantage of company and government sponsored pension plans, government programs, and social security. They were at the height of their earning power when the economy was at its best, they indulged in recreational toys, and many built their dream home instead of buying a pre-owned house. They've seen recessions come and go. Many have paid for their homes and have already handed out a large sum of inheritance money to their kids as down payments on homes, vehicles, and education.

The younger senior's buying habits tend to be less severe than the older seniors' in that they are more willing to use credit as temporary cash sources, and more willing to indulge in some of their wants. While having helped family members with loans or by giving out some inheritance money in advance, they are keeping the rest to spend on a pleasant, fun-filled retirement. If there's money left over when they die, so be it, but that is not on their savings agenda. Taking care of themselves well, living a life of peace and contentment, and indulging in some cheerful pastimes, are what makes their world satisfying.

c) The Older Senior (80 and up)

The older senior's tourist purchases tend to be largely around "needs" rather than "wants," saving for special circumstances, and having something to pass along to the next generation.

Older seniors are, typically, the Savers. With the Great Depression as one of their touchstones, their cautious spending habits have made them a tough sell. Their buying mantra is "If I need it, I'll buy it; if I don't, I won't."

At the root of their decision-making is a deep desire to protect the next generation. They don't want to be a burden, so they will do their utmost to keep their spending in check so that they have enough set aside to pay for their own care, should they need it. They also want to leave something to the next generation. This can mean even giving up items of comfort for themselves, so that they can, instead, spend it on gifts for their kids or grandkids, or leave them an inheritance.

2) Senior Tourism concept

In the tourism market, Senior Tourism is the fastest growing market segment and is an interesting target. As the world's population is getting older, the importance of this senior market is growing.

Senior citizens are not only living longer lives, but also lives of good quality with increased disposable incomes. Senior tourists are becoming an important market segment because of their level of wealth, higher discretionary income, lower consumer debt, greater free time to spend traveling, and their tendency to travel greater distances for longer lengths of time (Littrell et al, 2004). They choose to spend a greater percentage of money on travel than younger people (Tourism Queensland, 2002). Seniors are likely to be more experienced travelers and more flexible with regards to travel time, and are often able to travel in off-peak seasons. This is particularly important for those in the tourism industry, as attracting more senior tourists could possibly reduce seasonal fluctuations in tourism.

Compared with other groups, the senior tourist group is a niche market. They spend a greater amount on their travels, such as for high-quality accommodations and transportation, and a large part of their discretionary income on better consumer goods (Pallauf et al., 2004). Senior tourists tend to be more discerning, and demand higher quality services. Health issues may influence travel choices for seniors, and they may need special care and support. Other factors that could influence travel needs and preferences of seniors are gender, income, education levels, employment status, labor force participation, retirement year trends, household structure, and values and attitudes (UNWTO, 2001).

Cleaver et al (1999) presented seven travel motive segments labeled for Senior Tourism including Nostalgic[1], Friendliness, Learners, Escapists[2], Thinkers, Status-Seekers, and Physicals. However, in the case of a tourism motivation model for Chinese seniors, it consisted of two main components: first, external conditions, which include societal progress, personal finance, time, and health, of which personal finance and time are mediated through family support and responsibility; and second, internal desires including improving well-being, escaping routines, socializing, seeking knowledge, pride and patriotism, personal reward, and nostalgia (Cathy et al., 2006). Travel can fulfill a range of senior's needs, including nostalgia, social interaction, learning, escape, a chance to see new places, and to try new things or inspire mental/physical stimulation (Tourism Queensland, 2002). Seniors are therefore a new significant target market.

Travel activities of senior tourists are factored into outdoors, cultural, sports and entertainment tourism (Littrell et al, 2004). Senior tourism may also favor tourism sectors including slow tourism, eco-tourism, cultural tourism, meditation tourism, medical tourism, and wellness tourism.

[1] Having this feeling before, back to the past.

[2] The tendency to escape from daily reality or routine by indulging in daydreaming, fantasy, or entertainment.

2.2 Literature Review

2.2.1 Creative Class

Florida's use of census and economic data, presented in works such as The Rise of the Creative Class (2002), Cities and the Creative Class (2004), and The Flight of the Creative Class (2007), as well as Bobos in Paradise by David Brooks, and NEO Power by Ross Honeywill, has shown that cities which attract and retain creative residents prosper, while those that do not stagnate. This research has gained traction in the business community, as well as among politicians and urban planners. Florida and other Creative Class theorists have been invited to meetings of the National Conference of Mayors and numerous economic development committees.

For a city to attract the Creative Class, it must possess "the 3 'T's": Talent (a highly talented/educated/skilled population), Tolerance (a diverse community, which has a 'live and let live' ethos), and Technology (the technological infrastructure necessary to fuel an entrepreneurial culture). In Rise of the Creative Class, members of the Creative Class value meritocracy, diversity and individuality, and look for these characteristics when they relocate (Florida, 2002).

As Florida demonstrates in his books, Buffalo, New Orleans and Louisville are examples of U.S. cities which have tried to attract the Creative Class but, in comparison to cities which better exemplify the "three 'T's", have failed. Creative Class workers have sought out U.S. cities that better accommodate their cultural, creative, and technological needs, such as Chapel Hill, San Francisco, Washington, D.C., Austin, Seattle, Toronto, Ontario and Portland, Oregon. Florida also notes that Lexington and Milwaukee, Wisconsin have the ingredients to be a "leading city in a new economy".

The “Creativity Index” is another tool that Florida uses to describe how members of the Creative Class are attracted to a city. The Creativity Index includes four elements: “the Creative Class share of the workforce; innovation, measured as

patents per capita; high tech industry, using the Milken Institute's widely accepted Tech Pole Index, and diversity, measured by the Gay Index, a reasonable proxy for an area's openness" (2002). Using this index, Florida rates and ranks cities in terms of innovative high-tech centers, with San Francisco being the highest ranked (2002).

Florida and others have found a strong correlation between those cities and states that provide a more tolerant atmosphere toward culturally unconventional people, such as gays, artists, and musicians, and the numbers of Creative Class workers that live and move there (2002).

Research involving the preferences and values of this new socioeconomic class has shown that where people choose to live can no longer be predicted according to conventional industrial theories (such as "people will go to where the jobs/factories are"). Sociologists and urban theorists have noted a gradual and broad shift of values over the past decade. Creative workers are looking for cultural, social, and technological climates in which they feel they can best "be themselves".

2.2.2 Migrant Creative Class

Hansen and Niedomysl (2009) presented that a central element in contemporary regional development strategies is the ability for regions to attract and retain talented people. The underlying argument is that by attracting talented people, regions are better geared to meet the demand of competence of the knowledge economy and become more competitive. Their research focused on the migration of the creative class in Sweden.

They asked three questions regarding why the members of the creative class move more often when compared with other groups, why the creative class is selective in their destinations choices, and how the reasons for migration differ from other migrant groups.

The results showed that the migration rates of the creative class are only marginally higher than for other groups. Moreover, the findings show that most migration activities for the creative class take place just after finishing university and that the creative class people move for jobs rather than place. The presented empirical findings of the research do not support central theoretical arguments about the mobility of the creative class. In light of these findings, the researchers questioned why the creative class theory has become so influential despite the lack of empirical evidence.

2.2.3 Local Integration

The social integration of migrants into a host society always has a very strong local dimension. National policies aimed at strengthening social integration and equal opportunities for the resident population have to consider the local, and mainly the urban, context.

The concept of integration is the process of inclusion of migrants in the core institutions, relations and statuses of the receiving society. In this process, migrants would attain rights, learn a new culture, develop a social position and related status, and create interpersonal linkages with the host society that would facilitate identification with it over time. The duties of the receiving society in this context would be to allow equal access and opportunities to migrants in all forums, and to openly welcome their social integration.

Integration of migrants is often separated into four types, namely, structural integration, cultural integration, interactive integration and identification integration. These types provide the basis for creating a framework that cities can use to distinguish needs and policies related to integration. It is crucial that the needs and policies identified by the cities accurately reflect the context and deal with different migration situations appropriately, as well as view migrants as actors rather than passive objects. In doing so, cities can avoid potential disruption of social cohesion.

As integral components of receiving nations, cities are both key stakeholders and actors in the formation of integration policies. However, the ideas and attitudes held by a nation at-large, as well as its previous experiences with migration, will certainly influence urban patterns of thought. Therefore, policies generated by cities will to at least some degree also reflect the national framework.

2.2.4 Tourism Supply Chain

Tourism Supply Chain Management (TSCM) is emerging as a new research agenda. Supply Chain Management has already become a critical source of an organization's competitive advantage and the sustainability of tourism firms. However, research on tourism supply chain management is limited (Piboonrungroj, 2012).

Tourism Supply Chain Management research could employ either qualitative or quantitative research methods or both (Zhang, Song and Huang, 2009). The selection of the research method should be based on types of research questions and research objectives (Yin, 2008). Most of the empirical studies have employed the case study approach to provide an in-depth analysis of a particular situation. However, concerning the level of generalization of the research, survey-based research using advanced statistical methods such as structural equation modeling could generate a more reliable model of the TSCM (Song, Dwyer, Li and Cao, 2012).

The study of the tourism supply chain and benchmarking of the tourism industry for senior tourists is relevant to the management and development of the senior tourism industry by reversing knowledge from customers. This type of study is particularly useful in Chiang Mai, which has tourism and service resources consistent with the requirements of senior tourists. Therefore, it is essential to explore the tourist industry related to senior tourism and study the situation of tourism supply chain management of senior tourism in Chiang Mai in order to compare and link the tourism supply chain with ordinary tourism, thereby leveraging the potential of and supporting senior tourism.

2.2.5 Senior Tourism

1) Senior Tourism in Thailand

Thailand is colloquially known as the "Land of Smiles" and is one of "The World's Top Retirement Havens in 2012" according to the Global Retirement Index. Thailand has the capacity to develop as a senior tourist destination due to Thailand's strong reputation as an attractive travel site with hospitable people and a variety of tourist attractions and activities (Chidchio, 2007).

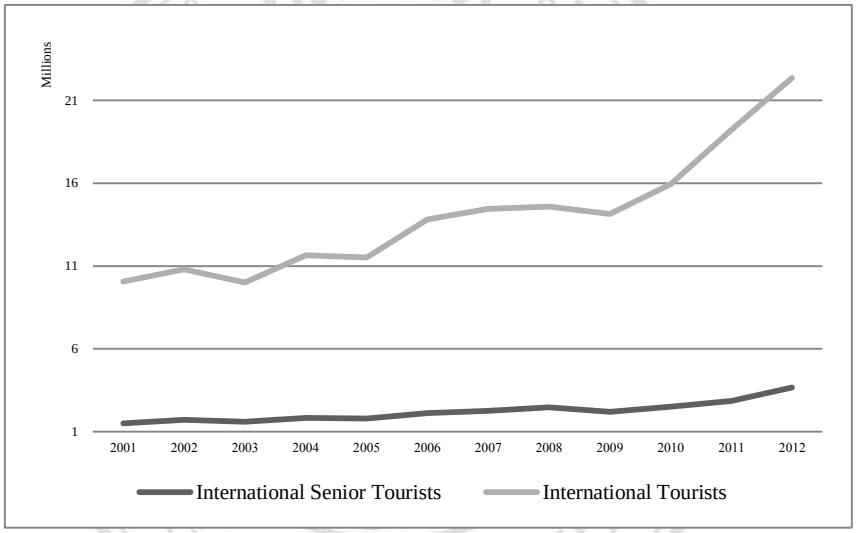

Figure 2.8 Number of International Tourists and International Senior Tourists visiting Thailand between 2001 – 2012

Sources: Tourism Authority of Thailand, Ministry of Tourism and Sport (2003 – 2013)

In the year 2012, there were 3.67 million international senior tourists who made up 16.45% of overall tourists visiting Thailand (Department of Tourism, 2014) as shown in Figure 2.8. This number tends to increase each year. Therefore, Thailand should be prepared to serve the specific needs of senior tourists.

For example, Thailand is a major destination for Japanese tourists, which includes long stay travelers. Japanese tourist behavior is different from other tourists. A previous study regarding Japanese senior tourists in Chiang Mai by Inthajak

(2009) found that Japanese senior tourists have a high tendency to travel to Thailand. Travelling behavior of Japanese senior tourists begin their decision-making process with the purchase of products and tourism services. Factors driven by policies of tourism promotion by the government sector and innovation of the private tourism industry also affect the decision-making of Japanese senior tourists. Therefore, both the government and private sectors should investigate the travelling behavior and motivation of senior tourists in order to establish their needs and strategize market promotion based on this analysis.

Senior tourism in Thailand may not be meeting tourists' needs. Tourism entrepreneurs and local administrative organizations lack knowledge on how to attract senior tourists, and have no strategic plan for senior tourism. Thailand lacks a coordinated policy for further developing the senior tourism market, and may be underutilizing its potential as a senior tourism destination. A common methodology and toolset to solve issues such as this in tourism has been knowledge management.

All tourists, from senior tourists to backpacker tourists need the same "4 As": Accessibilities, Amenities, Attractions, and Accommodations. But the physical factor considerations for senior tourism are different from other tourist groups as follows (Sangkakorn et al., 2011):

- ***Accessibilities;*** traveling time and condition. It is not attractive to seniors to take a long period of time traveling, have many transfers, embark on rough and extremely adventurous routes, or sit in uncomfortable and crowded vehicles.
- ***Amenities;*** parking lot, roads, footpaths, activity area, signs, rest areas, restrooms, first-aid room, etc.
- ***Attraction;*** landscape**,** climate, activities, nature, historical attractions, arts and culture. Provided leisure interest such as folk activities, health activities, mineral water bathing, spa, drawing, pottery, religious activities.

- ***Accommodation and Facilities in neighboring areas;*** accommodations, restaurants, tour guides, travel agencies in the nearby areas.

2) Tourism Standards

The Department of Tourism in the Ministry of Tourism and Sports developed tourism services for tourists with disabilities, seniors, families with young children and pregnant women in the year 2012. These standards focused on the management, services, environment and buildings provided, which included parking lots, ramps, toilets, signs, and counters.