

Integration of Concepts for the Learning Process of Textile Weaving at Lan Khoi Village, Phatthalung Province, Thailand

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ARTICLE INFO

Article history

Received: October 06, 2023

Accepted: January 15, 2024

Published: January 31, 2024

Volume: 12 Issue: 1

Conflicts of interest: None

Funding: This research project was financially supported by Mahasarakham University

ABSTRACT

This research seeks to study (i) the local wisdom about the textile weaving production at Lan Khoi village and (ii) the pattern of integrating learning concepts and transferring knowledge in weaving at Lan Khoi village. Data from documents and fieldwork were analyzed and presented through descriptive analysis. The results indicated that the local knowledge about textile weaving at Lan Khoi village reveals that it encompasses a body of knowledge, capabilities, experiences, and traditions. The textiles and patterns found are predominantly hand-woven cotton with distinct patterns. Notably, there exists a design pattern rooted in tradition that has been handed down through generations. As the research revolved around teaching and learning, twenty participants were engaged in the weaving process to acquire weaving skills. The results also showed that the model for learning concepts to transfer knowledge about textile weaving in Lan Khoi village employs three key concepts: (1) crafting and utilizing a diverse range of products that cater to consumers' needs and preferences, ensuring suitability for use, (2) enhancing value through product development by drawing on ideas and local knowledge to assist in weaving and pattern design during the product creation phase, and (3) facilitating product entry into the commercial market by establishing business networks, including collaboration with fellow entrepreneurs and leveraging online media for advertising. In summary, knowledge transfer serves as a means of preserving cultural wisdom, while learning the creative economy concept entails designing products that fulfill consumer needs, thereby adding value to the products and generating increased income for the community.

Key words: Integration of Concepts, Learning to Transfer Knowledge, Textile Weaving at Lan Khoi Village, Phatthalung Province

INTRODUCTION

Culture is utilized to examine the possibilities within a society and the context in which individuals live. Whether it pertains to lifestyle, hobbies, arts, beliefs, knowledge, expertise, ethics, or attire worn, these aspects often stem from inheritance and mutual influence. Cultural influences can combine and lead to adaptations or changes, which become firmly entrenched in society. Establishing guidelines for utilizing resources related to textiles aids in the design of clothing that aligns with prevailing cultural trends. Clothing for men varies, and the acceptance of particular clothing norms can differ between societies. These values originate from diverse backgrounds, including family, upbringing, daily life, education, and associations with others. Different eras can alter the perception of the value of clothing, thus giving rise to an enduring concept of adorning the body through fashion.

Local textiles offer an alternative approach to textile production. Local weaving stands as a priceless cultural heritage, where each piece of work embodies colors and patterns that convey unique insights into ways of life,

thoughts, dreams, and living conditions. Expert observers can often discern the specific village, community, or region in Thailand from which a particular textile originates. The distinctiveness of handicraft products mirrors the cultural identity and prosperity of its era (Suwannasorn, 2007). Within Thai society in each region, traditions and rituals are interwoven through the threads of local weaving. Textile products encompass more than mere garments; they embody the elegance of patterns and the meticulousness of craftsmanship. They serve as artworks that mirror the traditions and cultures of the respective societies. The allure of patterns, the finesse of craftsmanship, and adept problem-solving skills all reflect the local wisdom and civilization upheld by these cultural inheritors. The beauty inherent in every woven textile aptly encapsulates the culture of each locality (Lapa, 1993, p. 22). Historical evidence of silk weaving in the south hails from the Ayutthaya period, during which silver and gold silk were reserved for the elite of central Thailand. The practice of Lan Khoi textile weaving has waned due to challenges in sustaining a livelihood,

often pushing weavers to migrate in search of improved income and a better quality of life.

Currently, textile weaving has transitioned from being solely for household use to a more business-oriented production approach. What was once a cottage industry has evolved into a village-level and export-oriented industry, responding to market demands. Traditional patterns inherited from ancestors have transformed, with non-conventional patterns becoming the new norm. Functionality has also evolved to match contemporary needs, adjusting fabrics and attire to suit various occasions (Hanchaichana, 2002, p. 4). However, the significance of textile weaving in Lan Khoi village has faced challenges, primarily due to a lack of knowledge and wisdom transmission from one generation to the next. Without proper implementation, this valuable tradition risks fading away from the community. Additionally, the transfer of design understanding to meet consumer demands lacks comprehensive pre-production market research. As a result, sales often fall short of set targets due to issues such as imitation, replication of the same designs, price cutting, and intense competition. The aforementioned problems paint a clear picture of crucial challenges that relevant stakeholders must promptly address to provide assistance and solutions. Failing to do so could lead to further complications.

Given the aforementioned challenges and their significance, the researcher's interest was piqued in investigating the process of transferring and integrating concepts from the creative economy into the realm of product development. The aim is to enhance the economic value for youth and individuals interested in this field. To achieve this, the focus was placed on studying the handicrafts of Lan Khoi textile weaving. This particular craft holds immense value as a longstanding tradition passed down through generations. The outcomes of this study are poised to offer practical insights into the application of product development principles. These insights center around the creation of uniquely patterned fabrics tailored to a specific demographic. The findings will provide valuable guidelines encompassing quality standards, strategies for value-added market management, product distinctiveness, and the facilitation of community economic growth. These guidelines are not limited to the handicraft sector alone; they can be adapted across various industries. They involve the integration of creative activities, such as designing products based on customer needs, blending art and culture, and leveraging local distinctiveness to imbue products with a sense of learning to transfer knowledge individuality. This approach not only sets products apart in the market but also capitalizes on their inherent strengths, thereby establishing a link to their authentic origins. Ultimately, these guidelines serve to uplift, promote, and safeguard products and services.

RESEARCH OBJECTIVES

1. To study the local wisdom about the textile weaving production at Lan Khoi village.
2. To study the pattern of integrating learning concepts and transferring knowledge in weaving at Ban Lan Khoi.

RESEARCH METHODS

This research is an Integration of concepts to transfer knowledge of textile weaving at Lan Khoi Village, Phatthalung Province, Thailand. It is a mixed method: Qualitative Research and Participatory Actions Research: PAR. The research process is divided as follows:

Step 1: Study of document contents: These documents are related to the body of knowledge about concepts, theories, and prior research. This compilation serves as a guideline for study and subsequent analysis.

Step 2: Explore the Research Area: Procedures are as follows: 1) Survey the network of project participants, 2) Conduct a work planning meeting, 3) Collect field data, and 4) Organize an information system for collecting relevant academic work, selecting works to serve as models for activities to transfer knowledge to youth and interested people.

Phase 1: Pre-Participatory Action Research: This phase involves studying the community culture and problems related to textile weaving management at the Lan Khoi weaving group. The study is conducted as a whole through interviews and focus group discussions with key informants, casual informants, and general informants of the community. This group includes weaving experts and young students who are interested in the subject.

Phase 2: The Participatory Action Research Phase, in collaboration with the Lan Khoi Weaving Group, consists of five Steps: 1) Studying local wisdom: This step involves an exploration of the local wisdom related to textile weaving production at Lan Khoi village. 2) Identifying Needs and Textile Patterns: The second step focuses on identifying the needs and examining the textile patterns used to enhance value in the production process. 3) Planning Textile Product Development: In this step, the aim is to plan the development of textile products in Lan Khoi village. This involves integrating the concept of the creative economy into product development to generate economic value and additional benefits. 4) Managing Product development: Step four entails the practical management of product development in various forms. 5) Follow-up Evaluation: The final step involves conducting a follow-up evaluation of the patterns used for textile weaving product development in Lan Khoi village, aiming to enhance value. This phase also includes summarizing the acquired knowledge and recommendations. Phase 3: Post-Participatory Action Research: PAR-Phase, The researcher conducts two steps: 1) key informants, casual informants, and general informants related to product development management with the participation of the community, and 2) validating the feasibility of the product model.

Step 3: Evaluation of product development and stakeholders to summarize and evaluate the development of textile weaving products at Lan Khoi village to generate added economic value. The approach integrates

the concept of the creative economy. The evaluation is conducted in a meeting attended by twenty participants. The evaluation encompasses assessing performance achievements, recognizing successes, and identifying the demand for advancing textile weaving products in Lan Khoi village with active community engagement. The outcome includes the compilation of insights and recommendations to enhance and refine the development of Lan Khoi textile weaving products.

Step 4: Evaluate the development pattern of textile weaving products: The learning integration of creative economy concepts in product development to generate added economic value was synthesized in Step 5. The participants in the focus groups include key informants, casual informants, and general informants.

Step 5: Data Analysis under Research Objectives This step involves conducting data analysis based on the research questions outlined in the objectives. Practice experiments are conducted to enhance the teaching process and ensure comprehension. Additionally, interview data is synthesized, and categorized information related to the knowledge transfer process is structured according to the conceptual framework. This aids in explaining the observed phenomenon and conducting a thorough accuracy check aligned with the research issues.

Step 6: Summarizing Research Findings and Document Compilation In this phase, the research results are summarized, and documents are analyzed and compiled under the specific research objectives. The presentation encompasses both descriptive and analytical approaches to showcase the research data effectively.

RESULTS

Integration of concepts to transfer knowledge of textile weaving at Lan Khoi Village, Phatthalung Province, Thailand, the results of the research were as follows:

1. Local wisdom about the textile weaving production at Lan Khoi Village
 - 1.1 The history of Lan Khoi Sub-District Municipality, Pa Phayom District, Phatthalung Province can be summarized as follows: It acquired the name "Lan Khoi sub-district" due to its historical association with buffalo raising by the Pa Phayom villagers. In the past, Pa Phayom villagers raised approximately 20-30 buffaloes per herd and established a buffalo enclosure. Within an enclosure, a large termite mound was present. There was also a Khoi tree on the termite mound and a shelter was constructed on the tree to protect him from wild animals. As time passed, more people joined this settlement, eventually leading to its evolution into a village. In the past, it was under the administration of Koh Tao sub-district. Subsequently, it was divided into Lan Khoi Sub-district in 1998, divided into nine villages. Lan Khoi Sub-district Municipality is located to the north of the Pa Phayom District Office. It is situated about 44 kilometers away from Phatthalung City Hall. To the north, it shares borders with Wang Ang

Sub-district in Nakhon Si Thammarat Province. To the south, it is adjacent to Koh Tao Sub-district in Pa Phayom District, Phatthalung Province. The eastern boundary connects to Ko Khan Subdistrict in Cha Uat District, Nakhon Si Thammarat Province. Meanwhile, the western border links with Tha Ngio Sub-district and Nai Tao Sub-district in Huai Yot District, Trang Province. The population of Lan Khoi Sub-district Municipality totals 8,591 individuals. There are five primary schools and one secondary school, alongside areas dedicated to agriculture. Most of the population is mainly engaged in rubber plantations. There is a Huai Nam Sai Reservoir due to the royal initiative. The area is home to renowned tourist attractions, including several islets known as "Nhan." Among these, Nhan Mod Daeng stands out, including hotels, lodging options, and homestays for visitors.

- 1.2 The local wisdom surrounding textile weaving in Lan Khoi village encompasses a comprehensive body of knowledge, skills, experiences, and traditions. The textiles and patterns produced in this village predominantly feature hand-woven cotton, showcasing distinctive designs. These designs primarily include a small Payom flower (White Meranti) pattern and a larger Payom flower pattern. These two patterns are integral to each piece of cloth, rendering them unique due to the significance of the Payom flower, which happens to be the provincial flower. In certain instances, silk textiles are also employed. With consumer desire, the weaving group can fashion them into garments, scarves, or shawls, offering a range of more than twenty different patterns. These patterns are rooted in original designs passed down through generations. The process of creating new patterns often involves experimentation and innovation, sometimes stemming from the creative imaginations of those who have adopted the original designs. The original product design is for sale only in textiles. Later, it was processed into various products, which were designed by instructors from the Ministry of Industry to help and gain experience through study visits. The weaving process for synthetic cotton relies on raw materials sourced from a factory based in Bangkok. The tools utilized in weaving center around a jerking loom, a comprehensive apparatus that involves several stages: the preparation of the standing thread, the insertion of the weft thread, the winding of threads, the actual weaving process, and the collection of the final pattern.
2. The pattern of integrating learning concepts and transferring knowledge in weaving at Ban Lan Khoi village. From focus group discussions and small group meetings integrates the concept of creative economy into the development of Lan Khoi textile weaving products and can create added economic value for the weaving group. A model of integrating creative economy concepts

that are consistent with current conditions and able to solve the problem of Lan Khoi textile product development. The development of Lan Khoi textile products consists of.

2.1 Creativity: The first step in creativity starts with creativity and it is very important. The weaving group must have a way to create innovative indigenous textile products and use the resources available in the group to add value to their products. It consists of the following steps: (1) Study customer data: Lan Khoi Textile Weaving Group has come up with the idea to penetrate the customer market which is students, teachers, and civil servants who come to study and learn. The weaving group also analyzed what products were available to meet these customers. (2) Product design: The weaving group meets the needs of products that are novelty and meet the needs of most customers. Groups of students and teachers learn to integrate in the following steps: Step 1: Explore existing products, Step 2: Determine products, Step 3: Sketch or write designs, Step 4: Analyze suitability for use, Step 5: Analyze value, Step 6: Create a sample product. In the product design process, the weaving group received a sample product for product development, which is a star fruit bag, purse, tulip keychain, rose keychain, and flowers made by the Lan Khoi textile weaving group to create a more pleasing work.

2.2 Investment: This is the process of translating abstract ideas into concrete Lan Khoi textile weaving products. Creativity needs to be a product development concept based on feasibility in production. The development of learning must have guidelines for supporting or motivating members to invest and support in terms of developing creative products bringing techniques and local wisdom to help too. It can be observed from the application of the concept of the creative economy in technology to help and bring traditional wisdom in weaving, designing patterns, and product processing which applies traditional sewing methods but adds durability by using a sewing machine.

2.3 Introducing the product to the commercial market involves the continuation of investment in creative product production. This step holds immense significance as it signifies the transition of the product to the hands of consumers. Marketing strategies and distribution models are vital components in reaching customers and enhancing the value of Lan Khoi textile products that have been infused with creativity. Here's a breakdown of these steps: (1) Business networking: This entails fostering collaboration among entrepreneurs to reinforce their collective strength. Through knowledge exchange, consultation for problem-solving, and establishing shared regulations, entrepreneur networks can thrive and expand together. (2) Advertising and Public Relations: Lan Khoi Textile Weaving Group

has adopted an expansive approach to advertising and public relations. This is executed in two primary ways: Firstly, by amplifying advertising and public relations efforts within the existing market; and secondly, through online platforms such as showcasing products at fairs, partnering with government agencies for promotional booths, and conducting online product sales. (3) Product distribution: This stage encompasses diverse distribution strategies, including distribution through the Lan Khoi Textile Weaving Center, consignment distribution via distribution centers, government agency-based distribution, distribution through marketing collaborations, and product distribution via the company's website.

Integrating concepts from the creative economy into product development to enhance the economic value of products is a fundamental principle embraced by Lan Khoi Textile Weaving Group. This concept of product creation entails a series of distinct processes: (1) Creation: This phase involves an in-depth analysis of market data, the assessment of skills, capabilities, and production techniques within the Lan Khoi Weaving Group. The design of products is deeply rooted in cultural influences. (2) Value-added production: This stage encompasses the utilization of raw materials, dyeing, weaving, and design, all orchestrated by the weaving group's skills and expertise through collaborative design sessions. The process not only involves crafting products that incorporate materials beyond textiles but also augmenting textile products within other items. (3) Introduction of the product to the commercial market: This step entails product promotion through the establishment of booths at various community-oriented events, fostering a network within the cotton industry for Lan Khoi Textile Weaving Group, and establishing a market for textile products within Lan Khoi village. This is achieved through amalgamating community products and creating a local marketplace, which includes online sales via partnerships with educational institutions and government bodies (Figures 1 and 2).

DISCUSSION

Integration of concepts to transfer knowledge of textile weaving at Lan Khoi Village, Phatthalung Province, Thailand can be discussed as follows:

1. Local wisdom about the production of textile weaving at Lan Khoi village: It is collated in the Lan Khoi Sub-district Municipality. Lan Khoi weaving wisdom encompasses knowledge, capabilities, and experiences that have been passed down through generations. Types and patterns of textiles found that the textiles and patterns produced in this village predominantly feature hand-woven cotton, showcasing distinctive designs including a small Payom flower (White Meranti) pattern and a larger Payom flower pattern. These two patterns are integral to each piece of cloth, rendering them unique due to the significance of the Payom flower, which happens to be the provincial flower. In certain instances, silk textiles are also employed. With consumer desire,



Figure 1. Working group organizes workshops synthesize knowledge



Figure 2. The integration activities to transfer knowledge

the weaving group can fashion them into garments, scarves, or shawls, offering a range of more than twenty different patterns. These patterns are rooted in original designs passed down through generations. The process of creating new patterns often involves experimentation and innovation, sometimes stemming from the creative imaginations of those who have adopted the original designs. The original product design is for sale only in textiles. Later, it was processed into various products, which were designed by instructors from the Ministry of Industry to help and gain experience through study visits. The weaving process for synthetic cotton relies on raw materials sourced from a factory based in Bangkok. The tools utilized in weaving center around a jerking loom. Wisdom as a whole is a cultural blend of weaving knowledge from Muslims and Buddhists including cross-cultural marriages. This is consistent with the Cultural Diffusion Theory, Wannasri (1997, pp. 94-96) stated that the factors contributing to cultural diffusion are driven by social factors and the intentional exchange of new behavioral methods and knowledge. Pursuing studies in a different location directly leads to cultural

spread, as does getting to know and marrying someone from a different culture, participating in religious ceremonies, and migrating due to social disasters.

The wisdom behind Lan Khoi's textile production encompasses knowledge, ideas, beliefs, abilities, and insights that the people have acquired through accumulated experiences, allowing them to adapt and subsist within ecosystems, natural environments, and the social and cultural milieu. This wisdom has been developed and inherited as a result of utilizing intelligence to adjust to various conditions in the area where the community settled. Moreover, there have been cultural exchanges with other ethnic groups from diverse environmental regions that have come into contact with one another. These exchanges involve the adoption or modification of practices to generate advantages or address challenges within social and cultural contexts. Therefore, there is a necessity for the development and promotion of the preservation of cultural values related to textile weaving in Lan Khoi village. It is consistent with Sukprasertand and Charoenporn (2022) on the part of research into the learning process for the inheritance, and development of the cultural values of Thai Phuan fabric weaving in Pak Phli district, Nakhon Nayok Province, it was shown from the results that there was the establishment of Phang-klong temple Chalermracha cultural center. The construction received support from Nakhon Nayok Province, as well as there was the promotion of the Phuan people's cultural and traditional inheritance in the Nakhon Nayok area. In addition, the museum had been built with an area for exhibition and a library corner opened for people who are interested to come to study and research. The museum presented the Thai Phuan's way of life of house building, living (well), making a living, playing, etc.

The wisdom of Lan Khoi's textile weaving production stands as a cultural heritage well worth inheriting and learning from in the present day. The integration of technology and innovation necessitates a process of adaptation and change, progressing from initial exposure to learning that might lack a deep or clear understanding and prove impractical, for acquiring lucid and applicable knowledge. Unfortunately, the prevailing standard of learning falls short nowadays. To cultivate a future society driven by innovation, it becomes imperative to foster the development of students' innovative skills, enabling them to possess comprehensive knowledge and understanding of weaving in both theoretical and practical domains. Therefore, the cultivation of innovation emerges as a pivotal facet of the learning journey. This is consistent with Kılıçoğlu and Yıldırım (2023) who proposed that the study found a high relationship between middle school students' innovative self-efficacy and self-awareness. It was also determined that innovative self-efficacy, openness to innovation, innovative problem-solving, innovative perseverance, and innovative group leadership predicted the middle school students' entrepreneurial skill levels at significant, positive, and moderate levels. Based on the results, it is recommended to create teaching content and organize teaching activities in which entrepreneurial skills and innovative thinking skills are covered together and aimed to be developed.

2. Lan Khoi's textile weaving products offer over twenty patterns, each meticulously crafted by instructors from the Ministry of Industry who have imparted their knowledge to the group. Remarkably, the group has managed to preserve this wisdom. Presently, new patterns are under development, while retaining their distinctiveness. Recognizing the need for patterns that evolve with the times, they have undertaken the task of innovating new patterns by modifying original designs and drawing from the creative visions of the weavers. This effort is aimed at enhancing competitiveness in the market and providing customers with an expanded array of textile choices that cater to their preferences. This strategic approach is expected to drive higher product sales, consistent with the findings of Ruangsang et al. (2003, pp. 122-124), who explored 'the Uniqueness of Yok Na Muen Si fabric in Trang Province.' Their research revealed that the color identity of the Na Muen Si heritage pattern woven fabric, whether it be a blanket or handkerchief adorned with flowers woven for personal or others' use, involves the use of red standing threads to elevate yellow flowers, occasionally interspersed with white or green flowers. In the case of heritage woven fabric intended for sale, thread colors are adjusted to cater to consumers' preferences.
3. The model for integrating creative economy concepts in product development: Creativity is the first step in creation. It starts with creativity and is very important. The weaving group must have a way to create innovative indigenous textile products and use the resources available in the group to add value to their products. It consists of the following steps: (1) Study customer data: Lan Khoi Textile Weaving Group has come up with the idea to penetrate the customer market which is students, teachers, and civil servants who come to study and learn. The weaving group also analyzed what products were available to meet these customers. (2) Product design: The weaving group meets the needs of products that are novelty and meet the needs of most customers. Groups of students and teachers learn to integrate in the following steps: Step 1: Explore existing products, Step 2: Determine products, Step 3: Sketch or write designs, Step 4: Analyze suitability for use, Step 5: Analyze value, Step 6: Create a sample product. In the product design process, the weaving group received a sample product for product development, which is a star fruit bag, purse, tulip keychain, rose keychain, and flowers made by the Lan Khoi textile weaving group to be decorated with hair accessories, headbands, and shirts. This is consistent with Charoenpit (1996) studying the application of the creative economy concept of entrepreneurs in the small agricultural industries in Chiang Mai. The study involved gathering data through in-depth interviews with small agro-industrial entrepreneurs from the region. The study's findings revealed that the foundation of operating a creative business primarily stems from the personal preferences of entrepreneurs, coupled with the accumulation of knowledge

and skills. Additionally, it recognizes that integrating the concept of the creative economy can enhance product value and establish product distinctiveness. Within the framework of the creative economy concept, the study identified that all business operators shared common components such as knowledge, education, job creation, and the utilization of intellectual property. These elements collectively constitute the core of each business venture.

Investment: This is the process of translating abstract ideas into concrete Lan Khoi textile weaving products. Creativity needs to be a product development concept based on feasibility in production. The development of learning must have guidelines for supporting or motivating members to invest and support in terms of developing creative products bringing techniques and local wisdom to help too. It can be observed from the application of the concept of the creative economy in technology to help and bring traditional wisdom in weaving, designing patterns, and product processing which applies traditional sewing methods but adds durability by using a sewing machine. This is consistent with Nakasathien (2013, pp. 354-360) who examined the advancement of Southern Mueng Yok Fabric products as a means to enhance community economic value. The study was conducted using data gathered from the Ban Noen Muang group in Nakhon Si Thammarat province. The research revealed that the primary raw material employed is synthetic cotton, obtained through a chemical dyeing process, except Ban Tha Kra Jai, where authentic silk is utilized. Dyeing methods encompass both chemical and natural techniques. Both synthetic cotton and genuine silk are sourced from a factory located in Bangkok. The fabric patterns encompass a combination of traditional ancestral motifs and newly devised designs, with the pattern specifics documented in graphs. Notably, there has been a shift in product design—from weaving for personal daily use to producing textiles for commercial purposes.

Introducing the product to the commercial market involves the continuation of investment in creative product production. This step holds immense significance as it signifies the transition of the product to the hands of consumers. Marketing strategies and distribution models are vital components in reaching customers and enhancing the value of Lan Khoi textile products that have been infused with creativity. Here's a breakdown of these steps: (1) Business networking: This entails fostering collaboration among entrepreneurs to reinforce their collective strength. Through knowledge exchange, consultation for problem-solving, and establishing shared regulations, entrepreneur networks can thrive and expand together. (2) Advertising and Public Relations: Lan Khoi Textile Weaving Group has adopted an expansive approach to advertising and public relations. This is executed in two primary ways: Firstly, by amplifying advertising and public relations efforts within the existing market; and secondly, through online platforms such as showcasing products at fairs, partnering with government agencies for promotional booths, and conducting online product sales. (3) Product distribution: This stage

encompasses diverse distribution strategies, including distribution through the Lan Khoi Textile Weaving Center, consignment distribution via distribution centers, government agency-based distribution, and distribution by marketing and product arrangements.

Maintaining adequate and current customer databases and lists is crucial for effective direct marketing, as businesses would be unable to connect with or understand potential customers without access to information and customer lists. Without this data, all efforts might seem futile since products may not reach the hands of those who are interested. Customer databases and lists serve multiple purposes, including assisting in market segmentation, strategy formulation, direct marketing efforts, such as creative advertising strategies or media strategies, and data analysis. However, for businesses to leverage this information effectively, they must begin with systematic data storage to fully harness its benefits. This resonates with the findings of Choi and Cheung (2007), who explored methods for expanding product brand recognition through diversified marketing channels. The research revealed that within various brands, two strategies for channel expansion to enhance product recognition are cost reduction and the augmentation of marketing channels. Other approaches, such as advertising, bundling products, or comparing product quality against competitors, vary between brands and do not follow the same method. Similarly, Ilori et al. (2000, pp. 333-342) delved into new product development management in Nigerian food companies. The study unveiled that effective new product development serves as a foundational element, achievable in the long term through proper management. The data was gathered from ten food companies in southern Nigeria, revealing that these companies followed seven key R&D steps: 1) idea generation, 2) idea refinement, 3) idea development and testing, 4) marketing strategy development, 5) business analysis, 6) product development, and 7) marketing testing within the new product development process. The research underscores the necessity for ample R&D funding and agility at each stage of the new product development process within food companies.

Integrating concepts from the creative economy into product development to enhance the economic value of products is a fundamental principle embraced by Lan Khoi Textile Weaving Group. This concept of product creation entails a series of distinct processes: (1) Creation: This phase involves an in-depth analysis of market data, the assessment of skills, capabilities, and production techniques within the Lan Khoi Weaving Group. The design of products is deeply rooted in cultural influences. (2) Value-added production: This stage encompasses the utilization of raw materials, dyeing, weaving, and design, all orchestrated by the weaving group's skills and expertise through collaborative design sessions. The process not only involves crafting products that incorporate materials beyond textiles but also augmenting textile products within other items. (3) Introduction of the product to the commercial market: This step entails product promotion through the

establishment of booths at various community-oriented events, fostering a network within the cotton industry for Lan Khoi Textile Weaving Group, and establishing a market for textile products within Lan Khoi village. This is achieved through amalgamating community products and creating a local marketplace, which includes online sales via partnerships with educational institutions and government bodies on the issue of the model integration of creative economy concepts in product development.

New knowledge from the research found that the present landscape is characterized by a borderless world due to the integration of the ASEAN Community. This evolving environment has heightened competition for businesses. Leveraging the principles of the creative economy, the development of Lan Khoi fabric products is oriented towards crafting innovative offerings that not only cater to market demands but also possess a unique essence. This distinctiveness not only facilitates successful product sales, enabling sustainable business competition but also bolsters product value, thereby generating supplementary income for the community and contributing to overall economic development. The foundation of the creative economy lies in fostering an economy rooted in knowledge, education, job creation, and the strategic utilization of intellectual property. This foundation is intricately intertwined with scientific, technological, and cultural creativity. It drives the design and development of products that yield enhanced economic worth, aligning with consumer needs. This is achieved through the integration of the creative economy, encompassing three pivotal aspects: 1) creativity, 2) value-added production, and 3) commercialization of products.

CONCLUSION

A summary of the textile product development in Lan Khoi village through the incorporation of the creative economy concept involves imparting knowledge to learners while considering consumer needs. This approach aims to produce innovative products that enhance product value, ultimately leading to increased community income.

ACKNOWLEDGMENT

The research team expresses gratitude to the weavers, the enthusiastic youth, and all the interested learners who participated in the knowledge transfer. Appreciation is also extended to those individuals who contributed but are not mentioned here.

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