

Identity Creation toward Adding Value to Tourism Products for Textile of Chiangsaen District, Chiang Rai Province

Paripan Kaewnet^{a*}, Orawan Boonpat^a

^aSchool of Tourism, Chiang Rai Rajabhat University, Chiang Rai, Thailand

*Corresponding Author: paripan.kae@crru.ac.th

Abstract

The purpose of this research is to (1) survey and collect information on Chiangsaen textile (2) study the context of textile in Chiangsaen District, and (3) create an identity of Chiangsaen textile to increase the value of tourism products. The findings reveal that, out of 6, only 3 Sub-districts in Chiangsaen District namely Wiang, Yonok and Sri Don Moun have continued to produce Chiangsaen textile. Originally, this textile is without a design of “Jok” which is because weaving “Jok” on the fabric takes longer time to weave. Eventually, the fabric design being selected as the identity is among five basic patterns: (a) Lai Kohpansao, (b) Lai Seu-yoi, (c) Lai Galae (d) Lai Dokmali (e) Lai Khaipala in which Lai Kohpansao is the chosen one because it is the most prominently beautiful and maximally conveys the uniqueness. This study additionally explains the meaning of the five patterns in order to increase values to tourism products. Hence, the textile patterns are related to the locals’ lifestyles and their cultures. Creating such handicraft is another way of explaining or telling about the locals’ background that can add awareness and understanding to visitors regarding the products.

Keyword: Textile Identity, Chiangsean Textile, Local Textile

1. Introduction

Tourism industry is an important aspect because it is a tool for the country's economic development making the development strategies of each country pay maximum attention on this industry. A country possessing important reinforcing factors of a clear development strategic plan based on strong economy, good infrastructure, rich natural resources and capable tourism manpower enables to gain competitive advantages and enhancement capacity to upgrade its tourism toward sustainability (Ministry of Tourism and Sports, 2015). The travel information on tourism from the United Nations World Tourism Organization (UNWTO) has revealed that, in 2013, the number of international travelers was 1,087 globally which is 5% increased when being compared with 1,035 in 2012 and the highest expansion which affects the recovery of the world tourism is Chinese travelers. Asia Pacific region has shown the highest expansion rate of travelers, as high as 6.2%, since 2005. UNWTO has forecasted that in 2030 the number of the world travelers will increase to 1,800 million with an average expansion rate of 3.3%/year and that, from 2015 onward, new markets or developing countries will show more expansion than developed countries and Asia Pacific region will be the highest expansion. As for Thailand, based on the 5 year tourism plan of 2017 to 2021, the Tourism Authority of Thailand (TAT) aims to turn "tourism community" toward a new step through using innovations to design products which include tourism attractions, local products, standards and services of local identities while using natural resources for the highest benefit. This is to answer a challenging question in regard to the creation of "balancing" among economy, environment, society as well as increasing revenues and average expenses/person on national and international travelers (<http://oknation.nationtv.tv/blog/akom/2016/07/10/entry-1>, as of 10 December 2017)

Chiangsaen tourism has been accepted among travelers to be a provincial cultural tourism area whereas Chiangrai province itself has continuously promoted the tourism on Modern Lanna, based on the country tourism development strategies. Although Chiangsaen District has gained attentions on being cultural tourism area, the district does not have sufficient products that clearly show its identity that travelers can strongly recognize. In fact, there are a lot of woven fabrics with Chiangsaen identity, such as the patterns of Lai (the design of) Dokpikul, Lai Dokbua, which are traditional textile that has been an area weaving for a long period of time, yet has been rarely known among visitors or travelers. Many problems including the decreasing of local weaving wisdom, most traditional weavers being senior persons and having less attention among young generations lead to insufficient transmission of this local wisdom that such occurrence can further lead to its extinction.

Looking for an identity that can clearly and effectively indicate Chiangsaen textile helps answer the question on selecting souvenir items among many differences and simultaneously promotes community products to be accepted, not only at a local level but also a regional or national level. The study on proper product patterns along with effective marketing promotion and souvenir items of textile with clear Chiangsaen identity should be acceleratively performed in order to preserve its traditional local wisdoms, promote product values, conduct non-occurrence of extinction, increase value added as well as be able to conduct revenue distribution to community so that the district can improve its economy while life quality in the community also becomes better.

2. Research Objectives

1. Surveying and collecting information on Chiangsaen textile in Chiangsaen District, Chiangrai Province.
2. Studying the context on Chiangsaen textile.
3. Creating an identity of Chiangsaen textile toward adding value to tourism products.

3. Research Methodology

A qualitative research was employed for this study through performing along with conducting interviews for the information as following (1) surveying and collecting information on Chiangsaen textile from the provincial population residing within areas of 6 sub-districts: Ban Saew, Pa Sak, Mae Ngern, Yonok, Wiang and Sri Don Moun in Chiangsaen District being comprised of 4 groups: a senior group who could transmit community cultural lifestyle and cultural clothing; a group of community leaders whose roles were community development being related to area tourism; a group of textile preservation and Chiangsaen-Lanna cultural lifestyle; a group being relevant to local product promotion (2) studying the context of human resource on weaving which consisted of a group of housewives with textile cultural lifestyle within the areas of the 6 sub-districts; persons who were able to assist in determining the identity of Chiangsaen textile toward adding values to tourism; and a group of scholars being experts on cultures and textile.

Therefore, the research population groups were a senior group who could transmit community cultures to the new generation; a group of community leaders (at a village level) whose roles were community development being related to area tourism; a group of housewives with textile cultural lifestyle and living within the areas of the 6 sub-districts; a group of textile preservation and Chiangsaen-Lanna cultural lifestyle; a

group being relevant to local product promotion; a group of scholars being experts on cultures; and, a group of entrepreneurs who possessed stores for selling products and souvenirs.

There were also an external research population being selected from group leaders and souvenir promotion group who were officials from different agencies including sub-districts, districts, province as well as tourism.

The research tools were (1) interview formats based on sample groups through in-depth interview according to question points and each question might be different depending on the sample groups whereas the main points had to consist of (a) information on local wisdoms within the area (b) information on persons who possessed weaving capability within the area (c) information on textile, patterns and designs of past and present (d) general information on souvenirs within the area (e) relevant suggestion on other aspects (2) focused groups in order to obtain information on weaving, designing as well as information on souvenirs.

4. Results

Originally there were 5 local textile group in Chiangsaen: (1) Thai Lue located at Ban Wang Lao, Moo5 Wiang Sub-district and its products including cloth bags, lady scarves, Tung (cloth of flag description) (2) Wat Pha Ngao Weaving Group located at Ban Sop Kam, Moo5, Wiang Sub-district whose ancestors migrated from Laos whereas the Buddhist priest, Phra Kru Paisan Pattanapirat (the title at that time), the abbot of Pha Ngao Temple had granted his support for the group to be able to inherit and preserve traditional local Chiangsaen pattern fabric as well as modified Lai Jok that was originally belonged to Ku Bua, Ratchaburi Province (3) Chiangsaen Local Group located at Ban Sop Kok, Moo 7, Ban Saew Sub-district in which the group also possessed its weaving learning center (4) Ban Santat Weaving Group located in Yonok Sub-district whose specialization was silk (5) Sri Don Moun Weaving Group whose expertise was Tung and Pha Zin (a description of Sarong) (Department of Fine Arts, 2004).

The results found in collecting information during the first period for the database of this study within the areas of 3 Sub-districts: Wiang. Nam Saew and Yonok can be summarized as the following.

1. Wiang Sub-district (Ban Wanglao, Ban Sopkam Wat Phratat Pha Ngao)

1.1 Ban Wanglao: their fabric has been comprised of 5 patterns: Lai Dao, Lai Aiwan, Lai Luem, Lai Kor and Lai Namhlai. There are 2 characters of their weaving

operations (1) weaving in a form of grouping among Ban Wanglao ladies within the area of Wanglao Temple and displaying the above 5 patterns in which the operation is a business style by owning a store to sell their products and the store is clearly managed with different functions: weaving section, sales section, especially, accounting section whose duty is to summarize costs and benefits as well as dividend in accordance with group practices (2) weaving for self-distribution which is done by individual weaver possesses his/her own store selling textile of various descriptions such as blouses/ shirts, Sarongs, scarves, cloth bags, shoulder bags, sets of plate mats and Lanna Tung in which the most popular item is different sizes of cloth bags that a lot are made to order with selected designs and sizes.

Presently, Ban Wanglao weaving manpower that is active and alive consists of 3 persons who are able to weave traditional designs. However, with age catching up, they are unable to weave for commercial purpose as they can only make fabric for their own use. Unfortunately, there is non availability of transmitting knowledge to the next generation that there is possibility that such traditional designs may be extinct.

1.2 Ban Sop Kam: presently, Chiangsaen Lanna Textile Museum at Wat Phratat Pha Ngao in this Sub-district is the place for distribution of its traditional textile which includes fabric, blouses/shirts, Sarongs, etc. that can be in a form of material or ready made or made to order. In addition, textile exhibition is also organized at this museum for visitors to view and study its evolution from the example textile of Chiangsaen and Thai Yuan Kubua from Ratchaburi Province, etc.

The weaver group of Ban Sop Kam located in the areas of Phratat Pha Ngao Temple is the group that members enable to weave all 5 main Chiangsaen patterns i.e. Lai Kohpansao, Lai Galae, Lai Sueyoy, Lai Dokmali and Lai Khaipha in which Chiangsaen local weaving group has had patent on all these patterns since 1996 which means that other weaving groups can produce other patterns such as Lai Nam Hlai, Lai Chiangsaen Dok Lek, Pha Thai Yuan and Sin Theen Jok (Phra Bhuttiyanmuni, 2018; Sunee Polsawat, 2018; Aumporn Thammawong, 2018).

Their products are woven fabric, Pha Sin (Sarong) of different patterns, ready-made clothes, loincloths, lady scarves and other souvenirs items such as bags, mats, etc. Currently, there are 13 weavers working at Ban Sop Kam who are considered the strongest weaving group in Chiangsaen as they are able to weave all its patterns. They also organize a community enterprise and systematically manage their product selling revenues among themselves. They receive supports from various government sectors such as Provincial Cultural Office, District Cultural Office, Community Development Office, etc. as well as some relevant private enterprises. Moreover, the group has been awarded by many organizations based on the weaving capabilities and skills such as (1)

being authorized to display a community product standard certification with the standard number M.P.Ch.248/2549, the Office of Industrial Product Standard (2) being authorized to display a Community Product Standard Certification on Pha Jok with the standard number M.P.Ch.48/2549, the Office of Industrial Product Standard (3) being selected as outstanding product at a four star level of the northern region during 2013 on the category of textile and attire in accordance with a campaign of selecting the best, one sub-district, one product, Ministry of Interior (4) local wisdom award in 2014, Department of Law and Appeal (5) conducting community enterprise registration in 2015 by Chiangsaen Agricultural District Office, Chiangrai Province.

Examples of textile from Wiang Sub-district, Chiangsaen District, Chiangrai Province are displayed in Fig.1.

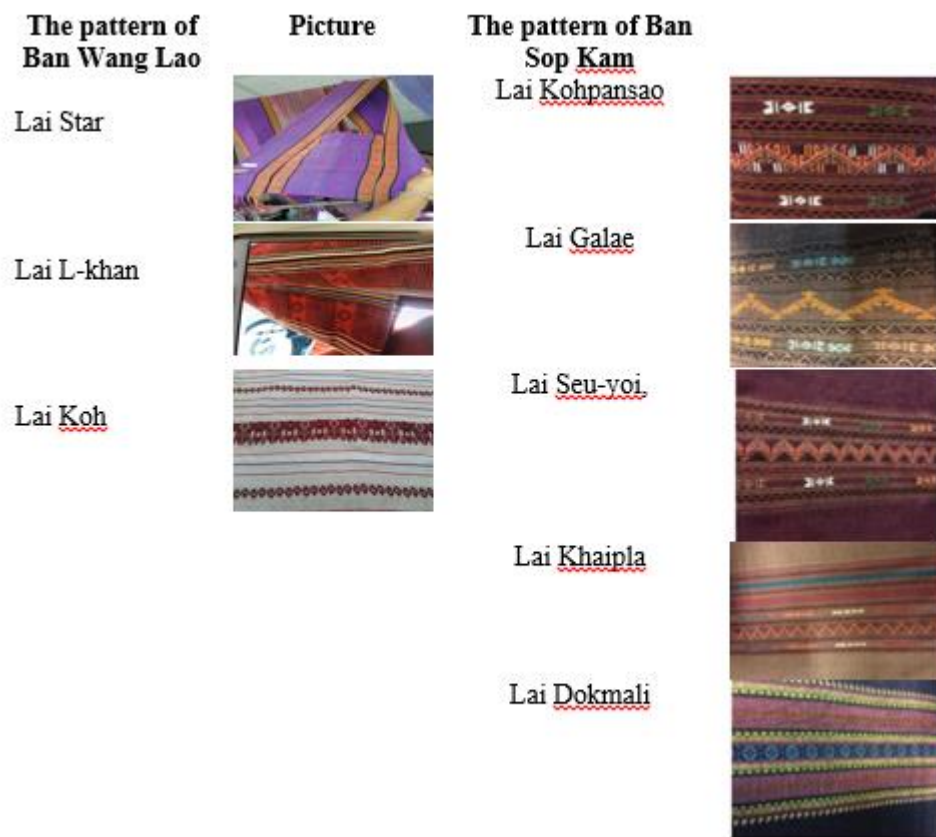


Fig. 1: Examples of textile patterns from Wiang Sub-district, Chiangsaen District, Chiangrai Province

Sources: Orawan Boonpat and Paripan Kaewnet, 2018

2. Ban Saew Sub-district (Ban Wang Zang and Ban Pa Teung)

2.1 Ban Wang Zang: the textile of this area is originated from Thai Lue fabric with preferences on colours of red and green which are the two main colours for this pattern whereas the preferences of designs are still focused on Thai Lue such as Lai Phator, Lai Num Hlai, and other general patterns available in Chiangsaen District.

Originally, Wang Zang used to have a weaving center, the place where its weavers and those from Ban Pa Teung utilized it together. The center was later closed due to changes of management and, currently, there is still non-activity on development. Those who used to work at the center now change their professions.

Nowadays, the number of the locals who are able to weave in this sub-district is counted in family in which, out of the total of 96 families, 10 families enable to weave all 5 Chiangsaen patterns.

2.2 Ban Pa Tueng: there used to be a Thai Lue Weaving Center in this village but it had been closed. As for the number of weavers in this sub-district, unfortunately, there is none which is because the former weavers are now senior citizens and are too old to manage the work. Sadly, their knowledge also goes with them as they are mostly without inheritors.

Examples of textile patterns of Ban Saew Sub-district, Chiangsaen District, Chiangrai Province are shown in Fig.2.

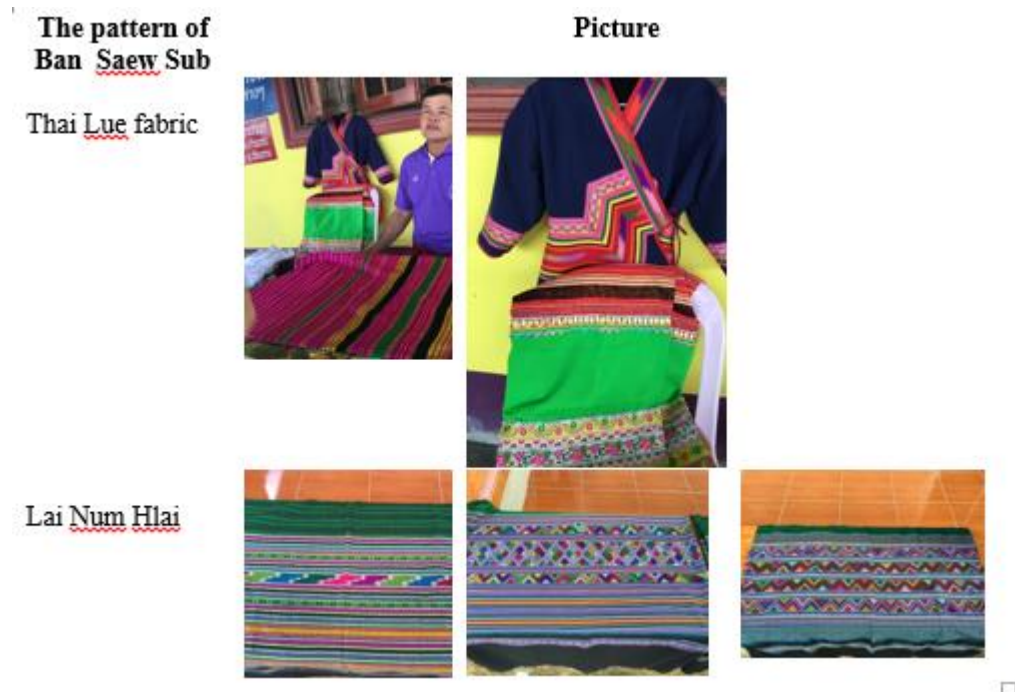


Fig. 2: Examples of textile patterns of Ban Saew Sub-district, Chiangsaen District, Chiangrai Province

Sources: Orawan Boonpat and Paripan Kaewnet, 2018

3. Yo Nok Sub-District (Ban Tung Fa Hum and Ban San Tart)

3.1 Ban Tung Fa Hum: the weaving group possesses its own textile business under the name of “Ban Tung Fa Hum Textile” in which its aim of the business is to help their senior citizen group to spend their free time for maximum benefits. The senior group enables to employ the traditional local wisdom on weaving which is transmitted to them by their ancestors to create incomes as well as develop the village products. Such occurrence leads to the gathering of village seniors that further result in their integrity.

Textile products of this village are handmade and finely done items that they become products with quality and gracefulness. Their outstanding patterns include Lai Yo Nok Yok Dok, Lai Kanok, Lai Dokrak, Lai Dokkaew, Lai Hong Gub Tao, Lai See Sahai, Lai Rangphueng, and Lai Sarm. Their special pattern of Lai Jok received an OTOP award at a two-star level in 2004 and at a three-star level in 2006 ((<http://www.otoptoday.com/wisdom>, as of 7 March 2018).

Today, their products include textile of various patterns, Sarongs, ready made clothes and souvenir items made from woven fabric.

Currently, the number of weavers in this village is 4 out of 4 families.

3.2 Ban San Tart: this is the weaver group who produces Mud Mee Silk which was originated from Laos. Many Laotians had settled down in this community and that is the reason why the textile of this sub-district is similar to Laos silk. Presently, this place produces 10 patterns of fabric which are Lai Mee Lock Phasom, Lai Laotian, Lai Nok, Lai Mee Sone, Lai Boran, Lai Dokbua, Lai Duay Jai Rak, Lai Krajub Kome Ha, Lai Mee Khan Nork and Lai Khow Larm Tad.

The products of this village are Mud Mee Silk of different patterns, ready made clothes, etc. As for the manpower, the current number of weavers in this sub-district is 3. Examples of textile of Yo Nok Sub-district, Chiangsaen District, Chiangrai Province can be seen in Fig. 3.











The pattern of Ban Tung Fa Hum	Picture	The pattern of Ban San Tart	Picture
Lai Yo Nok Yok Dok		Lai Mee Lock Phasom	
Lai Kanok		Lai Laotian	
Lai Dokrak		Lai Nok	
Lai Dokkaew		Lai Mee Sone	
Lai Hong Gub Tao		Lai Boran	

Fig. 3: Examples of textile of Yo Nok Sub-district, Chiangsaen District, Chiangrai Province

Sources: Orawan Boonpat and Paripan Kaewnet, 2018

Conducting data collection of the second period for the research database in 3 Sub-districts of Sri Donmoun, Pa Sak, and Mae-Ngern reveals the following.

Sri Donmoun Sub-District is currently popular with its multi patterns Lanna Tung such as Tung of 12 horoscopes based on Lanna beliefs for people to use as indications when making merit (for example: Tung of elephant pattern is for those who were born in the pig year in which pig is replaced by elephant), Tung of different colourful patterns for decoration at religious celebrations, etc.

Thus, products of this sub-district are currently Tung of 12 horoscopes, decorated Tung of various sizes whereas prices are also varied based on patterns and sizes, for example, 350-1,200 Baht for the size of 3-7 small figure squares within one Tung.

Its information on manpower shows that there are 2 villages in this sub-district: Ban Sri Donmoun – Moo12 and Ban Sri Donmoun Tai – Moo 13 in which villagers organize their weaving members into a career weaving group and manage related functions among themselves to be responsible for expenses, incomes as well as setting up committee to monitor all functions.

Examples of Tung are displayed in Fig. 4.

Fig. 4: Examples of Lanna Tung of Sri Donmoun Sub-District, Chiangsaen District, Chiangrai Province

Sources: Orawan Boonpat, Paripan Kaewnet, 2018 and Buaklee Fu-one, 2018

Tung of 12 horoscopes
Tung of elephant pattern



Tung of 12 horoscopes
Tung of chicken pattern



As for Pa Sak Sub-district, upon surveying the area and interviewing the locals, it is found that there is non availability of weaving. The villagers' main profession is presently farming, trading, and others.

Mae Ngern Sub-district is similar to Pa Sak Sub-district as there is non availability of weaving in this area as the locals' main professions are farming, trading, and others. Nevertheless, there are numbers of Mong hill tribe members living in this area whose occupations are weaving fabric of their tribe patterns which becomes popular among tourists.

Based on the above information, it can be seen that there are 3 Sub-districts in Chiangsaen District that villagers carry on with the local wisdom of weaving. Hence, each place demonstrates different patterns based on its marketing formats. Wiang Sub-district has 2 villages that their main occupation is farming while weaving is their supplement career. The 2 villages are (1) Ban Wanglao where villagers weave and sell their textile in a form of souvenir products such as cloth bags, mats, tablecloth, napkins whereas the number of active weavers is only three (2) Ban Sop Kam which is the only village that weaves traditional Chiangsaen patterns and manages its community enterprise within an area of Phratat Pha Ngao Temple and the number of its active weavers is 13. As for Yo Nok Sub-district, at Ban Tung Fa Hum, its fabric is with beautiful patterns whereas Ban Santart displays various northeastern patterns of silk fabric and its 7 weavers are also able to make Chiangsaen patterns. Sadly, Ban Saew Sub-district shows non availability of weaving career although there are 10 villagers who still possess a weaving skill. Finally, there is the total of 33 weavers who can produce textile of Chiangsaen patterns presently residing in the Chiangsaen District.

5. Conclusion and Discussion

It is found through conducting this research that Chiangsaen textile displays prominent cultural patterns while properly conveying its identity of the locals' lifestyle. Creating identity of Chiangsaen textile based on the study and survey for this research reveals that people relevant to different processes of producing, designing patterns and distributing products to travelers are local scholars, textile knowledge weavers and active weavers, government agencies, and private sectors who, together, express and brainstorm their ideas at the gathering of the focused group or in the allied network in order to make the textile become popular. In creating the textile identity that can include historical background, the study also focuses on the past migration of Chiangsaen villagers to other areas which is found that, apart from its 5 main patterns of (a) Lai Kohpansao, (b) Lai Seu-yoi, (c) Lai Galae (d) Lai Dokmali (e) Lai Khaipla, there is also another pattern of Lai Theen Jok which is similar to the one of Mae Jam District in Chiangmai Province. This is considered as the consequence of the former Chiangsaen villagers' relocation which is also similar to the ones in Lumpang and Ratchaburi Provinces. In addition, the true textile of traditional Chiangsaen pattern must display the design of Theen Jok at the bottom of the fabric (Phra Bhuttiyanmuni, 2018; Manit Chaikitti, 2018; Sunee Polsawat, 2018; Sri Thammawong, 2018; Aumporn Thammawong, 2018; Tasanee Donnet, 2018; Patcharanun Kaojinda, 2018; Saeng Bhuttiwong, 2018)

Summarizing from ideas expressed by all on creating identity for Chiangsaen textile toward adding value to tourism products can be concluded that patterns of the fabric should have an explanation of the background along with its significance to correlate with the district's identity, lifestyle, cultures, nature and history. The explanation on the textile is expected to reflect in its prominent identity and to communicate with customers to understand and acknowledge the tourism products that simultaneously make the customers aware that the products belong to them who have a desire for uniqueness while feeling impressed with the long history of such textile. The 5 patterns of Chiangsaen textile have been patent through the Department of Commerce in which, nowadays, the patent is under the responsibility of the Department of Intellectual Property.

In conclusion, identity of Chiangsaen textile can be created as the following

1. For the pattern of Lai Kohpansao, if it is a description of Sarong, it should be modified in to Theen Jok Lai Kohpansao by having the design of Theen Jok at the bottom and be made in one single fabric, or another word, it should be in a continuation of one sheet to become Chiangsaen identity, as shown in Fig. 5. In order to create value added to tourism, this fabric should be entirely made to order and sold at only one place, Traditional Textile Group of Chiangsaen Patterns

in Wiang Sub-district, Chiangsaen District, Chiangrai Province, within the area of Phratat Pha Ngao Temple.



Fig. 5: The pattern of Lai Kohpansao and how to make Theen Jok

Sources: Orawan Boonpat and Paripan Kaewnet, 2018; Sunee Polsawat, 2018

2. The patterns of Lai Seu-yoi, Lai Dokmali, Lai Khaipla and Lai Galae should be added with story, cultural lifestyle and nature to explain the background and the connection between Chiangsaen cultural ways of living and its textile, as shown in Fig. 6.




No.	The pattern of line	Picture	Meaning
1.	Lai <u>Kohpansao</u>		Relationship/security/generosity/supportive/integrity/coexistence/career development
2.	Lai <u>Galae</u>		Graceful/remarkable/Lanna identity/prosperity/prosperity in job
3.	Lai <u>Seu-yoi</u>		Harshness/courage/strength/authority/being respected, praised by colleagues
4.	Lai <u>Khaipla</u>		Endless/relationship/affection/generosity/sustainability/popularity(fondness)
5.	Lai <u>Dokmali</u>		Suavity/ladylike/the lady of Lanna/gratitude/appretiation/the love of

Fig. 6: Different patterns of Chiangsaen textile and the meaning by aiming to add value to the marketing

Sources: Orawan Boonpat and Paripan Kaewnet, 2018

The findings of this research is in line with De Chematony ,Harris, and Dall’olmo Riley (2000) they has stated that products with value added mean adding the value to products or services in each step of the making onto a distribution step, and has further defined that weaving different patterns of local fabric derives from initiating and creating to ensure that the product possesses advantages or strong points of non-imitable whereas the value creation is toward tourism and customer satisfaction that the customers have the desire to consume and are willing to purchase with what the product is worth, knowing that it is additionally conveyed the traditional history and cultural lifestyle. It is also consistent with Warunee Soontorncharoenon (2014) who has explained that adding value to products provide the feeling of more worthiness that is obtained from consuming such products or services which can be the feeling through physical or mental touches. “Creating Value Added” does not only mean designing a product but it also includes designing a product in accordance with the targeted groups’ trend along with strategic ideas of initiating the different and prominent product with raw material and ways to increase its value. The consideration must start from the needs and the tastes of targeted consumer groups and understand the consumers’ attitudes toward such product or service, physically and mentally. This does not mean that one has to go around and ask consumers how a product or service should be designed but it means bringing information from surveying on consumers’ needs and attitudes and changing them into various parts of the patterns. A producing process or producing method that is adapted to create more value that can be touchable and untouchable by consumers while enhancing more value to the product means a brand or brand awareness on the product. In creating value added to Chiangsaen textile, initiation on designing unique patterns along with the meaning of each pattern in the total five patterns are created by based on textile consumers’ needs and attitudes and the targeted groups are the most concern as understanding them is the core of achievement. Moreover, a producing process is also parts of adding value to tourism which is because weaving, specifically Lai Khaopansao with Then Jok, is the process that consumes a long period of time and it needs skillful weavers who also possess expertise and local wisdom of Chiangsarn to properly complete the job.

6. Recommendation

Chiangsaen textile has a unique identity that reveals and explains Lanna-Chiangsaen people’s lifestyles, cultures and traditions through its 5 patterns. The textile has been a cultural heritage of its people and has been transmitted from generations to generations. In order to preserve the textile and its patterns, it is essential to use tourism as a tool in presenting the uniqueness to tell its background through different tourism activities, for instance, organizing weaving activities and persuading travelers to

participate in learning while performing actual practices; making souvenir products from the textile, etc. Arranging activities and inviting travelers to participate can be interesting that might increase the number of travelers to the province. Subsequently, the provincial society is developed and changed with time. On the contrary, some traditional arts and cultures may be extinct because of less benefit or undesired or inconvenience to the modern ways of living or living advancement or urban lifestyles. The approaching of tourism promotion to local areas can stimulate community cultural restoration to attract travelers. In doing the restoration, there are 2 benefits: (a) occurrence of local cultural preservation or transmission (b) development of local cultures to tourism resources that, in case of Chiangsaen textile, it exists and becomes popular that subsequently has an effect on revenues for both its community and people.

Nevertheless, in order to accomplish in conducting cultural tourism promotion through using the textile identity, cooperation and encouragement from various sectors of community, government, private enterprises as well as a tourism coordination network are necessary as they are the main mechanism in sustainable tourism development.

The following study should be added in the future research.

1. Encouraging community to participate in textile marketing to be in line with a digital era.
2. Developing tourism routes to study the direction of Chiangsaen textile.

References

- Akom (2016). 4.0 We Care, retrieved from <http://oknation.nationtv.tv/blog/akom/2016/07/10/entry-1> on 10 December 2016
- Aumporn Thammawong: as being interviewed on 22 December 2017
- Ban Tung Fah Ham Community enterprise (2013), retrieved from <http://otoptoday.com/wisdom> on 7 March 2018
- Buaklee Fu-one: being interviewed on 22 December 2017
- De Chernatony, L., Harris, F., & Dall'Olmo Riley, F. (2000). Added value: its nature, roles and sustainability. *European Journal of marketing*, 34(1/2), 39-56.
- Manit Chaikitti: as being interviewed on 6 January 2018
- Ministry of Tourism and Sports (2015): “*Thailand Tourism Strategies 2015-2017*” : Bangkok; Ministry of Tourism and Sports
- Patcharanun Kaojinda: as being interviewed on 30 January 2018

Phra Bhutthiyanmune: as being interviewed on 30 January 2018

Saeng Bhuttiwong: as being interviewed on 30 January 2018

Sri Thammawong: as being interviewed on 30 January 2018

Sunee Ponsawat: as being interviewed on 30 January 2018

Tasane Donnet: as being interviewed on 30 January 2018

Textile Center; Chiangrai Rajabhat University (2008): *“Tai Family Fabric”*
Chiangmai, Chotana Print

Warunee Soontorncharoenon (2014), The Creative challenge of product and
Hospitality. Thai brand. Amex Team.