



## Tai-Yuan Pha Jok: The development on household products and ways for strengthening in creative economy in Ratchaburi province

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### Abstract

Tai-Yuan Pha Jok in Ratchaburi which requires special techniques and understanding in fine arts is accepted as an important cultural capital for Thai economic and social development. This research aimed: 1) to study the Tai-Yuan history and Tai-Yuan local wisdom on Pha Jok in Ratchaburi; 2) to study the problems and the ways to develop Tai-Yuan Pha Jok products; and 3) to develop Tai-Yuan Pha Jok products in Ratchaburi for creative economy. Data were collected by observation forms, interview forms, group discussion notes and workshop form on the field study. A data triangulation analysis technique was used to analyze the result of the research. The research results revealed that Tai-Yuan people are an ethnic group. Because of the war they moved from Chaingsaen to Bangkok then relocated into Ratchaburi during the reign of King Rama 1 in 1804. The Tai-Yuan Pha Dheen Jok in Ratchaburi is accepted as valuable and splendid handicraft. The problems of Tai-Yuan Pha Jok are decreasing of weavers and lack of successors. To solve the problems by supporting them revolving fund and encouraging the families awareness raising on weaving Pha Jok textiles in the families. The problems of Tai-Yuan Pha Jok products are production, producers and marketing. To solve the problems by making them be cultural applicants as household products in creative economy for value added. The public sector and the local organization should support the producers on: variety design, usefulness, selecting targeted products, high quality, reasonable price, marketing study and planning focused on Tai-Yuan identity. It is the way for sustainable development and preserve the valuable heritage.

**Keywords:** Tai-Yuan Pha Jok, household products, ways for strengthening, creative economy

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### 1. Introduction

According to the Office of Policy and Strategic Office, Office of the Permanent Secretary, Ministry of Culture 2010, the development of the nation based on knowledge and local wisdom of Thai society is an alternate way to make public organization realize the important of Thai economy and society [1]. The Tenth National Economic and Social Development Plan focus on the community and social strengthening in order to enhance the national strength. It highlighted the local community economic stability by integrating production processes beyond the community potential and addressing production and sustainable consuming in the community. It also supported community grouping in term of occupational cooperation to support utilization of local wisdom and local culture [2]. The national economic and social development mostly focus on capitalism and industrial development to earn income and export based on the advantages of natural resources and human resources to expand production, to earn income and to work within one's means [3]. The changes of social, economic and globalization impact on people's ways of life in community. Most of the people in the community change their ways of living and local wisdom products

for their more income. In the context of growing globalized world, there must be appropriate strategies for development. The development needs the strong structural system to create the knowledge communities. Strong communities are important for the national development. Failures are caused by ignorance of current local knowledge and technology. The misunderstandings of people in society, particularly concerning the human-relationship and superstitions, add to the ignorance of the socio-cultural system and a lack of basic data define development outcomes. These problems hinder the development policy of the country based on modern concepts and cause Thailand to lack economic stability [4].

The local Tai-Yuan Pha Jok in Ratchaburi was the accumulation of inherited indigenous knowledge and competency in cloth weaving. Nowadays, Tai-Yuan Pha Jok has been integrated into local Thai culture and is considered evaluable commodity and part of the OTOP (One Tambon One Product) project to promote local cottage industry and economic development. This is a significant topic because we are in an era of globalization, which threatens the continuation of traditional practices. If local cultures are not cared for and preserved, they may be diluted

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and ultimately forgotten. Many articles indicate that “globalization strives for cultural compatibility and destroys its diversity in the process by denying or ignoring cultural identity” [5]. The researcher thus realize the need to investigate the development of Tai-Yuan Pha Jok products which define local cultural textiles. At present most of Tai-Yuan people weave the textiles for their income and they usually wear industrial cloth instead of weaving cloth [6]. However, there are some problems of the decreasing Pha Jok weavers because of the low income. “Most of them can make more income from weaving any kind of textiles than weaving Pha Jok. Another problem was the decreasing of successors in Tai-Yuan families because young Tai-Yuan children want to study higher and work outside instead of weaving,” [7]. It is expected that Tai-Yuan Pha Jok gradually would diminish in Tai-Yuan communities.

Developing Tai-Yuan Pha Jok to be household products in creative economy as cultural products will increase value added on them on: variety design that focused on identity, usefulness, high quality, selecting the targeted products, evaluating and improving, marketing study and planning, productive competency study. The household products which anyone can use so they can be sold much more than textiles for clothes.

These household products are made of Tai-Yuan Pha Jok and weaving cloth in the Tai-Yuan communities so Tai-Yuan people will have more career and the weavers can have more income. Making Tai-Yuan Pha Jok to be household products as the cultural applicants is the way for strengthening in creative economy. Tai-Yuan Pha Jok products are types of indigenous cultural capital for social and economy development.

## 2. Objectives

This research aimed: 1) to study the Tai-Yuan history in Ratchaburi and Tai-Yuan local wisdom in Ratchaburi; 2) to study the problems and needs of Tai-Yuan Pha Jok local wisdom products to develop; and 3) to develop Tai-Yuan Pha Jok local wisdom products for the creative economy.

## 3. Methods

This was a qualitative study and participatory approach from March 2013 to May 2016. The research area was selected as two districts in Ratchaburi Mueang district and Chom Bueng district. Two sub-districts in Mueang district: in Khu Bua sub-district and Don Rae sub-district and a sub-district in Chom Bueng district: Rang Bua sub-district. The research area was settled by using a purposive sampling approach. Each area of this study has the Tai-Yuan handicraft center. Presently only three sub-districts in Ratchaburi are available. The population and samples in the development of Tai-Yuan Pha Jok products in creative economy were purposively selected and

included 15 key informants, 15 casual informants and 30 general informants. The research instruments used were participant observation and non-participant observation, structured interview, unstructured interview, focus group discussion, and workshop. The data were validated by data triangulation, investigator triangulation, theory triangulation and methodological triangulation and analyzed in accordance with given objectives. The results are presented in a descriptive analysis.

## 4. Results and discussion

The results of the study revealed that “Tai-Yuan people in Ratchaburi are an ethnic group with a long history. They have their roots in Chaingsaen in present Chiang Rai.” [8]. They moved from Chaingsaen since 1804 during the reign of King Rama 1 the great. That time Chaingsaen was a Burmese outpost and the Thai territory went up to attack the Burmese army in Chaingsaen. They expelled them and destroyed the walls and forts. Chaingsaen dwellers were divided into five groups. Four groups settled in the north. One of the five groups moved to Bangkok. Some of them in this group settled down in Saraburi when they passed there. The rest travelled to stay in Bangkok for a short time after that the King relocated them into Ratchaburi at Banrai Natee on the right bank of Mae Klong River. Because of the population increasing some of Tai Yuan people moved to settle down in other areas such as in Mueang district: Khu Bua, Don Rae, Huai Phai, Dontako, in Photharam district: Nongpho-Bangkado, in Chom Bueng district: Rang Bua, and other areas in Ratchaburi [9].

Tai-Yuan local wisdom as their cloth-weaving textiles. There are 8 topics on Tai-Yuan local wisdom: 1) Tai-Yuan product types: they are divided into applicants and costumes in daily life. It was found that Pha Dteen Jok can only be found in Ratchaburi is valuable, unique and splendid handicraft. There are three origins of the Dteen Jok textiles in Ratchaburi: 1. Khu Bua; 2. Don Rae and; 3. Nongpho-Bangkado. Pha Jok products have their own significant identities. [10]. These aspects included ethnicity, indigenous wisdoms, history in terms of the cultural handicraft which developed the career of Tai-Yuan people. It is the cumulative indigenous knowledge in cultural wisdom and identity more than 200 years. They weaved Pha Jok for using on the special occasion. On the Buddhist days and traditional holidays Tai-Yuan housewives frequently wear the traditional costumes and go to the temple to make merit [11]. In the past Tai-Yuan housewives weaved them for using for their daily life after they finished the harvest. Tai-Yuan textiles are divided into applicants and costumes [12]; 2) material for weaving: In the past the weavers used are cotton and silk; 3) weaving machines: handlooms or looms; 4) Pha Jok production process; still practice like the old ways of creating tradition textiles; 5) dyeing color: natural color were used in the past presently

### The original nine main jok patterns

The Pha Jok weavers choose one of nine main jok patterns in Pha Dheen Jok



Sear Kab Kong Keang Kab Dok Keaw Na Mon

**Figure 1** Five single jok patterns

Source: Montri Chomcheun [14]



Hak Nok Ku Kab Sorn Hak Kong Keng Son Sear Kare Sai

**Figure 2** Four mixed jok patterns

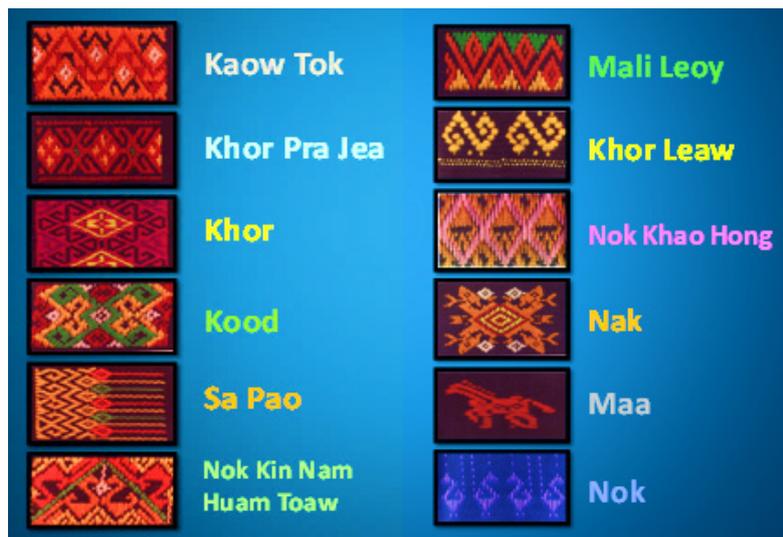
Source: Montri Chomcheun [14]

they use chemical color; 6) jok patterns: “there are 9 main jok patterns and 12 consisted jok patterns for Pha Dheen Jok and other jok patterns for other kinds of Tai-Yuan Pha Jok. The original jok patterns are unique and marvelous, there were 8 original main jok patterns, Kare Sai, the newest main jok pattern was created in 1995. There are 12 consisted jok patterns reselect to use both sides of each main jok pattern. There are 9 main jok patterns are selected by weavers to use in Tai-Yuan Dheen Jok. Five of them are called single patterns and the others are called the mixed jok patterns.” [13]; 7) evaluation of Pha Jok: Tai-Yuan textiles are improved and evaluated by Tai-Yuan expert weavers by examining the neatness on weaving and jok patterns, suitable colors of jok patterns and weaving textiles; 8) controlling the price of Tai-Yuan products by survey the price in the market and the agreement of the committee and the members in the handicraft center.

The problems and needs of indigenous Tai-Yuan Pha Jok production in Ratchaburi concern producers production, marketing and less advertising. These problems were lack of Pha Jok continuous inheritance, less number of weavers in Tai-Yuan communities and lack of successors in Tai-Yuan families [12]. To develop and conserve traditional Pha Jok by promoting the local wisdom culture and cultural activities such as local product exposition fairs, praise and admiration of the cultural contributors. The marketing problems were insufficient production, and

lack of customer information. The needs of Tai-Yuan Pha Jok products were to add cultural value as cultural products, to use the 4 Ps method: Product, Price, Place and Promotion. To solve the problems on advertising by developing advertisement wider such as by newspaper, brochure, poster, TV, radio, internet etc. The problems and needs of Pha Jok products were Tai-Yuan processed products, very few and inexperienced producers, lack of expert designers and efficient sewers, artless products, little usability products, non-marketing devices, no marketing plan and less advertising. To develop these cultural products to increase efficiency by training producers' abilities with expert designers, and effective sewers, making external local wisdom exchange, and making multi-purpose products based on customers' needs and efficient management. Their management needs focused on integrative and creative ware management, strong and good governance. For these reasons, the practice needs to be learned in the communities and as part of external wisdom exchange networks and make more advertisement and market to make more income and conserve traditional Tai-Yuan Pha Jok.

To develop Tai-Yuan Pha jok as the cultural household products in creative economy is the way for strengthening Tai-Yuan Pha Jok to build value creation and value added, conserving and transmitting the identity of indigenous ethnic wisdoms. The steps of



**Figure 3** 12 consisted jok patterns

Most of these patterns will be chosen to make on both sides of the main pattern in Pha Dheen Jok

Source: Montri Chomcheun [14]



**Figure 4** Other small jok patterns

These other small jok patterns are used for any kind of other Pha Jok textiles

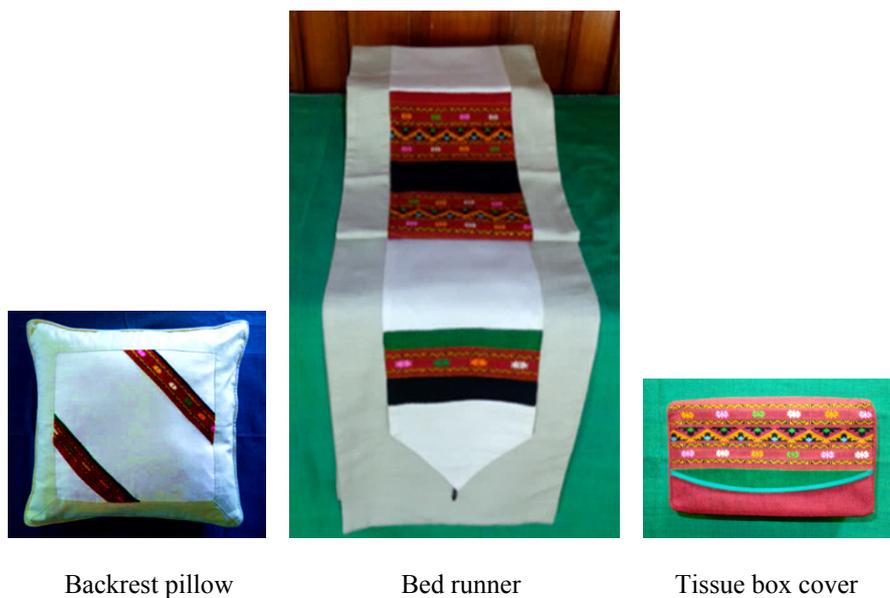
Source: Kaimook Chomcheun

developing Tai-Yuan Pha Jok products were identified by respondents to the sustainable development. The creative household products can be used in houses and other places such as hotel, resorts, apartment etc. These household cultural products that are the ways for enhancing commercial economy were selected as having potential for further development. They were product competency analysis selecting of target products which were based on their uniqueness, marketing and customers demand, creative designing and production, usefulness, variety, quality control, reasonable price, evaluation and development which focused on identity, marketing study and plan, productive competency study. The cultural products are made of Tai-Yuan weaving cloth

in their communities. Developing Tai-Yuan Pha Jok household products as the cultural applicants is the way for strengthening in creative economy. The weavers and any other producers in Tai-Yuan communities can have more income. These Pha Jok household products are types of indigenous cultural capital for social development to develop Tai-Yuan people in their communities for strengthening commercial economy in their communities which is the way for sustainable development. There are 10 pieces as the samples of Pha Jok household products for three rooms: the bed room, living room and dining room. There are 3 kinds of household products for the living room (Figure 5): tablecloth, backrest pillow and



**Figure 5** Tai-Yuan Pha Jok household products for the living room  
Source: Kaimook Chomcheun



**Figure 6** Pha Jok household products for the bed room  
Source: Kaimook Chomcheun 2015

tissue box cover. There are 3 kinds of household products for the bed room (Figure 6): bed runner, backrest pillow and tissue box cover. There are 4 kinds of household products for the dining room (Figure 7): table runner, napery, place mat, and tissue box cover. These cultural household products are used material in Tai-Yuan communities: Tai-Yuan Pha Jok and any color weaving cloth. As a result of developing on Tai-Yuan Pha Jok household products as the cultural applicants is the wonderful way for strengthening creative economy in Ratchaburi province to increase the weavers and Tai-Yuan communities more income.

## 5. Discussion

The results of the research revealed that Tai-Yuan people in Ratchaburi are an ethnic group with a long history. They have their local wisdom as their cloth-weaving handicrafts. It was found that Pha Dteen Jok is valuable, unique and splendid handicraft can only be found in Ratchaburi. This particular type of Pha Jok products are popular due to its distinctive jok patterns. The colors of Tai-Yuan Jok and jok patterns are different that make each product have its own unique they are important for the success and sustainability of the weaving handicraft for the



**Figure 7** Pha Jok household products for the dining room  
Source: Kaimook Chomcheun

creative economy. The producers make and control the quality of their wares which are supported by OTOP project and the approval of the Industrial Standards Institute [15]. Like other traditional products, Tai-Yuan Pha Jok in Ratchaburi is produced by housewives in Tai-Yuan communities as with the other traditional weavers and there are problems from the lack of management and marketing study. The problems and needs of Tai-Yuan Pha Jok products mainly concerned producers, production, marketing and advertising. It is necessary for the state and local organization to play the role in solving the problems and helping promotion on Pha Jok household products in both domestic and international markets;

The research results revealed that there is also a need to develop the product function in response to customer needs and conservation of the traditional styles is important [16]. To increase the indigenous products, the technology is necessary which must focus on personal management and the knowledge for production must be taught the people in communities. [17] The development of traditional crafts and craft groups must begin with management training and education [18]. The production guidelines suggested for Tai-Yuan Pha Jok household products in Ratchaburi province may help the products meet customer needs and the satisfaction of both producers and consumers. Furthermore, both producers and consumers must be given the chance to influence the path of product development. Concerning the development for the participation of Tai-Yuan communities, it should be in the form of the committee. "The producers of Pha Jok household products should conduct the product development by

usefulness, contemporary designing, advertising, and conducting market. It should be on development of Thai identity with cultural value added" [19]. The conservation of the traditional styles is important but it is also a need to develop the product function in response to customer needs. The suggested development procedures are making creative design, usefulness, diversity, productive competency study, selecting targeted products, marketing study, marketing planning, improving quality and value monitoring, producing planning, pricing, and making more advertising. By these production guidelines, Tai-Yuan Pha Jok household products are able to take a real role in Thai economic and will be an important social development.

From this time is suppose to side understanding push to Tai-Yuan people in Ratchaburi to be aware of the indigenous wisdoms of Pha Jok, the cultural heritage. The public sector, private organization and local organizations should support the Tai-Yuan Pha Jok products, promote marketing production continuously especially among the producers, customers and tourists. They should be studied to understand potential and obstacles for preservation, inheritance, and community development. The suggestions on the development for potential future investigations are: consumer needs, selecting target products, making creative design, quality control, market study, product planning, pricing, and advertising. There should an annual reunion and festival to bring people together from different communities and provinces to preserve the valuable heritage through various promotional activities.

## 6. Conclusions

The results of the research revealed that Tai-Yuan people in Ratchaburi are an ethnic group from Chaingsaen. They have valuable cultural handicraft which is the accumulation of inherited indigenous knowledge and competency in cloth weaving and traditions. Tai-Yuan Pha Jok is accepted as the splendid knowledge and important cultural capital for economic and social development. It requires special techniques and understanding fine art by using traditional techniques. It was the cumulative transmitted indigenous knowledge in local cultural wisdom and identity more than 200 years. The indigenous Tai-Yuan Pha Jok in Ratchaburi was the accumulation of inherited indigenous knowledge and competency in Pha Jok textiles. The indigenous jok patterns are splendid and neat. The problems and needs of the Pha Jok textiles are production, producers, marketing and advertising. To develop Tai-Yuan Pha Jok household products in creative economy focus should be on development of creative the identity with added cultural value, Sufficiency Economy and adopted wisdom, knowledge in developing. [20] The ways for developing procedure are productive competency study, selecting targeted products, making creative designs and production, producing and marketing planning, quality control and value monitoring, reasonable pricing, performing market and sales, evaluating and improving. Making Tai-Yuan Pha Jok as household products should be modern, useful, unique, and transmit the cultural identity of the local communities. They can be divided into souvenirs and domestic products. By these ways for guidelines to develop on Tai-Yuan Pha Jok household products in creative economy as the cultural applicants is the way for strengthening. The weavers and any other producers in Tai-Yuan communities can have more career and income. Tai-Yuan Pha Jok products are cultural capital will be well known as the cultural products and take a real role for social development, Thai economy and preserve Tai-Yuan handicraft.

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