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Research Article

การจัดการความรู้มรดกภูมิปัญญาทางวัฒนธรรม กรณีผ้าซิ่นเสาไห้ จังหวัดสระบุรี เพื่อพัฒนาสู่การท่องเที่ยวเชิงวัฒนธรรมของชุมชน

Knowledge Management of Intangible Cultural Heritage for Tube Skirts to Develop Community Cultural Tourism in Saraburi

ดวงรักษ์ จันแตง*

Doungrak Chantang*

สถาบันไทยคดีศึกษา มหาวิทยาลัยธรรมศาสตร์

The Thaikhadi Research Institute, Thammasat University.

**Corresponding author, e-mail: doungrakc@gmail.com*

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บทคัดย่อ

ผ้าทอไทยวน เป็นผ้าทอโบราณที่มีเอกลักษณ์เฉพาะและมีความประณีต หากแต่การทอผ้าด้วยมือกำลังเข้าสู่ขั้นวิกฤต เนื่องจากช่างทอผ้าส่วนใหญ่เป็นผู้สูงอายุ ความรู้การทอผ้าด้วยมือกำลังจะหายไป นำมาสู่วัตถุประสงค์การวิจัย ได้แก่ เพื่อศึกษาการรวบรวมความรู้เกี่ยวกับมรดกทางวัฒนธรรมที่จับต้องไม่ได้ตลอดจนการจัดการความรู้เกี่ยวกับมรดกทางวัฒนธรรมที่จับต้องไม่ได้ และเพื่อศึกษาการพัฒนาสู่การท่องเที่ยวเชิงวัฒนธรรมของชุมชน การวิจัยครั้งนี้เป็นการวิจัยเชิงคุณภาพโดยใช้การสุ่มตัวอย่างแบบเจาะจง รวบรวมข้อมูลโดยการสนทนากลุ่มและการสัมภาษณ์เชิงลึก ผลการวิจัยพบว่า ชุมชนเสาไห้มีการรวบรวมองค์ความรู้โดยปราชญ์ไทยวนเสาไห้แล้วจัดตั้งหอวัฒนธรรมพื้นบ้านไทยวนเพื่อรวบรวมองค์ความรู้เกี่ยวกับประเพณี วิถีชีวิต และวิธีทอผ้า นอกจากนี้ ช่างทอผ้ายังรวบรวมความรู้โดยการเขียนกรรมวิธีการทอผ้าขึ้นด้วยภาษาของตนเองเพื่อให้สามารถทบทวนความรู้ได้ในภายหลัง ในส่วนของการจัดการและจัดเก็บความรู้เรื่องการทอผ้าเป็นลวดลายต่าง ๆ พบว่า ความรู้ดังกล่าวได้มีการเผยแพร่ด้วยการจัดอบรมให้กับช่างทอผ้าในชุมชน รวมทั้งการนำองค์ความรู้มาประยุกต์ในการออกแบบและแกะลวดลายจากทอผ้าเก่าอายุ 250 ปี จนลายผ้าดังกล่าวได้รับเลือกให้เป็นลายผ้าอันเป็นเอกลักษณ์ของจังหวัดสระบุรี กระบวนการนี้ได้รับการพัฒนาเป็นการท่องเที่ยวโดยชุมชน โดยนำเสนอวัฒนธรรมไทยวนเสาไห้ที่มีจุดเด่น คือ การท่องเที่ยวเกี่ยวกับประเพณี วิถีชีวิต วัฒนธรรม อาหาร และการแต่งกาย นักท่องเที่ยวที่ต้องการเข้าชมพื้นที่ต้องแจ้งชุมชนล่วงหน้า จึงทำให้แตกต่างจากการท่องเที่ยวทั่วไป ดังนั้น การจัดการความรู้มรดกภูมิปัญญาทางวัฒนธรรม กรณีผ้าซิ่นเสาไห้ จังหวัดสระบุรี เพื่อพัฒนาสู่การท่องเที่ยวเชิงวัฒนธรรมของชุมชน จึงเกิดจากความรัก และความภาคภูมิใจในมรดก

ทางวัฒนธรรมของชุมชนไทยวนเสาไห้ การจัดการความรู้เกี่ยวกับประเพณี วิถีชีวิต และศิลปะการทอผ้าซิ่นในอำเภอเสาไห้ จึงเป็นการรวบรวมองค์ความรู้อันหลากหลายจากผู้เชี่ยวชาญในชุมชนอย่างเป็นระบบ องค์ความรู้นี้ได้มีการถ่ายทอดจากรุ่นหนึ่งไปยังอีกรุ่นหนึ่ง เพื่อเป็นการรักษาวัฒนธรรมไทยวนเสาไห้ รวมทั้งสามารถนำไปใช้ในสร้างประสบการณ์การท่องเที่ยวเชิงวัฒนธรรมเพื่อดึงดูดนักท่องเที่ยวให้นักท่องเที่ยวได้มาเยี่ยมชม เรียนรู้ และรับข้อมูลเชิงลึกใหม่ ๆ นอกจากนี้ยังส่งเสริมการเรียนรู้ข้ามวัฒนธรรมแก่นักท่องเที่ยวและมีส่วนช่วยในการสร้างรายได้ภายในชุมชนอย่างยั่งยืน

คำสำคัญ: การจัดการความรู้; มรดกภูมิปัญญาทางวัฒนธรรม; ผ้าซิ่นไทยวนเสาไห้; การท่องเที่ยวทางวัฒนธรรมโดยชุมชน; สระบุรี

Abstract

Tai Yuan Sao Hai woven fabric is classical, unique, and exquisite. Yet, hand weaving is now in a critical stage as most of the weavers are elderly people. The hand weaving knowledge is seemingly disappearing, and that became the objectives for this research; to study the collection of knowledge of intangible cultural heritage as well as knowledge management of intangible cultural heritage and to examine the development of community cultural tourism. This research was qualitative research, employing purposive random sampling. Data were collected by focus group and in-depth interviews. The results were that the Tai Yuan Sao Hai community gathered knowledge by having local Tai Yuan Sao Hai scholars established the Tai Yuan Sao Hai Folk Culture Hall where knowledge on traditions, ways of life, and weaving methods were collected. In addition, the weavers gathered knowledge by writing down in details the weaving process in their own language so that they can review the knowledge later. In managing and storing weaving knowledge of the various patterns, it was found that such knowledge was sufficiently disseminated, through training arranged for weavers in the community. It was observed that there was the application of knowledge in redesigning and re-weaving of the 250-year-old cloth pattern that it was selected as Saraburi's provincial signature cloth pattern. The process was developed into community tourism, presenting Tai Yuan Sao Hai culture as a highlight of tourism about traditions, ways of life, culture, food, and costume. Tourists wishing to visit the area are required to decide in advance, which makes it different from general tourism. The initiative entitled "Knowledge Management of Intangible Cultural Heritage for Tube Skirts to Develop Community Cultural Tourism in Saraburi" emanates from a profound love, nostalgia, and pride in the cultural heritage of the Tai Yuan Sao Hai Community. This endeavor focuses on knowledge management pertaining to customs, ways of life, and the art of weaving tube skirts produced in Sao Hai district. It involves the systematic collection of diverse knowledge from community experts, encompassing distinctive fabric patterns. Subsequently, this knowledge is transmitted from one generation to another, thus preserving the contemporary Tai Yuan Sao Hai culture. This cultural capital can be harnessed to cultivate cultural tourism experiences that intrigue travelers, enabling them to visit, learn, and gain novel insights into daily life. Moreover, it fosters cross-cultural learning and contributes to the creation of livelihoods and income opportunities within the community in a sustainable manner.

Keywords: knowledge management; intangible cultural heritage; tube skirts produced in tai yuan sao hai district; community cultural tourism; saraburi

Introduction

Fabric is a material for producing clothes, a necessity for human living. In the past, weaving for household use was very important in Thai society. Tai Yuan Sao Hai woven fabrics are both classical and unique, exhibiting colors and patterns unlike any other traditional weaving fabrics. Thai Yuan woven cloth is considered a continuation of intangible cultural heritage, with patterns including Si Khao cloth or Si Ta Kor cloth, weaving with complicated methods, bark patterns weaving, Yok Dok woven fabric, while preserving characteristics of fabrics. History of Tai Yuan weaving in Sao Hai District, Saraburi Province, began with the Thai Yuan people settling in the north of Thailand, in Chiang Saen area. They, then, migrated to the area along the Pa Sak River more than 200 years ago. Containers, weapons, tools to make a living, and classical woven fabrics that are over a hundred years old, such as Mook Yok Dok fabric, Khit pattern fabric, Jok fabric were found. Thai Yuan Saraburi people use their own unique dialect, which is Yuan or Lanna language, and refer to themselves as “Khon Yuan.” This ancient community thrived culturally, preserved, and instilled in the community awareness of the value of good traditions that have been inherited from the origin. Examples of those traditions were the merit-making festival, the offering of Prasat Phueng, music performance, dancing, and the offering of rice bowls (ancient merit making related to the deceased ancestors) to dedicate to relatives who have passed away, making Baisri, etc [1]. However, hand weaving nowadays is entering a critical stage as the successors of weaving can only be found in some communities. Most weavers are elderly people, and interest in the profession among young people is declining. Consequently, there is a risk of losing this cultural heritage due to a lack of successors.

Therefore, when considering the meaning of knowledge in this context, it refers to various factual information that emerges, which is considered the foundation of operations. Meanwhile, information is the result of data processing, news, and accumulated knowledge. The utilization of information serves as the basis for generating thoughts and making decisions [1]. Additionally, knowledge encompasses facts, truths, principles, and data acquired and accumulated from various experiences [2]. Knowledge is deemed necessary to consist of two components: comprehension and retention, as it involves the ability to remember certain things that have been understood [3]. In summary, knowledge refers to awareness of methods, processes, understanding, facts, and the ability to remember experiences.

Tai Yuan Sao Hai woven knowledge is considered tacit knowledge. This type of knowledge is accumulated in the skills and expertise of individuals gathered from many years of experience. It may be demonstrated through actions and observations but cannot be easily explained in general terms. It is called, in other words, the abstract knowledge [4].

The emergence of knowledge, as discussed by Orawan Pilanthawat [5], can be delineated into three hierarchical tiers. Initially, the level of awareness denotes a mode of learning characterized by the rote memorization of specific methodologies, procedures, and blueprints. Proficiency at this stage

necessitates the adeptness to recall information from memory. Secondly, the level of synthesis of fundamental knowledge denotes that fabric craftsmen possess a capacity beyond mere memorization; they can articulate acquired knowledge in their own vernacular. Thirdly, the level of application entails the utilization of acquired facts and memorized information in the actual weaving of fabrics. The comprehension of these fabric craftsmen's knowledge can be explicated through pedagogical principles, as discussed by Kasinee Juthawijit [6]. The efficacy of demonstrating a process over mere verbal explanation lies in allowing the recipient to observe firsthand how the task should be executed, thereby constituting the most efficacious approach to facilitate learning in intricate subjects.

Fabric artisans acquire weaving techniques and assorted patterns from seasoned practitioners through hands-on experience. This acquisition of knowledge is closely intertwined with memory; individuals often recollect and respond to freshly imparted information as well as repetitive data, culminating in memorization and retention. Active participation serves as a catalyst for learning, with individuals benefiting from experiential learning methodologies.

The exploration of knowledge collection and management parallels the research conducted under the title "The Development of Knowledge Management Model of hand-woven silk career group in Loei" [7] This investigation identified eight key dimensions encapsulating the conditions and challenges associated with knowledge management. These dimensions encompass: 1) the establishment of knowledge databases, 2) the process of knowledge acquisition, 3) the generation of new knowledge, 4) strategies for knowledge storage, 5) techniques for knowledge analysis and extraction, 6) methods for knowledge transfer and dissemination, 7) the adaptation and validation of knowledge, and 8) considerations of environmental factors, both internal and external.

Additionally, the study on "Heritage-making: Written Texts in the Transmission of Traditional Knowledge of Natural Dyeing" [8] delves into the concept of natural dyeing as an intangible cultural heritage, particularly emphasizing its role within the broader spectrum of cultural heritage. Notably, the study highlights Latvia's initiative to document the process of natural dyeing in written format, thereby serving as a primary resource for ethnological inquiries. Moreover, a variety of sources, including direct observation, oral traditions, written documentation, and visual representations, are utilized in the conservation and enhancement of dyeing techniques. Furthermore, personal experiences are recognized as influential in shaping individual identity, both historically and contemporarily.

Considering these findings, the preservation and management of cultural knowledge heritage by communities are deemed indispensable. Communities acknowledge the significance of preserving the cultural knowledge heritage associated with hand-woven silk in Loei, resulting in concerted efforts to aggregate and manage such knowledge. This endeavor involves the perpetuation and transmission of this knowledge to successive generations, as well as leveraging the cultural heritage of hand-woven silk as a cultural asset for fostering cultural tourism, with active community involvement.

Cultural tourism refers to traveling to appreciate cultural aspects such as customs, ways of life, various arts, and other manifestations of prosperity developed to suit the environment and the lifestyles

of individuals in different periods. Tourists learn about the history, beliefs, perspectives, thoughts, faith, and preferences of individuals from the past transmitted to present generations through these aspects [9]. Therefore, cultural tourism involves creating systems for community involvement in tourism management to revitalize cultural arts, preserve the identity and characteristics of the region, and enable communities to determine the direction of tourism, with everyone in the community owning the resources. This involves utilizing local resources such as nature, history, culture, customs, lifestyles, and local wisdom as tourism assets to ensure sustainable development [10]. This leads to the research objective of studying the collection and management of intangible cultural heritage knowledge with community participation and examining the development of community cultural tourism.

The concept of cultural tourism, as delineated within the framework of tourism provisioning [11], encompasses three primary facets: Firstly, Tourist Attractions, which serve as catalysts for enticing and persuading tourists to visit; Secondly, Transportation, involving the movement of individuals or goods from one location to another, playing a crucial role in facilitating the distribution of products to tourism markets and ensuring convenient and secure access to tourist destinations for travelers. This includes ground transportation by automobiles providing access to rural areas like the Sao Hai district. Lastly, Information, denoting timely and suitable data for utilization in tourism contexts.

The present study aligns with the research conducted on "Ban Phu: Phu Thai Ethnic Identity and Development in Sustainable Cultural Tourism Context" [12] which sheds light on Ban Phu's demographics situated in the Ban Pao sub-district, Nong Sung district, Mukdahan province, nestled amidst the high plains and hills of "Hin Lek Fai." Predominantly inhabited by the Phu Thai ethnic group, Ban Phu's residents exhibit a distinct ethnic identity evident in various facets such as community lifestyle, language, traditional attire in hues of indigo and red, historical narratives, self-sufficiency-based learning centers, cultural squares, pottery, and the production of community goods and services. In terms of cultural tourism management, residents have adapted by leveraging their ethnic identity as a marketing tool, employing self-management practices such as "culture as a commodity" or "culture for tourism," alongside the establishment of organizations and processes aimed at preserving their ethnic identity.

Moreover, the sustainable amalgamation of Phu Thai ethnic identity and developmental efforts in cultural tourism management encompasses several elements, including organizational establishment, the formulation of ethnic awareness strategies, delineation of Phu Thai identity, creation and selection of village symbols, presentation of Phu Thai ethnic identity within tourism contexts, and engagement with tourists to showcase Phu Thai ethnic identity.

Additionally, research on "Cultural Tourism in Pakistan: Prospects and Challenges" [13] underscores Pakistan's diverse cultural opportunities and myriad tourism types within the country. Leveraging ancient heritage and cultural perspectives from previous eras, Pakistan can promote tourism activities effectively.

Consequently, this exploration delves into studying the collection and management of knowledge and intangible cultural heritage, with community participation, and evaluating the development of community cultural.

Objectives

To study the collected of knowledge and knowledge management of intangible cultural heritage and with community participation; and to examine the development of community cultural tourism.

Methods

1. Scope of study

This study was qualitative research that drew the results from focus group discussions, in-depth interviews, together with non-participatory observation and analysis of related documents. The aim was to study the history of the community, weaving techniques, and patterns on the fabrics, considered as the identity of the community, costumes for men and women of the Tai Yuan Sao Hai. The study extended to woven fabrics used in community households, woven fabrics used in community ceremonies, the influence of other groups of Thai Yuan on the weaving of Sao Hai tube skirts. The study gathered knowledge of intangible cultural heritage with community participation, knowledge management of intangible cultural heritage by community participation, and developed community cultural tourism. Regarding spatial boundary, this research explored the process of community participation in knowledge management of intangible cultural heritage of the weaving group in Sao Hai District, Saraburi Province.

2. Population and sampling

This study conducted group discussion with 6 informants, using purposive random sampling. The informants were selected from weavers who had experience in Tin Jok weaving for at least 10 years and had direct experience in weaving. An in-depth interview was conducted with one informant from representatives of organizations that played a role in the development of the Tai Yuan Sao Hai community.

3. Research tools.

Research tools – focus group discussions, in-depth interviews, note making, sound recording, photography.

4. Data collection.

Initially, the researcher collected information from books, research papers, and related academic articles. In a later stage, the collected data were used as a guideline for designing focus group discussions, which involved semi-structured questions and in-depth interviews with open-ended questions. That facilitated the target group to fully express their opinions. After that, the researcher conducted a field study to interview the target group, who received the letters of appointments for interviews previously sent.

5. Data analysis

When collecting data from semi-structured interviews was completed, the contents of the interviews were interpreted and categorized as planned. The processed contents were then analyzed, using

the data obtained from non-participatory observation together with information from relevant documents and research. Then, the research results were presented in a form of summary of all data analysis in descriptive format, addressing the issues set out in the research objectives.

Results

1. To study the collected of knowledge and knowledge management of intangible cultural heritage.

The acknowledgment of cultural significance within the Tai Yuan Sao Hai community has prompted the organized aggregation of intangible cultural heritage knowledge, facilitated by active community participation. Spearheaded by a local Tai Yuan Sao Hai scholar, Ajarn Songchai Wannakul, this initiative was inaugurated at the Tai Yuan Sao Hai Folk Culture Hall, with the overarching goal of establishing a comprehensive repository of knowledge encompassing traditions, ways of life, and the wealth of inherited wisdom. An illustrative example of such heritage is the traditional art of Teen Jok weaving, known locally as Pha Sin Kep, which serves as both a cultural ritual and a subject of scholarly inquiry. The community is deeply involved in the preservation of vintage fabrics, engaging in practices such as design restoration and fabric reweaving.

Insights gleaned from a focus group discussion reveal the presence of four takors (traditional technic for weaving) in Saraburi. Ajarn Songchai's assiduous endeavors have significantly contributed to the safeguarding of vanishing cultural artifacts, as evidenced by his proactive involvement in archiving and exhibiting cultural relics. Despite encountering challenges such as the diminishing number of weavers, Ajarn Songchai's commitment to cultural heritage conservation remains unwavering.

In a reflective discourse, Ajarn Songchai expressed apprehension regarding the potential erosion of invaluable cultural practices. Despite numerous initiatives, including the preservation of fabric specimens and archival materials, the search for successors to carry forward these traditional crafts persists. The scarcity of active weavers underscores the exigency of cultural preservation endeavors, prompting a collective sense of duty within the community to perpetuate cultural knowledge and practices. Weavers actively engage in the management of cultural heritage knowledge, with robust participation from the community. They leverage existing knowledge and integrate newly acquired insights garnered through formal education, training, and experiential learning, such as the establishment of sericulture production units. In collaboration with the Sericulture Academic and Technology Transfer Group at the Chaloem Phrakiat Sericulture Center in Saraburi, the community initiated the province's inaugural sericulture program. Grounded in regional culture, this endeavor encompassed the cultivation of mulberry plants, the rearing of silkworms, and the production of silk fibers for weaving. Through knowledge exchange and the refinement of fabric production techniques, the community aims to establish sustainable revenue streams from Thai silk cultivation. Additionally, expertise in indigo cultivation, harvesting, vat preparation, and dyeing processes in the Tai Yuan Sao Hai region is shared among community members. This knowledge exchange extends to collaborative efforts with local weavers, facilitating the transmission of heritage, wisdom, and intricate weaving techniques such as the claw pattern. Initiatives are also underway to impart weaving knowledge to younger generations

and disseminate this expertise to the broader populace, thereby contributing to the distinct fabric of Saraburi province's identity.

2. To examine the development of community cultural tourism.

The Tai Yuan Sao Hai community has established cultural activities based on its cultural resources, offering opportunities for tourists to engage in educational experiences. These activities encompass traditions, lifestyles, weaving, and culinary offerings tailored to tourists' preferences. Discussions within the community highlighted the process of fabric production, starting from mulberry tree cultivation to weaving, although acknowledging the potential challenge for tourists in comprehending the weaving process, particularly during short visits. However, longer stays allow tourists to observe the entire weaving process within the community. The utilization of both traditional and modern methods in the weaving process facilitates efficiency without compromising authenticity.

Moreover, in-depth interviews revealed that tourists visiting Tai Yuan Sao Hai can participate in fabric dyeing and weaving workshops led by local experts, with Ajarn Songchai's residence serving as a repository of community knowledge. Notably, a significant event in late 2022 attracted women's groups from various districts to learn about fabric production, natural dyeing, and weaving techniques.

Additionally, the community provides accommodation and amenities for tourists, including traditional Thai snacks and nearby lodging options. The Thai Cultural Center offers catering services and various activities such as training sessions, seminars, and weddings, featuring local cuisine. Advance notice is required for reservations, indicating a proactive approach to tourism management.

However, challenges exist concerning tourist attractions, exacerbated by natural disasters and insufficient support for reconstruction efforts. Despite these challenges, the community remains committed to preserving its cultural heritage and attracting tourists through strategic promotion and comprehensive event planning. Information about accommodations and amenities is readily accessible through online platforms, facilitating tourist engagement and promoting community-based tourism in Tai Yuan Sao Hai.

Conclusions and Discussion

1. To study the collected of knowledge and knowledge management of intangible cultural heritage.

The disappearance of traditional woven fabric, commonly referred to as TUBE SKIRTS, from the Saraburi Province region is attributed to cultural practices within the Thai community. These practices include burning clothing alongside deceased individuals, based on the belief that the departed should have cloth for their journey into the afterlife, or for floating ceremonies, or as offerings to temples. Additionally, given that Thai communities often reside in flood-prone areas such as the forested banks of rivers, these fabrics are susceptible to loss during floods.

The decision to burn these fabrics reflects a cultural ethos wherein old items are ceremonially disposed of rather than preserved. Some individuals lament this cultural practice as a loss, perceiving it as a diminishing appreciation for tradition. Efforts to revive weaving traditions are motivated by a desire to conserve these cultural artifacts. Artisans like Khun Thongbai and Khun Wilai, aged 50 and above, are

recognized as custodians of this craft, while younger individuals are encouraged to learn despite perceived difficulties.

This narrative underscores a recognition of the impending loss of cultural heritage and the urgency to preserve and revive traditional practices, even amidst the challenges of modern life. Group discussions reveal that the community's collaborative effort in preserving cultural heritage and traditional knowledge stems from valuing cultural heritage as the foundation of their way of life and identity as Thai individuals. Participants note that the current existence of cultural artifacts, such as woven fabrics, is attributed to individuals like Ajarn Songchai, who actively collected and preserved these items. Interactions with individuals like Ajarn Songchai serve as catalysts for younger generations to contemplate their roles in contributing to the preservation of their cultural heritage.

Fabric artisans learn weaving techniques and patterns through hands-on experience and communal knowledge sharing, closely linked to memory. Memories are often associated with freshly received information and repeated news, prompting individuals to retain and respond to that information. Furthermore, these knowledge exchanges occur when fabric artisans attend workshops or engage in fieldwork, such as natural dyeing or cultivating dye plants, enhancing their craft skills, and understanding.

For instance, individuals like Jok have attended training sessions and then imparted knowledge to other community members, instructing them on specific weaving techniques. Additionally, initiatives such as the "Indigenous Fabric Revival" project, held at the Thai Woven Cultural Center in August and September 2025, aimed to promote community participation and learning. Representatives from various districts participated in this project, facilitated by experts like Supatra, focusing on traditional red dyeing techniques and *Krachang Kam Pu* patterns.

Furthermore, elderly individuals who traditionally engage in weaving pass down their knowledge to younger generations, creating supplementary income opportunities and weaving networks within the community. This knowledge transfer contributes to sustaining traditional weaving practices and reinforces the cultural significance of fabric production in the community. Through community-led initiatives and deep interviews, it becomes apparent that fabric artisans and community members are actively engaged in preserving and transmitting traditional weaving knowledge and practices.

Community involvement in managing cultural heritage knowledge entails several aspects:

1.1 Community Participation in Knowledge Gathering: The community actively participates in creating spaces for knowledge collection and sourcing information from fabric artisans. As highlighted in deep interviews, most of the weaving knowledge is orally transmitted within the community, with limited formal documentation. However, efforts are being made to compile this knowledge into more structured forms for teaching purposes or future reference.

1.2 Management and Preservation of Knowledge from Fabric Artisans: Information from fabric artisans is managed and preserved, such as through recording their knowledge in old photographs found in the archival books of Ajarn Songchai Wanakun. These records depict traditional weaving patterns, and efforts

have been made to revive and document these techniques to preserve the knowledge for future generations.

1.3 Knowledge Dissemination: The community disseminates weaving knowledge through various online platforms, such as the Facebook page of the Thai Woven Cultural Center. This platform serves as a medium to share various weaving techniques and information related to fabric production.

1.4 Application of Knowledge in Tourism: The community applies cultural heritage knowledge in tourism activities by linking it with cultural heritage sites and practices. For instance, the extraction of ancient weaving patterns, such as the "Jak" pattern, from old fabrics aged over 250 years, has been undertaken by Ajarn Songchai Wanakun to preserve and revive ancient weaving patterns unique to the Thai Woven Cultural Center in Saraburi Province. These efforts have been recognized through awards in fabric conservation competitions, contributing to the preservation of Thai cultural heritage in the region.



Figure 1 Tube skirt in Tin Jok pattern of the Thai Yuan people.

Source: Photograph by the researcher.



Figure 2 The *Krachang Kam Pu* pattern woven from old fabric pattern duplication.

Source: Photograph by the researcher.

2. To examine the development of community cultural tourism.

The Tai Yuan Sao Hai community manages cultural tourism based on local customs, ways of life, and the art of weaving traditional skirts, as discussed in group conversations. One participant articulated the process of fabric making, highlighting the various stages from mulberry tree cultivation to weaving. Another participant acknowledged the potential challenges tourists might face in engaging with spinning and weaving activities, particularly during short visits. Additionally, in-depth interviews revealed that tourists can learn fabric dyeing from Teacher Jib and weaving from Ajarn Songchai, who serves as the repository of Tai Yuan Sao Hai's knowledge. The community actively participates in managing tourism sites to preserve its identity and local customs, offering activities such as weaving demonstrations and traditional Thai cuisine experiences.

Regarding accommodations and facilities, participants emphasized the need for tourists to arrange appointments in advance and highlighted the availability of information online for accessing accommodations and tourist attractions in the Tai Yuan Sao Hai area. The tourism provision in the Tai Yuan Sao Hai community encompasses various components:

2.1 Attractions: These include cultural events like the Boon Ka thin ceremony and the Songkran festival, which attract tourists to experience Tai Yuan Sao Hai's customs and traditions.

2.2 Transportation: Ensuring convenient and safe access to tourist destinations through road transportation by cars is crucial for supporting tourism in the Sao Hai district.

2.3 Information: Disseminating timely and user-friendly tourism-related information, such as through the community's Facebook page for the Thai Woven Cultural Center, is essential.

2.4 Advertising: Promoting tourism-related information through advertising media helps attract visitors to Tai Yuan Sao Hai from various sources.

2.5 Public Relations: Establishing good relationships and understanding between organizations or agencies and the community encourages cooperation and support for tourism initiatives. Sharing tourism-related information on the community's Facebook page fosters community engagement.

2.6 Service Provision: Providing welcoming services, food service, and accommodation within the Sao Hai district aims to ensure customer satisfaction and encourage repeat visits or referrals.



Figure 3 The fabric weaving activities in the Tai Yuan Sao Hai community provide opportunities for tourists to actively engage and learn.

Source: Photograph by The Thai Woven Cultural Center in the Tai Yuan Sao Hai community.



Figure 4 Traditional Tai Yuan Sao Hai cuisine includes Mi Jaa noodles, grilled Laab, Nam Prik Nuom, Black Pepper Chicken Soup, and fried pork.

Source: Photograph by The Thai Woven Cultural Center in the Tai Yuan Sao Hai community.

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