

Development of learning materials "Chantaboon reed mat pattern of Samet Ngam community" through a participatory process

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Abstract

This article, Development of Learning Material in the Chanthaboon Reed Mat Pattern of the Samet Ngam Community Through a Participatory Process, aims to investigate the educational value of the Samet Ngam reed mat patterns and to create learning materials in the context of the community. It was employed by a qualitative research model to collect data and information from members of the reed mat weaving group. There were 25 people with knowledge and expertise in providing information related to reed mat patterns, obtained from purposive selection. Data and information were collected using interview guidelines. Data and information were analyzed using descriptive analysis. The research results also included that the process of creating learning material on Samet Ngam mat patterns uses a 5-step participatory process: the first step is collecting data and information to create the learning center. The second step is to create models of the reed mat patterns to serve as a database. The third step is to compile knowledge as names of patterns, characteristics, or stories that accompany those patterns and collect them into a well-accessible database. The fourth step is to display mat-pattern learning materials. And the final step is to collaborate and present the learning center. The center has a great collection of learning material from the Chanthaboon reed mat patterns. The creative media has contributed to both academic and community values.

Keywords : Learning Material, Mats, Reed, Participatory Process, Chanthaburi

Introduction

The women's weaving group of Samet Ngam Village, Cluster 10, is a community enterprise dedicated to reserve the cultural heritage of Chantaboon reed mat in Chanthaburi. Established since 1992, the group operates under the guidance of the Nong Bua Sub-District Administration Organization, Mueang District, Chanthaburi Province. The organization has provided a museum space within the premises of the Royal Shipyard, a place bestowed by His Majesty King Taksin the Great, to serve as the group's location. In addition to weaving fabrics to generate income, the women's weaving group of Samet Ngam Village, Group 10, aims to create jobs and livelihoods for the local community

Currently, the art of weaving in the Samet Ngam community has evolved into a cultural heritage conservation center for Chantaboon reed mat. Beyond being a hub for the collection and distribution of products from reed grass, the women's weaving group of Samet Ngam Village not only creates these cultural artifacts but also serves as a learning space for the art of handwoven fabric production in the community. This encompasses the entire process, starting from planting and preparing reed grass to the transformative methods that turn raw materials into finishing products. The community's expertized individuals come

together under the umbrella of the women's weaving group of Samet Ngam Village, led by senior, most-respected, chairperson, Jurairat Sappasuk. With over 50 members, each specializing in different facets, ranging from cultivation and weaving to dyeing and processing, the group has not only crafted these cultural artifacts but has also become a rich learning environment for the art of handwoven fabric production in the community. (Sappasuk, J., 2021 : Interview) However, it should be noted that the weaving center lacks knowledge and information management concerning the historical origins of the fabric patterns. This gap hinders the effective organization of knowledge related to classic and contemporary patterns, essential for reserving them as cultural heritage and creating tangible and transferable learning resources.

Upon reviewing literature related to studies on the development of traditional weaving wisdom, the work by Rojpitakul, L (2012), who conducted an in-depth study on the continued weaving practices of the Bang Phluang community in Bang Sano District, Prachinburi Province, she found that the context, concepts, principles, and indigenous knowledge related to weaving in the community constitute a way of life passed down through generations. The primary goal of

their production is to sustain families and communities by relying on family-member labor, local resources, self-sufficiency, and community collaboration. This aligns with the study of the weaving process in Chanthaburi Province and the history of handwoven fabrics in Samet Ngam, which highlights that weaving was originally the craft of the local Catholic people in the Mueang District before gaining popularity in other areas such as Samet Ngam, Bang Sra Kao, Ko Kwang, and elsewhere. Initially, Po Kraja or jute fiber was used, but nowadays, plastic threads are more commonly used due to their affordability and convenience. Asarat, C. and Panthupakorn, P. (1980) mentioned two types of Chanthaburi handwoven fabric patterns: 'Seua-luad' or 'plain mat,' which is a common sitting or sleeping mat called as 'Seua- luad' for no pattern on, and the other type is the 'special patter mat.' The latter is less common and is found in small pieces, approximately 2 feet wide and 3 feet long, with larger pieces of this type being extremely rare. These mats were likely woven in the past to show weaving skills and were used mainly by affluent households, making them scarce. Nevertheless, the production of such mats reflects the creative thinking and abilities of some Chanthaburi residents, and efforts may be made to revive these mats for a more extended weaving process.

Through a literature review related to the study of weaving and the weaving wisdom of Chanthaburi, the researcher conducted an analysis in conjunction with studies on community narratives and the reflection of the community through storytelling and the mat patterns. Following the research of Munmanee, S. (2021), who examined the role of local stories in Chanthaburi Province, it was found that the relationship between local stories and the significant areas of the community, such as temples, rivers, shrines, natural landmarks, and community occupations, creates a unique space in the community. These spaces are discovered through research and include various elements from the areas. Everything becomes part of the local stories that help explaining the community's history in ways that the mainstream historical narrative cannot fully capture. Evidences in the naming of the handwoven mat patterns of Samet Ngam, which serves as a medium reflecting the narrative and lifestyle of the Samet Ngam community from the past to the present.

For these reasons, the process of inheriting the cultural heritage of Chantaboon reed mat patterns in the Samet Ngam community is considered an essential topic that needs to be studied, reserved, and passed down through a collaborative learning approach involving both academics and the

community. This collaborative learning process aims to create a fair representation in the form of educational materials that can be developed into a community learning center in the future. Therefore, it is crucial to conduct a study to develop educational materials for the handwoven mat patterns of the Samet Ngam community using a participatory learning approach through the frameworks of local media and applied folklore perspectives. The framework of the concept of creating local media involves the communication of the villagers, playing a socially significant role in various aspects, including communication, community unity, and the development of interpersonal relationships. Importantly, local media is a crucial factor in creating community harmony, shaping the values of learning, and serving as a means of self-communication. This includes managing the community's knowledge, interpersonal communication, and group communication. Naming the handwoven fabric patterns of the Samet Ngam community is a form of communication that reflects the community's lifestyle from the past to the present through the names and symbols of the patterns. This aligns with the idea presented by Manarungvit, K. (2021), stating that symbols transmitted through threads, colors, and patterns hold meaning for organizing social structures, shaping societal thoughts, and embodying societal attitudes.

Weaving fabric or mat serves as a symbol representing both individual and societal aspects, conveying symbols of thought systems, beliefs in human relationships, religion, nature, and the universe.

The framework of applied folklore involves studying and utilizing folk narratives from various perspectives, classifying them based on the relationship between folklore and its appropriate application. For example, folk beliefs related to medicine and treatment methods can be applied to alternative or contemporary healthcare. Additionally, folklore regarding dialects can be applied to influencing attitudes and behaviors. The concept of applied folklore involves adapting cultural folklore for practical use, including clothing, food, medicine, tools, utensils, sculptures, carvings, traditional household items, and various indigenous inventions in storytelling or ritual practices. Examples include using traditional clothing and costumes for historical reenactments, employing character costumes in theatrical performances, incorporating sculptures and altars in village ceremonies, and utilizing figurines and puppets in ritualistic and scientific practices. This approach serves as a guideline for studying the creation of educational media on the patterns of the Samet Ngam community.

The framework of participatory learning, as described by Wilaiwan, J. (2007), involves collaborative learning between educational institutions and the community, with everyone contributing and benefiting. This framework serves as a guide for research planning to facilitate community involvement in managing knowledge related to weaving and textile patterns. It emphasizes community participation in every stage of the creation of community-based educational media, including problem identification, information gathering, understanding the history of fabric patterns, planning, designing, and creating educational media. Community members also participate in hands-on activities, act as users to disseminate educational media, and are involved in the maintenance, care and use of

media to transmit the community's knowledge of textile weaving.

The participatory learning approach in creating educational media for the fabric patterns of Samet Ngam community leads to the integration of the participatory learning concept into community development. This integration allows the community to explore itself based on the idea that learners or the community can understand their needs and assess their abilities. It provides experiences related to real-life situations, offers training in knowledge-seeking skills in various formats, hones learning skills, management skills, leadership skills, note-taking skills, thinking skills, knowledge management skills, expressive skills, and the ability to create new knowledge, as well as practical skills.

Research Objectives

1. To develop learning materials for the Chantaboon reed mat patterns of Samet Ngam community through a participatory process.
2. To study the value of learning materials for the Chantaboon reed mat patterns of Samet Ngam community.

Research Methodology

1. Research Scope

1.1 Research Content Scope: In this study, the content is divided into two parts as follows:

First part: Studying the Development of Learning Materials through Participatory Processes on the Pattern of Chantaboon reed

mat patterns of Samet Ngam : This includes five content aspects:

Involvement in Problem Study, Planning and Designing the Learning Materials, Implementation Phase. Using Participation in Dissemination of Learning Materials. Maintenance, Care and Use of Media in

Transferring the Community's Weaving Knowledge

Second part: Studying the Value of Learning Materials on Chantaboon reed mat patterns of Samet Ngam : This involves three content aspects: Academic Values, Psychological Learning Values and Economic and Educational Values

1.2 Research Area Scope: In this study, the research area is defined within the community of skillful weavers in the Chantaboon reed mat Community Learning Center, located in Cluster 10 , Nong Bua Subdistrict, Mueang District, Chanthaburi Province.

2. Research Target Group

This research targets key informants, consisting of representatives from various groups, including 5 individuals from the group of weavers, 5 from the group of pattern designers, 5 from the group of weavers, 5 from the group of product processors, and 5 from the group of mat distributors. In total, there are 25 individuals. The selection of participants for each group is done through purposive sampling.

3. Research Tool

The researcher collected field data and information through in-depth interviews using the informal interview techniques. As well, the researcher conducted the interviews personally to obtain detail information aligned

with the specified objectives as much as possible. Semi-structural interview guidelines have been employed, with the conceptual framework of interview topics. The questions are open-ended, and if during the interview, any phenomena or issues requiring further details and expansion are observed, the researcher was well prepared to be ready to ensure clear responses. The researcher recorded the interviews and used electronic devices for both audio and visual documentation. Interview details were documented to aid in the analysis and study of the development of community-specific weaving patterns using a participatory learning approach. The tool used was a semi-structural interview data and information recording form to capture the interviewee's background, information about weaving patterns, details about the specific patterns, and the history and information about creating pattern-related media.

4. Research Methodology

4.1 The process of creating research tools was carried out by the researcher following the steps outlined below:

- 1) Study of concepts and theories related to readiness and relevant research.
- 2) Definition of the interview and questionnaire framework based on the key points of the objectives and scope of the study.

3) Drafting the interview and questionnaire forms, followed by validation by qualified individuals to ensure academic accuracy, completeness, and integrity of the content according to the research objectives.

4) The interview and questionnaire forms, after validation by qualified individuals with an average IOC value of not less than +1, were used in the field to collect data and information through participatory processes.

5) The results of the interviews were organized into a data and information system according to the research objectives, aiming to study and collect Chantaboon reed mat pattern of Samet Ngam community and develop learning material for these patterns.

6) Data and information obtained from the interviews were analyzed according to the predefined research objectives.

4.2 Collection of data and information

1) Coordination and Research Preparation: The researcher team initiated communication to inform and inquire about the research details and willingness to participate in the study. Subsequently, a formal request letter for permission to conduct research in the area was sent to the head of the women's weaving group in the Cluster 10.

2) Data and information Collection: The researcher sent formal letters seeking permission for interviews, scheduling

appointments in advance, and coordinating with the head of the women's weaving group in Cluster 10.

3) Interview Process: The researcher conducted interviews with the target groups using in-depth interview techniques and participatory processes. Each interview lasted no more than 1 hour per person. Prepared open-ended questions were given to the main informants to freely answer, share events, thoughts, suggestions, etc. The researcher clarified questions when responses were unclear or more details were needed. Data and information collection included note-taking, capturing images of woven patterns, recording the weaving process, and recording the main informants' voices.

4) Data and information Categorization: The researcher transcribed, printed, and compiled the interview data and information, then returned it to the key informants for verification of accuracy.

5) Data and information Analysis: The researcher analyzed, interpreted, summarized, and categorized the data and information obtained from interviews for further analysis and the creation of learning materials.

4.3 Analysis of data and information

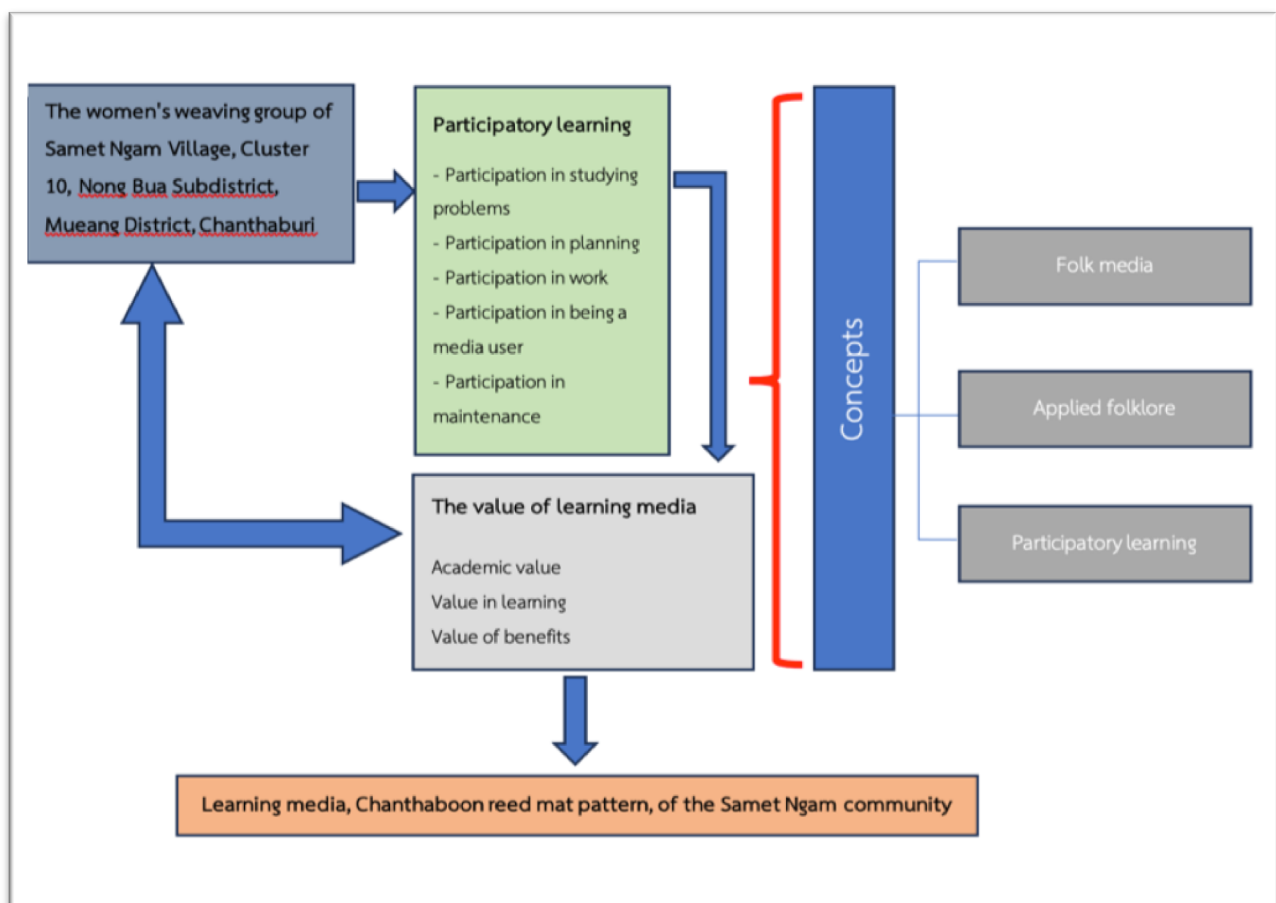
The researcher analyzed the collected data according to statistical procedures, following these steps: Personal

information of the interviewees served as the foundation for data and information analysis and was referenced as the source of information in the analysis. The data and information obtained from interviews and relevant documents were collected, categorized, and organized according to the study's focus.

The researchers performed an analysis based on the study's objectives and presented the results in the form of descriptive analysis.

5. Conceptual Framework

The researchers utilized three conceptual frameworks for the study, namely the framework for local media creation, the critical applied ethnography framework, and the framework for participatory learning. These frameworks were employed to create learning materials for the community of Ban Samet Ngam using the reed mat patterns collected from the community, as illustrated in the accompanying diagram of this research framework



Figur 1 Conceptual Framework

Results

1. The process of creating learning materials on reed mat pattern of Samet Ngam community

1.1 The participatory study of the issue of weaving reed mat patterns in the Samet Ngam community can be divided into four developmental periods:

1) Initiation: The beginning era marked the learning of the weaving process from the riverside communities of Chanthaburi. The focus was on weaving black-red alternately, emphasizing large fabric pieces. Weaving was done without patterns, and the woven mat was sold to traders who bought bundles of mat as wholesale goods.

2) Transformation: With the increasing difficulty in setting prices for their woven mat, the community started exploring ways to diversify their products. Inspired by the initiatives of the Royal Palace of Ban Kaeo under the Her Majesty Queen Rambhai Barni. supports, they began producing various products from simple reed mats to be bags. During this period, reed mat patterns evolved to include more colors and intricate designs.

3) Learning and Innovation: This period saw the development of weaving techniques, moving from traditional methods to experimenting with new ones. The community learned new techniques, such as using tie-dyeing patterns before weaving to create

intricate designs. This led to more beautiful and unique reed mat patterns.

4) Identity Establishment: As the reed mat patterns of the Samet Ngam community developed, weaving became a stable occupation, and the products gained interest from external markets. With increased publicity and recognition, the reed mat patterns from each community became a unique identity. The establishment of women's weaving groups and the registration of reed mat patterns contributed to creating a distinctive identity. The community took inspiration from their surroundings, incorporating elements like the Samet Ngam tree and the landscape into their reed mat patterns. This identity was further strengthened through the creation of unique names for their reed mat patterns, reflecting the community's culture and natural features.

Although the development of dyeing and weaving, in the Samet Ngam community, has been continuous, the significant change lies in the evolution of reed mat patterns in each era. However, a crucial challenge faced by the community is the transmission of knowledge about reed mat patterns to customers and the younger generation. Therefore, there is a need to create learning materials about Samet Ngam's reed mat patterns.



Figur 2 Conducting knowledge-sharing meetings to manage information about reed mats patterns for the development of learning materials

1.2 Designing learning materials
through a participatory process.

The creation of learning materials on the patterns of Ban Samet Ngam community is a community-driven initiative. Members of the Ban Samet Ngam weaving group, in collaboration with the Thai Language Department of the Faculty of Education, Rambhai Barni Rajabhat University, have integrated the concept into community meetings, disseminating ideas until they gain acceptance and recognizing the importance of having a learning resource on the patterns of Ban Samet Ngam. The process of designing learning materials on the patterns of Ban Samet Ngam within the learning center involves the following steps;

First Step: The research team created prototype patterns as a database after conducting knowledge management processes on weaving patterns. The research team initiated the weaving process to create prototypes of patterns in three formats, with 80 patterns in total. These were then grouped for exhibition purposes to facilitate learning.

Second Step: The learning materials, including woven patterns, were organized to collect as a database with the names of the patterns, their stories, or the origins of the pattern names, and the distinctive features of each pattern. The data and information were categorized into three formats: 'Straight Weave' or 'Simple Weave,' 'Tie-Dye Weave,' and 'Elevated Design or Free Weave.' Each

format was characterized by different weaving techniques, such as traditional weaving, tie-dye techniques inspired by tying knots like Batik and Mud Mee techniques, and elevated design weaving that allowed for more creativity in pattern creation.

The objective was to create a comprehensive learning resource that captures the essence of Ban Samet Ngam's weaving patterns and provides valuable information for educational purposes.

1.3 Collaborative Work and Hands-On Creation of Learning Materials:

This step involves organizing an exhibition of woven patterns in a museum-style within the weaving learning center of Ban Samet Ngam, Cluster 10. The collaboration includes local organizations such as the Ban Nong Bua Administrative Organization and the Cultural Office of Chanthaburi Province. The objective is to create learning materials on the patterns of Ban Samet Ngam, using woven patterns, names, images, and stories about each pattern. The information is accumulated into framed pictures for durability and ease of learning. The exhibition serves as a learning space, combining tourists' activities and

educational experiences. It provides a welcoming venue for study tours, allowing visitors to capture both photographs and knowledge and information.

The creation of learning materials utilizes natural and local materials to be cost-effective and sustainable whilst showcasing the unique identity of Ban Samet Ngam. Certain variety of bamboo known as 'Phai Sisook, a local resource, is treated to prevent mold and enhance durability by soaking it in brackish water. This local wisdom extends beyond the focus on weaving patterns to encompass the entire process of weaving in Ban Samet Ngam. For example, mature bamboo is a primary material for weaving tools, and the water used in the treatment process is known for its special qualities that prevent wood-eating insects. This local wisdom not only contributes to knowledge about weaving patterns but also covers the entire process of weaving in Ban Samet Ngam. It highlights the significance of materials like bamboo and the unique characteristics of the local water, emphasizing the holistic approach to learning about the art of weaving in the community.



Figur 3 : Exhibition of Learning Materials on Ban Samet Ngam reed mat patterns Using Local Materials.

1.4 Participation in the dissemination of learning material

After the completion of creating learning material, members of Ban Samet Ngam Weaving Group, Cluster 10, and community members actively participate in management, utilization of the learning center services, and the dissemination of weaving media. External community involvement was not restricted but had been encouraged to provide support at all levels, from local to public and government organization levels. Ban Samet Ngam Weaving Group, Cluster 10, manages under the group's committee, acting as administrators and not owners, to avoid exclusive rights hindering external involvement. It obviously noticed in the group's educational site visits, where they study weaving activities from various

organizations nationwide, involving no fewer than 50 organizations annually. They actively participate in the community development of each government and local organization, utilizing the learning center for weaving and the dissemination of weaving media as tools for transferring community knowledge.

1.5 Participation in the maintenance, care, and use of media for the transfer of community weaving knowledge.

Ban Samet Ngam Weaving Group, Cluster 10, as beneficiaries of learning media, collaborates with the Cultural Office of Chanthaburi Province and the Faculty of Education, Rambhai Barni Rajabhat University. They work together to plan and mobilize resources to facilitate effective and sustainable learning and management at the learning center. This aims to operate as an

integral part of state development, including entities such as the Sub-district Administration Organization of Nong Bua, the Cultural Office of Chanthaburi Province, and the Ban Samet Ngam Weaving Group in overseeing,

2. The value of learning media for Samet Ngam reed mats Patterns

Learning media is crucial for the education of those interested in studying, especially in generating interest among learners. From an educational management perspective, media is seen as a tool to build relationships between teachers and learners. It is important for arousing interest, reviewing previous knowledge, presenting learning objectives, introducing new content, expanding learners' experiences, stimulating responses, and fostering resilience in knowledge transfer (Dwungwilai, D., 2022). This aligns with the objectives of creating Samet Ngam reed mats Patterns learning media, as developed by the research team and members of reed mat weaving group.

The exhibition of reed mat pattern learning media serves as a means for the community to communicate with people within the community and the external society. These media are not just tools for communication; they also play a role in preserving the cultural heritage of weaving knowledge, inventing pattern names, and passing on the expertise to the community. They genuinely respond to the community's

maintaining, and advancing knowledge. The community committee manages and maintains the learning media at Ban Samet Ngam Weaving Learning Center to ensure its continuous development.

needs, ensuring the enduring presence and continuous development of the cultural heritage of weaving. This, in turn, contributes to a more profound understanding and appreciation of the art of weaving.

In addition to serving as a conservation area for cultural heritage, the communication with those interested in studying, both within and outside the community, is also crucial for the Samet Ngam reed mat Patterns learning media. It plays a significant role in presenting the identity of the reed mat weaving group, serving as a hub for collaboration between the community and local government organizations, as well as various areas. This involves being an educational site for study tours and benefiting tourism. It also serves as a space for photography and souvenir sales, impacting the quality of life for members of the reed mat weaving group, as well as the broader community.

The Nong Bua sub-district administration organization is a leading and involved entity in various aspects that has recognized and understands the importance of developing the weaving learning center of

Ban Samet Ngam Weaving community in Nong Bua Sub-district. The aim is to transform it into a sustainable lifelong learning hub, connected to the tourist area of the boat pier of His Majesty King Taksin the Great, and established as an educational site for various groups both within and outside the community.

In terms of schools in the area, the Samet Ngam Village School has utilized the center for teaching and learning in line with the local curriculum on weaving patterns and textile weaving. They use learning media on Ban Samet Ngam Weaving's patterns to encourage students to learn according to their potential, utilizing community learning resources. Meanwhile, the Cultural Office of Chanthaburi Province has expanded the process of creating learning media for weaving patterns to include the development of the provincial weaving pattern, known as 'Panja Chanthaburi.' This builds upon the local provincial fabric pattern and extends to the weaving patterns. Other organizations, such as community tourism, community markets, and souvenir sales, have also contributed to the creation of learning media and products from collected weaving patterns. This is aimed at attracting tourists to visit and explore the Ban Samet Ngam Weaving Learning Center in the future.

Based on the observed utilization of the learning media mentioned above, the research

team and members of the reed mat weaving group have summarized the value of Samet Ngam reed mat pattern learning media through a participatory process as follows:

2.1 Academic Value

In terms of academic aspects, the learning media for Samet Ngam reed mat pattern of the reed mat weaving group provides the following values:

1) It allows learners to have direct experiences and learn more than without instructional media. For example, organizing exhibitions of Samet Ngam reed mat patterns enables interested individuals to gain awareness of the origins and see actual weaving patterns.

2) The representational nature of the teaching media helps interested learners better understand the meaning and origins of reed mat patterns. It enhances the understanding of the characteristics of the patterns.

3) The learning media provides authentic experiences for learners, ensuring accurate learning. It also aids in retaining various stories and details related to reed mat patterns.

2.2 Psychological Learning Value

In terms of psychological aspects, the learning media for Samet Ngam reed mat patterns of the reed mat weaving group provides the following values:

1) Learning media about reed mat patterns generates interest among learners and increases their desire to learn various things, such as the weaving process, the origin of patterns, and the continuous development of weaving.

2) The learning media instills a positive attitude toward learning about weaving patterns, textile weaving, and understanding the processes involved, including the patterns, techniques, and local wisdom.

3) The learning media stimulates satisfaction and interest among learners, encouraging them to explore and experiment with the weaving process.

2.3 Economic and Educational Value

In terms of the economic and educational value, the learning media for Ban

Samet Ngam's Weaving Patterns of the Group provides the following benefits:

1) Learning media about weaving patterns contributes to the conservation of weaving patterns within the community, ensuring that the knowledge has been passing down to future generations endlessly.

2) Learning media about weaving patterns facilitates the teaching of weaving, making it easier and more convenient for instructors to teach weavers. It establishes a common terminology.

3) Learning media helps save words and time for weaving instructors.

4) Learning media helps address time-related issues in the learning process, reducing the time needed for explanations and lessening the burden of lecturing for educators during educational field trips.

Conclusion and Discussion

1. Conclusion

1.1 Development of Weaving Pattern Learning Media in Ban Samet Ngam Community through Participatory Processes

The summarized participatory processes in creating weaving pattern learning media for Ban Samet Ngam community can be categorized into five stages:

Initiation of Problem Study: The community had a developmental history in weaving that evolved through four eras. The

first era emphasized weaving black-red mat for large pieces used as bedding and for sale to middlemen. In the second era, influenced by the royal weaving of HM the Queen Rambhai Barni of Ban Kao Palace, the community began to diversify patterns by alternating colors, cutting fabrics into handbags, and introducing new weaving techniques. The third era embraced learning and openness to new things, integrating the

influence of silk weaving techniques with the creation of the first local designs, such as the Chattrapiman pattern like Mud Mee techniques, and Prasan Palang patterns. The fourth era focused on identity creation, emphasizing the differentiation of the community through weaving patterns.

Participatory Learning Media Design: This phase involved collaborative design of learning media, depicting the characteristics of the local museum for educational purposes. Subsequently, a joint effort was made to create learning media, emphasizing locally available materials.

Learning Media Utilization and Dissemination: The developed learning media contributed to conserving weaving patterns within the community, making teaching weaving easier and more convenient for instructors. Additionally, learning media addressed time-related issues during field trips, reducing the time needed for explanations and lessening the burden on educators.

Learning and Adoption of New Ideas: This period witnessed the integration of traditional weaving techniques with the production of the first local designs, creating new patterns.

Identity Creation: Emphasis was placed on building the community's identity through unique weaving patterns. The second

participatory process involved designing learning media through a collaborative approach, focusing on illustrations of the characteristics of the local museum for educational purposes. Subsequently, the community collaborated in creating learning media, emphasizing locally available materials. The final stage involved the community's active participation in maintaining and disseminating the learning media through the community weaving center and educational field trips.

1.2 Value of Weaving Pattern Learning Media in Ban Samet Ngam Community. In summary, the weaving pattern learning media in Ban Samet Ngam community holds value in three aspects:

Academic Value: It serves as a medium for knowledge transfer of weaving, preserving the names of patterns, ensuring their permanence, and facilitating the continuous expansion of knowledge.

Learning Value: It enables students to study pattern names, understand the characteristics of patterns, and clearly communicate through illustrative examples.

Economic Value: The presentation of learning media in a local museum format, featuring locally sourced materials, promotes educational tourism, contributing to economic development through educational field trips.

2. Discussion

2.1 Development of Chanthaboon reed mat patterns Learning Media. In line with the aforementioned summary, the study of the knowledge transfer model of local weaving patterns in Chanthaburi province by Sayrat, B. and Phaetluangfa, C. (2022) reveals that community knowledge transfer arises from the collaborative efforts of community members at every stage. This includes jointly planning and defining the knowledge transfer process, collectively implementing the plan and assigned tasks, delegating the role of knowledge transfer to knowledgeable individuals or teachers systematically, participating in the assessment of operational outcomes, and collaboratively refining and developing the operational processes. Additionally, the study highlights the impact of involving the community in the development of learning media by utilizing the archaeological learning resource in Nong Ratchawat, Suphan Buri province, to promote creative learning experiences. The collaborative development of learning media with the community has had positive effects on the awareness of community leaders and stakeholders regarding the significance of developing the Nong Ratchawat archaeological site. This, in turn, has led schools in the vicinity of the archaeological site to recognize the importance of promoting

learning tailored to individual potential using community-based learning resources. The positive outcomes include increased support for archaeologists at the Nong Ratchawat archaeological site and enhanced public relations, contributing to the sustainability of educational activities for the community members.

2.2 Values of Samet Ngam reed mat patterns Learning Media. In alignment with the above-mentioned summaries, the study conducted by BangthaMai, E., Boonprasert, S. and Saneewong Na Ayutdhaya, N. (2015) indicates that the development of community learning media can be a guideline for implementing creative activities and can be applied to enhance ongoing activities for imparting knowledge to people in the community. It creates awareness about the origins and importance of the community area, prompting internal community organizations to become more alert and cooperative in developing the Nong Ratchawat archaeological site into a significant learning resource for the community. Moreover, the educational value of Sittanurak, S. (2020) study on the development of learning media “*Our Community*” to improve English language communication skills reveals that the learning outcomes from using community learning media lead to significantly higher post-learning achievements compared to pre-learning. This

illustrates that the value of learning media, with community involvement, can effectively create social, economic, and educational

3. Recommendation

The Sub-District Administrative Organization of Nong Bua should develop a center for learning the art of weaving beautiful mat or fabric, taking care to ensure its sustainability. This can be achieved by organizing exhibitions that showcase the beauty of woven fabrics, making it a lasting and culturally enriching tourist destination to create added-value.

values for individuals in the community, educational institutions, and interested parties.

The educational institution, Rambhai Barni Rajabhat University, should have a policy for managing local knowledge that is more ethical.

The Cultural Office of Chanthaburi Province should support the publication of a book compiling the woven mats of Nong Bua to disseminate the local wisdom and knowledge of the Nong Bua woven mats.

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