
Steps to a Sustainable Market for Ban Sai Ngam Handicrafts



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Steps to a Sustainable Market for Ban Sai Ngam Hmong Handicrafts

An Interactive Qualifying Project Proposal and Interactive Science and Social Project
submitted to the Worcester Polytechnic Institute and Chulalongkorn University in partial
fulfillment of the requirements for the Degree of Bachelor of Science

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Abstract

The Ban Sai Ngam Sewing Group consists of 12 Hmong women sewers located in Thailand's northern province of Phayao. The goal of this project was to empower the Ban Sai Ngam Sewing Group in their economic growth by developing a sustainable model for their handicraft market with modernized design elements and strategies. We conducted interviews with the Sewing Group and DoiSter, distributed an international survey to customers with varying demographics, and conducted ethnographies in Chiang Rai and Bangkok. We found that the Sewing Group has insufficient income, lacks customer communication skills, and has trouble fitting designs to the contemporary market. The team produced resources that can be used by the women that aid in communication, advertising, and product design.



บทคัดย่อ

กลุ่มสตรีผ้าปักม้งแห่งบ้านไทรงาม จังหวัดพะเยา กำลังเผชิญกับความท้าทายในการหาเลี้ยงชีพ ทั้งจากรายได้ที่ไม่แน่นอนและไม่เพียงพอในการดำรงชีวิต การขาดความรู้ด้านการตลาดและทักษะในการปรับภาพลักษณ์ของชิ้นงานและออกแบบสินค้าให้เหมาะกับยุคสมัย โครงการนี้มีเป้าหมายที่จะหาแนวทางพัฒนาสินค้าหัตถกรรมของกลุ่มสตรีโดยปรับรูปแบบสินค้าและกลยุทธ์การตลาด เพื่อส่งเสริมให้เกิดการพัฒนาทางเศรษฐกิจอย่างยั่งยืน

คณะวิจัยได้ประมวลข้อมูลทั้งหมดจากการสัมภาษณ์กลุ่มสตรีฯ และองค์กร DoiSter ข้อมูลจากแบบสอบถามและการสำรวจตลาดสิ่งทอและหัตถกรรมในหลายพื้นที่ เช่น เชียงราย และ กรุงเทพฯ เพื่อพัฒนาสื่อเรียนรู้เพื่อพัฒนาทักษะอย่างมีประสิทธิภาพให้แก่กลุ่มสตรีฯ เช่น การสื่อสารในการค้า การประชาสัมพันธ์สินค้า และการออกแบบผลิตภัณฑ์ร่วมสมัย การออกแบบรายการผลิตภัณฑ์ใหม่ เพื่อขยายโอกาสทางการตลาดและสร้างความยั่งยืนทางเศรษฐกิจให้กลุ่มสตรีฯ และชุมชน



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We'd like to extend a heartfelt thank you to the women sewers of the Ban Sai Ngam Sewing Group for welcoming us into their homes and demonstrating to us the creation of their intricate garments. We are especially thankful for three of the women who spoke with our teammates in Thai, and gave their time, knowledge, and care. We are extremely grateful to the countless individuals we met through our research. Each interaction allowed us to experience their stories, further connecting us to their culture.

We'd also like to thank our professors from Worcester Polytechnic Institute and Chulalongkorn University. Thank you to Professor Grant Burrier for the guidance throughout the project proposal process. Thank you to Professor Sumalee Passaretti for working with us to learn Thai culture and the basics of Thai language. Thank you to all the professors at Chulalongkorn University who followed our project timeline and provided advice throughout the process.

Finally, we would like to thank our three project advisors for advising us throughout IQP and offering tremendous support to the team. Thank you to Professor Dr. Esther Boucher-Yip, Professor Caitlin Neer, and Assistant Professor M.L. Siripastr Jayanta, for your insight and wisdom throughout this project, which was critical to the success of our project.



Executive Summary

The Royal Initiative Discovery Foundation (RIDF) works with several villages in northern Thailand with a focus on knowledge-based community development. The newly formed Ban Sai Ngam Village, located in the Phayao province, is home to Hmong families and a unique group of women artisans. The women of the Ban Sai Ngam Sewing Group create garments for sale from their cultural textiles, passed down generationally. With the support of the Sobhong municipality, the Phusang Learning Center was installed for the women as a classroom and storefront. The Phusang Learning Center provides the machinery for garment construction, as well as classes on Thai language, marketing, and social media.

However, they face two major problems that impact their income: their traditional clothing designs limit their customer market, and they lack confidence for customer communication. This research focuses on the empowerment and advancement of the Ban Sai Ngam Sewing Group. To empower the Ban Sai Ngam Sewing Group in their economic growth, we worked with RIDF to develop sustainable strategies to encourage them to connect with their customers and improve the sales of their handicraft market.

Methodology

In order to collect data related to the Ban Sai Ngam Sewing Group and the handicraft market, our research was guided using the following objectives:

1. Understand the Ban Sai Ngam Sewing Group's livelihood generated from the handicraft market.
2. Identify ways to expand the Ban Sai Ngam handicraft market to a more diverse customer base.
3. Develop strategies to guide the Ban Sai Ngam Sewing Group towards a more sustainable business model.

For objective one, we conducted archival research and a study of the village which included semi-structured interviews and ethnographies. Archival research was conducted to gain an initial understanding of the Hmong people and their handicrafts. During our time in Phayao, we interviewed three of the twelve women who confidently spoke Thai. From this, we were able

to identify their financial and educational needs. Additionally, we observed the sewing processes to better understand the importance of Hmong design elements for cultural preservation.

To accomplish objective two, we collected data about customer preferences on Hmong clothing, cost-to-clothing value, and current trends. Through our interviews at malls in Bangkok and our survey with sample populations that had varied ages, annual income, and nationalities, we identified customer base preferences and opportunities to expand and contemporize products offered in the handicraft market.

For objective three, we conducted semi-structured interviews with a successful business, DoiSter, who promotes small handicraft businesses. We also conducted digital research into Good Goods, a project store dedicated to promoting local communities and their handicrafts. We identified steps employed by these companies that were effective in creating a sustainable business model for the communities. Additionally, we analyzed their ability to be implemented in the context of the Ban Sai Ngam Sewing Group.

Findings

Objective 1: Understand the Sewing Group's Livelihood

To understand our interviews with the Ban Sai Ngam Sewing Group, we used thematic coding to develop five themes: Sales, Production, Education, Brand, and Narrative. We learned that from their sales, their income is well below the poverty line in Phayao. The income from sales is impacted by variables such as the season, individual sewing abilities, tourist visitation rate, and attendance at festivals. We also identified which designs and techniques are held highly in Hmong culture, and the attempts that have been made to modernize the garments. In terms of education, there is a skill gap in sewing and language among the women, leading to varied profits. The language barrier limits the group's confidence in customer communication in person and from the online market.

Objective 2: Identify Ways to Grow

A deep understanding of the target customers is required to develop attractive products. From our surveys we gathered the opinions of 270 customers around the Thailand rural-urban sub continuum and the U.S., learning about their preferences for handmade items and thoughts on traditional Hmong clothing. Only 14.6% of customers were likely to buy the Ban Sai Ngam

Sewing Group's Hmong garments. Many commented that traditional garments are not attractive for everyday wear either due to style, the lack of opportunity to wear, or the color. Through our data analysis, we concluded that more customers preferred a contemporized style of products that feature traditional patterns. After we mapped suggestions to a word cloud, we found that customers are more inclined to purchase handmade products with a preference for smaller items such as bags, hats and blankets. By contemporizing the products offered, the Ban Sai Ngam Sewing Group's customer base may grow, and their income will increase in turn.

We also noticed an abundance of unused textiles after garment production. Currently, the Sewing Group sells the scraps to other communities, but at very low marginal profit, or they simply throw the excess out. As a result, we had the idea of creating iron-on adhesive patches. Our survey revealed that customers would be likely to purchase these patches at a price range of ฿100 to ฿400, depending on the size of the patch. This product can open another stream of income for the Sewing Group and limits the waste of the textiles.

Additionally, we found that 62% of customers are more likely to buy a handmade product knowing who created it. However, our survey revealed that a majority of customers lack knowledge of the Hmong ethnic group. This opens potential growth opportunities for the Ban Sai Ngam Sewing Group to connect with their customers and share their culture.

Objective 3: Develop a Business Strategy

Toward our goal to help build a foundation for the Ban Sai Ngam Sewing Group, sustainable strategies used by handicraft-focused businesses were analyzed as well as the role that social media can play in marketing. DoiSter and Good Goods are local to Thailand and have successfully built a platform for small handicraft groups, empowering communities with resources toward self-sufficiency. Even though they differ in size, both groups understand the value of maintaining cultural aspects when bringing handmade products to the contemporary market. Through interviews with DoiSter, we were able to identify methods for improving confidence selling and using social media. Good Goods was used as a reference for understanding how traditional patterns can be adapted to the modern market while actively supporting and sharing local wisdom. An analysis of social media marketing in the context of small businesses has shown that it is useful in reaching a diverse customer base and building trustworthy customer relationships.

Recommendations

Based on our findings from the Ban Sai Ngam Sewing Group, customers of the contemporary market, and other handicraft markets, we recommend the Royal Initiative Discovery Foundation take the following steps:

- *Encourage and help the Ban Sai Ngam Sewing Group to interact with customers.* Navigate the language barrier between customers with a role-playing exercise that the women can practice with each other to instill confidence among the group.
- *Adopt a hands-on approach to engage directly with the Ban Sai Ngam Sewing Group when identifying growth plans.* Attend fairs and organized workshops to aid in product development, offer moral support, and assess retention and effectiveness of classes.

Our recommendations for the women in the Ban Sai Ngam Sewing Group, with aid from our sponsor, are to:

- *Expand product offerings to a more contemporary selection.* New product suggestions based on customer preferences to widen their customer base.
- *Utilize new color palettes to suit a more diverse customer base.* Satisfy contemporary market trends with a shift from vibrant to more neutral colors.
- *Create iron-on adhesive patches from excess textiles.* Allow for customer customization with traditional Hmong designs while reducing waste.
- *Raise awareness of Hmong culture and products through brand recognition strategies.* Build a strong brand identity to promote the group as a community and keep Hmong culture tied to their products.
- *Follow a posting calendar to build confidence and self-sufficiency in using social media as a marketing strategy.* Utilize Facebook as a small business to help in customer relations and reach a wider demographic.

Suggestions for Future Research:

- *Help the women expand their online marketing through developing posts on more platforms.* With the lack of digital literacy, the women could benefit from a guide to creating an attractive post and uploading on a variety of social media platforms.
- *Develop training programs with tangible references for the women to expand on their skill sets.* There are no concrete references that can be used and passed down in the group

- For expanding skills, an outlined schedule is provided to give a sense of what a week's worth of impactful workshops could look like.

Conclusion

This project is impactful and aligns with the goals of our sponsor and the municipality for the integration of the villages into Thai society. It began to create the means for the Ban Sai Ngam Sewing Group to become self-sustaining in their province of Phayao while selling their traditional garments in the modern market. Our research investigated strategies to alleviate the Ban Sai Ngam Sewing Group's problem of connecting with customers through both communication skills and product offerings. The deliverables that were developed include the following: contemporized products and color palettes, iron-on adhesive patches, a role-playing scenario exercise, and a monthly Facebook posting schedule and guide.

บทสรุปโครงการ

สถาบันส่งเสริมและพัฒนากิจกรรมปิดทองหลังพระ สืบสานแนวพระราชดำริ ทำงานร่วมกับชุมชนด้วยโอกาสในภาคเหนือของ ประเทศไทยโดยมุ่งการพัฒนาชุมชนบนพื้นฐานขององค์ความรู้ กลุ่มสตรีผ้าปักม้งหมู่บ้านไทงามมีหัตถกรรมที่มีเอกลักษณ์เฉพาะตัว หมู่บ้านไทงามหมู่ 13 จังหวัดพะเยา เป็นชุมชนม้งที่ก่อตั้งขึ้นเมื่อปี พ.ศ. 2566 กลุ่มปักผ้าม้งบ้านไทงามยังคงอนุรักษ์สืบทอดดั้งเดิมของชาวม้งลงบนเสื้อผ้าที่ตัดเย็บอย่างประณีต การตลาดในปัจจุบันคืองานเทศกาลท้องถิ่น ลวดลายดั้งเดิมเหล่านี้ไม่เป็นที่นิยมในกลุ่มลูกค้าที่หลากหลาย ส่งผลให้ธุรกิจของกลุ่มสตรีผ้าปักม้งไม่เติบโต นอกจากนั้นแล้วกลุ่มสตรีฯ ยังมีขีดจำกัดหลายประการ เช่น การสื่อสาร และทักษะการปักผ้า เทศบาลตำบลบงบงได้ให้ความช่วยเหลือโดยจัดตั้งศูนย์ส่งเสริมการเรียนรู้เพื่อสนับสนุนกลุ่มสตรีฯ จัดหาเครื่องเย็บผ้าสอนภาษาไทย การตลาด และการใช้สื่อออนไลน์ กิจกรรมสนับสนุนเหล่านี้ก่อให้เกิดความก้าวหน้าแต่เนื้อหาที่ยังขาดความต่อเนื่องในกระบวนการและเสถียรภาพ เพื่อส่งเสริมและสนับสนุนกลุ่มผ้าปักม้งให้เติบโตทางเศรษฐกิจอย่างยั่งยืน คณะวิจัยได้ร่วมมือกับสถาบันส่งเสริมและพัฒนากิจกรรมปิดทองหลังพระ สืบสานแนวพระราชดำริ หาแนวทางพัฒนากลยุทธ์ใหม่เพื่อผลักดันการพัฒนาด้านการตลาด เพิ่มยอดขาย และเพิ่มขีดความสามารถในกลุ่มอุตสาหกรรมหัตถกรรมและผ้าทอมือ

ระเบียบวิธีวิจัย

คณะวิจัยได้กำหนดจุดประสงค์หลักของงานวิจัยไว้ดังนี้

1. ทำความเข้าใจวิถีชีวิตของกลุ่มสตรีผ้าปักม้ง บ้านไทงาม ซึ่งดำรงชีวิตจากการขายสินค้าหัตถกรรม
2. หาแนวทางขยายตลาดหัตถกรรมของกลุ่มสตรีผ้าปักม้ง บ้านไทงามให้เข้าถึงกลุ่มลูกค้าที่หลากหลายมากขึ้น
3. พัฒนากลยุทธ์ในการนำกลุ่มสตรีผ้าปักม้งบ้านไทงามไปสู่รูปแบบธุรกิจที่ยั่งยืน

กระบวนการวิจัยเพื่อบรรลุวัตถุประสงค์ข้อแรกใช้การค้นคว้าข้อมูลและการสำรวจซึ่งรวมถึงการสัมภาษณ์และสังเกตการณ์ การค้นคว้าข้อมูลทำให้คณะวิจัยเข้าใจพื้นฐานวัฒนธรรมและหัตถกรรมม้ง คณะวิจัยได้เข้าเยี่ยมชมและพูดคุยกับสมาชิกกลุ่มสตรีปักผ้าม้งจำนวน 12 คน พร้อมพ่อหลวงหรือผู้ใหญ่บ้านของหมู่บ้านไทงามหมู่ 13 และได้สัมภาษณ์สมาชิกในเชิงลึก 2 คนในกลุ่มสตรีที่สามารถสื่อสารภาษาไทยได้คล่อง เพื่อนำข้อมูลมาประเมินสถานภาพทางการเงินและการศึกษาของกลุ่ม การสังเกตการณ์กระบวนการปักและตัดเย็บผ้าทำให้ผู้วิจัยเข้าใจองค์ประกอบและนัยการออกแบบของชาวม้งมากยิ่งขึ้น ผู้วิจัยใช้ทฤษฎีฐานรากในการวิเคราะห์ข้อมูลจากการสัมภาษณ์เพื่อหาความเชื่อมโยงจากข้อมูลโดยจัดหมวดหมู่ข้อมูลเป็นรหัสต่างๆที่สะท้อนถึงกรอบความหมายของกลุ่มตัวอย่าง (Berg and Lune) โดยคณะวิจัยได้ระบุประเด็นหลัก 5 ประเด็นจากและนำมาวิเคราะห์ในบริบทของวัตถุประสงค์ที่ตั้งไว้เพื่อสร้างความเข้าใจในวิถีชีวิตของกลุ่มสตรีปักผ้าม้ง

เพื่อบรรลุวัตถุประสงค์ข้อที่สอง คณะวิจัยใช้แบบสอบถามกับกลุ่มตัวอย่างที่มีความหลากหลายในด้านอายุ รายได้ และสัญชาติ โดยดำเนินการรวบรวมข้อมูลเกี่ยวกับความต้องการของตลาดหัตถกรรมผ้าปักม้ง ราคาที่ลูกค้ายินดี

จ่าย และกระแสดความนิยมในปัจจุบัน คณะวิจัยสามารถระบุความต้องการของกลุ่มลูกค้าใหม่รวมถึงโอกาสในการขยายประเภทสินค้าในตลาดหัตถกรรมจากข้อมูลที่ได้

สุดท้ายคณะวิจัยได้สัมภาษณ์กลุ่ม DoiSter ซึ่งเป็นองค์กรที่ประสบความสำเร็จในการส่งเสริมธุรกิจหัตถกรรมขนาดเล็ก รวมถึงการวิจัยออนไลน์ถึงวิถีธุรกิจของ Good Goods ซึ่งเป็นองค์กรที่มุ่งเน้นการส่งเสริมหัตถกรรมชุมชนท้องถิ่น คณะวิจัยได้เรียนรู้ขั้นตอนและกลยุทธ์ที่องค์กรทั้งสองใช้ และพบว่ามีประสิทธิภาพในการสร้างรูปแบบธุรกิจที่ยั่งยืนและสามารถนำมาประยุกต์ใช้กับกลุ่มสตรีปักผ้าม้งบ้านไทรงามได้

ผลลัพธ์และการวิเคราะห์

วัตถุประสงค์ที่ 1: ทำความเข้าใจวิถีชีวิตของกลุ่มสตรีปักผ้าม้ง บ้านไทรงาม ซึ่งดำรงชีวิตจากการขายสินค้าหัตถกรรม

ผลการวิเคราะห์ข้อมูลสัมภาษณ์ใน 5 ประเด็นหลัก ได้แก่ การขาย การผลิต การศึกษา แบรินด์ และเรื่องราวพบว่ารายได้จากการขายของกลุ่มสตรีต่ำกว่ารายได้เฉลี่ยของจังหวัดพะเยาซึ่งเป็นอุปสรรคต่อความมั่นคงทางเศรษฐกิจ คณะวิจัยได้รวบรวมตลาดและเทคนิคการปักอันเป็นเอกลักษณ์ของวัฒนธรรมม้งซึ่งสามารถนำไปพัฒนาเป็นจุดขายในตลาดหัตถกรรม คณะวิจัยพบว่าทักษะการปัก การตัดเย็บ และความสามารถทางภาษา ของสมาชิกในกลุ่มมีความแตกต่างกันอย่างมาก ส่งผลให้รายได้และผลกำไรของสมาชิกกลุ่มสตรีปักผ้าม้งแต่ละคนไม่เท่ากัน อุปสรรคทางภาษาเป็นข้อจำกัดสำคัญด้านการตลาดของกลุ่มทั้งในการเข้าสู่ตลาดออนไลน์ การขยายฐานลูกค้า และการสร้างแบรนด์

วัตถุประสงค์ที่ 2: หาแนวทางขยายตลาดหัตถกรรมของกลุ่มสตรีปักผ้าม้ง บ้านไทรงามให้เข้าถึงกลุ่มลูกค้าที่หลากหลายมากขึ้น

การพัฒนาผลิตภัณฑ์ที่น่าสนใจและดึงดูดลูกค้าจำเป็นต้องเข้าใจกลุ่มเป้าหมายอย่างลึกซึ้ง ผลการสำรวจความคิดเห็นของลูกค้าจำนวน 270 คน ต่อความนิยมในงานฝีมือและมุมมองต่อเสื้อผ้าชาวม้งแบบดั้งเดิม ลูกค้าส่วนใหญ่ชื่นชอบสไตล์ที่ทันสมัยผสมผสานกับลวดลายดั้งเดิมมากกว่า หลายคนให้ความเห็นว่าเสื้อผ้าแบบดั้งเดิมของชาวม้งไม่เหมาะสมกับวิถีชีวิตในปัจจุบัน ลูกค้ากว่า 60% นิยมสินค้าทำมือขนาดเล็ก เช่น กระเป๋า หมวก และผ้าห่ม สินค้าเหล่านี้อาจเป็นช่องทางหารายได้เพิ่มให้กับกลุ่มสตรีปักผ้าบ้านไทรงาม ผู้ตอบแบบสอบถามจำนวน 62% ชื่นชอบสินค้าทำมือที่มีข้อมูลผู้ผลิต โดยเห็นว่าเป็นสินค้าที่มีเอกลักษณ์โดดเด่นและมีความหมายลึกซึ้ง อย่างไรก็ตามผลการสำรวจระบุว่ายังมีลูกค้าที่ยังขาดความรู้เกี่ยวกับกลุ่มชาติพันธุ์ม้ง เช่น บางคนสามารถระบุได้เพียงว่าเสื้อผ้าเหล่านี้ผลิตในภาคเหนือ ข้อมูลเหล่านี้แสดงให้เห็นว่าธุรกิจของกลุ่มสตรีปักผ้าม้งบ้านไทรงามมีโอกาสเติบโตได้โดยการสอดแทรกเอกลักษณ์และวัฒนธรรมม้งในการตลาดเพื่อดึงดูดและขยายฐานลูกค้า

วัตถุประสงค์ที่ 3: พัฒนากลยุทธ์ในการนำกลุ่มสตรีปักผ้าม้งบ้านไทรงามไปสู่รูปแบบธุรกิจที่ยั่งยืน

การวางรากฐานให้กับกลุ่มสตรีปักผ้าม้งบ้านไทรงาม จำเป็นต้องเลือกกลยุทธ์ที่ยั่งยืนและเหมาะสมกับงานหัตถกรรม รวมถึงความเข้าใจในบทบาทของโซเชี่ยลมีเดียในการตลาด คณะวิจัยได้นำธุรกิจ DoiSter และ Good Goods

ในประเทศไทยมาเป็นกรณีศึกษา ธุรกิจทั้งสองประสบความสำเร็จในการสร้างแพลตฟอร์มให้กับกลุ่มหัตถกรรมขนาดเล็ก ช่วยเสริมสร้างศักยภาพชุมชนโดยการมอบทรัพยากรเพื่อการพึ่งพาตนเอง แม้ว่า DoiSter และ Good Goods จะมีขนาดธุรกิจที่แตกต่างกัน แต่องค์กรทั้งสองต่างเข้าใจถึงความสำคัญของการรักษาเอกลักษณ์ทางวัฒนธรรมในการนำสินค้าทำมือเข้าสู่ตลาดร่วมสมัย DoiSter ใช้หลักการสร้างความมั่นใจในการขายและเพิ่มทักษะการใช้โซเชียลมีเดียของชุมชน Good Goods ใช้แนวทางปรับตัวหลายครั้งเดิมให้เข้ากับค่านิยมและยุคสมัย และพร้อมสนับสนุนและเผยแพร่ภูมิปัญญาท้องถิ่นอย่างต่อเนื่อง การวิเคราะห์การตลาดผ่านโซเชียลมีเดียในบริบทของธุรกิจขนาดเล็กเป็นเครื่องมือที่มีประโยชน์ในการเข้าถึงกลุ่มลูกค้าที่หลากหลาย ดึงดูด และสร้างความน่าเชื่อถือในกลุ่มลูกค้า

ข้อเสนอแนะ

ข้อเสนอแนะต่อสถาบันส่งเสริมและพัฒนากิจกรรมปิดทองหลังพระ สืบสานแนวพระราชดำริ

1. เพิ่มศักยภาพในการติดต่อสื่อสารอย่างมั่นใจ โดยใช้การฝึกอบรมทางสมมติให้สมาชิกในกลุ่มได้ฝึกพูดคุยในสถานการณ์จำลองการขายสินค้า เพื่อสร้างความมั่นใจในการสื่อสารกับลูกค้าให้ดียิ่งขึ้น
2. ใช้การเรียนรู้จากการปฏิบัติเพื่อสร้างการเรียนรู้อย่างเป็นระบบและการมีส่วนร่วม โดยในระยะแรกสถาบันฯ ควรใช้ระบบพี่เลี้ยงในการวางแผนขยายธุรกิจ การเข้าร่วมงานแฟร์ เวิร์คช็อป เพื่อให้การพัฒนาสินค้าและการประเมินประสิทธิภาพเป็นไปตามขั้นตอนและได้ประโยชน์สูงสุด

ข้อเสนอแนะสำหรับกลุ่มสตรีปักผ้าม้งบ้านไทรงาม

1. เพิ่มประเภทสินค้าให้หลากหลายและทันสมัย โดยเลือกผลิตภัณฑ์ใหม่ที่สอดคล้องกับค่านิยมของลูกค้าในการขยายฐานการตลาด
2. ผลิตภัณฑ์เครื่องรัดติดผ้าจากเศษผ้าเหลือใช้ เพื่อให้ลูกค้านำวัฒนธรรมม้งดั้งเดิมไปตกแต่งตามสไตล์และความชอบของลูกค้า การแปรรูปเศษผ้าเหลือใช้จะช่วยลดการสูญเสียทรัพยากรและสร้างรายได้เพิ่มเติม
3. ปรับโทนสีใหม่ให้สอดคล้องกับความหลากหลายของกลุ่มลูกค้า ตอบรับกระแสตลาดยุคใหม่ด้วยการเปลี่ยนจากสีสันสดใสไปสู่เฉดสีเรียบหรูและเรียบง่ายขึ้น
4. สร้างกลยุทธ์การตลาดที่เน้นวัฒนธรรมม้งผ่านผลิตภัณฑ์โดยเชื่อมโยงตลาดกับผลิตภัณฑ์อย่างลึกซึ้งเพื่อสร้างเอกลักษณ์แข็งแกร่งให้กับแบรนด์ซึ่งยังคงไว้ซึ่งวิถีและวัฒนธรรมท้องถิ่น
5. สร้างระบบบริหารจัดการของกลุ่มที่ชัดเจนและโซเชียลมีเดียเป็นกลยุทธ์ทางการตลาด ใช้ปฏิทินในการกำหนดกิจกรรมของกลุ่ม เช่น การตลาด ใช้เฟซบุ๊กเป็นเครื่องมือสร้างปฏิสัมพันธ์กับลูกค้าโดยกำหนดปฏิทินการโพสต์และไลฟ์สดชัดเจนเพื่อเพิ่มประสิทธิภาพของการขายออนไลน์ การใช้โซเชียลมีเดียเป็นกลยุทธ์ทางการตลาดที่ช่วยให้เข้าถึงกลุ่มลูกค้าที่หลากหลายมากขึ้น

ข้อเสนอแนะสำหรับการวิจัยในอนาคต

1. ช่วยเหลือกลุ่มสตรีปักผ้าผ้าม้งในการขยายการตลาดออนไลน์ในแพลตฟอร์มที่หลากหลาย เนื่องจากกลุ่มสตรีขาดทักษะด้านดิจิทัล คณะผู้วิจัยได้จัดทำคู่มือในการสร้างโพสต์ที่น่าดึงดูดและวิธีการอัปโหลดไปยังแพลตฟอร์มโซเชียลมีเดียต่างๆ อย่างไรก็ตามก็ควรมีการต่อยอดทักษะด้านนี้เพิ่มเติม
2. จัดทำโปรแกรมการฝึกอบรมพร้อมสื่อการเรียนการสอนที่ชัดเจนเพื่อพัฒนาทักษะของกลุ่มสตรีปักผ้าผ้าม้ง ปัจจุบันยังไม่มีสื่อการเรียนการสอนเพื่อถ่ายทอดองค์ความรู้ให้กลุ่มกลุ่มสตรีฯ คณะผู้วิจัยได้จัดทำตัวอย่างตารางการฝึกอบรมเพื่อเป็นแนวทางการปฏิบัติงานอย่างมีประสิทธิภาพ

บทสรุป

ประชากรส่วนใหญ่ของจังหวัดพะเยาเป็นผู้สูงอายุเชื้อชาติไทย จากที่ตั้งทางภูมิศาสตร์ของจังหวัดทำให้มีผู้อพยพจากการย้ายถิ่นฐานเป็นจำนวนมาก โครงการวิจัยนี้มีวัตถุประสงค์ที่จะผสมผสานวัฒนธรรมและวิถีชีวิตที่แตกต่างของชนเผ่าม้งตามนโยบายของสถาบันปิตุทองหลังพระและเทศบาลตำบลสบง โดยมุ่งเน้นการเสริมสร้างการพึ่งพาตนเองในสังคมผ่านการตลาดสมัยใหม่ที่เน้นการอนุรักษ์วัฒนธรรมชนเผ่า โดยคณะผู้วิจัยได้สร้างสื่อและบทเรียนในการอบรมกลุ่มสตรีปักผ้าผ้าม้งบ้านไทรงามซึ่งประกอบด้วย แบบฝึกหัดบทบาทสมมติ ตารางการโพสต์เฟซบุ๊กประจำวันพร้อมคู่มือการใช้งาน และนามบัตรธุรกิจ เพื่อเพิ่มประสิทธิภาพในการสื่อสารและขยายฐานลูกค้า

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3	Executive Summary		Scarlett, Sofia	Brian
4	Introduction		Brian	Sofia
5	Background			
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	5.2	Migration of the Hmong from China to Thailand	Aum, Scarlett	Brian, Sofia
	5.3	Geographic Division of Northern and Southern Thailand	Aum, Scarlett	Brian, Sofia
	5.4	Hmong Sociology in Northern Thailand	Bo, Brian	Katie, Scarlett
	5.5	The Ban Sai Ngam Village	Aum, Brian	Jaja, Scarlett
	5.6	Textile Production and Traditional Hmong Designs	Mare, Sofia	Brian, Scarlett
	5.7	The Economic Value of Handicrafts	Bo, Brian	Scarlett, Katie
	5.8	Insight into Effective Business Strategies	Jaja, Katie	Brian
	5.9	Empowering the Ban Sai Ngam Sewing Group	Brian	Jaja
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	6.4	Data Collection and Privacy	Brian	Katie
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8	Conclusion			
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	8.2	Ban Sai Ngam Sewing Group	Scarlett, Bo, Brian	Jaja, Katie
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Introduction

Phayao is a northern province of Thailand that is home to many hill tribes that have fled from neighboring countries. The hill tribes formed villages, but they are not officially recognized as Thai citizens, which limits their societal advancements. The Ban Sai Ngam Village Hmong community is home to a group of women sewers. They have been creating handmade clothing to economically support their family and community for the past five years. The clothing holds cultural significance through the designs and techniques used. Sewing has become more than a hobby for the women artisans, it is an expression of themselves and their history. The women currently sell their clothing at local events, limited in the online market due to the Hmong/Thai language barrier. The mayor of the Sobhong municipality who is interested in the development of the Ban Sai Ngam village, has implemented a learning space for Hmong women. This center offers classes on language, product marketing, and sewing techniques with the goal of helping the group become self-sufficient in their larger community. However, this group lacks confidence in customer communication and awareness of potential markets, limiting the exposure of their handicrafts.

Our sponsor, the Royal Discovery Foundation (RIDF) also supports the Hmong community by using knowledge-based development, considering geographic and problematic conditions of the area. They created a project that hired instructors for the learning space to teach the Sewing Group. To support these efforts, we were presented with the opportunity to empower the Ban Sai Ngam Sewing Group in their economic growth by proposing steps towards a sustainable model for their handicraft market with modernized design elements and strategies. In order to achieve this goal, we developed three main objectives:

1. Understand the Ban Sai Ngam Sewing Group's livelihood generated from the handicraft market.
2. Identify ways to expand the Ban Sai Ngam handicraft market to a more diverse customer base.
3. Develop strategies for guiding the Ban Sai Ngam Sewing Group towards a more sustainable business model.

To accomplish these objectives, our team conducted semi-structured interviews, surveys, archival research, and ethnographies. Our qualitative data was analyzed through thematic coding and semantic analysis, while our quantitative data was explored with statistical analysis. Through

our data analysis, we identified key stakeholders and changes that could be proposed to our sponsor. Our recommendations address key issues including the Sewing Group's ability to connect to customers by expanding the customer base, building on the women's communication skills, and improving their economic status by utilizing sustainable business models.



Figure 1. Meeting with the Sponsor, four of the Ban Sai Ngam Sewing Group members, and the teachers of the Phusang Learning Center

Background

Introduction

In this chapter, we begin with a brief introduction to the Hmong ethnic group's migration and history regarding the geographic division between the hill tribes and Thailand. Next, we explore the status of women in Hmong society and how language and religion has impacted their sewing practices. To reinforce our knowledge, we synthesize the sewing production and designs that the Ban Sai Ngam Sewing Group currently uses. The economic value of textiles for the group and the Lanna region of northern Thailand is assessed, supplemented by marketing strategies and business models from case studies. We conclude by looking at the needs of our key stakeholders and how our research was defined.

Migration of the Hmong from China to Thailand

The Hmong ethnic group traces its origins to the aboriginal inhabitants of China, originally settling in the eastern region near the Yellow Sea. Over time, they migrated along the Huang He (Yellow River) into what is now central China. However, due to invasions by Mongol forces, they were compelled to relocate to southwestern regions, encompassing present-day Sichuan, Guangxi, and Yunnan provinces. In the late 17th and early 18th centuries, resistance wars against the central government in Beijing arose, including the Miao Rebellion (1795–1806) and the Taiping Rebellion (1850-64).



Figure 2. Map of Southeast Asia and Hmong migration route (Yangcheejit, 2023)

As a result of the severe exploitation and excessive taxation imposed by Chinese authorities, portions of the Hmong population sought refuge beyond Chinese borders, migrating to other countries due to these conflicts with Imperial China, (Yangcheejit, 2023). Southeast Asia

migration routes led their presence to areas now known as Vietnam, Laos, Myanmar, and Thailand, in the search for arable land. As the Hmong settled into the northern mountainous regions of Thailand, they carried tradition and developed their own cultural norms. In 2003, the population of Hmong in northern Thailand was estimated to be around 153,955 people distributed over 253 villages (Perve, 2011).



Figure 3. Map highlighting density of Hmong villages in Thailand (Perve, 2011)

Geographic Division of Northern and Southern Thailand

The geographic features and natural resources of northern Thailand significantly influenced the economic prosperity of its inhabitants. The mountains acted as a border between the northern and southern parts of the country. Hill tribes that lived in the northeast were commonly referred to as ‘upland people’, while the Thai population living in flatlands were known as ‘lowland people’. This geographic divide contributed heavily to their societal sever.

The forest space also became highly racialized as people in the south desired to control and regulate the land in the mountains to gain unique natural resources. The redwood forest that some tribes inhabited saw significant deforestation after they were sought after for timber. This act pushed the tribes further north, away from Thai society (Elinoff & Lamb, 2019). Another example of this was Khor Jor Kor, an acronym for a policy passed in 1990 called the “Land distribution program for the poor living in degraded national forest reserves in the northeast of Thailand.” Organized by the military government, the policy aimed to reorganize every forest reserve in northeast Thailand, which led to the eventual resettlement of approximately one million people (Elinoff & Lamb, 2019). This physical division manifested into a political split

through farming practices. ‘Upland people’ were discriminated against because they practiced swidden agriculture (slash-and-burn), contrasting the lowlander “Thai” wet-rice agriculturalists.

Hmong Sociology in Northern Thailand

Social Structure

According to the website for clinicians and healthcare providers, EthnoMeds, the Hmong are primarily differentiated into two groups: White Hmong and Green Hmong. These groups are named after the colors typically worn by the women in the villages. The families within each village are further organized into 18 different clans, each traced to a common paternal ancestry. In traditional Hmong society, the classes are split into distinctions of age and gender, with descent and inheritance being patrilineal. This social structure and the distinctions that comprise it are fundamental to the organization of the Hmong communities located in northern Thailand. Gender roles in Hmong culture have largely emphasized male authority and public status, while women hold influence privately within the family (Owens, 2007).



Figure 4. An example of a patrilineal Green Hmong family (Perve, 2011)

In terms of gender structure, men are considered the “skeleton of the society”, continuing to bring prosperity for the lineage whilst women are considered “other people’s daughters”, extending from their duty of moving into the husband’s household after marriage. Although elders hold authority in their sub-gender groupings, Hmong society operates as a patriarchy as stated, “Therefore in relationships between gender and age, gender takes priority over age. Younger men have more authority than older women” (Peng, 2007). These constructs are like those of the mountain villages of Southeast Asia, drawing ties to the region, “Clan loyalty, so

vital to survival on mountain peaks of Southeast Asia, is structured around a male-dominated hierarchy that dramatically controls women's options.” (Harper, 1996).

Gender inequality starts from birth, with the burial of the placenta: a boy's placenta is buried at the most important part of the house, near the middle where the spirit of the clan resides whereas a girl's placenta is buried under the bed of her parents in hopes that “the girl will grow up to have many children” because “Fertility defines a Hmong woman from birth” (Peng, 2007; Symonds 2004). From the early age of six, Hmong girls start to learn needlework with expectations continuing in later parts of their life, in marriage. A girl who cannot marry is considered “‘worthless’, hence she is not respected within the community” (Peng, 2007). Marriage allows Hmong girls to shift their social status, so they try to marry as soon as possible. Even after marriage, only childbearing will gain women more respect and status in society.

Language

The spoken language of the Hmong in northern Thailand is derived from the Hmong-Mien family of languages (Tapp, 2007). Beyond the derivation, the language spoken by different Hmong communities can differ through accents similar to the tone of their nationality, such as the Hmong in Thailand (*Highland People Development Center of Phayao Province*, 2017). The Hmong language can vary between the White and Green Hmong villages. Although the two dialects differ through pronunciation, words, and grammar, Hmong communities living in proximity to each other learned to communicate with each other across the dialects (Owens, 2007).

The older generation is revered because they pass down their culture through oral history and the preservation of their language, without a writing system. This is done through the art of “story cloths”, the Hmong created a way to preserve and share their history through the language of pictures on their textiles. Historically, story cloths gave Hmong women a voice in male dominated society allowing them to portray history from their unique perspective, further representing their experiences. They offer a glimpse of Hmong culture representing values, daily life and occupations (Harper, 1996).



Figure 5. An example of a story cloth from Ban Sai Ngam

Religion

Religion in the Hmong tribes was historically a mix of animist rites and shamanism. The religious beliefs and spiritual practices are deeply intertwined with the pattern in Hmong textiles, serving as artistic expressions and symbols of faith. Many traditional story cloth designs are inspired by spiritual motifs representing the relationship between humans and nature. In recent decades, missionaries have introduced Christianity into Hmong communities, such as in Laos in the 1900s (Pgl & Pgl, 2024). Similarly to the spiritual motifs, biblical motifs have also been integrated into Hmong traditional designs.



Figure 6. Christian motif in textile design and a church in Ban Sai Ngam

The Ban Sai Ngam Village

One of the villages in northern Thailand, Ban Sai Ngam, is a newly formed community of Hmong families officially recognized as a village by the Ministry of Interior on June 12, 2023. It is situated in Sobdong, Phu Sang District, in the Phayao Province of Thailand, receiving economic support from the municipality as such. The population is approximately 300 people and constantly expanding due to traditional desires to raise big families, with one family having up to six kids (Yupyao Panukornpornpong, group interview, January 30th, 2025).



Figure 7. Google map visualization of the Ban Sai Ngam village in relation to Bangkok and neighboring countries

In 2019, prior to the formation of the Ban Sai Ngam Village, a group of women came together to form a sewing group focused on embroidered textiles. Huachai played a key role in coordinating support from various organizations in efforts to generate income from their craft (Weerayut Ladlai, personal interview, February 19th, 2025). However, some of the Hmong living in the mountainous regions yearned for a safer environment for their children, as well as closer access to fundamental facilities such as hospitals. In their quest for a new home, the Hmong moved with their relatives, creating the village of Ban Sai Ngam. Ban Sai Ngam is considered a white Hmong village due to the significant majority of white Hmong residents. However, through migration and marriage some green Hmong have come to reside in Ban Sai Ngam as well.

Recent projects by students from Phayao University helped establish an identity for the Sewing Group. They created a Facebook page called Hmong Heritage and designed a logo to be used as the profile picture and on business cards. This initiative led to the group being recognized as the Ban Sai Ngam Sewing Group (Weerayut Ladlai, personal interview, February 19th, 2025).

With support from the Sobbong Municipality and the Royal Initiative Discovery Foundation, teachers were hired to educate the women in Thai language skills, selling their handicrafts, basic sewing techniques, and body measurement. This created a space for them, through the Phusang Learning Center, to learn how to standardize their textiles and sell their garments to passersby (Mayor Sompon Phuengphuak, personal interview, January 30th, 2025).



Figure 8. The Phusang Learning Center in Phayao and garments on display for sale

Further institutional support came in 2024 from the Chiang Rai Provincial Women's Vocational Center, which provided training in marketing, along with guidance from influencers on Livestream selling. However, despite these interventions, the Sewing Group struggles to establish a strong brand identity that clearly distinguishes their products. Additionally, while they have received training in online sales, a lack of resources and reference materials limits their ability to apply this knowledge effectively, hindering their digital marketing efforts (Mueanfun Yongphet, personal interview, January 30th, 2025). To understand more about the Ban Sai Ngam handicraft market and to preserve the culture that is rooted in the craft, we look toward a holistic view of their textiles.

Textile Production and Traditional Hmong Designs

The Ban Sai Ngam Hand Sewers participate in Northern Thailand's handicraft market. Currently, this group produces clothes such as shirts, vests, and jackets with traditional designs incorporated into their products. This sewing community utilizes four traditional methods: reverse applique, embroidery, cross stitching, and wax drawing (Yupyao Panukornpornpong, personal interview, January 30th, 2025). The clothing which the designs are sewn onto are

imported from Laos. In the past a loom was used to hand weave the cloth, which was then sewn to create the garment, but this has since been phased out in favor of comfort and time.

The reverse applique method is a technique which includes using two pieces of cloth layered on top of each other. The top piece is then cut and sewn down to reveal the color below while creating an intricate pattern. Two more sewing techniques critical to the creation of the Ban Sai Ngam's artisan group's designs are embroidery and cross stitching. Embroidery, coupled with reverse applique are advanced techniques which can be performed by the group's less experienced sewers but are produced more efficiently when the creation of these designs are handed over to the group's elders. Sewers first outline the desired design in wax and then embroider the pattern onto the cloth using several different stitches. Embroidery is used in the creation of story cloths and cross stitched patterns. The cross-stitch technique utilizes a multitude of different thread colors to create motifs consisting of crossed lines, spots and chains. This technique is most commonly performed through the use of a relaxed stitch in the shape of an X (Olla, V. 2023).

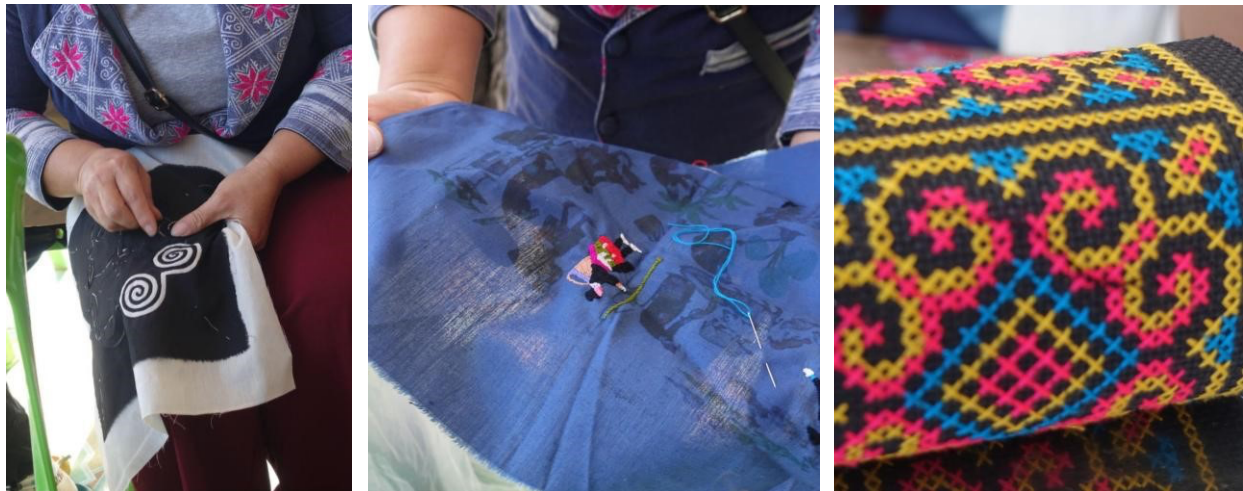


Figure 9. Reverse applique, embroidery, and cross-stitch techniques in Ban Sai Ngam textiles

In the Ban Sai Ngam Village, the process of textile creation through wax drawing is performed once a month. While all of the women sewers are aware of this process, only one woman sewer creates the textiles. Wax drawing is done with pattern shaped stamps dipped in beeswax. The beeswax is heated to a specific temperature to avoid cracking or the wax not sticking to the cloth. After the pattern is applied to the fabric, the cloth is then dyed and boiled to remove the wax.



Figure 10. Wax drawing tools

Most Hmong designs represent a connection to nature. The spiral pattern depicted in many of the Ban Sai Ngam group's products was derived from snail shells, and the symbol resembling a plus sign in the design's center, depicts the stump and roots of a fallen tree. The reverse applique technique is seen in the spiral and elephant foot designs produced by the Ban Sai Ngam Hand Sewers. Mountains are often illustrated as many triangles in a row and the cross design evident in many of their patterns represents the group's belief in Christianity.



Figure 11. Examples of snail shell, stump, elephant's foot, and mountain patterning

After the Hmong migration in 1975, the designs were adapted into pictorial images or illustrations as a reinterpretation of the original designs. This reimagination is because some historical meaning of the Hmong's patterns and designs was lost. These fabric illustrations are

known as story cloths, which incorporate all of nature's designs into the cloth's narrative. (Wilaiporn, personal interview, January 31st, 2025)



Figure 12. Example of a pictorial image story cloth design

The Economic Value of Handicrafts

The majority of residents' livelihoods in Ban Sai Ngam depend on agriculture practice which focuses on seasonal crop rotation that overlaps harvesting and planting seasons. This cycle has been a consistent method within the group and reflects a harmonious balance to serve as a vibrant representation of Hmong heritage. However, the village lacks accessibility to an abundance of arable land due to high land acquisition costs. As a result of this challenge, many of the village's husbands have found job opportunities abroad to support their families. To help supplement the family income, the women of the village took the initiative to form the Ban Sai Ngam Sewing Group in order to sell their traditional handicrafts and create economic value out of their art. The women look toward this economic opportunity in order to support their families and provide a better life for their children in terms of quality of life and education.

Lanna Market

Northern Thailand spans nine provinces with a variety of hill tribes, including the Hmong people, leading to a melting pot of culture in the Lanna region. The previous Deputy Governor of Chiang Rai, Somboon Siriwet, highlighted the potential of the textile and garment industry in the economy by applying Lanna culture into their designs to enhance the attractiveness for Thai and international customers ('Thailand', 2018). Although agriculture is the foundation of the

economy for the Lanna community, the Thai Chanasuek community of the Lanna ethnic groups states that agriculture is “derived from the production of indigenous woven fabrics of the community using natural fibers such as cotton and rayon threads that are processed into apparel, blankets, and satchels” (Pantung & Soodsang, 2021). This highlights the value of cultural expression in crafts and the fundamental presence of the handicraft market in the region, showing growth potential for the Ban Sai Ngam group.

Adapting to Change

However, the traditional handicrafts sector faces a decline in production due to differing perspectives on development and fluctuations in demand. Conservative views prioritize the preservation of traditional handicrafts whilst commercial views focus on adapting tradition for economic viability, which has brought strongly conflicting views into obstructing economic development (Chudasri et al., 2013). Moreover, both views face unstable demand due to the changing market, which remains a problem to add on to the already prevalent issues: the aging of experienced sewers, a lack of time from the younger generation to participate, and the abandonment of an agrarian society to a modern lifestyle with varied employment opportunities (Chudasri et al., 2013).

In Ban Sai Ngam, many of the sewers are still learning the craft, techniques and designs from the older generation and means of standardization from the Phusang Learning Center teachers. Some of the women cannot produce garments with specific techniques, such as reverse applique and illustrated story cloths, due to the lack of practice in the skill. This couples with their struggles to define a customer base outside of tourists from their annual attendance at four to five festivals and their store in the Phusang Learning Center at Phayao. However, the group is motivated to keep up with the changing market and willing to adopt a blend of commercial and conservative views. They hold value in the cultural meaning behind their textiles and designs but are willing to adopt new knowledge in design elements, such as styles and colors that they don't consider to be culturally significant. This leads our research into understanding universal design to reach a broader customer base for the group.



Figure 13. The Ban Sai Ngam Sewing Group's stall at the Thai Red Cross Fair in Phayao

Universal Design

The concept of universal design strives to create an inclusive standard throughout the industries. The Center of Design from NC State College of Design defines universal design as “the design of products and environments to be usable by all people, to the greatest extent possible, without the need for adaptation or specialized design” (Woodard, 1997). Universal Design is defined by seven key principles to help facilitate an inclusive design approach to products; however, three design principles are especially pertinent to consider when modernizing hand-woven goods. The three principles are:

1. Equitable use, the design is useful and marketable to people with diverse abilities
2. Flexibility in use, the design accommodates a wide range of individual preferences and abilities
3. Tolerance for error, the design minimizes hazards and the adverse consequences of accidental or unintended actions.

When a product is designed to be more inclusive, it both expands and diversifies its customer market as more people can use the product. This strategy helps to create a sense of belonging with its customer base and contributes to empowerment as new products are viewed through a lens of accessibility (Keane, 2023).

Insight into Effective Business Strategies

To fully understand the challenges that face the sewers of the Ban Sai Ngam Village, the merits and deficiencies of the current education methods need to be acknowledged. The Phusang Learning Center's educational program lacks knowledge of potential markets in which new sources of revenue could be generated from. The lack of knowledge signifies a gap in

information that needs to be recognized to help develop economic growth strategies for the group.

Marketing

Different traditional handicraft artisans in a multitude of countries have been innovating strategies to adapt to the ever-changing market scene, all while preserving the cultural importance of their products. They have accomplished this by establishing educational programs to adapt to technological modernization in the marketing and sales of their goods. One example of a successful case study is woven rugs in Morocco. Moroccan woven rugs and textiles are often produced by groups of women in villages such as N'kob and Ben Smim (Davis, 2004). Women in these villages spend most of their time tending to their houses and children before they can weave and sell their products. A study performed by Susan Schaefer Davis attempted to modernize the way in which these women's products are advertised and sold, through the creation of a website and a marketing assistant rather than using a middleman. Using a middleman drastically reduces the profits these women make off their products whereas the website led the women to increased empowerment, higher literacy rate, and more control over their own trade.

In a similar vein, a marketing strategy outlines how a business aims to attract and convert potential customers into buyers of its products or services. The idea of a marketing strategy encompasses the company's value proposition, core brand messaging, insights into target customer demographics, and other essential components (I. Team, 2024). One such sector of a marketing strategy is marketing online. Marketing online enables the ability to make data-driven decisions since analytics tools allow brands to assess campaign performance and refine strategies for better results (Gelato, 2022). One key advantage of online marketing is global reach, enabling brands to connect with international customers and transcend geographical limitations. The artisans in Ban Sai Ngam, have already begun to sell products on the international market. Elders of the Sewing Group send their handmade tablecloths to their relatives in America for sale in the states, which presents the opportunity for increased growth in this area.

In 2020, a survey was conducted in Hungary, which looked at several factors influencing customer purchasing preferences toward handmade products. Some of the collected demographic data this survey focused on included age and gender. This collected data is useful when determining age demographics the group's products should target. The results of this study

showed that women and people in the age groups of 14-30 years and 31-45 years are the most likely to purchase handmade products (Major et al., 2020).

Business Models

While looking toward strategies for economic growth, other successful businesses in similar sectors can provide key information in creating value while operating for profit. Two businesses that catapulted to success in Thailand are Good Goods and DoiSter, known for supporting artisans from handicraft communities. Both groups look to develop the products from traditions and cultures to be more modern with the goal for customers to buy the products because of the design, not just sympathy for the community. These businesses and the models that they follow can be analyzed and implemented into strategies for the Ban Sai Ngam Sewing Group.

Good Goods, founded in 2020, is a project under CentralTham with the goal to reduce social inequality and provide equal opportunities to Thai society. Their focus is on education development, creating stable jobs, and sharing sales and marketing skills to support those less privileged. Good Goods is a concept store that was developed to curate Thai-based products with a contemporary look while preserving the traditional identity and elements. They collaborate with various groups, such as the farmers of Ratchaburi province or a group of housewives from Lampang province, to redesign their traditional products for a wider customer audience while showcasing the artisans, their skills, and their culture (CentralTham, 2022).



Figure 14. Products from Good Goods' storefront in centralwOrld

DoiSter is located in northern Thailand and focuses on communities that receive a lack of attention and help. The group immerses themselves with the ethnic groups in the highlands to

empower and encourage the artisans of these groups. Their work targets younger generations so that they can learn about the communities' way of life and tourists who have high purchasing power. They encourage the artisans from various groups to communicate and exchange information and skills. DoiSter's strategy with groups is to develop modern identities by designing new patterns that still retain some traditional elements (Chotirat, 2023).



Figure 15. DoiSter's attendance at Chiang Mai Crafts Week (DoiSter DoiSter, 2024)

Empowering the Ban Sai Ngam Sewing Group

In this project, we were given the opportunity to help our sponsor, the Royal Initiative Discovery Foundation, empower the women of the Ban Sai Ngam Sewing Group in their financial growth. Through the context of the Hmong's assimilation into Thailand and the unstable growth of the handicraft economy, it is important to preserve their culture whilst promoting means for the women to adapt to volatile changes. Although they face language barriers and an inconsistent customer base, the Ban Sai Ngam Women are unique and motivated, with aspirations to develop their sewing community. They have taken the leap to support their families financially, through the skills that they have and by learning new ones to overcome obstacles. Our research looks toward changes and inspiration from business models that our sponsor can implement to help the Sewing Group achieve a sustainable model for their handicraft market through customer communication and contemporized products.

Methodology

The goal of this project is to empower the Ban Sai Ngam Hmong Sewing Group in their economic growth by proposing steps to a sustainable model for their handicraft market with modernized design elements and strategies. We developed the following objectives to guide our research:

1. Understand the Ban Sai Ngam Sewing Group's livelihood generated from the handicraft market.
2. Identify ways to expand the Ban Sai Ngam handicraft market to a more diverse customer base.
3. Develop strategies for guiding the Ban Sai Ngam Sewing Group towards a more sustainable business model.

We implemented a multi-method qualitative and quantitative research design including archival research, semi-structured interviews, surveys, and ethnographies. The following three sections, each corresponding to one of our objectives, provide a detailed explanation of the data collection techniques employed. Transcriptions of questions posed to participants are included in the appendices.

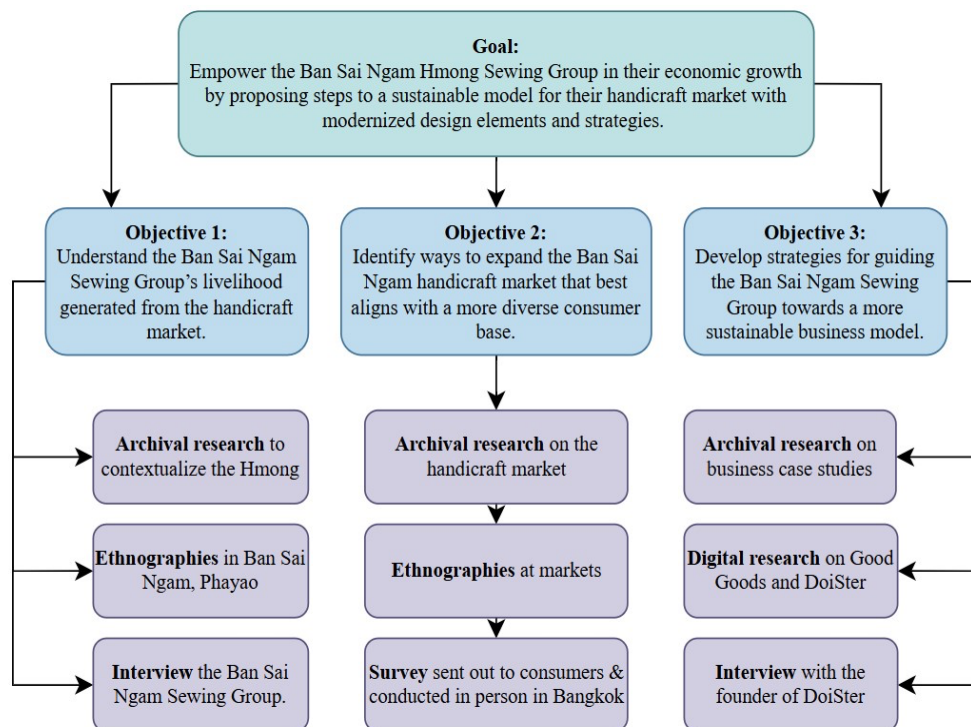


Figure 16. Organization of methodology detailing data collection methods

Objective 1: Understand the Ban Sai Ngam Sewing Group's livelihood generated from the handicraft market

To understand the Ban Sai Ngam Sewing Group's source of livelihood, we collected data on their product selection, product production rate, and income generated to contextualize the group's place in the handicraft market. We employed archival research on the Hmong in Thailand and their handicraft sector and conducted ethnographic research and semi-structured interviews in the Ban Sai Ngam village.

Research Methods

Archival Research:

We conducted archival research to learn about Hmong villages in northern Thailand. We identified books, chapters, and articles written by Hmong and Thai culture experts such as Eli Elinoff and Vanessa Lamb. Environmental politics in Thailand, Environmental politics in Thailand: pasts, presents, and futures (2019) and Christine Owens. Hmong (2007) to gain a comprehensive view about the migration, nationalistic, and gender struggles of the Hmong hill tribes in Thailand. This helped us formulate questions that targeted specific issues, allowing us to formulate a view of the social and monetary problems and values in the Ban Sai Ngam Village. The data collected from archival research aided in the contextualization of the Ban Sai Ngam Hand Sewers' livelihood in the handicraft sector. This data created a sound foundation which we used to create semi-structured interview questions for the hand sewers.

Ethnographic Research:

During our two days in Ban Sai Ngam (on January 30th and 31st), we first conducted ethnographic research at the Phusang Learning Center to learn about the products that the Ban Sai Ngam Sewing Group sells at their storefront as well as the qualities of their learning space. We then looked at the church, one of the elder sewer's houses, and one of the younger sewer's houses. The church provided context on the Hmong in Ban Sai Ngam's religious status. We looked at the working spaces in the sewers' homes due to them primarily creating textiles from their stations at home. This method provided data on the women's product selection, the status of the women's tools (such as needles, sewing machines, clothing and pattern organization system), and the women's working conditions.

Semi-Structured Interviews:

We interviewed three women from the Ban Sai Ngam Sewing Group to gather data and aid our understanding in the contextualization of the sewers' place in the handicraft market. We spoke to these three women because they were members of the Ban Sai Ngam Hand Sewing group that could speak in Thai. Yupyao Panukornpornpong (known as P'Payao), was most confident in her fluency and spoke for the group. We were also given the chance to interview Lee Sae Wang (P'Lee) and Wilaipon (P'Wilaipon) when visiting their homes to observe the sewing process. In addition, we gathered information from Mayor Sompon Phuengphuak of the Sobbong municipality in Phayao, the teachers of the Phusang Learning Center, and our sponsor, Weerayut Ladlai (P'Ball) from the Royal Initiative Discovery Foundation. These interviews took place at the Phusang Learning Center, village church, two of the sewers' homes, the municipality center, or virtually. Using a semi-structured interview method allowed us to collect essential data on the women's product pricing, monthly revenue (in baht), perception on their financial status, where they travel to sell their products, methods through which they distribute money throughout the group, how they spend their handicraft income, and the goals they would achieve if their income increased.

Objective 2: Identify ways to expand the Ban Sai Ngam handicraft market that best aligns with a more diverse customer base

We sought to gain a deeper understanding of customers' purchasing preferences in both northern Thailand and Bangkok, to identify potential ways to expand the Ban Sai Ngam handicraft market to align with a more diverse customer base. To do this, we spent time in markets at Phayao and Chiang Rai from January 29th to February 2nd of 2025. We also examined the current selling methods employed by our Sewing Group and other local groups in Chiang Rai. The information collected provided valuable insights into the existing market dynamics for hand-sewn goods. We collected data on customer demographics and purchasing preferences in both Thailand and the United States of America, to help us understand the current handicraft market and identify areas of growth for the Ban Sai Ngam Sewing Group.

Research Methods

Archival Research:

We identified books, chapters and articles written by economics and Hmong societal role experts such as Xuefang Peng. Education for Hmong Women in Thailand (2007), Christine Owens. Hmong (2007), and Pornchai Pantung. The Process of Promoting the Economic base of the Thai Lanna Textile Handicraft Community in Sukhothai, (2021). The data collected from these sources has provided valuable insights into the current state of the Hmong's handicraft market as well as the women's societal role. This context helped to guide the creation of the interview questions to be cognizant of the obstacles the women face and target data collection towards the wants and growth goals of their community.

Ethnographic Research:

To understand the existing handicraft market and its customers in different regions, we collected ethnographic data at several locations in both Bangkok and Chiang Rai. Observations focused on handicrafts stalls, the types of products being sold, the designs on them, and how they seemed to be made (i.e. handmade or machine printed). These locations included: Bangkok's Chatuchak and Pratunam Market, centralwOrld and Samyan Mitrtown shopping mall, Phu Sang National Park, as well as the Walking Street and Flower Festival in Chiang Rai.

We also conducted ethnographic research through photography at a handicraft store called Good Goods in centralwOrld, in order to know the types of customer that visit as well as the kinds of products sold at that store. This data helped to provide context for our project about the kinds of items that are marketable to a broad audience.

Surveys:

To learn more about our new target customer's knowledge and preference on Hmong clothing and designs, we developed two separate surveys, a Thai and an English version, in order to collect data from both English and Thai speaking subjects. The two surveys have the same 17 questions, but there are an additional 3 questions in the Thai survey which focus on pricing of goods in Thai Baht. These questions would not be necessary to add to the English survey as the subjects would lack the relevant knowledge needed to answer the questions. In doing so, we differentiated the subjects of each survey as those who used THB or USD as their main currency. The survey was distributed via online platforms and in-person through an interview-style approach. The target sample population of this survey was textile customers over the age of 18. To identify purchasing preferences at various life stages, data was collected from subjects with a

wide array of ages, genders, and annual income. The survey was divided into three sections: consent script, demographic data, as well as purchasing preferences and ability (*Appendix B*).

Objective 3: Develop strategies for guiding the Ban Sai Ngam Sewing Group towards a more sustainable business model

In order to develop strategies for guiding the Ban Sai Ngam Sewing Group towards a more sustainable business model, we wanted to identify the areas of growth in the current business model of Ban Sai Ngam's Sewing Group. Research was conducted on the sale of products through an online platform and past successful handicraft business models. Through this data collection strategies as well as steps can be formulated to help grow the sewer's business in a sustainable manner. These strategies will empower the women by showing them that they can be self-sustainable and be in charge of increasing their own income.

Research Methods

Archival Research:

Learning about marketing strategies through unique designs, we examined documents from marketing experts such as Matt Keane, Embracing Universal Design: A Path to Inclusion and Market Differentiation (2023) and experts in handmade customer preferences such as Ersébet Major, A study on the popularity of handmade products among customers (2020). Case studies performed by researchers such as Susan Davis, Women Weavers OnLine: Rural Moroccan Women on the Internet (2004) helped us consider the best way to approach the development of business strategies. This data helped us identify potential limitations and issues that our project may face, as well as showcases a successful example of the empowerment of women artisans through the growth of their business model. In addition, we conducted archival research into Central Tham and their project, Good Goods to gain a deeper understanding of current successful large businesses in the handicraft market. We examined their approach by identifying information listed on Good Goods and Central Tham's website to understand how they work with local artisans and integrate traditional craftsmanship into modern markets.

Ethnographic Research:

We also conducted ethnographic research on how Good Goods collaborates with artisans to develop products that maintain their cultural significance while appealing to contemporary

customers. We did this through visiting Good Goods in their central wOrld location and conducting ethnographic research on their products and informational posters, listing the different groups they work with and the significance of the product they have for sale.

Semi-Structured Interviews:

In order to understand successful business strategies, we interviewed the founder of DoiSter whose company works with groups of Thai handicraft artisans to help them build selfreliance. We chose to interview DoiSter specifically because the communities the company works with are very similar to the Ban Sai Ngam Sewing Group. This allowed us to collect data on past steps taken to sustainably grow a handmade product line and inspire confidence in handicraft artisans to continue the growth of their business. The questions that were posed to DoiSter aimed to explore and uncover their production process, as well as the motivations driving the brand's decision to modernize the local products while preserving cultural significance. Examples of questions asked are listed below, the full interview is in *Appendix C*:

- Were there any obstacles you experienced during the early years of your company and how did you overcome them?
- In what ways did you build trust with your weavers?
- How did you increase the confidence of the women in the community?

The data collected from this interview offered better insights into the challenges and opportunities that we may encounter when promoting Hmong textiles and handicrafts. Additionally, the interview highlighted the broader issue of why the Hmong sewers may hesitate to step beyond their comfort zones.

Data Collection and Privacy

Ethics

While conducting our research, we sought consent from our interview and survey subjects, to ensure privacy and confidentiality and avoid harm. A predetermined speech, as found in *Appendix D*, was translated to each participant and read out before any questions, information, pictures, or recordings were taken of them or their products. We explained the scope and confidentiality of interviews and ensured that full informed consent was given by participants. Participants were given the opportunity to stop the recording at any time and choose not to answer any questions that made them uncomfortable. Interviews were recorded for reference at

later times to accurately address specific events or pull useful quotes. Additionally, all participants of the study were verified to be above the age of 18. Harm towards participants in this study was mitigated by refraining from politically provocative topics.

Software for Data Collection and Analysis

Our interviews were conducted verbally or with Google Forms, including both qualitative and quantitative portions. Throughout our research, we utilized software such as Vibe, VoyantTools, and Jupyter Notebooks for data collection and analysis. The translation and transcription software that we utilized was “Vibe”, an open-source tool that runs large language models (LLMs) locally and offline (no data is collected, and no data will ever leave the device with the software) to transcribe from audio or video sources. This tool specifically supports English and Thai language transcription. Vibe was used to supplement the translation from Thai to English. Voyant Tools is an open-source tool that can be run locally and offline using VoyantServer to analyze corpora. Python statistical and data visualization libraries such as pandas, matplotlib, and seaborn, were used to analyze and represent our quantitative data.

Limitations

There were limitations within each research method we used to collect data. Information from archival research can be biased, both from the selection process and from the authors. Selection Bias “[occurs] when the nonrandom selection of cases results in inferences, based on the resulting sample, that are not statistically representative of the population” (Collier, 1995, as cited in Lustick, 1996). Papers with studies done on human subjects often are influenced by bias by the authors due to their personal beliefs about the world. We combated this by utilizing triangulation “as a means of mutual confirmation of measures and validation of findings” (Berg & Lune, 2017). This style of archival research is useful for finding information on history as it tends to be more concrete and less susceptible to selection bias.

While conducting our research in Ban Sai Ngam, we faced a language barrier because the primary language spoken by the villagers is Hmong. Although five of the twelve Hmong sewers were able to understand and speak limited Thai, only one of them was truly confident in fluency. Thus, after going through several channels of translation, the meaning of the participant’s sentiments may be different than their original meaning. We alleviated this limitation with the

usage of recordings and our transcription software, Vibe, to give us additional time to process the nuances in the phrases used.

We conducted semi-structured interviews with the Hmong sewers over two days. This short visit limited the number of women we interviewed. In addition, we were only able to interview three Hmong women throughout the two days due to the group's varied confidence levels in Thai fluency, with one of the women being a primary representative for the group. Although we were able to get responses from three different individuals, this limitation may have created bias in our interview responses due to the perspective primarily coming from one person speaking on behalf of the group.

Finally, it was important to note observer bias when we were conducting our ethnographic research. "Observer bias is a type of detection bias that can affect assessment in observational and interventional studies." (Berg & Lune, 2017). We mitigated this by using our ethnographic research in conjunction with other methods to triangulate for a more robust understanding of our stakeholders.

Findings

This chapter discusses our results and analysis from the ethnographies and interviews with the Sewing Group, village leader, municipality of the Sobhong Sub District, young adult customers, and the project sponsor. Our findings are structured around three objectives that guided our research. The findings and analysis of our research examine the Hmong sewers of the Ban Sai Ngam Sewing Group's livelihood from their traditional textile crafts. We analyze data from customer preferences to help the sewers expand their customer base while balancing cultural preservation with modern market opportunities. Finally, we discuss the findings from cultural handicraft company business practices to provide conclusions for our research.

Objective 1: Understand the Ban Sai Ngam Sewing Group's livelihood generated from the handicraft market

To understand how the Ban Sai Ngam Sewing Group operates, the culture behind the crafts, and their financial needs, we analyzed data gathered from ethnographies and interviews with key stakeholders. During our time in Phayao, we were given the opportunity to interview three of the sewers in the group who could speak in Thai. To analyze this data that we collected, we used thematic coding and split our themes into Sales, Production, Education, Brand, and Narrative as shown in *Figure 17*.

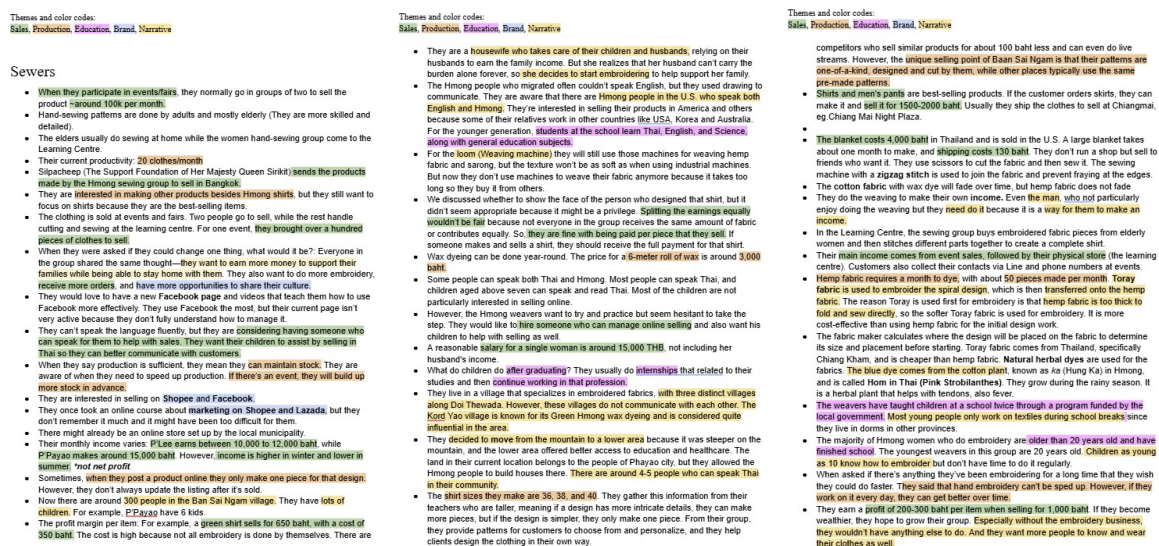


Figure 17. Example of thematic coding data analysis on interviews with the Ban Sai Ngam Sewing Group

We developed three key findings for this objective:

1. The income generated through the handicraft market is inadequate to meet the women's monthly expenses.
2. The Ban Sai Ngam Sewing Group members are still learning and expanding their sewing craft, which is impacting their income.
3. The Ban Sai Ngam Sewing Group members are still learning the Thai language, impacting their revenue through customer communication.

Finding 1: The income generated through the handicraft market is inadequate to meet the women's monthly expenses.

Based on the interviews that we had with our sponsor, Weerayut Ladlai (P'Ball), from the Royal Initiative Discovery Foundation, we learned that the Ban Sai Ngam Sewing Group was established as a means for women to supplement their household income, as their husbands' earnings alone were insufficient for their needs such as food, house rent, education for their children, and debts to pay, including installments and insurance. Our interviews with the Ban Sai Ngam Sewing Group supplemented this; Lee Sae Wang (P'Lee), revealed that with limited job opportunities, the women turned to sewing. However, the earnings of each sewer are unequal as they only earn income when their items are sold, leading to an uneven distribution of earnings among members.

Moreover, the income that is generated through the handicraft market is insufficient to cover the women's monthly expenses as their sales heavily rely on seasonal markets, which occur only 4-5 times per year, further restricting their income potential. We also received approximate numbers for the number of garments sold by season in 2024 from our sponsor, with approximately 180 garments sold in Winter and only 30 sold in Summer. The difference in sales for the Ban Sai Ngam Sewing Group by season is stark, with 150 more garments sold in Winter than Summer in 2024. This was due to reasons such as the thickness of the clothing, as well as the variety of products, which are blankets also used for the colder months.

Based on the income statement that we received from our sponsor as shown in Table 1, we calculated the group's average annual income (split equally for comparison) to be only 10,500 baht (875 baht/month).

Income Statement (Unit: Baht)					
Year	2021	2022	2023	2024	2025
Sales Income	143,400	401,800	477,400	193,800	-
Production Costs	47,800	133,933	159,133	64,600	-
Gross Profit	95,600	267,867	318,267	129,200	-

Table 1. Ban Sai Ngam Sewing Group Income Statement (2021- 2024)

This is a stark difference to Phayao's minimum wage of 123,370 baht per year (10,280 baht/month) as calculated from the 338 baht per day rate given in the Phayao Provincial Statistical Report of 2024 (Phayao Provincial Statistical Office, 2024). The income gap highlights the financial struggles that they face. We also noted a drop in gross profit from 2023 to 2024, which is due to lower attendance at festivals and less tourists visiting the Phusang Learning Center.

Although their income is supplemental to their husbands, which our sponsor averaged to 180,000 baht per year, the families work toward paying off debts. Table 1 showcases the massive drop in gross profit from 2023 to 2024. This is due to reasons such as attending fewer festivals throughout the year and seeing less tourists come by the Phusang Learning Center. As such, these factors make their current livelihood through the handicraft market unsustainable.

Finding 2: The Ban Sai Ngam Sewing Group members are still learning and expanding their sewing craft, which is impacting their income.

Our interviews with the group revealed that it is evident that the twelve women in the Ban Sai Ngam Sewing Group vary in sewing skill levels which directly impact their income. Yupyao Panukornpornpong (P'Payao) said that the younger sewers with less experience produce fewer products and earn less, limiting their overall growth. In addition, the hand embroidery process cannot be sped up because of their other duties, such as tending to the house and kids. However, the more that they can sew and practice, they will get better over time.

The significance behind cultural elements was not consistently passed down, leaving the group without a deep understanding of their own heritage and the designs inherited. Now, the women are introducing new designs that reflect their current way of living, representing their

belief in Christianity with crosses. We observed this way of life during our first interview being at the village church as well as the Christian crosses hung as decor in the women's homes. According to one of the elder sewers, Wilaipon (P'Wilaipon), the story cloth style of embroidery is considered to be a new design type. This design style recently emerged in the 1900s as a way for the Hmong to inform the future generation, who are often unaware of their heritage, about their old way of life. It was noted that the traditional designs, heavily revolving around the spiral, are still the most prevalent in their work. All three sewers that we had the chance to speak with explained the importance of preserving the spiral and its derivatives, patterns that have cultural relevance to the village. Other patterns, aside from the spiral derivatives and Christianity motifs, used in designs are all aesthetics that each sewer prefers without cultural relevance. This reveals that their designs are a blend of personal preferences and cultural symbols.

Finding 3: The Ban Sai Ngam Sewing Group members are still learning the Thai language, impacting their revenue through customer communication.

We found that the women are still in the process of learning Thai; therefore, only 5 out of 12 women can speak Thai comfortably, as well as read and write at a functional level. Their language education comes from the teachers at the Phusang Learning Center. However, due to this current language barrier, it is difficult for all the sewers to comfortably sell their product to customers as they rely on the 5 sewers that can confidently communicate in Thai. This led to an unequal workload when selling the product and frustrations from customers when they were trying to buy a product resulting in loss of sales.

According to our interviews with the Sewing Group, they face significant challenges with accessing online platforms, despite previous work being done to create a Facebook page for them. This challenge impacts their ability to interact with more customers and limits an online revenue source. Members of the group explained that they are unable to log in to their Facebook page, preventing them from managing their business account. This barrier has made it difficult for them to adapt to an industry where online visibility and engagement can increase sales. Due to the language barrier, the Sewing Group also faces difficulties in updating their products on social media, as they lack the confidence and digital skills to post regularly and adapt to market trends. Yupyao Panukornpornpong (P'Payao) mentioned that they rarely update new items because they are unsure how to edit photos and write engaging descriptions.

Additionally, Ms. Mueanfan Yongphet, the director of the Phusang Learning Center, highlighted that the artisans struggle with customer interaction, which weakens their ability to build lasting relationships with customers. She explained that many artisans lack confidence in communicating with customers, making it difficult to establish trust and encourage repeat purchases. Without further support, the traditional sales methods will continue to limit their ability to achieve a stable and sustainable livelihood.

Objective 2: Identify ways to expand the Ban Sai Ngam handicraft market to a more diverse customer base

To meet this objective, we analyzed data gathered from the existing market of handicrafts and the potential Ban Sai Ngam have if they utilize their resources effectively. For this objective, we analyzed quantitative data from our survey, with a sample size of 270 using Jupyter Notebooks. For qualitative data, we used VoyantTools and thematic coding for our survey responses and semi-structured interviews. The following findings were developed to address both the current and potential market:

4. Age and gender are not relative factors when considering a more diverse customer base.
5. The Ban Sai Ngam garments do not fit customers' contemporary preferences.
6. Contemporizing the Ban Sai Ngam Sewing Group's product offerings may grow their customer base.
7. The current pricing of Hmong garments is appropriate for a wide range of customers.
8. Customers are more likely to buy handicrafts if they know who made them.

Finding 4: Age and gender are not relative factors when considering a more diverse customer base.

From our interviews with the sewer group, we learned that the group wants to expand their target market with the goal of being able to sell more products throughout the year, rather than relying on just festivals. According to Lee Sae Wang (P'Lee), she stated that "we are willing to explore a new market, specifically toward the younger generations, which is a demographic that they think is difficult to focus their market on". This shows their interest in customer base expansion, with a focus on the younger generation.

Research conducted in 2020 on the popularity of handmade goods in Hungary determined the best age groups to target for selling handicrafts were 14-30 and 31-45. When producing descriptive statistics from our survey in a comparison of age groups and their likelihood to buy handicrafts (N=265), we found very similar mean values. As shown by *Figure 18*, the moving average that we calculated smoothed out the fluctuations and visualized the general purchasing behavior for the 6 age groups. The data is roughly symmetrical with low variance because of the similar standard deviation values. We note a dip in the likelihood for the age group “45 - 54 years” but do not prioritize this finding due to the low variance.

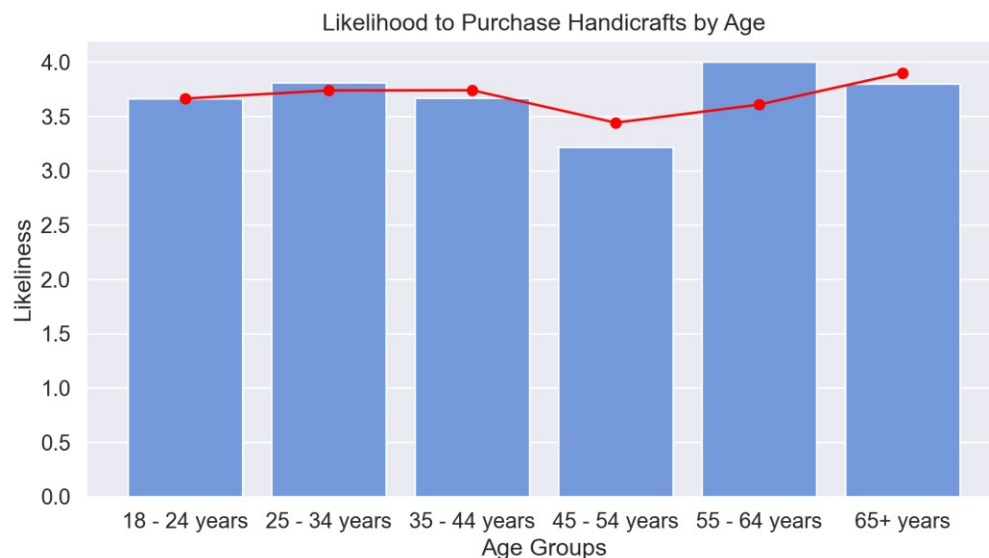


Figure 18. Moving average and barplot of the likelihood to purchase handicrafts by age group

To put this to the test, we calculated descriptive statistics for the Thailand (N=102) and the U.S. responses (N=163) individually and we still found similar results to the compiled data. This means that the age group that we targeted would not dramatically impact our findings, so we continued to analyze our data on a wide range of age groups to produce thorough results for our sponsor.

To target other demographics that could impact the handicraft market, we were also interested to see how gender impacts the likelihood of buying handicrafts. Our data shows that there is no clear indication that gender affects this probability. The descriptive statistics showed that males (N=81) and females (N=174) have similar purchasing habits. We found similar results from our participants who identified as nonbinary or preferred not to answer (N=10). This removed another variable to consider from our overall analysis.

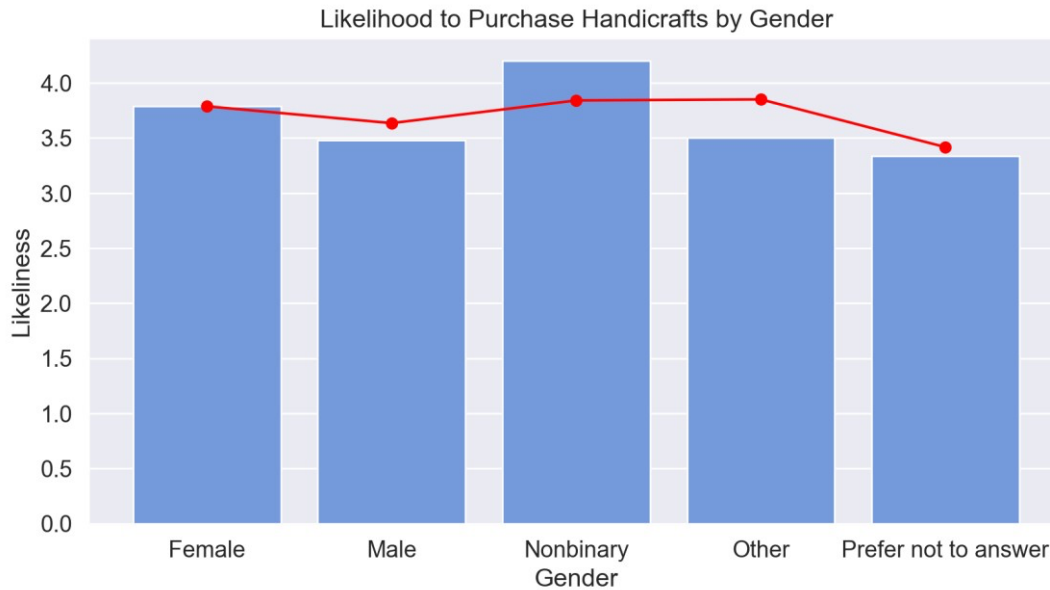


Figure 19. Moving average and barplot of the likelihood to purchase handicrafts by gender

Finding 5: The Ban Sai Ngam garments do not fit customers' contemporary preferences.

In our survey, we asked the likelihood of customers buying garments currently being sold by the Ban Sai Ngam Sewing Group on a scale of 1-5, 1 being very unlikely and 5 being very likely. The results of the survey are represented in *Figure 20*. We found that 32.6% of participants would definitely not buy the Ban Sai Ngam garments while another 30.7% of participants would be very unlikely to buy the Hmong garments, totaling to 63.3% (N=267). 22.1% of participants stayed neutral.

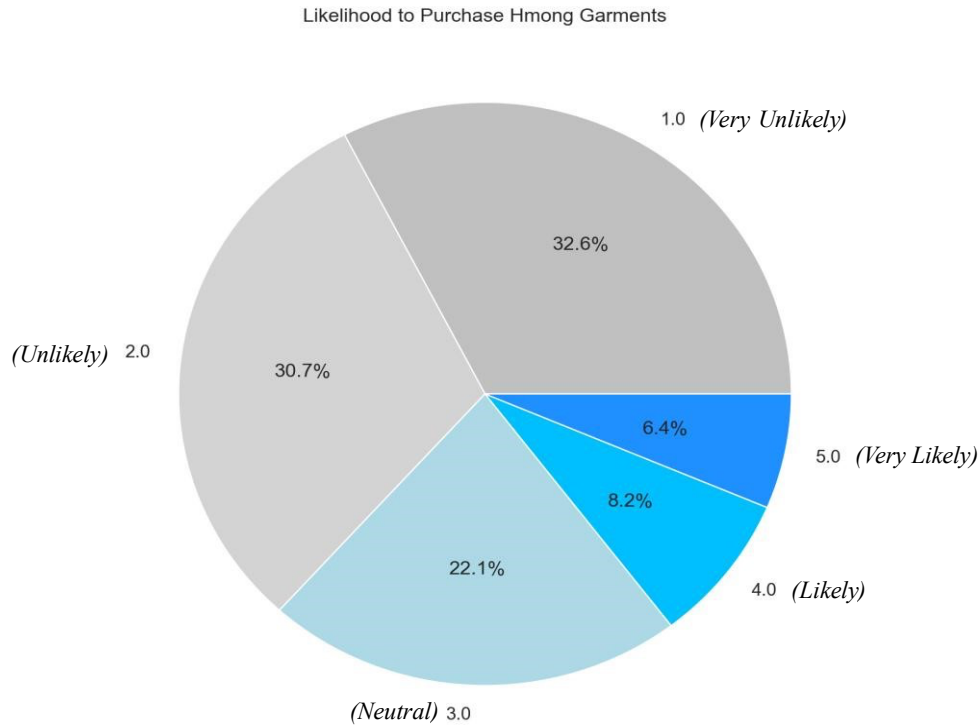


Figure 20. Pie chart showing likelihood of consumers to purchase Hmong garments

This majority decreased a slight amount to 49.5% while 29.1% stayed neutral for the Thai sample (N=103) and increased to 71.9% while 17.7% stayed neutral for the U.S. sample (N=164).

To better understand our sample of customers and their opinions on the Hmong garments, our team used thematic coding to group the suggestions that our survey participants gave (N=174). Our themes were derived from the most prominent ideas and patterns found in the suggestions, being Color, Style, Money, Culture, Usage, Positive, and Negative. The survey responses' color suggestions converged to common opinions such as, "reduce the color a bit", "more neutral colours", "not so bright in color", or "more analogous in color". Style and usage were also common themes in the suggestions. About 36.8% of all the suggestions were regarding the style and how it doesn't fit modern day designs while another 19.5% of the suggestions focused on the lack of opportunity to wear the garments. Other suggestions focused on the price of the clothing or fearing cultural appropriation. Our interviews at centralwOrld and Samyan Mitrtown supported our survey analysis, as we found that most of the customers have stated a preference toward neutral and earth-tone color palettes for their clothing rather than the vibrant

[illegible]

We also asked participants for their opinion on examples of modernized clothing with some elements of traditional patterns and designs. To accomplish this, we highlighted sample products with pricing from the brand Good Goods in our survey. Our descriptive statistics analysis resulted in an overall neutral response on a scale of 1 to 5 (N=265).

LikelihoodToBuyGoodGoodsProducts	
count	265.00
mean	3.11
std	1.11
min	1.00
25%	2.00
50%	3.00
75%	4.00
max	5.00

Although this shows that participants mostly stayed neutral, there was also no strong lean toward any extreme. This contrasts with the skewed distribution that was seen with the participants' likelihood of buying Hmong garments as previously shown in *Figure 20*. From this, we can

conclude that customers find the Good Goods modernized products to be more attractive than the garments currently sold by the Ban Sai Ngam Sewing Group.

Finding 6: Contemporizing the Ban Sai Ngam Sewing Group’s product offerings may grow their customer base.

Due to our survey participants’ preferences for modernized products, our team looked towards understanding the effect handmade items had on purchasing decisions. A study conducted by the American Marketing Association in 2015, compared the customers’ willingness to purchase a bar of soap when it was marketed as handmade or machine made. They concluded that, on average, marketing a product as handmade increased customers’ willingness to pay by 17%. The research also suggests that customers see handmade products as more attractive due to the fruits of labor, increasing the perceived quality (Fuchs et al. 2015). To confirm this research, our survey asked participants how likely they are to buy handmade products. We found that 15.5% are very likely to buy handmade products while another 44.9% are likely to buy handmade products, totaling 60.4% of the sample (N=265). 34.3% of participants stayed neutral. As such, the data suggests that the majority of customers have a strong preference for handmade products.

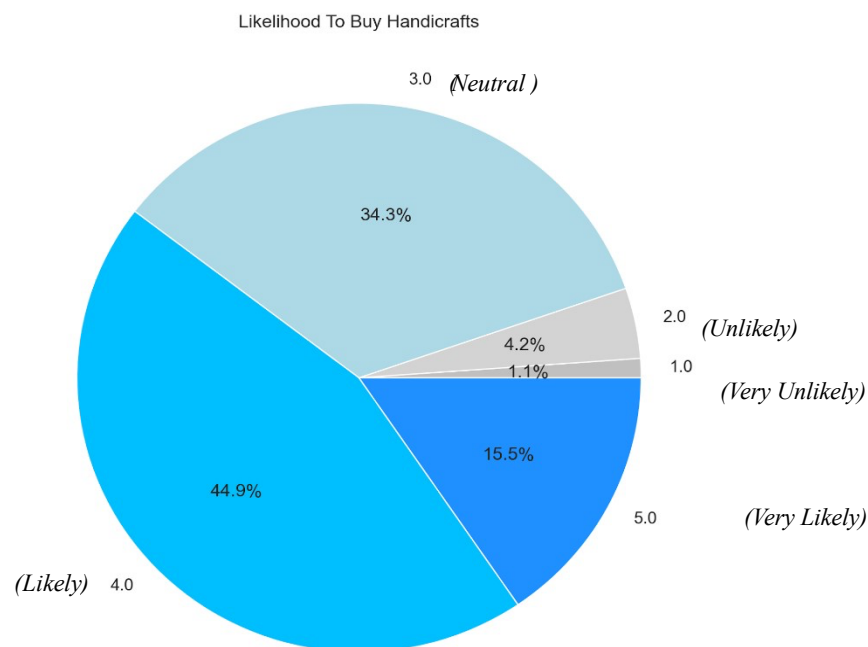


Figure 22. Pie chart showing likelihood of consumers to purchase handicrafts

As previously discussed in Finding 5, we identified problems that the current Ban Sai Ngam Sewing Group designs face, such as being too traditional in style, shape, and color as well as the lack of opportunity to wear the clothing. To find possible solutions to this, we gathered product recommendations from customers through our survey as well as our interviews in malls. In *Figure 23*, we visualize the product recommendations gathered from our data collection through two word clouds using VoyantTools, distinguishing interview and survey results.

Figure 23. Left: word cloud of survey suggestions; Right: word cloud of interview suggestions

Overall, participants say they prefer to purchase small items and accessories from handmade sellers, the top items being hats, bags, pillows, scarfs, and purses. Other popular responses taken into consideration included blankets and keychains. According to our interview with the founder of DoiSter (Somphop Yijoho, February 14th, 2025), he also gave a similar response of offering small items or accessories to maintain revenue and increase overall profits, alluding that selling large items like clothing would become less profitable due to economic downturns. It was noted that VoyantTools works by splitting sentences into individual words, then reducing them to their base form, or “lemma”. To understand the context of the lemma, we returned to the responses and found that many stated a particular preference for bucket hats, headbands, crossbody bags, and tote bags.



Figure 24. Picture of the Ban Sai Ngam Sewing Group's textiles used as patches on jeans

Taking this into account, we added a mock-up iron-on adhesive patch product to our survey to see if customers would be open to this product. Our findings resulted in a normal distribution, which means that the customers do not lean to either extreme (N=265). When we asked Lee Sae Wang (P'Lee) about the unused textiles, she mentioned that they sell it for cheap to other groups. By capitalizing on the excess textiles, it may become another stream of revenue for the women.

Modernizing a product, whether by updating clothing designs or incorporating contemporary trends, can significantly enhance its appeal and profitability as it allows businesses to align with the shifting demands. By offering variations that fit current trends while preserving traditional and cultural identity, businesses can still tap into new markets without losing their heritage (Deloitte, 2021). Additionally, it has shown that the businesses that innovate their products tend to attract more customers and achieve higher growth sales (Trott, 2017). As a result, modernized products have the potential to expand their market reach by attracting a broader customer base, and it often leads to a higher perceived value which makes customers more willing to pay (Porter & Heppelmann, 2014).

Finding 7: The current pricing of Hmong garments is appropriate for a wide range of customers.

In our survey, we asked our participants who purchase goods with baht about the pricing of Hmong garments as well as our iron-on adhesive patch. Depending on the garment, we

showed price examples ranging from ฿690 to ฿1090. 74.4% of our sample population that uses baht as their primary currency (N=90) said the price of the goods were appropriate, either due to personal preference or due to the fact that it was handmade. In addition, we priced the mock-up iron-on adhesive patch to be ฿600 to ฿800. This pricing received negative feedback but gave us more understanding based on customer suggestions averaging to ฿300 to ฿400 per patch. Considering the negative feedback for pricing, the likelihood of purchasing a patch may also have been skewed more negatively, which strengthens its viability as a product to consider.

Finding 8: Customers are more likely to buy handicrafts if they know who made it.

The Ban Sai Ngam Sewing Group has a unique identity through their craft and products. Through our interviews with the Ban Sai Ngam Sewing Group, we learned that each piece of clothing that the group makes is one of a kind, only incorporating cultural patterns and general styles from their knowledge. The sewers additionally individually add their own design twists to the handicrafts, based on their skillset, preferences, or a mixture of both. This includes the embroidery design, the patterns for each garment, and the colors chosen for each element beyond the blue and purple color used to dye the fabric. Through personal communication with the Deputy Mayor of Phayao, we also learned that the women used their embroidery to express their emotions when speaking to one of the sewers in the Phusang Learning Center. This element of personalization brings the products to life, because “hand made products are perceived to be made with love by the craftsperson and even to contain love, and this perception is a significant contributor to the positive handmade effect on product attractiveness (Fuchs et al. 2015).”

Our survey data was analyzed to learn how knowing the creator behind a handicraft product affects their likelihood of purchasing (N=265). Through this, we found that 62.3% of participants would be more likely to buy handicrafts knowing who made it, whilst 31.3% stayed neutral. This leaves only 6.4% of responses who would not be more likely to do so. Results are similar when segmented for Thai responses (53.9% likely to buy, 35.3% neutral, 10.8% unlikely, N=102) and U.S. responses (67.9% likely to buy, 28.8% neutral, 3.7% unlikely, N=163).

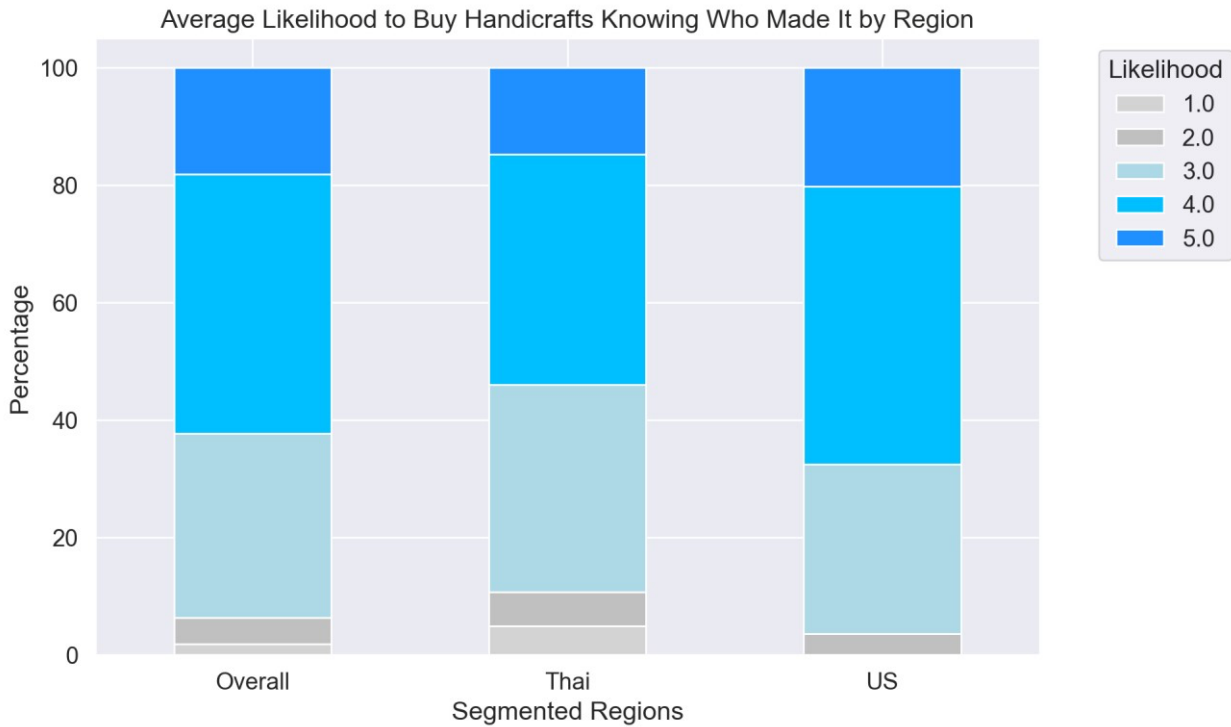


Figure 25. Stacked barplot for the likelihood to buy handicrafts knowing who made it by segmented region

Figure 25 shows the similarity between the regions in the likelihood of purchasing handicrafts knowing who made the product. To add on, our interviews with customers at centralwOrld and Samyan Mitrtown suggested the importance of brand recognition and backstory in deciding to purchase a handicraft product. Four unique interviewees out of the twenty-eight we interviewed alluded to this as a deciding factor.

However, our data from the survey revealed that people are not that familiar with the Hmong community in general, and the Ban Sai Ngam Sewing Group specifically. A slight majority (40.2%) of our participants have not ever even heard of the Hmong while a similar percentage (38.7%) have heard of the Hmong but do not know of their culture. A much smaller proportion (19.9%) knows a little of their culture whilst only 1.1% (N=3) have a strong grasp on their culture.

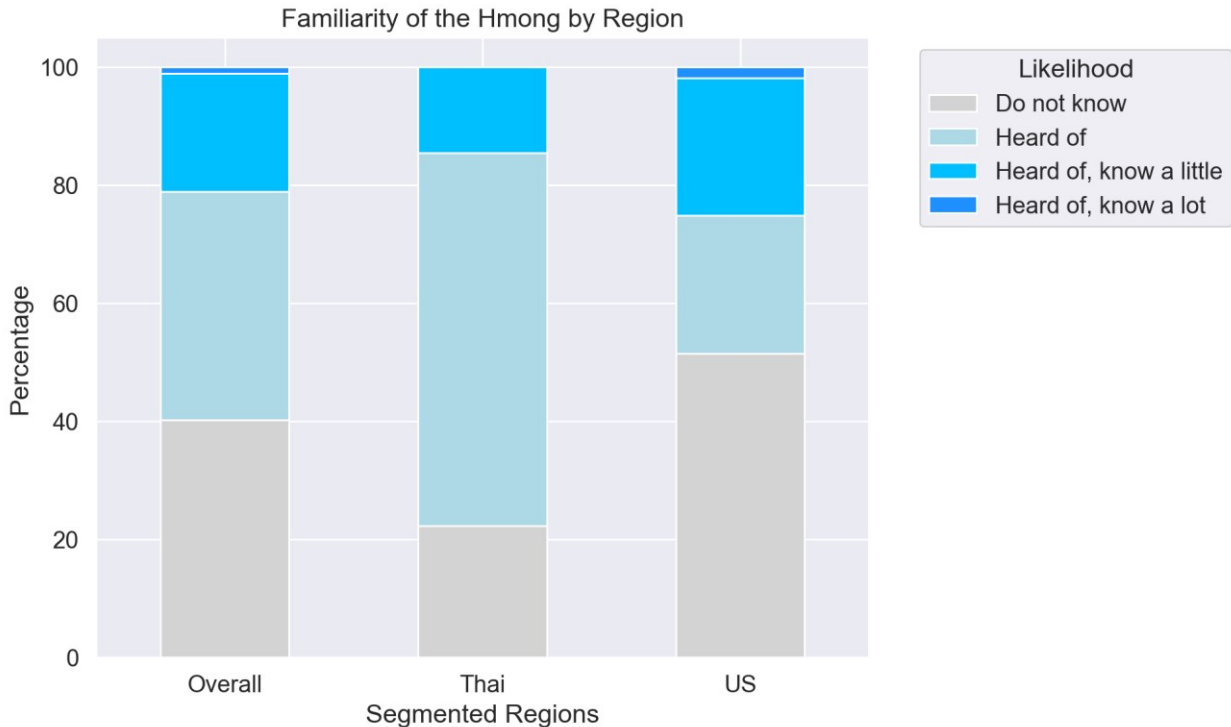


Figure 26. Stacked barplot for survey participants' familiarity with the Hmong

When segmented into regions as shown in *Figure 26*, we note that Thai participants are much more familiar with the Hmong but only at a low level. Referring to the data we got from our interviews at Siam Paragon, 8 out of 9 subjects who participated did not know about the Hmong people.

Objective 3: Develop strategies for guiding the Ban Sai Ngam Sewing Group towards a more sustainable business model

To enhance the sustainability of the Ban Sai Ngam Sewing Group, we sought valuable insights into successful business models through digital research on Good Goods (Central Tham) and DoiSter. In addition, we were given the opportunity to interview with the founder of DoiSter, Somphop Yijoho, on February 14th, 2025. The following findings for this objective were compiled:

9. Good Goods and DoiSter utilize a hands-on approach to guide community handicraft modernization in the right direction.
10. It is important to help the community build self-reliance for long-term sustainability.

11. Social media can help brands build customer relationships and reach diverse demographics.

Finding 9: Good Goods and DoiSter utilize a hands-on approach to guide community handicraft modernization in the right direction.

According to information found on the Central Tham website, Good Goods engages with a diverse range of locals who bring varied skills and talents for handicraft-focused products, (Central Tham, 2022). Good Goods and DoiSter both take a hands-on approach when working with local communities. Rather than directing tasks from afar, there is a commitment to building a strong and collaborative relationship with the people; physically immersing themselves in the field, working side-by-side, they can understand the needs and values of the people they work with, gaining a deeper insight of the community's strengths and weaknesses. Our interview with Somphop Yijoho revealed DoiSter's co-creation process of handicraft modernization when creating new identities for the communities. DoiSter largely has a hands-on approach and makes sure that the communities they work with participate in brainstorming and express their opinions through the process. One example of this was a specific partnership where they decided to use natural dyes instead of synthetic dyes because of involvement from the community and their traditional methods. Through this engagement, DoiSter not only supports the production of highquality products but also ensures that the local culture and traditional craftsmanship are still integrated into every piece of products.

Finding 10: It is important to help the community build self-reliance for long-term sustainability.

With the rapidly changing fashion trends in today's modern world, it is important that the Ban Sai Ngam Sewing Group can economically survive and be able to work independently in the future. Both organizations believe true empowerment comes from self-reliance, which is why they spend time working closely with the community, teaching them not just the craft, but also the business skills needed to market. The brand concept of Good Goods is "We should not give them a fish but rather give them a fishing rod and teach them how to fish," according to the royal remark of King Rama IX (BangkokBizNews, 2020).

Based on the interview with Somphop Yijoho from DoiSter, he also takes a similar teaching approach to building confidence, constantly practicing communication skills so that the

entire group can interact with customers. Somphop Yijoho also emphasized how this practice can help the groups understand customer preferences by directly communicating with them. This emphasizes the importance of empowering individuals with the tools, knowledge, and skills they need to succeed on their own in the long run. In the interview with DoiSter, the success of roleplaying activities was mentioned when discussing the ways the company has boosted confidence within the handicraft groups they work with. Instead of providing the temporary help, Good Goods and DoiSter focus on teaching local people the methods they need to thrive independently and ensuring that their businesses remain sustainable well into the future.

Finding 11: Social media can help brands build customer relationships and reach diverse demographics.

Social media has the ability to reach millions of people, with online storefronts helping build customer relationships and expand the companies' demographic reach. According to Stacy Dixon, a researcher, social media, and user-generated content expert, Facebook is the world's most popular social network with over 3 billion active monthly users. Additionally, YouTube, Instagram, and TikTok each have approximately 2 billion active monthly users. (Dixon, 2024). Small businesses in Thailand are beginning to use social media platforms to market their products and engage with potential customers. Interactions between businesses and customers have evolved from traditional one-way communication to an interactive, two-way exchange. The shift from one-way business and customer interactions to two-way more interactive exchanges allows information and ideas to flow freely, enabling businesses to gain a deeper understanding of their customers' needs and values (Kim and Ko, 2012).

Through social media's interactive features such as comments, hashtags, and direct messaging, businesses can actively engage with customers, communicating in real-time. These interactions allow consumers to feel like they are a part of the company's product creation journey, thereby reinforcing the brand's cultural identity and values. (Smith et al., 2020).

Moreover, user engagement on social media platforms can stimulate interaction among customers. Notably, 34.3% of consumers base their purchasing decisions on information obtained through social media platforms. Satisfied customers are likely to share their positive experiences with others, leading to increased brand awareness, higher sales, and greater customer loyalty (Kim and Ko, 2012). By prioritizing customer needs and strategically addressing them through

social media, businesses can build relationships with customers and reach a wider demographic of consumers.

Conclusion and Recommendations

As a result of our research in Thailand, and our data collection and analysis, we have found that the women sewers lacked skills in growing a business. Below we have developed 7 deliverables for the Ban Sai Ngam Sewing Group and Royal Initiative Discovery Foundation in regard to the Ban Sai Ngam Sewing Group's handicraft market.

Our recommendations for our sponsor, the Royal Initiative Discovery Foundation are to:

1. Encourage and help the Ban Sai Ngam Sewing Group to interact with customers.
2. Engage directly with the Ban Sai Ngam Sewing Group when identifying growth plans.

Our recommendations for the women in the Ban Sai Ngam Sewing Group, with aid from our sponsor, are to:

3. Expand product offerings to a more contemporary selection.
4. Utilize new color palettes to suit a more diverse customer base.
5. Create iron-on adhesive patches from excess and unused textiles.
6. Raise awareness of Hmong culture and products through brand recognition strategies.
7. Follow a posting calendar to build confidence and self-sufficiency in using social media as a marketing strategy.

Royal Initiative Discovery Foundation

Recommendation 1: Encourage and help the Ban Sai Ngam Sewing Group to interact with customers.

In *Finding 3*, we discovered that the women of the Ban Sai Ngam Sewing Group often have difficulty addressing common customer questions and concerns due to a lack of confidence and fluency in the Thai language. To alleviate this issue, our team has created a list of commonly asked customer interaction questions (*Appendix E*), which we hope the women will memorize, allowing them the ability to answer these questions with confidence. This may help the women have an easier time interacting with customers at fairs as well as it may increase their confidence when a customer approaches them with a question.

In *Finding 10*, we learned about how DoiSter empowers communities to build their confidence. Following this as an example, our team recommends having the members of the Ban

Sai Ngam Sewing Group participate in a customer and seller role playing activity to simulate real life. This activity will increase the sewer's confidence and sales communications skills. The role play will allow them to experience real life situations and enhance their problem-solving skills. An example of a role play situation is given in *Appendix F*.

According to (Mansaray & Gilchrist, 2024), role playing in customer service can yield many benefits such as building employee confidence to adeptly interact and manage customer interactions and decreasing the number of mistakes which occur when selling to customers in real life. There are five principal steps when conducting a customer service role play scenario: present the problem which will be discussed in the role-play, share details about the scenario to build a background for the participants to build on, pick who will play which role, perform the roleplay, and then reflect on the activity (Mansaray & Gilchrist, 2024). To help the women to engage in critical thinking post activity, we also suggest engaging in a discussion with these questions after the role play: (Lavanya et al., (2024))

- Ask learner/group to state what was good about their own performance
- Provide positive feedback
- Ask learner to state what could be improved about their own performance
- Provide negative/corrective feedback.

Through role playing customer interactions with each other, we hope the Ban Sai Ngam Sewing Group will become more comfortable interacting with customers and work on their Thai vocabulary in the sales environment.

Recommendation 2: Adopt a hands-on approach to engage directly with the Ban Sai Ngam Sewing Group when identifying growth plans.

In reference to *Finding 9*, the Ban Sai Ngam Sewing Group could benefit from adopting a model in which the sponsor actively engages with the women sewers' product creation and marketing. This can be achieved through attending fairs the women sell and market their products at as well as participating in the learning workshops organized for them. This would help with future identification of areas that the women need assistance with and aid in the creation of customized strategies that effectively address these concerns. The women's retention from workshops should be followed up upon and used to gauge effectiveness of the teaching and material.

When looking towards growth plans by contemporizing handicrafts, the sponsor should work directly with the women to produce a new high-quality product while ensuring that the Hmong culture is still integrated into the finished goods. The women of the Ban Sai Ngam group should be involved in the process through brainstorming and expressing opinions when being aided by the sponsor or the teachers of the Phusang Learning Center. This will allow the redesigned product offerings to be representative of the Ban Sai Ngam Sewing Group's identity.

Ban Sai Ngam Sewing Group

Recommendation 3: Expand product offerings to a more contemporary selection.

As discussed in *Finding 6*, redesigning the product into a more contemporary design can attract a wider customer base. New product suggestions gathered from survey and semi-structured interview data include but are not limited to hats, bags, pillows, scarves, and purses. The survey showed that hats and bags were the most popular and can be divided into products such as bucket hats, tote bags, and shoulder bags. These are some new product suggestions that can be considered while still incorporating traditional Hmong patterns. In addition, a broader selection could help the Ban Sai Ngam Sewing Group's volatile seasonal income, with more products for the summer months that customers would purchase. With inspiration from Good Goods products, we created some example contemporized Ban Sai Ngam Sewing Group products using the patterns made by the group. See *Appendix G* for more examples.



Figure 27: Example of a contemporized product using the patterns made by the Ban Sai Ngam Sewing Group

From *Finding 7*, we learned that customers are willing to pay ฿600 - ฿1000 for the current Hmong garments. Depending on production costs, we suggest similar prices for the contemporized products.

Recommendation 4: Utilize new color palettes to suit a more diverse customer base.

Customer preferences suggested adopting new color palettes in *Finding 5*, which would increase their likelihood of purchasing a Hmong handicraft. To achieve this, we recommend incorporating findings from the survey that identified preferred colors. The suggested product colors are a more neutral color palette -beige, taupe, cream, brown, black, gray, and white- instead of the current bright and vibrant colors. The example color palette translated into Thai can be found in *Appendix H*.



Figure 28: Example color palette for the Ban Sai Ngam Sewing Group

These color palettes can be applied in two different ways. They can be incorporated into the patterns that the Ban Sai Ngam creates, or the group can put their patterns on products that align with the palettes, such as a Hmong patterned textile on a neutral color shirt or bag.

Recommendation 5: Create iron-on adhesive patches from excess and unused textiles.

Finding 6 also looked into the idea of iron-on adhesive patches using the excess and unused leftover textiles after creating garments. Traditionally, the women sold the excess to

different groups. However, due to the potential from customers surveyed, we suggest exploring the production of iron-on patches. This patch could be made alongside the garments as an additional means of income. The patch would allow customers to customize the preferred location of the traditional Hmong designs as well as the items they are put on. Adhesive patches can be easily made from the left-over textiles or the square patches with Hmong designs on them, and are relatively inexpensive to produce.

As an example, buying a 43 x 90 cm unit of Heat n Bond Ultrahold iron-on adhesives on Shopee costs about ₱150. This price is further reduced by buying the product wholesale. One of the Ban Sai Ngam Sewing Group patches (an intricate spiral design on a square patch) we used for reference in our survey for the iron-on adhesive patch was 12 x 12 cm. A 43 x 90 cm unit of Heat n Bond Ultrahold iron-on adhesives would result in up to 23 patches (given a 13 x 13 cm patch size considering a 1 cm margin) and cost around ₱6.5 for the adhesive per patch. We suggest that these 12 x 12 cm patches are priced at a maximum of ₱300 to ₱400, derived from customers suggestions from *Finding 7*.

This patch price will also have to consider the sizing of the patches. By using smaller unused textiles leftover after garment production, a typical patch could be made into 5 x 5 cm or larger. This means each unit of adhesive from Shopee can result in up to around 107 patches (given a 6 x 6 cm patch size considering a 1 cm margin) or just about ₱1.4 to turn an unused textile into an iron-on adhesive patch. These smaller patches could be priced at around ₱100 to ₱200, derived from our observation of iron-on patch prices at several souvenir shops in northern Thailand.

We mocked-up several patch ideas from textiles from the Ban Sai Ngam Sewing Group using designs we've observed, such as the heart patch in *Figure 29*.



Figure 29: Hmong heart patch design observed at the Phusang Learning Center

Other patches we mocked up were from the square patches with spirals or elephant foots, or illustrated story cloth patches. These patches will be given to our sponsor so that they can provide the Ban Sai Ngam Sewing Group with physical patch ideas for further refinement. Photo examples are shown in *Figure 30*.



Figure 30: Example iron-on patch designs

These iron-on adhesive patches allow the customer to put the design on any products they prefer, eliminating the issue of designing garments catered to the customer's tastes. As an example, in *Figure 31*, we put the patches on a tote bag to illustrate the iron-on adhesive patch concept.



Figure 31: Iron-on patch concept displayed on a tote bag

The patch designs are limitless and will allow the Ban Sai Ngam Sewing Group to use up their excess textiles or choose to highlight parts of their textile culture, from spirals to elephant feet to illustrated story cloths. The patch design is not limited to just hearts and it is encouraged that the patch designs are experimented with based on customer feedback.

Recommendation 6: Raise awareness of Hmong culture and products through brand recognition strategies.

In *Finding 8*, we found that the Ban Sai Ngam Sewing Group has a distinct identity through their craft as each piece is one of a kind, making the products even more special. To raise awareness of Hmong culture and products, the Sewing Group should focus on building a strong brand identity that highlights the uniqueness of their work. To leverage this, they can tell the story of each member in the Sewing Group or the group as a whole, expressing their personal or communal connections to the craft and tradition behind their work. This could include artisan names and biographies on tags or product labels, allowing customers to form a personal connection with the artisans and their craftsmanship. Another effective way to enhance their branding would be refining business cards for the group, which should be handed out at markets or during festival events. These cards could contain the Sewing Group's story, contact information, Facebook page, and even the photos of artisans' work. By handing them to customers or even passersby, the Ban Sai Ngam Sewing Group can further increase their brand recognition. An example business card is shown. *Appendix I* showcases this resource translated into Thai.



Figure 32: The front face of an example business card for the Ban Sai Ngam Sewing Group

Back of Business Card:

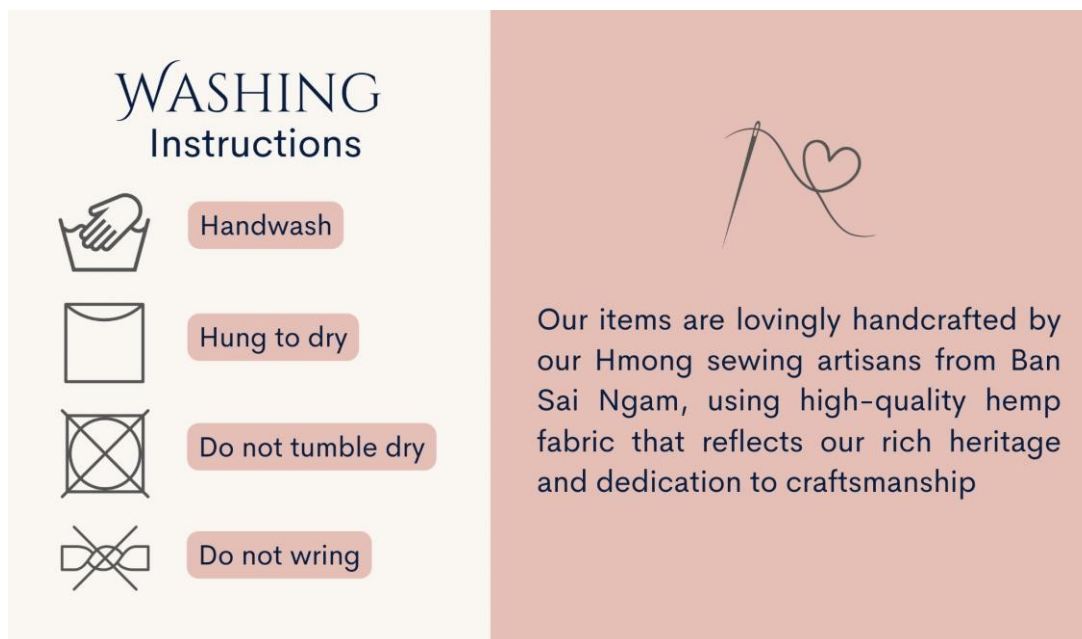


Figure 33: The back face of an example business card for the Ban Sai Ngam Sewing Group

Recommendation 7: Follow a posting calendar to build confidence and self-sufficiency in using social media as a marketing strategy.

According to *Finding 11*, increasing marketing through social media platforms, we strongly recommend a weekly calendar for the sewer group to follow which acts as a guideline for them to implement on their daily basis in order to achieve better social media interactions between artisan and customers. It is known that being active on social media platforms consistently will result in a more favorable algorithm which leads to a wider audience. Most importantly, maintaining a balance between posting frequency and content quality is crucial to engage customer's interest and sustain customer loyalty (Mufadhol et al., 2024). Moreover, to give the Sewing Group an idea as to what the standard and effective structure of a social media post is, a monthly posting schedule and instructions on how to create an effective Facebook post are shown below. *Appendix J* showcases each resource translated into Thai.

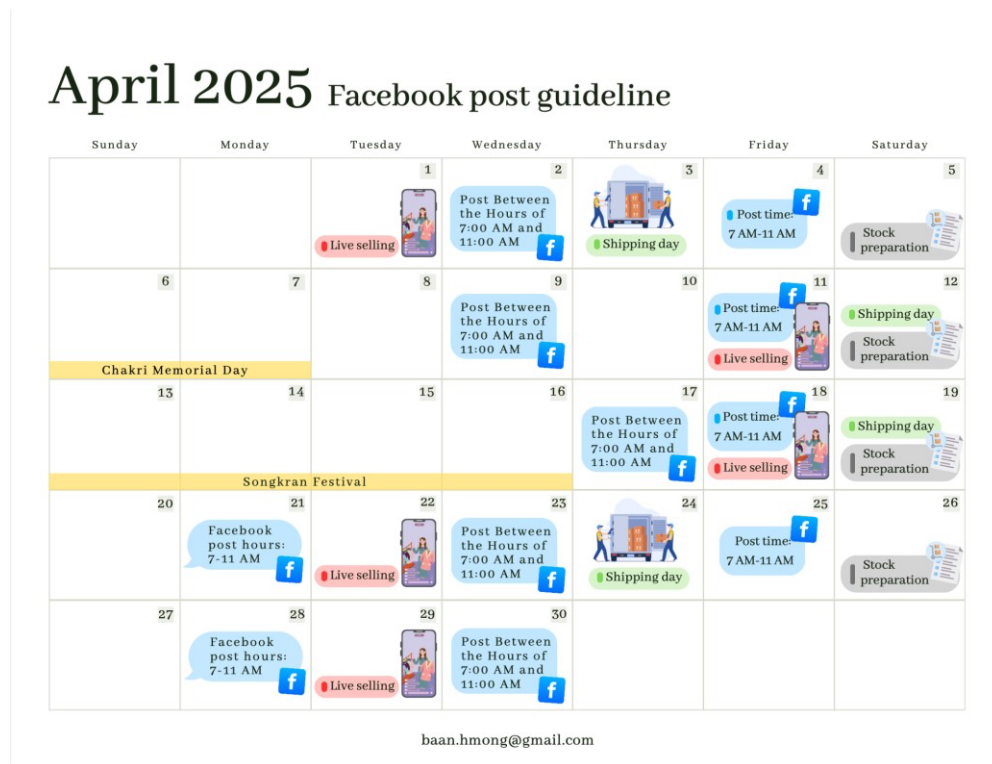


Figure 34: An April example posting schedule for the Ban Sai Ngam Sewing Group

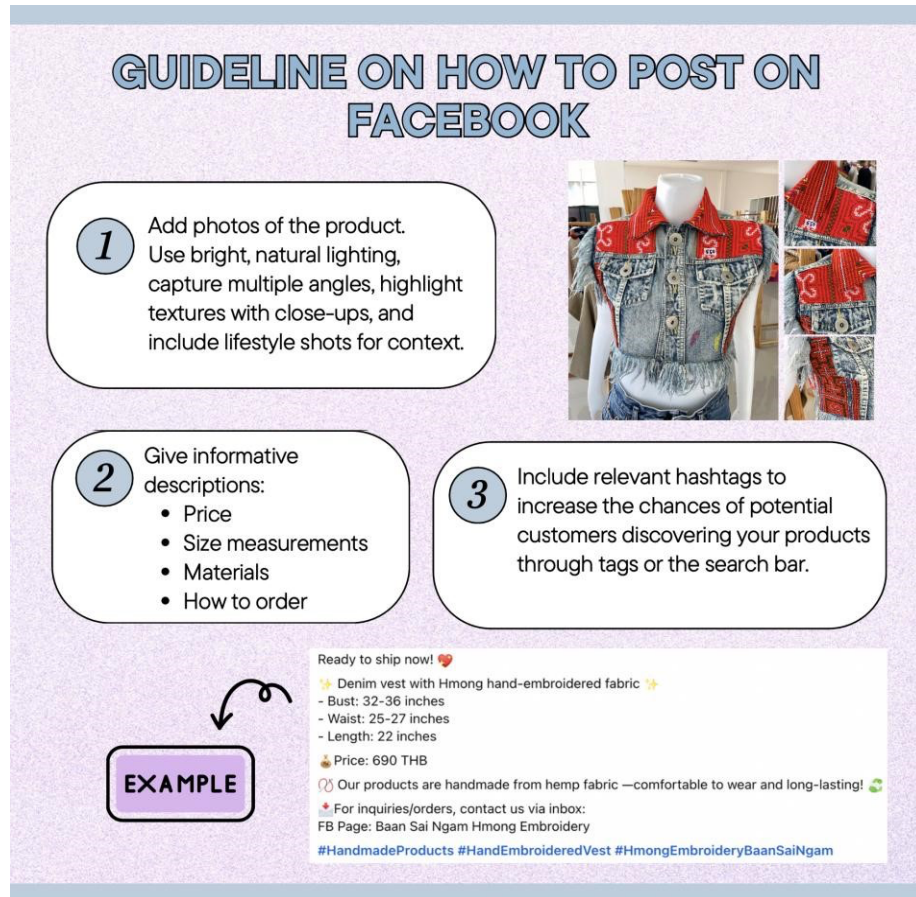


Figure 35: Facebook posting instructions for the Ban Sai Ngam Sewing Group

The suggested posting times and days are suggested based from research on the most effective days and times to post on Facebook. The most effective time range to post on Facebook is between the hours of 7:00 AM to 11:00 AM and the best days to post are on Monday, Wednesday, and Friday (Ellering, 2024). These suggestions are made to allow the Ban Sai Ngam Sewing Group to maximize their reach on Facebook, a platform that they already utilize.

Opportunities for Further Research

We have identified two areas for further research and development to support the Ban Sai Ngam Sewing Group in their economic growth and empowerment:

- Help the women expand their online marketing through developing posts on multiple social media platforms.
- Develop training programs with tangible references for the women to expand their skill sets.

Suggestion 1: Help the women expand their online marketing through developing posts on more platforms

Through in person interviews with members of the Ban Sai Ngam Sewing Group we have found that the platform they are the most comfortable selling through is Facebook. However, the women of the village do not have references on how to create eye-catching posts on a multitude of platforms. We were unable to expand their reach across social media platforms as we just focused on building their confidence in utilizing Facebook as a marketing strategy. Further data collection and research could be done to develop steps on how to create and upload posts on social media platforms such as Tik Tok or Instagram, with reference guides for the women to look at while learning to create posts.

Suggestion 2: Develop training programs with tangible references for the women to expand their skill sets

In the past the women have received educational classes on how to expand their skill sets, however these teachings did not stick as they did not have concrete references the women could refer to while expanding their skillsets. Additional research could be done into developing a program such as the one listed in *Appendix K*, which is a weekly guide on potential workshops that could be developed to help the Ban Sai Ngam Sewing group grow as business women. Further data collection would need to be conducted on the time needed by the women to complete these courses vs the free time they have and the most efficient way to teach different business skills. These workshops should have written and digital references the women can look to when practicing the skills taught in the courses. These references will help make sure the women can remember and implement the skills taught into their business practices.

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Appendices

Appendix A: Interviews with the Ban Sai Ngam Sewing Group

Interview Questions for the Village Head:

- Can we take photos/ videos? Is there anything we should be aware of when photographing the women and their work?
- Are there any cultural differences we should be aware of?
- In regards to clothing, are there any colors or anything else we should be aware of?
- What is the current teaching process, in regards to weaving skills? (if there is one)
- How are the weavers' clothes sold currently (who, when, how many times)? ● How often do tourists come to your village?
- When tourists come to your village, how often do they buy clothes?
- Do the weavers sell their clothing outside of the village? If yes, where?
- Is weaving the main source of income for your village? If no, what is?
- Can we ask the weavers average income vs average spending?
- History of the village: When did they settle? Do you know where exactly they migrated from? How long have they been there?
- What are the social dynamics of the village?

Interview Questions for Hmong Sewers (Characteristics of Products)

- Are the only crafts you create handwoven clothing?
งานฝีมือที่ทำคือเสื้อผ้าที่ปักอย่างเดียวหรือไม่
 - If not, what other crafts do you make? (explain) ถ้ามีอย่างอื่นด้วย คือสินค้าอะไร
- What are your current products used for? (for example: daily wear, holidays, special events) ปกติเสื้อผ้ามักจะสวมใส่กันช่วงเวลาไหน (ใส่ในชีวิตประจำวัน วันหยุด หรือเทศกาล)
- What does each part of your clothing mean? (for example: Color, thread, embroidery, patterns, etc.) แต่ละส่วนของผ้าปักมีสื่อถึงอะไร เช่น สี แพนท์เทิร์น ลายปัก

- What colors are culturally significant in your handweaving practices and why?
สีอะไรมีความสำคัญและเป็นเอกลักษณ์ในการปักผ้าไหม เพราะอะไร
- What clothing details are culturally significant in your handweaving practices and why?
มีรายละเอียดอะไรบนเสื้อผ้าไหมที่คิดว่าเป็นเอกลักษณ์ที่นิยามความเป็นไหม
- What is your favorite characteristic of Hmong clothing?
ส่วนไหนของเสื้อผ้าไหมที่คุณชอบมากที่สุด
- How long does each design take to complete? ใช้เวลานานเท่าไรในการปักผ้าให้เสร็จ

Interview Questions for Hmong Sewers (Daily Life & Problems)

- How many times do you weave per day? (once a day, twice, three times, etc.)
คุณทอผ้าวันละกี่ชั่วโมง
- What age did you begin to weave? เริ่มปักผ้าตั้งแต่อายุเท่าไร
 - Were you interested in weaving before you began?
คุณสนใจในผ้าไหมก่อนที่จะได้มาปักผ้าไหม / อะไรทำให้คุณสนใจในการปักผ้าไหม
 - Why did you start weaving? ทำไมถึงเริ่มปักผ้าไหม
- In your opinion, what is the most important part about weaving?
คุณคิดว่าอะไรคือสิ่งสำคัญที่สุดในการปักผ้าไหม
- Have you changed the clothing designs in the past?
คุณมีการปรับเปลี่ยนดีไซน์ของเสื้อผ้าจากในอดีตหรือไม่
 - If yes, when? ถ้าเปลี่ยนคือล่าสุดเมื่อไหร่ _____
 - What did you alter in your designs? ทำไมถึงเปลี่ยน _____
- Would you think about changing the designs of your clothing?
ถ้าเปลี่ยนดีไซน์ของเสื้อผ้าไหมให้มีความทันสมัยมากขึ้น มีความเห็นอย่างไรบ้าง
- Do you want to sell your clothing to a wider audience?
คุณต้องการขายสินค้าในฐานะลูกค้าที่ใหญ่ขึ้นหรือไม่

- Are handwoven products your main source of income?

การขายสินค้าผ้าปักม้งเป็นรายได้หลักของคุณหรือไม่

- If no, what is your main source of income: ถ้าไม่ คุณได้รายได้หลักจากอะไร

- What is the price range you sell/ list your products for? ช่วงราคาสินค้าแต่ละชิ้นอยู่ที่เท่าไร

- Is this a successful price? ราคาที่ตั้งไว้ตอนนี้ถือว่าโอเคไหม

- What price would you want to sell your products for? ราคาเท่าไรที่คุณคิดว่าเหมาะสมสำหรับการขายสินค้า

- What other ideas do you have for Hmong textile patterns other than clothing? คิดว่าลวดลายของม้งสามารถเอาไปประยุกต์กับสินค้าอะไรได้บ้างนอกเหนือจากเสื้อผ้า

- Where are you currently selling your items? ตอนนี้คุณขายสินค้าผ้าปักม้งที่ไหน

- How do you currently advertise your products? ในตอนนี้คุณโฆษณาสินค้าของคุณอย่างไร

- Have you thought about selling your items online? คุณอยากจะขายสินค้าทางออนไลน์ไหม

- Who currently manages your Facebook page? ตอนนี้ใครเป็นคนดูแลเพจเฟซบุ๊ก

Appendix B: Survey Questions

Survey Questions for English Speaking Subjects:

- Consent script; Appendix D
 - I consent
 - I do not consent
- Are you above the age of 18?
 - Yes
 - No
- 1. What is your age group?
 - 18-24 years
 - 25-34 years
 - 35-44 years
 - 55-64 years
 - 65 or over
- 2. What gender do you identify with?
 - Male
 - Female
 - Nonbinary
 - Prefer not to answer
 - Not listed
- 3. Where are you from (City, Country)
Example: (Boston, Massachusetts)
- 4. What is your total annual income? (USD)
 - \$0- \$30,000
 - \$31,000 -\$60,000
 - \$61,000- \$90,000
 - \$91,000- \$120,000
 - \$120,000 +
- 5. On average how much do you spend on clothing per month? (USD)
 - \$0- \$50
 - \$51- \$150

- \$151 - \$250
- \$251- \$500
- \$500+
- 6. Are you Hmong?

Hmong is defined as an ethnic group living chiefly in China and Southeast Asia, large numbers of Hmong people have immigrated to the U.S
- 7. If you answered no in question 6, are you familiar with Hmong culture?
 - I have heard of the Hmong
 - I have heard of the Hmong and know a little about their culture
 - I have heard of the Hmong and know a lot about their culture
 - I do not know who the Hmong are
- 8. Have you ever been to Northern Thailand



- Yes
- No
- 9. If you answered yes to question 8, what province have you spent the most time in (if you answered no, please skip)

Example: I have seen the spiral pattern at an art fair in my hometown, or I have seen a story cloth at a market in Bangkok
- 10. Please select all of the handmade patterns you have seen before. If you have never seen any of these patterns please select no. (check box formatted question)
 - Spiral



- Story Cloth



- Wax Drawing



- No

- 11. If you selected a pattern in question 10, please specify where you have seen this pattern before (if you answered no, please skip)

Example: I have seen the spiral pattern at an art fair in my hometown, or I have seen a story cloth at a market in Bangkok

- 12. Would you be more likely to buy a product if it was handmade?

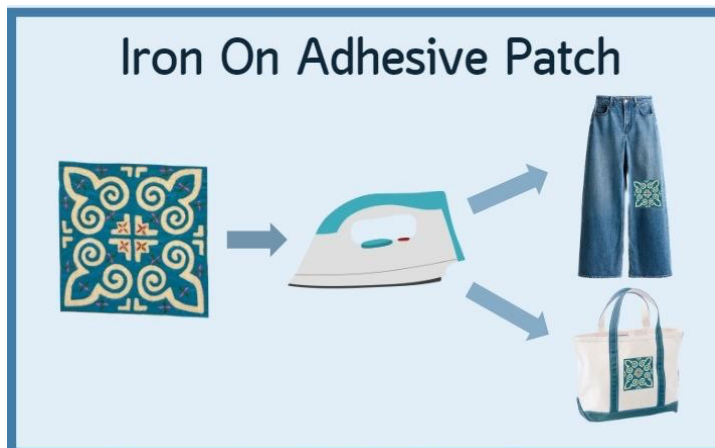
Format: 5- point likert (left to right, 1,2,3,4,5) scale formatted as a linear scale, reading left to right as: Definitely would not buy the product to definitely would buy the product ●

- 13. Would you be more likely to buy a product if you knew who made the product?

Example: You have a card with their face and name

Format: 5- point likert (left to right, 1,2,3,4,5) scale as shown in question 13

- 14. How likely would you be to buy this handmade patch (see reference photo) (see reference photo patch size: 4in x 4in) (price: 5-15 USD including international shipping)
Format: 5- point likert scale



- 15. Would you buy any of these products? (Price: 20 USD to 33 USD, excluding shipping)
Format: 5- point likert scale



- 16. How would you change these designs to make them more likely to sell?
- 17. Would you buy any of these products?(Price of shirts: 47 USD) (Price of tote-bag: 22 USD) (price of coin purse: 10 USD) shipping not including)
Format: 5- point likert scale



- 18. Are there any other handmade items you would be interested in buying? If yes please list them below.

Examples Include a hat, pillow, or purse

Survey Questions for Thai Speaking Subjects (and Purchase in Baht): •

Consent script; Appendix D

- I consent คุณให้ความยินยอม
 - I do not consent คุณไม่ให้ความยินยอม
- 1. Are you over the age of 18 คุณอายุมากกว่า 18 ปีใช่ไหม
 - Yes ใช่
 - No ไม่ใช่
- 2. How old are you? คุณอายุเท่าไร
 - 18-24 years
 - 25-34 years
 - 35-44 years
 - 45-54 years
 - 55-64 years
 - 65+ years
- 3. What gender do you identify with? เพศ
 - Male ชาย
 - Female หญิง
 - Prefer not to answer ไม่ประสงค์บอกเพศ
- 4. Where are you from? (City, Country) คุณมาจากไหน (เมือง, ประเทศ)
Example: Bangkok Thailand เช่น กรุงเทพมหานคร
- 5. What is your salary range? คุณมีรายได้/เดือนประมาณเท่าไร (Baht)
 - less than 10000 น้อยกว่า 10000
 - 10000-20000
 - 20000-30000
 - 30000-40000

- 50000+
- 6. How much do you spend on clothing per month? คุณหมดกับเสื้อผ้าประมาณเท่าไรในหนึ่งเดือน (Baht)

- less than 500 น้อยกว่า 500
- 500-1000
- 1000-1500
- 1500-2000
- 2000+

- 7. Are you Hmong? คุณมีเชื้อสายม้งไหม

Hmong is defined as an ethnic group living chiefly in China and Southeast Asia, large numbers of Hmong people have immigrated to the U.S

- Yes
- No
- Not Sure

- If you answered no: Have you heard of Hmong/ are familiar with their culture ถ้าคุณตอบว่าไม่ คุณเคยได้ยินหรือคุ้นเคยกับวัฒนธรรมม้งไหม

- I have heard of the Hmong เคยได้ยินเกี่ยวกับชาวม้ง
 - I have heard of the Hmong and know a little about their culture รู้จักและคุ้นเคยกับชาวม้งนิดหน่อย
 - I have heard of the Hmong and know a lot about their culture รู้จักและคุ้นเคยกับชาวม้งเป็นอย่างดี
 - I do not know who the Hmong are ไม่รู้จักชาวม้งเลย

- 8. Have you been to northern Thailand? คุณเคยไปภาคเหนือมั๊ย

See reference image below



○ Yes เคย

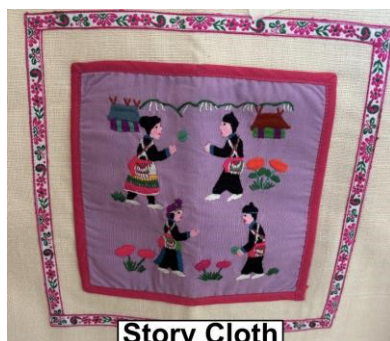
○ No ไม่เคย

- If you answered yes to question 6, what is the province you've spent the most time in? (if you answered no, please skip this question) ถ้าคุณเคยไปภาคเหนือ คุณเคยไปจังหวัดไหน
- 9. Have you seen any of these patterns before คุณเคยเห็นลวดลายพวกนี้บ้างไหม

○ Spiral



○ Story Cloth



○ Wax Drawing



- If you answered yes, please specify which one and where you have seen them (if you answered no, please skip) คุณเคยเห็น คุณเคยเห็นลายพวกนี้ที่ไหน

Ex: I have seen the spiral pattern at an art fair in my hometown, or I have seen a story cloth at a market in Chiang Rai.

ตัวอย่าง ฉันเคยเห็นลายกันหอยที่งานศิลปะแถวบ้าน หรือฉันเคยเห็นผ้าปักเรื่องราวมังโนะในเชียงรายตอนไปเที่ยว

- 10. How likely would you buy a product if you knew your product was handmade?

มีความเป็นไปได้มากแค่ไหนที่จะซื้อผลิตภัณฑ์หากคุณรู้ว่าผลิตภัณฑ์เป็นงานฝีมือ

Format: 5- point likert (left to right, 1,2,3,4,5) scale formatted as a linear scale, reading left to right as: Definitely would not buy the product ไม่ซื้อแน่ๆ to Definitely would buy the product ซื้อแน่ๆ

- 11. Would you be more likely to buy a product if you knew who made the product?

คุณมีแนวโน้มที่จะซื้อผลิตภัณฑ์มากขึ้นหรือไม่หากคุณรู้ว่าใครเป็นคนทำผลิตภัณฑ์นั้น

- Eg. their face or backstory หน้าตาหรือเรื่องราวของเขา

Format: 5- point likert (left to right, 1,2,3,4,5) scale as shown in question 11

- 12. How likely would you be to buy a handmade patch (see reference photo) around 600 -

800 baht คุณมีความเป็นไปได้มากแค่ไหนที่จะซื้อแพตช์ทำมือที่สามารถนำไปติดเสื้อผ้าเองได้เองที่บ้าน (ดูจากรูปตัวอย่าง)

ประมาณ 600-800 บาท

Format: 5- point likert scale



- 13. How likely would you buy these products? คุณมีแนวโน้มที่จะซื้อผลิตภัณฑ์ไหม

Format: 5- point likert scale



- Please explain why กรุณาอธิบายเหตุผล
- Do you think the price stated in the pictures are appropriate for a hand embroidered product?
If not, what do you think is the appropriate price for the product? Please specify
คุณคิดว่าราคาที่ระบุในภาพเหมาะสมสำหรับสินค้าปักมือไหม? ถ้าไม่ คุณคิดว่าราคาที่เหมาะสมสำหรับสินค้าเหล่านี้คือเท่าไร? กรุณาระบุราคาที่คุณคิดว่าเหมาะสม
- 14. How likely would you buy these product? คุณมีความเป็นไปได้มากแค่ไหนที่จะซื้อสินค้าเหล่านี้
1200-1500 baht for the shirt สำหรับเสื้อ , 720 baht for the bag สำหรับกระเป๋า, 200 baht for the small pouch สำหรับกระเป๋าใส่เหรียญ

Format: 5- point likert scale



- If you would not use these products what aspect would you modify to suit your clothing style for everyday wear.

ถ้าคุณจะไม่ใช้สินค้าเหล่านี้ คุณจะปรับส่วนไหนเพื่อให้เข้ากับสไตล์การแต่งตัวในชีวิตประจำวันของคุณ

- 15. How much are you willing to pay for this shirt? คุณยินดีที่จะจ่ายเงินเท่าไหร่สำหรับเสื้อยืดตัวนี้
 - 100-300 baht
 - 301-500 baht
 - 501-700 baht
 - 701-900 baht
 - 900+



- 16. How much are you willing to pay for this bag? คุณยินดีที่จะจ่ายเงินเท่าไหร่สำหรับกระเป๋าใบนี้
 - 100-300 baht
 - 301-500 baht
 - 501-700 baht
 - 701-900 baht
 - 900+



- 17. Are there any other handmade items you would be interested in buying? If yes, please list them below. E.g. hat, pillow, pouches

Appendix C: Interview with DoiSter

Questions for DoiSter

- What was your motivation for starting this project?
- How did you manage to gather all the tribes together?
- What do you think is the main key to your success?
- Were there any obstacles you experienced during the early years of your company? How did you overcome these challenges?
- In what ways did you build trust with your weavers?
- How did you increase the confidence of the women in the community?
- How did you deal with insufficient production capacity?
- How do you communicate both online and offline with customers?
- What do you do if you are faced with obstacles?
- How many weavers did you have starting your company vs how many weavers do you have now?
- Which methods do you use to collect information about customer preferences?

Appendix D: Ethics Consent Script

You are being asked to participate in a study that surrounds the modernization and preservation of Hmong hand sewing practices.

This study is being conducted by Worcester Polytechnic Institute. The principal investigators are Brian Jin, Katherine Laska, Pavarisa Assavatavawich, Phichapa Tangkieaw, Pimmada Charungkitkul, Scarlett Strom, Thitirat Utumporn, and Sofia Xie. Questions or comments about this study may be directed to Professor Esther Boucher-Yip at efboucher@wpi.edu. Questions or comments about your rights as a study participant may be directed to the review board at Worcester Polytechnic Institute, irb@wpi.edu.

You have been asked to take part in this research by systematic sampling, where every third person to walk past the research group is stopped and asked to participate. Your participation is important to this research, and we appreciate you taking the time to help.

You will be asked a series of questions about clothing preferences, cost-to-clothing value, and clothing trend input. You may be asked to expand on your answers to collect additional data.

Your response will be kept confidential by the researchers, and no one outside of the research team will see them. No individually identifying information will be reported. Names, dates, and locations will be suppressed, or pseudonyms will be used.

Your participation is voluntary. You do not have to provide any information that you do not wish to provide or answer any questions that you prefer to not answer. If, at any time, you decide not to continue, you may simply say so and the interview will be terminated.

By agreeing verbally, you indicate that you have read and understood what is being asked of you and that you consent to participate (Berg & Lune, 2017).

Appendix E: Customer Commonly Asked Questions

Customer to Seller Questions:

- How much does this cost? ตัวนี้ราคาเท่าไร
 - Ans: This shirt, jacket, pant, skirt, costs ____ Baht เสื้อ/แจ็กเก็ต/กางเกง/กระโปรงตัวนี้ราคา ____ บาท
- Can I try it on? ขอลองใส่ได้ไหม
 - Ans: Yes, you can try it on ลองใส่ได้ค่ะ
 - Ans: No, you cannot try it on ลองใส่ไม่ได้ค่ะ
- What colors is this available in? แบบนี้มีสีอะไรบ้าง
 - Ans: This item is available in ____ color อันนี้มีสี ____
 - List of Colors: Red, Orange, Yellow, Blue, Purple, Green, Brown, White, Black
ตัวเลือกสี: แดง, ส้ม, เหลือง, ฟ้า, ม่วง, เขียว, น้ำตาล, ขาว, ดำ
- What sizes do you have? มีไซส์/ขนาดไหนบ้าง
 - Ans: We have Sizes Small, Medium, and Large. มีไซส์เล็ก, กลาง, ใหญ่
 - Ans: Here is a sizing guide อันนี้เป็นคู่มือวัดไซส์
- Do you have a larger size? มีไซส์ใหญ่กว่านี้ไหม
 - Ans: Yes, we have a larger size มีไซส์ใหญ่กว่านี้ค่ะ
 - Ans: No, we do not have a larger size ไม่มีไซส์ที่ใหญ่กว่านี้เลยค่ะ
- Do you have a smaller size? มีไซส์เล็กกว่านี้ไหม
 - Ans: Yes, we have a smaller size มีไซส์เล็กกว่านี้ค่ะ
 - Ans: No, we do not have a smaller size ไม่มีไซส์ที่เล็กกว่านี้แล้วค่ะ
- What is the measurement for this shirt? อันนี้ขนาดเท่าไรคะ

- Ans: The measurements for this shirt is ____ centimeters or ____ inches ตัวนี้มีขนาด ____ เซนติเมตร หรือ ____ นิ้ว
- Can you change the color? แบบนี้สามารถเปลี่ยนเป็นสีอื่นได้ไหม
 - Ans: Yes, but it might take some time ได้ค่ะ แต่อาจจะต้องใช้เวลาหน่อยนะคะ
- Is this handmade? อันนี้แฮนด์เมดหรือเปล่า
 - Ans: Yes ใช่ค่ะ
- What is the fabric? ผ้านี้ทำมาจากผ้าอะไร
 - Hemp fabric ทำจากผ้าใยกัญชงค่ะ
- Is this machine washable? ซักด้วยเครื่องซักผ้าได้ไหม
 - Ans: No ไม่ได้ค่ะ
- How do I wash this? เสื้อตัวนี้ซักยังไงคะ
 - Ans: You must hand wash and air dry the item ใช้เป็นการซักมือและตากแห้งเท่านั้นค่ะ

Seller to Customer Questions:

- What are you looking for? สนใจสินค้าตัวไหนเป็นพิเศษไหมคะ
- Would you like to see other similar styles? คุณต้องการดูสไตล์ที่คล้ายอันอื่นไหม
- How does it fit? ลองแล้วเป็นอย่างไรบ้าง พอตัวไหม
- Would you like a smaller/bigger size? อยากได้ไซส์อื่นไหม/อยากได้ไซส์เล็กลงหรือใหญ่ขึ้นค่ะ

Appendix F: Role-Playing Scenario

Scenario: Customer is buying an item of clothing and has questions about the piece they are buying? ลูกค้ากำลังซื้อของและมีคำถามเกี่ยวกับสินค้า

Scene: Customer walked into the Ban Sai Ngam's Sewing Group stall at a festival and is looking to purchase a shirt ลูกค้าเดินเข้ามาในร้านและกำลังสนใจจะซื้อเสื้อ

-Start-

Customer: Hello, I want to purchase this shirt but I have a few questions. สวัสดีค่ะ/ครับ

อยากสอบถามรายละเอียดเกี่ยวกับสินค้าน้อยค่ะ/ครับ

Seller (Hmong Sewer): I would be happy to answer your questions about the product สวัสดีค่ะ
สอบถามได้เลยค่ะ

Customer: Did you make this? อันนี้เป็นสินค้าจากไหนคะ ทำเองหรือคะ

Seller: The sewers in our group all create their own pieces of handmade clothing เป็น
สินค้าที่กลุ่มปักผ้าเราทำเองค่ะ เป็นสินค้าปักมือ

Customer: What size is this shirt? เสื้อตัวนี้ไซส์อะไรคะ

Seller: The size is listed on the tag, however sizing can vary product to product. ไซส์จะระบุอยู่ตรง
ป้ายค่ะ

Customer: Do you have a larger size or a sizing chart I can look at? มีไซส์ใหญ่กว่านี้ไหม
หรือมีตารางไซส์ให้ดูไหมคะ

Seller: All of our clothing is handmade and will have a sizing guide in the future, would you like
to try the shirt on? สินค้าของเราเป็นสินค้าทำมือหมดเลยคะเลยอาจจะยังไม่มีไซส์ที่ชัดเจน แต่สามารถลองใส่
ดูก่อนได้นะคะ

Customer: Is this shirt machine washable? สามารถซักเครื่องได้ไหม

Seller: No, the shirt must be hand washed and air dried ไม่ได้ค่ะ ต้องซักมือและตากแห้งเท่านั้นค่ะ

Customer: Can I have this shirt in a different color? สามารถสั่งแบบเสื้อตัวนี้แต่เป็นสีอื่นได้ไหมคะ

Seller: You can place an order for a design and have it shipped to you. Our designs are handmade by the women of our village and the production may take a long time.

ถ้าอยากได้สีอื่นสามารถออเดอร์ไว้ได้เลยค่ะ แล้วเราจะจัดส่งไปให้ลูกค้าภายหลัง เนื่องจากสินค้าของเราทำกันเองใน

กลุ่มและปักด้วยมือจึงจะใช้เวลาในการทำค่อนข้างนานค่ะ

Customer: What type of fabric is the shirt? สินค้าทำมาจากผ้าอะไร

Seller: Our items are made of hemp fabric ผ้าใยกัญชงค่ะ

-End-

Appendix G: Examples of Contemporary Products



Appendix H: Neutral Color Palette Example

Example Color Palette in Thai:



Appendix I: Revised Business Card

Example Business Card in Thai:

Front:



Back:



Appendix J: Instructions to Monthly Facebook Posting Schedule

Monthly Posting Schedule in Thai:

เมษายน 2568 ตารางการโพสต์เฟสบุ๊ค

อาทิตย์	จันทร์	อังคาร	พุธ	พฤหัสบดี	ศุกร์	เสาร์
		1 ไลฟ์ขายผ้า	2 โพสต์ระหว่างเวลา 7.00 ถึง 12.00	3 วันจัดส่งสินค้า	4 เวลาโพสต์ 7.00-12.00	5 เตรียมสต็อกสินค้า
6	7	8	9 โพสต์ระหว่างเวลา 7.00 ถึง 12.00	10	11 เวลาโพสต์ 7.00-12.00 ไลฟ์ขายผ้า	12 วันจัดส่งสินค้า เตรียมสต็อกสินค้า
วันหยุดจักร						
13	14	15	16	17 โพสต์ระหว่างเวลา 7.00 ถึง 12.00	18 เวลาโพสต์ 7.00-12.00 ไลฟ์ขายผ้า	19 วันจัดส่งสินค้า เตรียมสต็อกสินค้า
วันหยุดสงกรานต์						
20	21 เวลาโพสต์เฟสบุ๊ค: 7.00-11.00	22 ไลฟ์ขายผ้า	23 โพสต์ระหว่างเวลา 7.00 ถึง 12.00	24 วันจัดส่งสินค้า	25 เวลาโพสต์ 7.00-12.00	26 เตรียมสต็อกสินค้า
27	28 เวลาโพสต์เฟสบุ๊ค: 7.00-11.00	29 ไลฟ์ขายผ้า	30 โพสต์ระหว่างเวลา 7.00 ถึง 12.00			

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แนวทางการโพสต์ FACBOOK

1

โพสต์รูปภาพสินค้าโดยใช้แสงธรรมชาติที่สว่าง ถ่ายให้เห็นสินค้าจากหลายมุม เน้นรายละเอียดของเนื้อผ้า ด้วยภาพโคลสอัพ และใส่ภาพนางแบบ เพื่อให้เห็นการใช้งานจริง



พร้อมส่งแล้วตอนนี้❤️

เสื้อกั๊กยีนส์แต่งผ้าปักมือลายม้ง

อก 32-36 นิ้ว

เอว 25-27 นิ้ว

ยาว 22 นิ้ว

ราคา 690 บาท

🔗สินค้าของเราทำด้วยมือจากผ้าใยัญชง สวมใส่สบาย ใส่ได้นาน 🌿

สนใจสอบถาม/สั่งซื้อ สามารถติดต่อได้ทาง inbox 📧:

FB page: ผ้าปักม้งบ้านไทรงาม

#สินค้าแฮนด์เมด #เสื้อปักมือ #ผ้าปักม้งบ้านไทรงาม

2

ใส่รายละเอียดของสินค้า:

- ราคา
- ไซส์ (อก เอว สะโพก ความยาว)
- วัสดุเนื้อผ้า เช่น ผ้าใยัญชง ผ้าฝ้าย
- วิธีการสั่งซื้อ

3

เพิ่มแฮชแท็กที่เกี่ยวข้องเพื่อเข้าถึงกลุ่มเป้าหมายของคุณ สิ่งนี้จะช่วยเพิ่มโอกาสให้ลูกค้าค้นพบสินค้าของคุณผ่านแท็กหรือแถบค้นหา

eg. #เสื้อกั๊กยีนส์ #เสื้อปักม้ง #งานแฮนด์เมด

#แพชั่นม้ง #ผ้าปักมือ

EXAMPLE

Appendix K: Weekly Schedule for Further Research

WEEKLY PLANNER			
Sun <ul style="list-style-type: none">Rest & Group BondingTeam Meeting (or planning for next sales event) Encourage teamwork	Mon <ul style="list-style-type: none">Product Design & InnovationQuality Control & Product Improvement Enhance craftsmanship	Tue <ul style="list-style-type: none">Thai Language Class and Role PlayOnline Sales Training Improve communication skill	Wed <ul style="list-style-type: none">Sewing Training with ElderlySewing & Shipping Day Improve sewing production
Thu <ul style="list-style-type: none">Thai Language Class and Role playIncome management Language & financial knowledge	Fri <ul style="list-style-type: none">Market Research (identifying trends)Live Selling Expand market reach	Sat <ul style="list-style-type: none">Stock PreparationStock Update in Online Platforms Product consistency	Daily Tasks <ul style="list-style-type: none">• Sewing Production• Reply customer messages on social media

