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*Thapthep Paprach*

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**Practice-Based Research on Developing Online Video Advertisement within  
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**Thapthep Paprach<sup>1</sup>**

<sup>1</sup>Ph.D., Corresponding Author, Lecturer, Faculty of Information,  
Communication and Technology, Communication Arts Program,  
Silpakorn University, City Campus. Pakret Nontaburi Thailand.  
Email: paprach.thapthep@gmail.com

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**Abstract**

Despite their cultural significance, handwoven fabrics in Thailand have seen a decline in popularity due to the rise of machine-made textiles. This research aims to support the Ban Chiew Lan Hand-Woven Fabrics Group in Surat Thani Province through promotional marketing grounded in creative tourism principles. Lacking formal expertise in branding or market communication, the community required a context-sensitive approach. Using a practice-based research methodology, the researcher engaged in field immersion, narrative listening, and creative development rooted in real-world constraints. Through interviews, situational analysis, and mind mapping, the project culminated in a short-form online video advertisement designed to resonate with Western tourists—identified as the key audience. The final video, featuring immersive storytelling, natural ambient sound, and Southern Thai music, depicts a one-day homestay experience including natural dyeing, weaving, and a visit to the scenic Chiew Lan Dam. Audience feedback guided iterative revisions, leading to added logistical information and still visuals. The completed media was adapted for multiple social media platforms. Importantly, this study synthesizes its process into a five-step Framework for Creating Community-Based Research Advertising Videos: (1) Field immersion and narrative listening, (2) Situational and marketing analysis, (3) Creative ideation, constraint mapping and semiotic strategy, (4) Prototype development and participatory review, and (5) Final production and platform adaptation. The framework demonstrates how creative storytelling, informed by real-time data, can bridge gaps between tradition, tourism, and digital communication—offering a scalable model for similar low-resource communities.

**Keywords:** Online Advertising, Handwoven Fabrics, Sustainable Development,  
Creative Tourism, Practice-Based Research

## Introduction

Handwoven Thai fabrics represent a form of local wisdom, embodying the unique identity of each community through distinct regional patterns. Chudhawipata (2012) highlights the cultural significance of handwoven fabrics in the Thai way of life, noting that this tradition dates back to the agricultural era, where each household would weave cloth for personal use. The techniques were traditionally passed down through generations, particularly among women, from grandmothers to mothers and daughters. Handwoven fabrics served not only as clothing but also played important roles in various social contexts in Thailand. For instance, they were given as gifts to midwives, woven by mothers for their sons' ordination, or prepared by families for bridal attire, and even served as indicators of social status (Chudhawipata, 2012).

Despite their historical importance, the popularity of handwoven fabrics has declined in recent times, with many opting for machine-made textiles instead. This shift has led to the gradual disappearance of traditional weaving practices. Efforts to preserve and revive this local wisdom have become increasingly prominent, particularly following initiatives by Her Majesty Queen Sirikit, the Queen Mother, who established the Foundation for the Promotion of Supplementary Occupations and Related Techniques (Ban, 2022). This foundation aimed to create jobs and income while preserving Thai arts and culture for future generations. Weaving, as part of this initiative, has been supported by various local communities, turning it into a supplementary occupation alongside farming. These efforts are often organized by groups such as housewives' groups, women's groups, weaving groups, community enterprises, or learning centers, frequently named after the village or community they represent. One such example is the Ban Chiew Lan Handwoven Fabric Group in Surat Thani Province, Thailand.

The preservation of handwoven fabrics has also been supported by corporate social responsibility (CSR) initiatives that foster collaboration among private sector actors, educational institutions, and local communities. A notable example is the "Local Pakaoma, Thai Crafts" project by Thai Beverage Public Company Limited (ThaiBev), implemented through its dedicated CSR division known as **EISA** (Education Institute Support Activity) (Thaipr, 2022). In 2022, this initiative partnered with multiple universities and communities across Thailand to promote traditional local fabrics as part of broader cultural conservation efforts (Thaipr, 2022). Within this framework, the researcher contributed by producing promotional media for the Ban Chiew Lan Handwoven Fabric Group in Surat Thani Province—a community enterprise that, despite its cultural potential, lacks formal expertise in marketing and product development, as well as the financial capacity to promote itself effectively. In light of these constraints, this study examines how creative tourism—when combined with strategic marketing communication and culturally embedded storytelling—can serve as a practical model for developing small-scale, resource-limited tourist destinations. The central research question addressed in this study is: *How can practice-based research guide the creation of a framework for community-based creative tourism media?*

## Literature Review

### **Ban Chiew Lan Hand-Woven Fabrics Group, Surat Thani Province, Thailand**

The Ban Chiew Lan Weaving Group is situated in the Ban Chiew Lan Subdistrict Municipality, located in Ban Ta Khun District, Surat Thani Province. According to the Ministry of Interior's Five-Year Development Plan (2018-2022) (Ban, 2022), this area encompasses five villages and twelve communities, primarily characterized by highlands with small hills and year-round natural water sources. The entire area is managed by the Electricity Generating Authority of Thailand (EGAT), following the relocation of residents from Krai Son Subdistrict due to the construction of the Chiew Lan Dam on the Khlong Saeng River. The dam was completed in 1987, following the commencement of construction on February 9, 1982, with His Majesty the King renaming the dam 'Ratchaprapa Dam,' meaning "The Light of the Kingdom." The Ratchaprapa Dam has since become a significant tourist attraction in Surat Thani, known for its picturesque landscapes and the scenic mountain peaks that emerge from the reservoir, which stretches approximately 60 kilometers along the original Khlong Saeng, reaching Khao Sok National Park in Phanom District, Surat Thani, and bordering several national parks and wildlife sanctuaries (Ban, 2022).

The majority of the population within the Ban Chiew Lan Subdistrict Municipality relies on agriculture as their primary occupation, with general labor serving as a secondary source of income. The community has also organized various groups and associations with diverse objectives, such as generating family income, conserving natural resources, participating in public activities, and negotiating agricultural product prices. One such group is the Ban Chiew Lan Weaving Group, established under the supervision of the Arts and Crafts Centre in the name of Her Majesty Queen Sirikit, the Queen Mother. Located at the Ban Chiew Lan Arts and Crafts Centre in Village No. 5, Khao Phang Subdistrict, the group primarily consists of housewives who weave handwoven cotton fabrics. The Arts and Crafts Centre purchases all the fabrics produced by the group, providing them with a stable source of income.

**Figure 1-2**

*Sample images of products from the Ban Chiew Lan Handwoven Textile Group*



The establishment of the Ban Chiew Lan Weaving Group traces back to 1999 when Her Majesty Queen Sirikit visited the Arts and Crafts Centre in Wiang Sa District (Office of the Royal Development Projects Board, n.d.). During this visit, leaders and representatives from the Krai Son community, who had been relocated to Ban Chiew Lan due to the dam construction, met with Her Majesty to discuss their needs and request supplementary occupations to increase community income. In response, Her Majesty initiated the weaving

project in 2000, providing the community with a building and weaving equipment (Office of the Royal Development Projects Board, n.d.).

Distinct from weaving collectives in Northern and Northeastern Thailand that emphasize cultural heritage preservation, the Ban Chiew Lan Handwoven Fabric Group was principally established to augment household income, resulting in fabric patterns that currently lack a distinctive cultural identity. To elevate Ban Chiew Lan as a prominent creative tourism destination that embodies both artistic and cultural values, a multisectoral and collaborative framework is imperative. Effective synergy among community members, local authorities, academic institutions, and private enterprises can facilitate the integration of local knowledge and artisanal practices into innovative tourism experiences. This collaborative approach not only fosters the preservation of intangible cultural heritage but also catalyzes economic development by enhancing market access and diversifying income streams. Therefore, strategic stakeholder engagement and capacity building are critical to achieving sustainable community empowerment, where cultural conservation and socioeconomic advancement are mutually reinforcing objectives.

### **Thai Hand-Weaving**

Weaving holds a deeply rooted significance in Thai cultural history, particularly in the lives of women, where it was closely tied to various life rituals, including birth, marriage, and death (Akkala & Buapuen, 2015; ChuenSirikulchai, 2013; Chudhawipata, 2012; Phra Khru Praphat Suttatham, 2018). Traditionally, weaving involved the meticulous interlacing of cotton or silk threads, with warp threads stretched lengthwise and weft threads woven across them to form intricate patterns.

Handwoven fabrics in Thailand are categorized based on the materials used—such as silk in regions with abundant mulberry trees or cotton in areas conducive to cotton cultivation—as well as by the weaving techniques employed. Among the most notable techniques are 'Khid,' which creates patterns by lifting the warp threads; 'Yok,' a technique similar to 'Khid' but incorporating special weft threads like silk or gold; 'Chok,' where additional weft threads are inserted intermittently to enhance the design; 'Nam Lai,' a plain weave distinguished by multi-colored weft threads; 'Yok Mook,' which involves the use of extra warp threads to create a raised texture; and 'Mudmee,' a technique where threads are intricately tied and dyed before the weaving process begins (ChuenSirikulchai, 2013). These techniques have given rise to distinctive regional fabrics, such as 'Sin' and 'Teen Chok' from Northern Thailand, 'Yok Dok' silk from Chiang Mai and Lamphun, and 'Mudmee' from the Northeastern region. Despite their cultural and aesthetic value, traditional weaving practices face multifaceted challenges. The decline in skilled artisans, exacerbated by limited intergenerational knowledge transfer and the pervasive influence of mass-produced textiles, threatens the sustainability of these local wisdoms. Scholars such as Akkala and Buapuen (2015), Phra Khru Praphat Suttatham (2018), and ChuenSirikulchai (2013) advocate for comprehensive conservation strategies that transcend mere preservation. These strategies emphasize the need for dynamic engagement through public-private partnerships, targeted educational initiatives, and community-based awareness programs to revitalize interest among younger generations.

The reviewed literature highlights that the preservation of Thai handwoven fabrics requires multifaceted support, including contributions from the public sector, private organizations, and active community participation. A key concern among scholars is the

transfer of knowledge to younger generations, which is seen as vital to sustaining traditional practices. Additionally, integrating handweaving into broader economic development strategies—such as creative tourism and local product marketing—has been proposed as a way to enhance the value of local wisdom while also generating income and ensuring long-term viability for weaving communities in today's context.

### **Creative Tourism in Thailand**

The concept of creative tourism was first introduced in the academic literature on tourism by Pearce and Butler in their 1993 book *Tourism Research*. Despite this early mention, the concept lacked a precise definition until 1996, when it was applied in the development of tourism through "Crafts Tourism" projects in Finland, Greece, and Portugal (Richards, 2005). These projects highlighted tourists' growing interest in local culture, daily life, and participation in activities that foster creative learning experiences, marking the beginning of more formal definitions and understandings of creative tourism.

Richards (2011) argues that creative tourism emerged as a response to the passive nature of traditional cultural tourism. In contrast, creative tourism emphasizes the active collaboration between local communities and tourists in co-creating cultural experiences. While it may seem intangible, this form of tourism is characterized by engaging tourists in activities that mirror the everyday lives of local residents. Candy (2006) further defines creative tourism as an approach that aligns with community development goals, ensuring sustainability by organizing tourism activities that reflect the community's history, culture, and way of life. This type of tourism emphasizes learning and experimentation, offering experiences grounded in the authentic realities of the community. Raymond's (2007) study on creative tourism in New Zealand adds that this form of tourism promotes sustainability by fostering genuine engagement with local culture through practical activities and creative thinking. These activities often take place in small local groups, allowing visitors to explore creative ideas through close interactions with local people.

Richards (2011) categorizes the evolution of creative tourism into four distinct phases:

**Era 1.0:** Tourism centered on activities and workshops specifically designed for tourists.

**Era 2.0:** The design of special experiences tailored for travel purposes, applicable in both urban and community settings with potential for tourism.

**Era 3.0:** The development of policies at the community or national level that connect creative tourism with the concept of the 'creative economy.'

**Era 4.0:** The creation of networks for creative tourism and the design of innovative experiences for tourists.

The application of creative tourism in Thailand is evident in both practical and academic contexts. For instance, research by Kaewsanga and Chamnongsri (2012) presents creative tourism as a novel option for Thai tourism, drawing on examples of international tourism activities such as carving classes and learning the Maori language in New Zealand, Catalan cooking classes in Spain, and Laguiole knife-making in France. Further studies have explored frameworks for implementing creative tourism in Thailand, such as Dechoom's (2013) research, which focuses on various case studies, including Thaveeseng's (2012) examination

of the bird economy in Yala Municipality, and Iamwiriawat's (2018) development of creative tourism strategies in Ban Phunam Ron, Dan Chang, Suphanburi.

Dechoom (2013) explains that the primary drivers of creative tourism in Thailand are the forces of globalization and the promotion of the creative economy, aligning with Richards (2011) Creative Tourism 3.0 era within the post-modern economic system known as the 'creative economy.' In Thailand, the government's support is evident through initiatives like the 'One Tambon, One Product' (OTOP) project. While traditional cultural tourism focuses on visiting sites with established cultural heritage, community tourism and creative tourism emphasize the creation of intangible cultural experiences that resonate with the local context, thereby generating economic value for the community. Dechoom (2013) proposes a five-step strategy for developing creative tourism; 1) Identify and understand the value of local culture 2) Discover uniqueness and create differentiation 3) Explore market needs and the genuine desires of tourists 4) Enhance the value of creative tourism products through concept design, product and packaging design, or experience design that aligns with the intended tourist experience 5) Develop marketing strategies that prioritize value-based marketing over mass product sales.

In summary, creative tourism in the Thai context serves not only as a cultural engagement tool but also as a strategic approach to sustainable local development. By fostering interaction between tourists and communities, this concept helps preserve intangible cultural heritage while stimulating economic growth—particularly in rural and craft-based communities—through authentic, experience-driven tourism offerings.

### **Online Video Advertisement in Thailand**

Eram (2020) cites the American Marketing Association's definition of advertising as a paid, non-personal form of communication aimed at promoting products or ideas by an identifiable sponsor. Similarly, Philip Kotler defines advertising as any paid, nonpersonal presentation and promotion of ideas, goods, or services attributed to a specific sponsor. Frank Presbrey, on the other hand, characterizes advertising as a printed, written, oral, and visual art of selling, intended to stimulate sales and create a favorable impression of the advertiser's products in the minds of individuals or groups.

Historically, television held dominance in Thailand's advertising landscape. Kantar (2016) reported that in 2016, TV commercials received the largest share of advertising budgets. Kantar, by 2024, digital media spending in Thailand had grown by approximately 209% since 2016, representing more than a threefold increase, according to Kantar (2024). This growth reflects a shift toward online and social media platforms, where video content plays a central role (Bytyci, 2014; Stelzner, 2022). The expansion of online platforms has not only diversified distribution channels but also transformed video production methods. While commercials were once limited to television or cinema, they are now easily published and shared via digital platforms without costly airtime purchases. At the same time, advances in filming technology—especially digital video—have democratized production, allowing individuals and small organizations to create quality content with relatively low investment.

In the Thai context, the term "Video Presentation" is often used to describe promotional videos, though its meaning differs slightly in English, where it typically refers to recorded talks or lectures. For clarity and alignment with advertising objectives, this study adopts the

term *Online Video Advertisement* to refer specifically to promotional content distributed through digital channels. While today's tools make video creation more accessible than ever—often via smartphones and basic apps—the core creative process continues to be grounded in traditional advertising principles such as audience targeting, narrative construction, and brand positioning.

In summary, the rise of online video advertising in Thailand reflects a broader media shift toward digital content consumption. Understanding how traditional advertising foundations adapt to this evolving landscape is essential—particularly for community-based initiatives seeking to leverage online video to promote local identity, products, and tourism.

### **Creative Advertising**

Srichinda (2020) and Phaksuwan (2013) define *advertising execution*—or presentation techniques—as the strategic methods employed to convey persuasive advertising messages. These include a wide range of formats such as product-centric storytelling, celebrity or mascot endorsements, slice-of-life scenarios, dramatizations of product benefits, before-and-after comparisons, problem-solution frameworks, competitor comparisons, documentary-style narratives, fantasy elements, symbolic or analogical storytelling, humor, and the use of music or choreography. Each technique is chosen based on its potential to resonate with the intended audience and communicate the brand's message effectively.

Thanratnakul (2021) further categorizes the development of creative advertising into two key dimensions. The first involves foundational principles, including an analysis of product features, market competition, and consumer behavior. The second-dimension outlines procedural steps in the creative process: identifying communication problems, setting clear advertising objectives—whether they are marketing-driven, behavioral, or image-focused—conceptualizing ideas, and selecting appropriate creative strategies. Drawing on Frazer's (1983) classic advertising models, Thanratnakul (2021) highlights various strategic approaches: the *Generic Strategy* (stating product benefits directly), *Positioning Strategy* (emphasizing competitive advantage), *Unique Selling Proposition* (creating distinct market identity), *Brand Image Strategy* (leveraging emotional storytelling), *Resonance Strategy* (evoking consumer experiences), *Preemptive Strategy* (asserting unique claims before competitors), and *Affective Strategy* (building emotional connections).

Although many of these strategies remain foundational in contemporary advertising, current trends emphasize the creation of emotionally engaging and culturally relevant content tailored to specific target audiences. This is consistent with the *Author Theory* in film studies, where the unique creative voice or vision of the content creator adds authenticity and memorability. A notable example is the phenomenon of "*sadvertising*"—a term discussed by Kotler (as cited in AD ADDICT, 2022)—which refers to emotionally charged advertisements designed to create deep emotional resonance. This approach is exemplified by Thai Life Insurance campaigns produced by Ogilvy, which combine narrative depth, emotive appeal, and strong brand identity.

Creative advertising today involves not only strategic execution rooted in traditional theory but also an awareness of audience psychology, cultural context, and storytelling techniques. The balance between structure and originality is critical in developing content that captures attention, fosters emotional engagement, and strengthens brand recognition—particularly within the landscape of digital and video-based media.

## Semiotics in Audiovisual Communication

Semiotics, the study of signs and symbols as elements of communicative behavior, provides a critical lens for analyzing how meaning is constructed and interpreted in audiovisual media. Originating from the works of Saussure and Peirce, and later developed by Barthes, semiotics helps decode the layered meanings embedded within images, sounds, and narratives (Barthes, 1977; Peirce, 1991; Saussure, 2011). In the context of audiovisual advertising, every element—from color schemes and costume design to ambient sound and framing—functions as a sign that conveys cultural, emotional, or ideological meaning.

For example, in the case of the Ban Chiew Lan promotional video, the use of natural soundscapes and traditional music can be seen as signifiers that evoke authenticity, tranquility, and cultural rootedness. Similarly, the visual motif of weaving becomes a symbolic act representing continuity, local identity, and the intertwining of tradition and tourism. Barthes' (1977) distinction between denotation (literal meaning) and connotation (cultural or emotional associations) is particularly useful in this context for analyzing how seemingly simple imagery carries deeper significance. Furthermore, by applying Peirce's triadic model—comprising the representamen (the form of the sign), the interpretant (the meaning generated), and the object (the thing to which the sign refers)—researchers can systematically unpack the communicative function of various audiovisual elements (Chandler, 2017; Peirce, 1991). This approach is essential for ensuring that media produced for community-based tourism is not only visually engaging but also culturally respectful and meaningful to both local and international audiences.

In sum, semiotics provides a robust theoretical foundation for understanding how audiovisual advertising operates as a cultural text. Its application is especially relevant in practice-based research where creative media outputs must balance narrative engagement with symbolic clarity.

## Methodology

### Research Design

This study employs **practice-based research**, which is commonly referred to as “creative research” in Thai academic contexts. According to Chitkul and Phiwkham (2017), creative research is often applied in the fields of visual arts, performance, and design, focusing on the integration of theory and practice through the production of creative works. Although the term lacks formal standardization internationally, Candy (2006) classifies this approach into two types:

- **Practice-based Research:** A methodology that generates new knowledge through creative practice, where the practical output (e.g., media, performance, design) is considered central to the research contribution.

- **Practice-led Research:** A methodology in which practice informs the research process but the final output may be primarily text-based.

This study follows the **practice-based model** as articulated by Thaonthong (2014), combined with creative advertising frameworks suggested by Vorakul-latthanaanit and Sampattawanish (2010). The research process includes three core stages:

1. **Pretest Concept** – Initial ideas developed based on stakeholder insights.
2. **Pretest Advertisement** – Testing the creative concept with intended users.

**3. Post-test Evaluation** – Assessing the final video’s impact on the target audience.

### **Participant Selection and Sampling**

This study used **purposive sampling** to identify participants who were directly involved in the development and application of the online video advertisement. The selection criteria included:

- A minimum of 5 years of direct experience in local weaving practices or community development.

- Active involvement in the Ban Chiew Lan weaving initiative or tourism collaboration.

- Stakeholder status relevant to production, support, or usage of the promotional video.

Participants were categorized into three key informant groups:

**1. Community Producer** – The head of the Ban Chiew Lan Handwoven Textile Group.

**2. Project Supporter** – A representative from ThaiBev who played a key role in supporting the Ban Chiew Lan community.

**3. End User** – A tour agent experienced in promoting cultural tourism in the area.

### **Data Collection**

Data was collected through **in-depth semi-structured interviews**. The interview questions were divided into two phases:

- **Pre-production:** SWOT analysis of the weaving group, product identity, market positioning, consumer behavior, and marketing goals. This information informed the creative direction and was used to draft the Video Production Outline.

- **Post-production:** Assessment of the video’s clarity, brand communication, and its potential to motivate and satisfy target viewers.

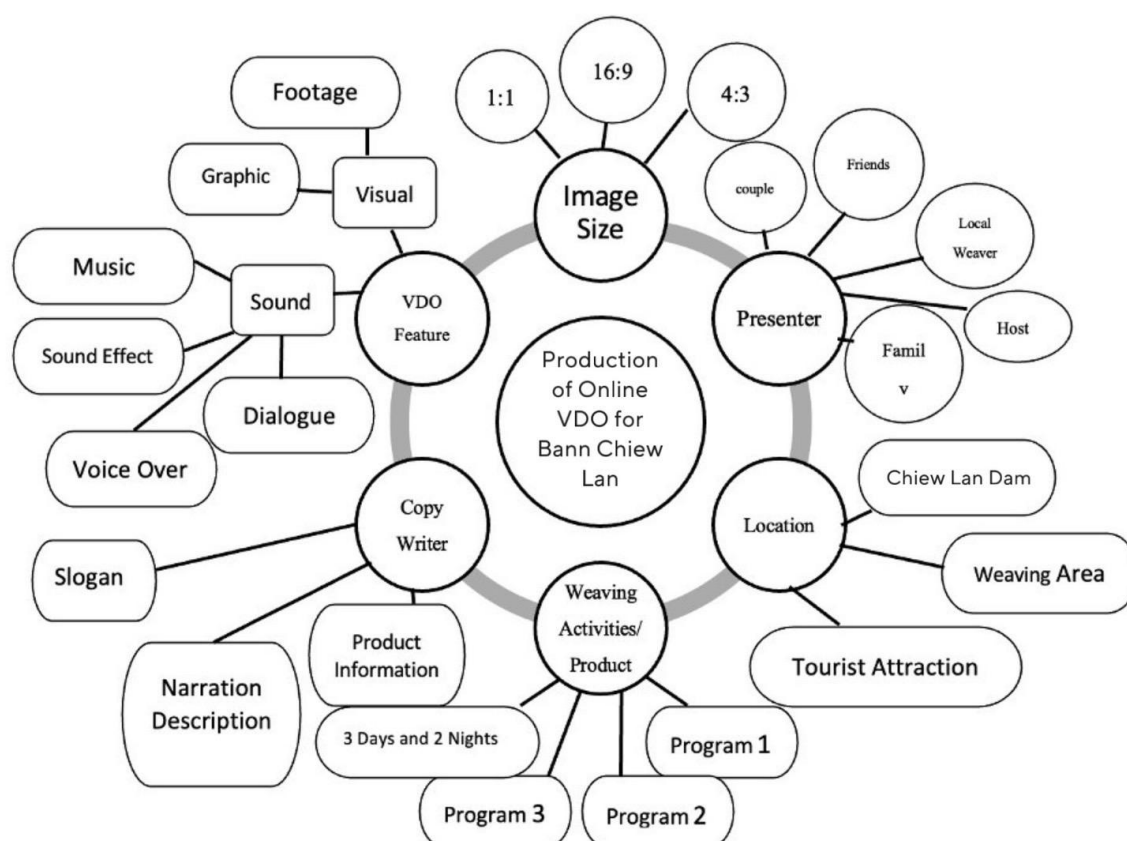
## **Results**

### **Creative Concept Development**

In response to the identified production constraints, the researcher adopted **mind mapping** techniques, as conceptualized by Buzan (1970), to systematically analyze and organize all relevant components influencing the video production process. This method facilitated a comprehensive understanding of the limitations and opportunities present within the filming context. Building upon this foundation, the researcher employed a **creative thinking cycle** to formulate a narrative structure, carefully selecting and integrating key elements to ensure thematic coherence and storytelling effectiveness. The result of this process was the development of a detailed **Video Production Outline**, presented visually in Figure 1.

**Figure 1**

*Mind Map for the Production of Online Advertisement Videos for Ban Chiew Lan Handwoven Textiles for Creative Development*



This approach culminated in a video production proposal titled *Sounds of Chiew Lan*. The finalized concept centers on a three-minute video featuring two Western female hosts experiencing a one-day homestay in Ban Chiew Lan, where they engage in weaving lessons, natural dyeing, and visit the scenic Chiew Lan Dam. Due to limitations such as a lack of fabric inventory and an unpolished filming location, the researcher strategically emphasized **audio storytelling** over visual complexity. Ambient nature sounds and Southern Thai music were used to create an immersive auditory experience that conveys the peaceful rhythm of community life and the natural environment, reflecting a lifestyle distinct from urban settings. Visually, the video adopts a **blue-toned palette** to evoke a cool, calming atmosphere inspired by the region's frequent rain and tranquil landscape. This creative direction, guided by a structured mind map, leverages sound as the primary narrative driver, enhancing the authenticity and emotional resonance of the viewer's experience.

## Concept Testing and Stakeholder Feedback

The researcher evaluated the creative concept through in-depth interviews with representatives from three key groups:

- **Head of the Weaving Group:** The head recommended highlighting the Chiew Lan Dam as a prominent tourist attraction to raise awareness. They suggested that the video would benefit from showcasing the community's scenic beauty. The proposed storyline, featuring two foreign women participating in tour activities, was deemed effective in building confidence that visitors will experience these activities.

- **Representative from ThaiBev:** The representative emphasized the value of incorporating main characters in the narrative to enhance memorability. They appreciated the reenactment of weaving activities, which accurately reflects real events and makes it easy for viewers to follow and replicate if they visit.

- **Tour Agent Representative:** The tour agent found the inclusion of two foreign women friends to be a compelling choice. They noted that female-to-female relationships are increasingly common and that the weaving activities depicted in the video are well-suited for the target audience, potentially identifying a new market segment.

## Video Revisions and Deliverables

The initial draft of the video advertisement was submitted for evaluation on October 28, 2023. Participants were asked to assess the video based on two guiding questions: (1) To what extent does the video effectively communicate the brand identity of the Ban Chiew Lan Handwoven Textiles in alignment with the stated advertising objectives? and (2) Does the video successfully appeal to the intended target audience and generate viewer satisfaction?

Feedback from the head of the weaving group was highly favorable, noting that the video successfully highlighted the natural beauty of Chiew Lan Dam despite weather constraints and accurately represented the weaving activities offered to tourists. The ThaiBev representative similarly responded positively but proposed refinements, recommending the inclusion of more detailed information about the tour package and the integration of still images featuring actors in costumes designed by the Faculty of Decorative Arts. The tour agent expressed enthusiasm for the final product and requested permission to use the video in marketing materials, citing its clarity and effectiveness in communicating key messages to international tourists.

Following this feedback, the researcher implemented several revisions. Detailed descriptions of the tour package were added to the conclusion of the video, deliberately omitting fixed pricing to preserve flexibility. Additionally, still images from the shoot were incorporated, featuring models in traditional outfits, along with contact information for the weaving group.

To optimize distribution across platforms, the researcher produced two final versions of the video: the primary version in a 16:9 aspect ratio and a secondary version in a 1:1 format tailored for social media platforms such as Instagram, TikTok, and Facebook. Both versions, each with a runtime of approximately three minutes and ten seconds, were structured to ensure clear narrative delivery and alignment with the project's creative and communicative objectives.

## Discussion

This research addresses the central question: *How can practice-based research guide the creation of a framework for community-based creative tourism media?* Drawing on the case of the Ban Chiew Lan Handwoven Textiles Group—an enterprise formed primarily for income generation without deep-rooted cultural branding—the study demonstrates that the application of creative tourism is both feasible and impactful when grounded in local participation, interdisciplinary collaboration, and creative communication strategies. In line with Richards (2011) notion of creative tourism as a co-creative process between locals and visitors, the study adopted a practice-based research methodology that prioritized storytelling, cultural immersion, and experiential authenticity. The researcher applied creative advertising frameworks (Srichinda, 2020; Thanratnakul, 2021) alongside community-driven tourism strategies (Dechoom, 2013), culminating in an online video advertisement that integrates traditional weaving into a tourist narrative. Furthermore, the collaborative role of ThaiBev—through its cultural advocacy unit, EISA—demonstrates the importance of public-private partnerships in empowering communities that lack internal marketing infrastructure. Rather than relying on large budgets or formal branding expertise, the study shows that locally grounded content, when structured around clear marketing objectives and emotionally resonant storytelling, can enhance both cultural preservation and economic sustainability. This suggests that creative tourism, when applied as a strategic framework, holds promise for transforming small cultural assets into sustainable tourism offerings that are both marketable and meaningful.

Crucially, the convergence of field data and creative interpretation enabled the researcher to synthesize a five-step framework for developing community-based research advertising videos. This framework emerged organically from the iterative process of the study and reflects Candy's (2006) notion of practice-based research, in which knowledge is generated through creative action. It also draws on Thaothong's (2014) model of the creative process and the advertising development approach proposed by Vorakul-lathanaanit and Sampattawanish (2010). The resulting Framework for Creating Community-Based Research Advertising Videos comprises the following five stages:

**1.Field Immersion and Narrative Listening** – the researcher began with in-depth interviews involving three key stakeholder groups. These interviews were not only designed to gather background information but also played a central role in shaping the researcher's creative direction. The lived experiences, constraints, aspirations, and values shared by participants became a powerful source of inspiration that guided both concept development and production.

**2.Situational Analysis and Marketing Interpretation** – To systematize insights, to define branding and audience strategies, a SWOT analysis was conducted to evaluate the internal strengths and weaknesses of the Ban Chiew Lan Handwoven Textiles Group, as well as external opportunities and threats within the broader tourism and marketing context. This analysis was framed by the principles of strategic communication (Bowen et al., 2019) and Trussell's (2022) creative video production cycle. The analysis, combined with emotional and contextual cues from the interviews, laid the groundwork for defining clear advertising objectives and the overall positioning of the weaving group as a provider of creative tourism experiences.

**3.Creative Ideation, Constraining Mapping, and Semiotic Strategy** - In this phase, the researcher employed mind mapping techniques (Buzan, 1970) to organize insights from earlier stages and navigate specific production constraints—such as the visually unremarkable filming location, limited tourist capacity, and insufficient textile inventory. This ideation process culminated in the development of a video concept titled *Sounds of Chiew Lan*, which centered weaving as a narrative focal point while situating it within the broader socio-cultural and environmental context of Ban Chiew Lan and the scenic Ratchaprapa Dam.

Beyond logistical planning, the creative process also drew upon semiotic analysis to construct meaning through visual and auditory signs. According to Barthes (1977), every image contains layers of denotation and connotation that guide audience interpretation. In this project, the act of weaving was not merely documented as a craft but symbolically coded as a representation of local wisdom, female labor, and cultural continuity. The absence of elaborate visual settings was compensated through auditory storytelling, employing natural sounds and Southern Thai music as *signifiers* of locality and authenticity (Chandler, 2017). The visual narrative adopted a *myth-making* approach (Barthes, 1977), presenting Ban Chiew Lan not only as a tourist destination but as a site of peaceful, slow-living experiences that contrast with urban modernity. The decision to foreground Western female travelers engaging in local activities also functions semiotically, invoking global recognition and positioning the village experience as aspirational. This aligns with Phaksuwan's (2013) recommendation to construct the product as the 'hero' and with Richards (2011) concept of creative tourism, which emphasizes co-creation between visitors and host communities.

**4.Prototype Development and Participatory Review** – Producing an initial video draft and gathering feedback from all stakeholders to refine messaging and authenticity.

**5.Final Production and Platform Adaptation** – Completing the video in multiple formats (e.g., 16:9 and 1:1) suited for both traditional and digital platforms, while ensuring that the final content supports sustainable community goals.

These five steps illustrate how practice-based research effectively integrates theory and practice, enabling the transformation of community narratives into culturally attuned and strategically grounded advertising content.

Framework Step	Description
1. Field Immersion and Narrative Listening	Conducted in-depth interviews with key stakeholders. Insights from lived experiences and values shaped creative direction and inspired the storytelling approach.
2. Situational Analysis and Marketing Interpretation	Performed SWOT analysis and interpreted findings through strategic communication frameworks to define branding, audience strategy, and positioning.
3. Creative Ideation, Constraint Mapping and Semiotic Strategy	Structured creative concepts through mind mapping and semiotic planning to navigate production constraints. Developed a narrative-led proposal reflecting creative tourism and symbolic storytelling.
4. Prototype Development and Participatory Review	Produced an initial video draft and solicited feedback from stakeholders to refine the narrative, visuals, and overall message.
5. Final Production and Platform Adaptation	Completed final video versions in multiple aspect ratios (16:9,1:1) tailored for traditional and digital media. Ensured alignment with sustainable community goals.

## Conclusion

This study demonstrates how practice-based research can be effectively applied to the development of community-based advertising content by integrating field data with creative interpretation. Focusing on the Ban Chiew Lan Handwoven Fabric Group, the research highlights how a small community—despite its limited marketing infrastructure—can reposition itself as a creative tourism destination through culturally embedded experiences such as weaving workshops and homestays. Drawing inspiration from direct interviews with stakeholders, the researcher developed a five-step framework for creating community-based research advertising videos that bridges theory and practice, offering a replicable model for similar grassroots initiatives.

Rather than merely promoting products, the resulting video strategically communicates the value of experiential tourism rooted in local identity and tradition. By aligning storytelling, visual aesthetics, and audience engagement strategies with the community's cultural context, the project contributes not only to the visibility of Ban Chiew Lan's offerings but also to the preservation of intangible heritage. In doing so, it reinforces the role of creative tourism as a sustainable development pathway for small communities navigating contemporary tourism challenges.

## Recommendations, Limitations, and Future Directions

This study recommends that **data collection and creative development be closely synchronized** from the outset to ensure the authenticity, accuracy, and contextual relevance of marketing outputs. In the case of the Ban Chiew Lan Weaving Group—where no formal marketing personnel or external advertising agencies are available—this alignment is critical. Integrating real-time data with the creative ideation process allows for narratives that reflect actual community values, conditions, and capacities. Such a model can be adapted by other community-based enterprises with similar constraints, offering a replicable approach to low-budget but high-impact promotional media rooted in cultural authenticity.

From a **practical perspective**, the five-step framework developed in this study can serve as a blueprint for other small-scale communities seeking to leverage creative tourism and advertising. To enable **broader scalability**, collaborations with universities, local governments, and CSR units of private organizations (such as ThaiBev's EISA program) are recommended. These partnerships can provide the necessary technical and creative support while ensuring that content development remains embedded in local identity and ownership. However, several **limitations** should be noted. The video production process was subject to uncontrollable **environmental constraints**, such as weather disruptions during filming, which impacted the diversity of shooting locations and limited visual flexibility. In addition, the **limited timeframe** of community access and actor availability narrowed the scope of potential revisions and retakes, which may have affected production polish and completeness. These factors underscore the importance of contingency planning in community-based media projects.

For **future research**, additional variables could be explored, such as **shifting tourist demographics**, evolving **post-COVID travel behaviors**, and the **emergence of new cultural participants** in weaving and heritage-based tourism. Further studies might also investigate how digital platforms—such as TikTok or Instagram Reels—can be utilized for **micro-targeted marketing** of creative tourism destinations, or how **participatory video** methods can empower communities to take on a more active role in content production. Ultimately, the continued development of interdisciplinary, practice-based models will be essential to ensuring that small cultural communities not only preserve their intangible heritage, but also thrive within the dynamics of a rapidly transforming tourism landscape.

Figure 3

QR Code to View the Video



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