

Crafts and History: An Investigation of the Rise and Fall of Chiang Mai Lacquer Art under the "OTOP" Strategy in Northern Thailand

Lu Lin DFA*

Department of Fine Arts, International College, Krirk University, Bangkok, 10220, Thailand

ORCID: <https://orcid.org/0009-0002-2524-0361>
136279102645@163.com

Hui Jin, Ph. D

Professor, Department of Fine Arts, International College, Krirk University, Bangkok, 10220, Thailand

ORCID: <https://orcid.org/0009-0008-0527-6563>
jinhui0909@126.com

Abstract: This paper delves into the rise and fall of Chiang Mai lacquer art in the northern region of Thailand, with a focus on its development under the "OTOP" strategy. Handicraft, as an important carrier of cultural inheritance, faces challenges in the era of globalization. As a typical representative, Chiang Mai lacquerware combines ancient lacquerware production techniques with modern market demand, striving to balance commercial success with cultural heritage. The paper first explores the status of northern Thailand handicrafts in society and culture, with a particular focus on the historical development of Chiang Mai lacquer art. Subsequently, the paper analyzed in detail the impact of the "OTOP" strategy on Chiang Mai lacquerware and pointed out its positive role in protecting and developing local handicrafts. Subsequently, this article delves into the relationship between Chiang Mai lacquer work and market changes, using tourist shopping behavior as an example to analyze the influencing factors of tourists purchasing lacquer work handicrafts, while emphasizing the importance of balancing commercialization and cultural protection. In short, the development experience of Chiang Mai lacquerware provides beneficial insights for the survival and development of traditional handicrafts in modern society.

Keywords: Chiang Mai Lacquer Art, OTOP, Globalization, Shopping Behavior

1. INTRODUCTION

It took 35 years from the first proposal of the development concept of "OTOP" by the Governor of Daiichi Prefecture, Morihiko Hiramatsu, in 1979 to 2014. During this period, developing countries such as Thailand, the Philippines, Mongolia, Paraguay, and even some well-known developed countries and regions such as the United States and Australia have also learned from the successful practices and experiences of "OTOP"

(Kongolo, 2019; Qian, 2019). Since the 1980s, China has introduced the concept of "OTOP". With the widespread attention paid to the issues of agriculture, rural areas, and farmers at the national level, "OTOP" has become an important way to accelerate the construction of modern rural agriculture, promote innovation in rural institutional mechanisms, and achieve increased income for farmers (Li et al., 2014).

However, behind the certain resolution of traditional agricultural problems, deep-seated issues such as the inheritance and development of rural culture still exist. Economy, society, and culture are closely related, and "OTOP" cannot only focus on narrow agricultural product production and processing (Savage, 1985). Its methods and concepts can also be applied to the construction and development of rural culture, and ethnic and folk handicrafts rooted in traditional rural society are a relatively important component. OTOP can integrate the three major parts of rural areas, handicrafts, and industries, and ultimately construct a diverse and interactive pattern of rural economic, social, and cultural development through a combination of internal and external factors (Terluin, 2003).

Thailand is one of the countries that has achieved significant results in the development of "OTOP" after Japan (Anh, 2013). In the context of national transformation and the development of creative industries, starting with encouraging the development of traditional rural handicrafts, and combining tourism, exhibition, manufacturing, and other related industries, various departments of the country have uniformly deployed and created a representative Thai-style OTOP - OTOP - from top to bottom (Fahmi et al., 2016; Flew, 2002). Due to the lack of a mature theoretical system and a unified model and method for OTOP, this is still the case in traditional agricultural research fields, let alone the development of the cultural "village one product" represented by handicrafts (Broadbent, 1999; Hashimoto & Telfer, 2010; Kuhonta, 2011). Therefore, there is a need to think and summarize more from the successful experience cases of various countries, regions, and industries around the world (Florida, 2003). This paper provides a systematic introduction and analysis of the Thai OTOP represented by handicrafts, based on a literature review and field research, especially the preliminary literature and later field investigation and argumentation. The expansion of the introduction section is as follows:

Handicrafts, as an important component of human civilization, carry rich historical, cultural, and artistic connotations. In the wave of globalization and modernization, many regions are facing the challenge of protecting and inheriting traditional handicrafts (Ishay, 2008). As an

important cultural center in Thailand, the northern region of Thailand is famous for its rich handicraft traditions, especially the lacquer art of the Chiang Mai region (Cohen, 1995). As a treasure of handicrafts in northern Thailand, Chiang Mai lacquer art not only integrates ancient lacquer-making techniques but also seeks a balance between market demand and cultural inheritance (Lai, 2005; Zhou, 2022).

With the rise of the OTOP strategy, villages in northern Thailand have begun to position their unique handicrafts as characteristic industries, aiming to enhance the vitality of the local economy and culture by developing these handicrafts (Cohen, 2000; Lacher & Nepal, 2010; Wherry, 2006). In this context, as one of the representatives of the village in northern Thailand, Chiang Mai lacquer art has undergone a transformation from tradition to modernity, attempting to combine ancient lacquer craftsmanship with modern market demand (Lockard, 2009). However, while pursuing commercial success, how to protect and inherit the core technology and cultural essence of lacquer art, as well as seeking balance in market competition in the context of globalization, are issues that require in-depth exploration ((Miller, 2006; Nattrass & Altomare, 1999; Stefanović-Marinović et al., 2022; Wood & Landry, 2008).

This paper aims to explore the status of lacquer art in the culture of northern Thailand and the impact of market changes on it in the context of globalization by conducting in-depth research on the development process of Chiang Mai lacquer art and its relationship with the OTOP strategy. Through a comprehensive analysis of lacquer craftsmanship, cultural value, and market strategy, the role and challenges of Northern Thailand handicrafts in modern society will be revealed. Meanwhile, this paper will explore the integration of tradition and modernity, as well as how to balance cultural inheritance and commercial development, based on the shopping behavior of tourists in the lacquer handicraft village of Chiang Mai. The case study of Chiang Mai lacquer art may provide useful references and inspiration for the inheritance, innovation, and market adaptation of other local cultures and handicrafts.

2. THE HISTORY AND CULTURAL BACKGROUND OF CHIANG MAI LACQUER ART

2.1 Manufacturing Technology and Development of Thai Lacquerware

The painting process in Thailand is unique among Southeast Asian countries. Since the Ayutthaya period, the lacquer culture in Thailand

began to take on a prosperous appearance (Nithi et al., 2005). During this period, the royal family and nobility generally used exquisitely crafted lacquerware, and a large number of ordinary daily lacquerware were also used by the people (Berg, 2005). The production process of Thai lacquerware is an ancient and complex art that involves multiple steps, from the selection and preparation of raw materials to the coating, carving, and decoration of lacquerware, and finally to the polishing and assembly. Figure 1 depicts the production process of Thai lacquerware.

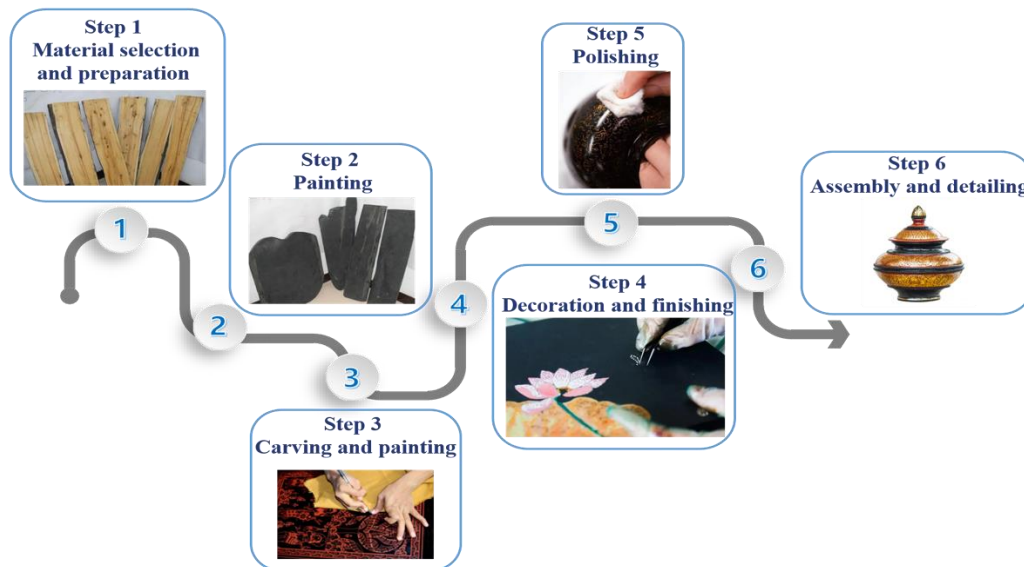


Figure 1: Thai Lacquerware Production Process

Thai lacquer craftsmanship is intricately entwined with the backdrop of Buddhist culture. During the Ayutthaya dynasty, a prosperous era for Thai Buddhism emerged, marked by widespread belief in the Buddha among the populace. Villages were adorned with Buddhist temples and pagodas, serving as cultural hubs. Concurrently, the Ayutthaya dynasty experienced a surge in foreign trade, attracting a significant influx of immigrants to Dacheng Prefecture. The majority were Chinese, with smaller numbers of Japanese and Western immigrants. Through the assimilation of religious and foreign cultures, particularly during the Ayutthaya dynasty, the culture and art, particularly the development of religious art, experienced gradual flourishing. In the later stages of the Ayutthaya dynasty, lacquer art in Ayutthaya reached its zenith. The predominant craft during this period was gold painting, extensively utilized for embellishing temple structures, wooden boxes, cabinets, and everyday items.

2.2 The Historical Evolution of Lacquer Art in Northern Thailand

In the northern region of Thailand, religious beliefs hold a significant

and integral role within the local culture. Buddhism has an extensive historical presence in this area, exerting a profound influence on the lives and ideologies of its inhabitants (Osborne, 2010). The intertwining of lacquer art with these religious convictions further exemplifies the deep-seated integration of cultural elements within northern Thailand (Beach, 1987). Many lacquerware works are closely related to Buddhist themes. For example, carved patterns of Buddha, Bodhisattva, and deities not only showcase the artist's creativity but also convey respect for religion. Lacquer artworks are often used as decorations for temples, adding a solemn and solemn atmosphere to religious places. At the same time, lacquer art also has special uses in religious ceremonies, such as lacquerware for worshipping Buddha statues, which has become an expression and inheritance of faith.

In addition to being in the religious field, lacquer art is also closely related to the daily lives of the people of northern Thailand. During the reign of the Kingdom of Lanang, lacquerware was widely used for the decoration of wealthy families' homes, such as pots for holding rice and fruit dishes. These lacquerware not only have practicality but also symbolize family and social status. Lacquerware, as a luxury item, reflects the differences in social class. In addition, the climate in the northern region of Thailand is hot, and the coatings on lacquerware have waterproof, wear-resistant, and heat-resistant properties, so lacquerware is also widely used in the production of tableware. The cool surface of the lacquer makes it an ideal choice for summer dining. From then on, lacquerware not only met people's daily needs but also added a unique flavor to the culinary culture of the people of northern Thailand.

The earliest lacquer art technique in Chiang Mai was that of the Ayutthaya Kingdom in Thailand, which may have come directly from Chinese immigrants. In history, many tribes around Chiang Mai made lacquerware, such as the "Khoen" tribe. Chiang Mai is the handicraft center of Thailand, surrounded by many tribes and communities that rely on handicrafts as their means of survival. According to legend, the technological sources of these tribes are all related to China or Chinese immigrants. The lacquer industry in Myanmar was not formed until the 17th century, with its main center being the surrounding areas of Mandalay in Upper Myanmar. It is said that lacquer art in Myanmar originated during the Gongbang Dynasty, when King Yongguya fought in northern Thailand and southern Laos, capturing a group of lacquer workers from the "Yun" tribe during the war, leading to the rise of lacquer art in Myanmar. Around the 19th century, Myanmar's lacquerware industry spread throughout the

Upper Myanmar region, with Mandalay as the center. Industrial centers were formed in the northern regions of Banmauk, Wuntho, and Monyin, the southwestern Bagan region, and the eastern regions of Kyaukkyi, Laikha, and Mongnai, all of which flourished for a while. John Crawford's envoy met with the sixth king of the Gongbang dynasty, Bagyidaw. In his book "The Ambassador of the Governor General of India to the Awa Palace", he recorded: "The items exported from Myanmar to China include bird's nest, salt, ivory, rhinoceros horn, lacquerware, and gemstones. Based on the above information, we can imagine the prosperity of Myanmar's lacquer art industry in the late 18th and early 19th centuries. Nowadays, the Pagan region is still a famous lacquer industry center in Myanmar, and a large number of lacquer products are exported to European and American countries.

3. OTOP STRATEGY AND NORTHERN THAILAND HANDICRAFTS

3.1 The proposal and impact of OTOP strategy

The "One Town One Product" (OTOP) initiative originated in Oita, Japan, situated in the southwest of Japan, northeast of Kyushu, known as the "Roof of Kyushu." Due to its complex terrain, numerous mountains, limited land, and historical factors like small feudal separatism, Daisei Prefecture historically lagged behind in Japan's economic and social development (Anttiroiko, 2004). When Morihiko Hiramatsu assumed the governorship of Tokugawa Prefecture, he responded to the challenges of local villagers and the decline of rural society by proposing the slogan "Let's explore unique products that represent the town and are well-known throughout the country" (Eisenbruch et al., 2004).

The 1979 initiation of the OTOP movement had three main contexts. Firstly, the information technology era and urbanization led to rural population shifts, causing a scarcity of rural inhabitants (Kirkby, 2018).

The principles and concepts of OTOP are mainly articulated in three aspects. First, a local-to-global approach involves creating products with regional cultural characteristics that can resonate nationally and globally. Second, there is an emphasis on independence and creativity, allowing local residents to choose and cultivate the flagship OTOP product, driving innovation through various forces with government support. Third, talent cultivation is vital, aiming to develop individuals with essential qualities and skills relevant to the local context in the new era. In essence, OTOP

comprises four key components: village, product, internal, and external, as depicted in Figure 2.

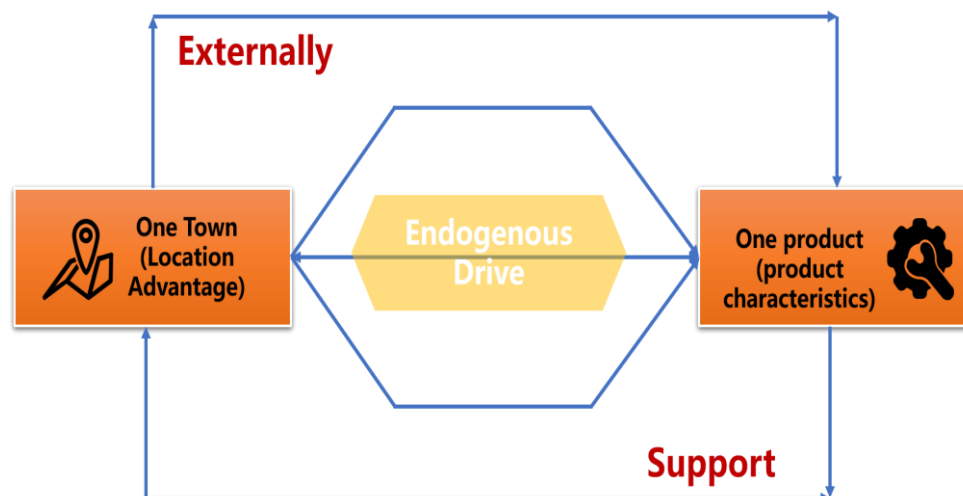


Figure 2: Organizational Chart of OTOP System

OTOP began in Daiichi Prefecture, Japan, and its concept has gradually been accepted by other countries and regions around the world. Thailand, the United States, Australia, Mongolia, the Philippines, Indonesia, Kenya, Taiwan, and other regions have learned from Japan's experience and formed OTOP brands with regional characteristics, as shown in Figure 3.



Figure 3: Global OTOP representative brand logo

The traditional rural handicrafts in northern Thailand integrate Buddhist culture and Chinese Confucian culture, while also incorporating the cultural characteristics of neighboring countries such as Myanmar, Laos, Cambodia, and the reprocessing and recreation of the Thai people, thus developing into a gathering place of ethnic and folk handicrafts with strong Thai characteristics. Thai handicrafts, as an important component of Thai culture and art, are also a highlight of the traditional cultural heritage of the nation, with distinct ethnic and local characteristics. The silk weaving, batik

dyeing, and silver bronze-making techniques in northern Thailand have long been renowned. Chiang Mai, Chiang Rai, and other provinces have become the core regions for the development of handicrafts in Thailand.

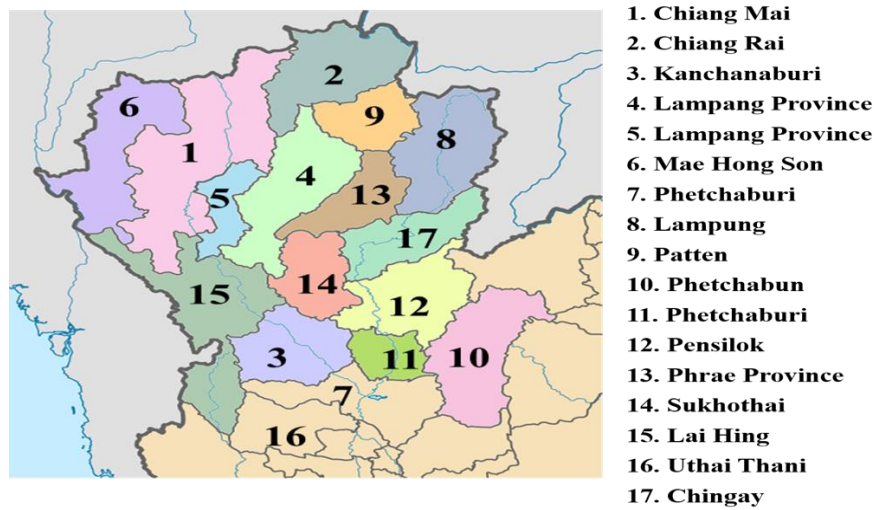


Figure 4: Distribution Map of 17 Prefectures in Northern Thailand
(chiangmai.go.th/english/index.php/welcome/information)

Chiang Rai Province is the northernmost capital city in Thailand, similar to Chiang Mai Province. It is a region with a relatively concentrated concentration of ethnic handicrafts in northern Thailand and also the intersection of the "Golden Triangle". In the city center of Phaholyothin Rd, handicraft sales are relatively concentrated. Nanben Prefecture is the oldest region in northern Thailand, rich in wood, making it famous for its wood carving crafts. Nanbang Prefecture is known as the cradle of Thai beauty and the only capital that retains carriage as a means of transportation. It has a long history of handicraft production and many traditional handicraft villages, among which Cotton Textile Village is more famous. However, overall, among the 17 prefectures (as shown in Figure 4), Chiang Mai Prefecture is still the most famous. As the economic, political, and cultural center of northern Thailand, Chiang Mai Prefecture has long served as the capital of the Kingdom of Thailand, thus preserving numerous historical and cultural heritage, especially handicraft techniques. Up to now, Chiang Mai Province has become the center of Thai handicrafts, so this article focuses on conducting field investigations in Chiang Mai Province for OTOP research in Thailand.

3.2 The Relationship between Chiang Mai Lacquer Art and OTOP Strategy

Chiang Mai lacquerware, as one of the treasures of Northern Thailand handicrafts, is deeply related to the OTOP strategy. This relationship is not only reflected in Chiang Mai Lacquer Art as a typical representative of

OTOP strategy but also in the significant development and transformation achieved by Chiang Mai Lacquer Art under strategic guidance. The core concept of the OTOP strategy is to promote the development of village industries and improve the level of the rural economy by exploring the unique handicraft characteristics of each village (Lan et al., 2014). Under this strategic framework, Chiang Mai Lacquer Art has been able to highlight its uniqueness and value, becoming one of the typical representatives of OTOP strategy. The traditional Chiang Mai lacquer work mainly focuses on making functional handicrafts such as dinner plates, jewelry, and boxes. However, with the changing market demand and consumers' increasing emphasis on aesthetic and decorative characteristics, Chiang Mai lacquer work has begun to attempt to combine traditional craftsmanship with modern design. This innovation is not only reflected in artistic form, but also adjusted and improved in materials, colors, craftsmanship, and other aspects. By integrating modern elements into traditional lacquer art, Chiang Mai lacquer art can better meet the aesthetic needs of contemporary people and expand its audience in the market. On the other hand, Chiang Mai Lacquer Art also began to use modern tools and equipment in the production process, improving production efficiency and ensuring product quality. This modern production method not only helps to meet market demand but also provides a solid foundation for the sustainable development of Chiang Mai lacquer art. Meanwhile, traditional handcrafting techniques have not been ignored and are still regarded as the key to maintaining artistic purity.

Guided by the OTOP strategy, Chiang Mai Lacquer Art has achieved significant success in the market. With strategic encouragement and policy support, many Chiang Mai lacquerware family workshops have gradually grown into small enterprises with a certain scale, and their products are sold not only in Thailand but also in the international market. As the second largest city in Thailand, Chiang Mai/Chiangmai on the northern border borders Myanmar, and is adjacent to the five prefectures of Chiang Rai, Nam Bang, and Nam Beng.

It is known as the "Rose of the North" and is the political, economic, and cultural center of northern Thailand. The famous capital of the Kingdom of Lan in history is here. The 2006 ACD Foreign Ministers' Meeting of the Asian Cooperation Dialogue was held in Chiang Mai, where multiple countries and regions jointly signed and issued the Chiang Mai Declaration, which attracted global attention. Chiang Mai is a place with rich traditional ethnic culture and customs, coupled with a personalized urban environment, which can attract numerous cultural and creative

enterprises and technological talents, and develop a unique creative industry. As emphasized by the famous creative industry "3T" theory in Florida, Chiang Mai possesses all three conditions: talent, technology, and tolerance.

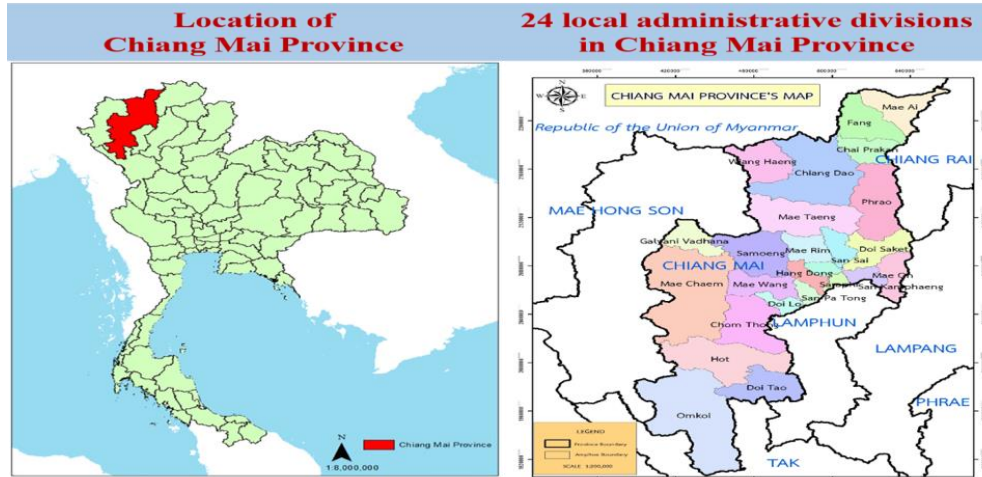


Figure 5: The geographical location and 24 local administrative divisions of Chiang Mai Prefecture

As shown in Figure 5, Chiang Mai Prefecture has 24 Amphurs under its jurisdiction, which are further subdivided into 204 Tambon and 1915 Muban. Among them, the most representative handicraft villages are shown in Table 1.

Table 1: Representative of Famous Crafts Village in Chiang Mai Prefecture

Handicraft village	Location	Representative crafts
Mu Ban Si Pan Khrua	Tambon Tha Sala	Bamboo products, lacquerware
Mu Ban Wua Lai	Tambon Hai Ya	Silverware, Lacquerware
Mu Ban Ton Pao	Tambon Ton Pao	Paper
Mu Ban Ton Phung	Tambon Ton Pao	Wood carving
Mu Ban Roi Chan	Tambon Nong Khwai	Weaving process
Mu Ban Nong Ap Chang	Tambon Sop Tia	Hand dyed cloth

4. RISE AND FALL ALTERNATION: MARKET CHALLENGES AND TRADITIONAL ISSUES

4.1 Market Changes in the Context of Globalization

Globalization has been a defining feature of rapid global economic, cultural, and societal interactions in recent decades (Robertson R., 1995). The surge in information technology, international trade liberalization, and the rise of multinational corporations have led to increased convergence among nations, breaking down market delineations. Within this context,

diverse cultures, goods, and services permeate the global sphere, resulting in significant transformations in market-oriented economies.

Northern Thailand handicrafts, as a representative manifestation of local cultural heritage, have inevitably undergone transformation within the current wave of globalization. This transformation has produced a dual effect on these crafts. On one hand, globalization has opened favorable prospects for the local handicraft industry.

The rise in international tourism has sparked increased interest among foreign visitors in handicrafts from northern Thailand, creating a new market for these creations. Additionally, the proliferation of global e-commerce platforms has facilitated the seamless entry of Northern Thailand handicrafts into the international market, breaking down geographical barriers and expanding their influence. Simultaneously, Chiang Mai lacquerware, a significant facet of Northern Thailand handicrafts, has demonstrated a keen sensitivity to the market dynamics inherent in globalization. Driven by the desire for authentic cultural experiences, Chiang Mai lacquerware has gained prominence in the international market, particularly as foreign tourists seek it out as cherished souvenirs, creating new avenues for market expansion.

However, the evolving market dynamics have presented challenges. Global market competition has shifted the competitive landscape of Chiang Mai Lacquer Art beyond local confines, requiring it to compete not only with domestic counterparts but also with similar offerings from abroad.

This compels Chiang Mai Lacquer Art to cultivate not only its traditional craftsmanship but also contemporary design acumen and proficient marketing capabilities, crucial for appealing to modern consumers. Furthermore, the global market's increased emphasis on ecological sustainability and environmental stewardship requires Chiang Mai Lacquer Art to adjust its material selection and production processes to align with modern consumer values.

In the midst of the global market's transformation, Northern Thailand Handicrafts must strike a balance between modern marketing methodologies and the preservation of cultural heritage. Contemporary approaches such as social media and e-commerce offer new avenues for promoting and distributing Northern Thailand handicrafts, disseminating awareness and enhancing the accessibility of these age-old creations. However, caution is imperative to counterbalance the risks associated with excessive commercialization, preserving the essence, purity, and cultural significance inherent in traditional craftsmanship.

4.2 The Difficulties and Challenges Faced by the Inheritance of Traditional Craftsmanship

Given that traditional lacquer art in northern Thailand is predominantly associated with aristocratic pursuits, a conspicuous disparity exists between this art form and the everyday experiences of the common populace. This divergence becomes apparent when analyzing the material selection process intrinsic to traditional lacquer art. Within this paradigm, lacquerware articles have historically been esteemed as opulent artifacts destined for the elite echelons of society. Consequently, the material selection process has necessitated meticulous precision, often at the expense of production costs. Contemporary considerations surrounding material choices for traditional lacquer art mandate a comparative analysis of the environmental and societal milieu of the past with the contemporary context.

The historical natural environment diverges markedly from its modern counterpart. The contemporary ecosystem confronts the dual pressures of burgeoning populations and escalating material requisites, engendering pronounced susceptibility to anthropogenic activities. The scarcity of once-ample indigenous timber species stands as a testament to this burgeoning ecological challenge, as rampant deforestation has irreversibly depleted these valuable resources. Moreover, contemporary design sensibilities sharply deviate from those of antiquity, resulting in a narrower range of materials available compared to the profuse natural selection utilized in ancient times. The implications of the proliferation of novel materials in the modern era upon the trajectory of lacquer art's evolution remain unsettled. While numerous practitioners advocate for the preservation of lacquer art's intrinsic purity, dissenting perspectives contend that embracing modern materials offers the prospect of expanding the horizons of contemporary lacquer art.

Propelled by the influences of modern multiculturalism, creators of lacquer art navigate a multifaceted terrain, eliciting divergent factors that shape their creative philosophies and attitudes toward tradition. Consequently, varying perspectives emerge regarding the inheritance of ancestral techniques, with deliberation over the merits of preserving traditional craftsmanship versus embracing innovative modern methodologies. A contentious discourse permeates the lacquer art realm, spanning inquiries into the adoption of either conventional lacquer or contemporary chemical substitutes. These deliberations, characterizing not only the wider lacquer art community but also revealing internal divisions within individual practitioners, underscore the complexity inherent in the

assimilation and transformation of tradition within the modern artistic landscape.

5. CASE ANALYSIS: THE MODERN DEVELOPMENT ROAD OF CHIANG MAI LACQUER ART

5.1 Analysis of Consumer Shopping Behavior - Taking Baan Tawai as an Example

The preceding section provides a summary of the current handicraft market in Chiang Mai Prefecture, a connection that is more or less related to OTOP. In the subsequent section, a detailed discussion of this issue will be presented. The perspective will now shift back to the crucial component of OTOP – one village. The concept of OTOP emphasizes that no village is without products. The systematic and comprehensive understanding of the "village" is imperative. In this context, Chiang Mai Baan Tawai is taken as an example. It is currently the best-developed and most influential OTOP in Thailand, as illustrated in Figure 6.



Figure 6: Chiang Mai Baan Tawai

([https://mychiangmaitour.com/tour02/#iLightbox\[image_carousel_1\]/3](https://mychiangmaitour.com/tour02/#iLightbox[image_carousel_1]/3)
[https://mychiangmaitour.com/tour02/#iLightbox\[image_carousel_1\]/1](https://mychiangmaitour.com/tour02/#iLightbox[image_carousel_1]/1)) **Error! Reference source not found.**

The focal point of Thailand's handicraft market lies within the confines of Chiang Mai, with its most expansive handicraft hub situated in Baan Tawai. Positioned in the southern outskirts of Chiang Mai, Baan Tawai stands as Thailand's preeminent handicraft marketplace, with a predominant emphasis on the craft of wood carving. The entire Baan Tawai can be divided into two parts: one is a relatively scattered wood carving processing factory and a large wholesale market, and there is also a very dense shopping market. The store size is small, but all the shops are operated by artisans and sell handmade works. This article provides data

on the shopping behavior characteristics of tourists in Baan Tawai, Chiang Mai, Thailand. Firstly, the purpose and content of the survey were determined in this study, and the corresponding survey questionnaire was designed. A random sampling survey was conducted on tourists visiting Baan Tawai from the end of January to the end of April 2023 using a questionnaire. The reason for choosing Baan Tawai is that the handicrafts in many night markets in Bangkok and Chiang Mai come from here, which has a more comprehensive range and scale. Afterward, the collected questionnaires were recruited and organized, and the data was analyzed.

In the study, a meticulous selection process was employed to interview 400 participants, aiming to gain profound insights into the shopping behaviors of tourists in the Chiang Mai Lacquer Art Village. The following outlines the criteria and methods used in participant selection, along with specific inclusion and exclusion standards:

Selection Criteria: 1. Tourists present in the Chiang Mai Lacquer Art Village actively engaged in shopping activities. 2. Tourists with prior experiences purchasing lacquer art products. 3. Tourists capable of providing detailed and accurate accounts of their shopping experiences.

Selection Methods: 1. Random Sampling: Utilizing a random sampling method ensured the representativeness of the sample. Tourists were randomly selected from different times and locations within the Chiang Mai Lacquer Art Village. 2. Survey Questionnaires: Comprehensive questionnaires covering shopping preferences, decision factors, satisfaction levels, etc., were designed. During participant selection, tourists meeting the research criteria were pre-screened through the questionnaire.

Inclusion Criteria: 1. Shopping Experience: Participants were required to have a shopping history in the Chiang Mai Lacquer Art Village to ensure familiarity with lacquer art products and the ability to provide detailed shopping experience information. 2. Ability to Provide Detailed Information: Participants needed to furnish comprehensive and accurate information about shopping decisions, satisfaction levels, etc., ensuring data quality and credibility.

Exclusion Criteria: 1. No Shopping Experience: Tourists without a shopping history in the Chiang Mai Lacquer Art Village were excluded from the sample to guarantee participants had substantive knowledge of the research topic. 2. Incomplete Information: Participants unable to provide detailed shopping experience information were excluded to maintain the integrity and reliability of the data.

Through the application of these selection and exclusion criteria, the representativeness of participants and the accuracy of data were ensured,

establishing a robust foundation for an in-depth exploration of shopping behaviors in the Chiang Mai Lacquer Art Village.

To better understand the characteristics of tourists' shopping behavior during the Kuan Tawai tourism activities in Chiang Mai, the author took tourists from Chiang Mai as an example and randomly conducted a questionnaire survey on 400 tourists from Kuan Tawai in Chiang Mai. A total of 400 questionnaires were distributed, and 400 valid questionnaires were collected with a 100% effective recovery rate. The distribution and nationality of tourists are shown in Table 2.

Table 2: Questionnaire survey on tourist situation

Visitor information		Number of people	Percentage/%
Genders	Male	180	45
	Female	220	55
Age	Under 20 years old	24	6
	21-30 years old	116	29
	31-40 years	144	36
	41-50 years	72	18
	51 years old and above	44	11

Through interviews and surveys, it has been learned that the main factors that affect tourists' shopping in Chiang Mai's Baan Tawai are uncontrollable factors such as cultural, socio-economic, personal, and psychological factors. The main controllable factors can be divided into the attractiveness of Baan Tawai's unique handicrafts, the attitude of Baan Tawai operators towards tourists, product prices, and service levels. One of the most important factors is the attractiveness of handicrafts and the hospitality and service attitude of the Baan Tawai tourism industry. By analyzing the influencing factors of Chinese tourism shopping in Baan Tawai, Chiang Mai, relevant results are obtained, as shown in Tables 3 and 4.

Table 3: Factors affecting passengers' choice of goods

No.	The impact of the following characteristics of handicrafts on tourists' shopping	\bar{X}	S.D	Influence level
1.	Price	4.41	.65	Very important
2.	Shape	4.36	.63	Very important
3.	Quality	4.25	.68	Very important
4.	Commemorative	4.18	.69	Important
5.	Portability	3.92	.76	Important
6.	Nationality	3.74	.75	Important
7.	Serve	3.69	.69	Important
8.	Package	3.51	.69	Important
	Conclusion	4.00	.35	Important

From the data in Table 3, it can be seen that most tourists believe that the various factors mentioned above have a significant impact on their travel shopping behavior in Baan Tawai, Chiang Mai. The average value is 4.00.

Based on each factor, it was found that each factor has a relatively high level of impact on tourists' purchasing decisions in Baan Tawai, Chiang Mai. Pricing factors exhibit the highest impact on the frequency of purchases, belonging to the highest level that affects purchasing decisions, with an average value of 4.39. The second-highest impact factor is style, which significantly influences tourists' purchasing decisions, with an average value of 4.33. The factor that has the least impact on tourists' purchasing decisions is packaging, with an average value affecting the decision-making level at 3.52.

Table 4: Factors Influencing Tourists' Shopping in Baan Tawai

No.	Influencing factors of tourists choosing to shop in Baan Tawai	\bar{X}	S.D	Influence level
1.	Travel mood	4.31	.81	Very important
2.	Features of tourist destinations	4.14	.65	Important
3.	The environment of the shopping place	4.15	.63	Important
4.	The Order of the Tourist Shopping Market	3.91	.71	Important
5.	Salesperson's service attitude	3.71	.76	Important
6.	Service level of tour guide	3.42	.94	Important
	Conclusion	3.94	.41	Important

As evident from the data presented in Table 4, a noteworthy trend emerges whereby a substantial majority of tourists perceive the factors examined to exert a significant influence on their patronage decisions at Baan Tawai in Chiang Mai, as indicated by an elevated mean score of 3.94.

Upon scrutinizing each specific factor, it becomes apparent that the mean score for each factor serves as a reflection of its relative significance. Foremost among these determinants is the tourists' prevailing travel disposition, bearing the highest average score of 4.28. Following closely, the attributes characterizing the tourist destination itself wield a notable impact, gauging an average score of 17.4. Conversely, the dimension exerting the least sway over tourists' selection processes pertains to the service quality delivered by tour guides, garnering a comparatively lower mean score of 3.40.

5.2 Enlightenment and Experience Summary

Methodological Approach: To comprehensively address these

challenges, the study employed a case analysis method. The types of questions posed revolved around tourists' perceptions of Baan Tawai handicrafts, with a focus on identifying strengths and weaknesses. Factors assessed included craftsmanship, promotional efforts, innovation, and detailing. The method encompassed both qualitative and quantitative data collection, integrating surveys, interviews, and observations.

5.3 Recommendations

1. Cultural Market Integration: Positioning handicrafts not merely as industrial entities but as cultural artifacts deeply rooted in Northern Thai heritage. Infusing design, production management, business strategies, and talent cultivation with the ethos of Tai culture and technology for distinct and expansive growth.

2. Tourism Market Synergy: Embracing the ethos of "tourism resources" by synergizing with diverse tourism and shopping domains in Chiang Mai. Fusing traditional handicrafts, the craft-making process, and factory landscapes at Baan Tawai into alluring attractions for tourists. Fostering synergy between Baan Tawai handicrafts and the Chiang Mai tourism sector for mutual enrichment.

3. Gift Market Integration: Enriching market insights by discerning global trends and regulations. Recognizing handicrafts' multifunctionality as gifts, encompassing aesthetics, utility, and gifting. Tailoring gifts that resonate across diverse preferences, catering to high, medium, and low-end markets.

4. Collection Market Incorporation: Innovating and expanding handicraft boutiques and collectibles. Perpetuating antique crafts while advocating for modern boutique expansion into the realm of collectibles, catering to the needs of discerning collectors. By integrating handicrafts with cultural, tourism, gifting, and collection domains, a holistic approach materializes, invigorating the potential of Baan Tawai handicrafts and fostering their enduring prominence in the Chiang Mai landscape. This methodological approach ensures a thorough understanding of the intricacies involved in addressing the challenges faced by Baan Tawai handicrafts.

6. CONCLUSION

Chiang Mai's lacquer art is deeply rooted in historical and cultural traditions, representing local craftsmanship through ancient techniques and

cultural symbolism. Its historical prominence in religious and courtly contexts reflects the distinct allure of Thai culture. The OTOP strategy has played a crucial role in safeguarding and promoting traditional crafts. By positioning Chiang Mai lacquerware as a defining industry, this approach not only stimulates economic growth but also encourages cultural preservation and innovation. Global market dynamics and competition necessitate innovative adaptations, requiring a delicate balance between tradition and modernity. This fusion enhances market competitiveness, harmonizing heritage and commercial pursuits.

In summary, the history and development experience of Chiang Mai lacquer art offer valuable insights into the inheritance and innovation of handicrafts in various regions. While safeguarding cultural traditions, it is essential to acknowledge the constant need for adjustments to meet the evolving needs of modern society. Through a comprehensive approach that includes inheritance, innovation, and marketing, handicrafts can radiate new vitality in today's world, playing a pivotal role in enriching human cultural diversity.

Despite the comprehensive examination presented in this paper, it is important to acknowledge certain limitations inherent in the study. The research primarily focuses on the trajectory of Chiang Mai lacquer art within the OTOP framework, potentially limiting the generalizability of findings to other handicraft contexts. Additionally, the study may not capture real-time developments, as the handicraft landscape is subject to continual change. The perspectives presented are contingent on available historical and contemporary data, and the dynamism of the handicraft sector may introduce new nuances not fully addressed in this analysis. These limitations underscore the need for further, context-specific research to provide a more nuanced understanding of the broader implications for handicrafts in diverse cultural settings.

References

- Anh, N. T. (2013). One village one product (OVOP) in Japan to one tambon one product (OTOP) in Thailand: Lessons for grass root development in developing countries. *Journal of Social and Development Sciences*, 4(12), 529-537.
- Anttiroiko, A.-V. (2004). Science cities: their characteristics and future challenges. *International Journal of Technology Management*, 28(3-6), 395-418.
- Beach, M. C. (1987). *Early Mughal Painting*. Harvard University Press.
- Berg, M. (2005). *Luxury and pleasure in eighteenth-century Britain*. OUP Oxford.
- Broadbent, J. (1999). *Environmental politics in Japan: Networks of power and protest*. Cambridge University Press.

- Cohen, E. (1995). Touristic craft ribbon development in Thailand. *Tourism Management*, 16(3), 225-235.
- Cohen, E. (2000). *The commercialized crafts of Thailand: Hill tribes and lowland villages*. University of Hawaii Press.
- Eisenbruch, M., De Jong, J. T., & Van De Put, W. (2004). Bringing order out of chaos: A culturally competent approach to managing the problems of refugees and victims of organized violence. *Journal of traumatic stress*, 17, 123-131.
- Fahmi, F. Z., Koster, S., & Van Dijk, J. (2016). The location of creative industries in a developing country: The case of Indonesia. *Cities*, 59, 66-79.
- Flew, T. (2002). Beyond ad hocery: defining creative industries. Cultural Sites, Cultural Theory, Cultural Policy, The Second International Conference on Cultural Policy Research,
- Florida, R. (2003). Cities and the creative class. *City & community*, 2(1), 3-19.
- Hashimoto, A., & Telfer, D. J. (2010). Developing sustainable partnerships in rural tourism: The case of Oita, Japan. *Journal of Policy Research in Tourism, Leisure and Events*, 2(2), 165-183.
- Ishay, M. (2008). *The history of human rights: From ancient times to the globalization era*. Univ of California Press.
- Kirkby, R. J. (2018). *Urbanization in China: town and country in a developing economy 1949-2000 AD*. Routledge.
- Kongolo, T. (2019). *Intellectual Property Branding in the Developing World: A New Approach to Non-technological Innovations*. Routledge.
- Kuhonta, E. (2011). *The institutional imperative: The politics of equitable development in Southeast Asia*. Stanford University Press.
- Lacher, R. G., & Nepal, S. K. (2010). From leakages to linkages: Local-level strategies for capturing tourism revenue in Northern Thailand. *Tourism Geographies*, 12(1), 77-99.
- Lai, Y.-c. (2005). *Surreptitious appropriation: Ren Bonian (1840–1850) and Japanese culture in Shanghai, 1842–1895*. Yale University.
- Lan, H., Zhu, Y., Ness, D., Xing, K., & Schneider, K. (2014). The role and characteristics of social entrepreneurs in contemporary rural cooperative development in China: case studies of rural social entrepreneurship. *Asia Pacific Business Review*, 20(3), 379-400.
- Li, Y., Liu, Y., Long, H., & Cui, W. (2014). Community-based rural residential land consolidation and allocation can help to revitalize hollowed villages in traditional agricultural areas of China: Evidence from Dancheng County, Henan Province. *Land Use Policy*, 39, 188-198.
- Lockard, C. A. (2009). *Southeast Asia in world history*. Oxford.
- Miller, L. (2006). *Beauty up: Exploring contemporary Japanese body aesthetics*. Univ of California Press.
- Nattrass, B., & Altomare, M. (1999). *The natural step for business: Wealth, ecology and the evolutionary corporation*. New Society Publishers.
- Nithi, S., Mertens, B., & Freeman, M. (2005). Architecture of Thailand: A guide to traditional and contemporary forms.
- Osborne, M. (2010). *Southeast Asi: An Introductory History*. ReadHowYouWant. com.

- Qian, X. (2019). Research on the development strategy of the Thai pavilion in Yiwu international trade city, China.
- Savage, O. M. (1985). *The Efik political system: the effervescence of traditional offices*. The University of Manchester (United Kingdom).
- Stefanović-Marinović, J., Vrcan, Ž., Troha, S., & Milovančević, M. (2022). Optimization of two-speed planetary gearbox with brakes on single shafts. *Reports in Mechanical Engineering*, 3(1), 94-107.
- Terluin, I. J. (2003). Differences in economic development in rural regions of advanced countries: an overview and critical analysis of theories. *Journal of Rural Studies*, 19(3), 327-344.
- Wherry, F. F. (2006). The social sources of authenticity in global handicraft markets: Evidence from northern Thailand. *Journal of Consumer Culture*, 6(1), 5-32.
- Wood, P., & Landry, C. (2008). *The intercultural city: Planning for diversity advantage*. Routledge.
- Zhou, J. (2022). Research on construction management risk assessment method of Pharmaceutical industries. *Journal of Commercial Biotechnology*, 27(3).