



## A Study of the Context and Identity of the Tai Khen Ethnic Group in Ban Huai Nam Khun

Phuvara Thanakulrachance<sup>1</sup>, Sucheera Phongsai<sup>2</sup>, Chayapat Kee-ariyo<sup>3</sup> and Kasem Manarungwit<sup>4</sup>

Faculty of Home Economics Technology, Rajamangala University of Technology Phra Nakhon, Thailand

<sup>1</sup>E-mail: PHUVARA-T@rmutp.ac.th, ORCID ID: <https://orcid.org/0009-0006-5404-5791>

<sup>2</sup>E-mail: ucheera.p@rmutp.ac.th, ORCID ID: <https://orcid.org/0009-0006-8257-8464>

<sup>3</sup>E-mail: chayapat.s@rmutp.ac.th, ORCID ID: <https://orcid.org/0009-0000-5165-3974>

<sup>4</sup>E-mail: kasem.m@rmutp.ac.th, ORCID ID: <https://orcid.org/0009-0003-5454-7984>

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### Abstract

**Background and Aim:** At present, Tai Khen handicrafts are facing pressures from mainstream culture, contemporary fashion, capitalism, and cultural integration. As a result, lacquerware, basketry, and woven fabric handicrafts have been reduced in role or changed to be consistent with the way of life. This makes it necessary to preserve and promote the identity of Tai Khen so that it will continue to exist. This study aimed to examine the context and identity of the Tai Khen ethnic group.

**Materials and Methods:** This study employed a qualitative approach. The sample group that provided primary data included 30 people living in Ban Huai Nam Khun, Village No. 1, Village No. 17, and Village No. 18, Mae Fah Luang Subdistrict, Mae Fah Luang District, Chiang Rai Province. The tools used were semi-structured interviews using content analysis to find patterns, trends, and connections in the data. Data obtained from multiple informants were compared to find consistency and differences.

**Results:** Huai Nam Khun Village, Chiang Rai Province, is a community formed by the migration of ethnic groups, especially Tai Khen, Tai Yai, and Lawa from Chiang Tung and Burma, who fled from the unrest in the country. The settlement began in 1937 and was developed into an official village in 1973. The Tai Khen people in the village are connected to their religion and traditional rituals, which reflect their belief in ancestral spirits, gods, and nature. Despite their language and cultural differences, the ethnic groups live together peacefully through cooperation in their traditions, lifestyles, and career development in the community. The identity of the Tai Khen ethnic group in Huai Nam Khun Village reflects the preservation of local wisdom through handicrafts, lacquerware, woven products, and woven fabrics, which have important beliefs and traditions that have been passed down from generation to generation. Although their way of life has changed, they still play a role in their rituals and daily lives.

**Conclusion:** This study found that Huai Nam Khun village is a community with ethnic and cultural diversity, especially the Tai Khen ethnic group, who have their own unique identities in handicrafts, lacquerware, wickerwork, and woven fabrics, which are important in rituals and daily life. These identities reflect the preservation of local wisdom and the connection with religion and nature. Despite the pressure from mainstream culture and social changes, the preservation and promotion of Tai Khen identity is still important in maintaining the culture and way of life of the community.

**Keywords:** Wearable Technology; Physical Education; High School

### Introduction

Tai Khen is an ethnic group living in the northern region, especially in Chiang Rai Province, which borders the Lao People's Democratic Republic, the Republic of the Union of Myanmar (Myanmar), and the People's Republic of China. They are a group that migrated due to the economic system and internal unrest, which led to the migration of the population and the adaptation to society and culture. In addition, Chiang Rai Province borders the Republic of the Union of Myanmar, so there are often ethnic groups migrating to live in various districts within the province. These ethnic groups include Tai Khen, Shan, and Tai Lue (Numkham, 2020). The Tai Khen people have a distinctive and unique culture, both in terms of language (using a local dialect similar to the Tai Lue), belief systems rooted in Theravada Buddhism, traditions influenced by the Shan and Burmese cultures, as well as unique arts and crafts such as pottery, weaving, and temple architecture that reflect the unique identity of the Tai Khen people (Bowonraksa, 2021).

The integration of these ethnic groups thus shows their consciousness through their identities and historical connections, which are related to other ethnic groups in the same area. The Tai Khen people have





created shared memories of culture, traditions, and coexistence, and have also adapted their occupations, religions, and beliefs, and their clothing to be consistent with the local and national levels, to reflect their part of Thailand. As for social status, they also studied the relationship between other ethnic groups in the same area. In terms of clothing, they have been adjusted to have a meaning consistent with Thainess. In terms of beliefs, they have participated in the joint fortune-telling and the making of Ta Laew as a symbol of the Tai Khen people. In terms of performing arts, they have been passed down and adapted together with the local area to create unity among the Tai Khen people and other ethnic groups (Association of Educational and Cultural Centers of Hill Tribe People in Thailand, 2022).

The Tai Khen ethnic group in Ban Huai Nam Khun, Mae Fah Luang Subdistrict, Mae Fah Luang District, Chiang Rai Province, is one of the villages located on the old route up to Phra That Doi Tung. It is the location of the Tai Khen ethnic group that has a connection to live and exchange raw materials for handicrafts, clothing, and woven products, such as buying cotton from other ethnic groups, such as cotton from the Tai Yai and Tai Lue ethnic groups, to weave into sarongs and shirts. They buy cotton threads from the city community, and the Lahu ethnic group hires people at the foot of the hills to embroider, such as Tai Khen, Tai Yai, and Tai Lue, to decorate and sell, such as shirts, hats, tribal outfits, and embroidering floral patterns and patterns, and exchanging raw materials for producing cultural products (Chiang Rai Provincial Cultural Office, 2017). It can be seen that Ban Huai Nam Khun is one of the communities where the Tai Khen people live and have inherited their traditional way of life for a long time. Within the community, the Tai Khen language is still used, traditions and rituals are passed down, and ethnic identity is maintained through the lifestyles of people in the community. However, globalization and changes in the economy, society, and technology have caused the Tai Khen people to face many challenges, especially the decline in the use of the Tai Khen language in daily life, changes in belief systems and traditional customs, and the integration of culture into mainstream Thai society.

This study is therefore important in understanding the context and identity of the Tai Khen ethnic group in Ban Huai Nam Khun, focusing on the process of preserving and modifying the ethnic identity of the ethnic group under the changing social context. It also helps create knowledge about Ethnic Studies and can be applied to cultural conservation and policy making that promotes ethnic diversity in Thai society. In addition to academic significance, the results of the study can be used to support the preservation and promotion of the identity of the Tai Khen ethnic group in the community, as well as provide guidelines for relevant agencies, local administrative organizations, and communities to develop activities or measures that help sustain the Tai Khen culture in Thai society sustainably. It also helps create a better understanding of ethnic diversity, which is an important foundation of a multicultural society. Therefore, studying the context and identity of the Tai Khen ethnic group in Ban Huai Nam Khun is essential to understanding the factors affecting the survival of Tai Khen culture, including guidelines for preserving and developing cultural identity so that it can coexist appropriately with the current Thai society.

## Objectives

To study the context and identity of the Tai Khen ethnic group

## Literature review

Identity consists of the words “Atta” and “Lak”. “Atta” comes from the word “Atta”, which means “oneself”. Therefore, “Identity” means “one’s characteristics”. It is a term coined by the Royal Institute’s Terminology Committee to correspond with the English word “Character”. It is a unique characteristic of an individual that includes intelligence, morality, ethics, and behavior that is expressed as a characteristic of that individual. A characteristic refers to the unique behavioral and social expression of identity, a distinctive characteristic that will indicate the individual’s behavior more than the characteristic, which comes from the word “Character”. However, the word “Identity” is used instead of the word “Identity” or “Identity” is used to replace the word “Identity”. These two words may seem to have very similar meanings, but they have different emphases. Identity emphasizes all the characteristics of an individual without





comparing them to anyone. Identity emphasizes the unique characteristics, the distinctive characteristics that separate the individual from others. However, the trend of postmodern theory (Thinthan, 2022) has a way of thinking that withdraws the belief in the characteristics of individuality. Individuality has become a matter of definition, which will change according to the context. It no longer refers to a unique characteristic. The word “Identity” seems more appropriate than “Identity” in the new meaning of Identity. Therefore, identity is not something that is “natural” or arises by itself, but is formed within a culture. At any given time, culture is a social construct and is not something static, but rather a cycle, which some call the “cultural cycle.” Therefore, all identities are produced, consumed, and controlled in culture (Wattanawong, 2014).

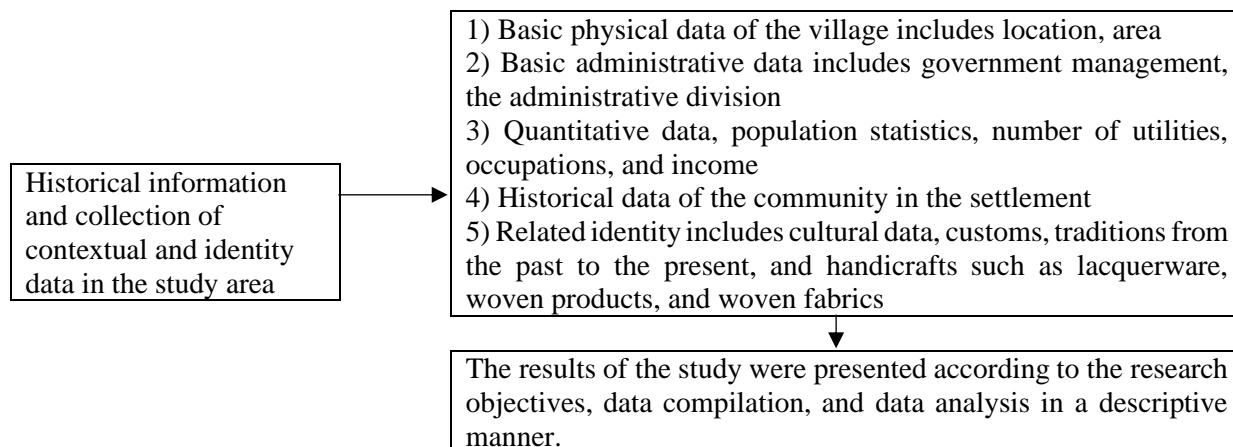
There are 3 types of identity: the identity that the ruling class or elite imposes and instills in the people to create legitimacy for the system that they dominate. This type of identity is mostly related to nationality or Thainess. The second type is the identity that asserts one's identity by protesting and resisting, which is not necessarily limited to marginalized people. The last type is the identity that focuses on something that one wants to be or belong to. These 3 types of identity can accept change and are willing to change themselves by focusing on the direction that one aims to be. In terms of the meaning of the word identity, it is the definition of an individual towards society and the things around them, which is created by the individual or, according to the context, under the society that the individual lives in. These things are related to both the individual and the society in which the individual lives (Prasansaktawee et al., 2017).

In analyzing national identity, it is necessary to consider the competition between globalization, which creates global similarity, and localism, which wants to escape from similarity and see the nation beyond the original nation-state. Instead, the nation should be considered in a new sense, including new ethnicity, new identity, and new localism, all of which are feelings in a post-national era where nationhood is never static and can change according to the situation. However, this does not mean that nationalism has disappeared in the globalization trend, but has existed seamlessly in our daily lives (Wisessiri, 2022). Seeing national identity beyond the original nation-state, which is never static and can change according to the situation, both ethnicity and nationality are not fixed, but are overlapping and cross-cutting. What determines whether an individual or a group is not something that is predetermined, but is a specific context of a situation, according to time and space. It is a process within and outside society, including various institutions, and self-definition and identity, all of which have a part in the change. “Ethnicity”, “nation,” or “social reality” are not specific things but are diverse, different, and often comparable to understanding social reality (Thinthan, 2022).

In conclusion, the process of creating ethnic identity for people in a certain area is a direct result of the state drawing boundaries according to modern state ideology. Then, it instills national identity in people of different ethnicities. This is the process of creating the identity of the state. On the other hand, people of each ethnicity may try to maintain their identity firmly, confirming the difference from the national identity given by the state. Therefore, it causes cultural clashes in the matter of competing for the identity space of each side.



## Conceptual Framework



**Figure 1** Conceptual framework of the research

## Methodology

This research is qualitative. The sample group that provided primary data was 30 people living in Ban Huai Nam Khun, Village No. 1, Village No. 17, and Village No. 18, Mae Fah Luang Subdistrict, Mae Fah Luang District, Chiang Rai Province. The instruments used were semi-structured interviews. Context and identity of the Tai Khen ethnic group, consisting of 1) Basic physical data of the village, including location and area 2) Basic administrative data, including state management and administrative division 3) Quantitative data, population statistics, number of public utilities, occupations, and income 4) Historical data of the community in the settlement 5) Related identities, including data on culture, customs, traditions from the past to the present, and handicrafts, including lacquerware, woven products, and woven fabrics. The data obtained from the semi-structured interviews were audio-recorded and transcribed in detail. The audio data was transcribed into written form for ease of analysis. Content analysis was used to find patterns, trends, and connections in the data. Data obtained from multiple informants were compared to find consistency and differences.

## Results

The study of the context and identity of the Tai ethnic group from field interviews can be classified into 2 types as follows:

### 1. Context of the Tai Khen ethnic group

The context of the Tai Khen ethnic group includes: 1) History of the Huai Nam Khun community 2) Occupation of people in Huai Nam Khun village 3) Ethnic groups of people in the Huai Nam Khun community 4) Immigration into the area of the ethnic groups in Huai Nam Khun village 5) Traditions, beliefs and rituals of people in the Huai Nam Khun village area

#### 1.1 History of Ban Huai Nam Khun Community

In 1937, Huai Nam Khun Village was established. Huai Nam Khun Village is an area with people from many areas and ethnic groups who immigrated in large numbers. Because it is an area adjacent to the border, there are many stories and tales about the village, as follows:

1) Migration of people in the Ban Huai Nam Khun community. Ban Huai Nam Khun began as a community in 1937 when the Tai Nationalist Army, or "Young Warriors Army," led by Chao Ngadam, migrated from Burma to settle above Mae Rai Reservoir after being suppressed by the Burmese army. The army members and their families built houses and temples and worked as farmers. Since 1966, the peace-loving group has chosen to settle permanently, led by Pho Thao Kham Heung Suphan. The village was



developed by important people, including Chao Khruea Suea, an education promoter, and Chao Han Suea Yen, a community administrator and coordinator. Later in 1967, the Lua ethnic group, led by Pho Thao Ta Si Sri Sai and Mr. Sai Kaew Sri Sai (former Chinese Nationalist soldiers from Taiwan), came to live with the villagers of Huai Nam Khun because they played a role in intelligence and received support from the Taiwanese government. For political and security reasons, the community accepted the Lua ethnic group to live together, and this group has remained a part of Ban Huai Nam Khun to this day.

2) The story of the origin of the people in Huai Nam Khun village. The original name of the village was "Muban Mai Sung", which means "hello" in the Shan language. Later, the name was changed to "Ban Huai Nam Khun" because the water was always murky from elephant activities and the natural environment. In 1963-1965, the construction of a road through the village made transportation more convenient. It was officially designated as a village in 1973 under the administration of Kamnan Muen. The administrative area was changed several times until, in 1982, it was established as Village No. 1, Mae Fah Luang Subdistrict, Mae Fah Luang District, Chiang Rai Province. Later, on July 13, 2004, Ban Huai Nam Khun was divided into 3 villages: Village No. 1, Village No. 17, and Village No. 18. It is located in a flat area surrounded by mountains. It has a rich and moist forest all year round. It is approximately 5 kilometers from Mae Fah Luang District and approximately 45 kilometers from Chiang Rai Province.



**Figure 2** Map of Huai Nam Khun Village, Mae Fah Luang Subdistrict, Mae Fah Luang District, Chiang Rai Province.

### 1.2 Occupation of people in Huai Nam Khun village

Most of the population is engaged in agriculture, such as farming, rice farming, seasonal vegetable and fruit farming, and animal husbandry. Men often work outside the home, while women stay home to do housework, sew, weave, and the elderly make woven products for household use. Since some ethnic groups in the village are illegal immigrants, they are afraid of facing officials. However, the survey of the area has led to career development, especially the establishment of weaving and woven products groups, which have helped women and the elderly gain jobs and income, as well as disseminated the identity of the Tai Khen ethnic group to make it more widely known, resulting in a better quality of life in the community.

### 1.3 Ethnic groups of people in Huai Nam Khun village

Huai Nam Khun village is located near the border, making it easy for many ethnic groups to immigrate and settle there. The various ethnic groups that come to the village are welcomed by locals who are kind and helpful to each other. The coexistence of the Tai Khen ethnic group with other ethnic groups is peaceful and reliant on each other, both in terms of assistance and similarities in traditions, rituals, culture,



and way of life. Although the languages used for communication are different, all groups can understand each other well. Currently, the identity of the Tai Khen ethnic group has merged with the identity of other ethnic groups due to social changes and the lack of successors. The Tai Khen characteristics gradually faded away.

#### 1.4 Migration into the area of the ethnic groups in Huai Nam Khun village.

The Tai Khen ethnic group began migrating from Kengtung, Shan State, Burma, through natural routes into the border between Mae Fah Luang District and Shan State. They traveled through the cattle traders' convoy and searched for fertile areas to settle down. The Tai Khen people began living in the forests near the border and farmed to make a living. After the situation calmed down in Kengtung, some Tai Khen people returned to their hometowns, but they built houses in Mae Fah Luang District and were accepted by the villagers who lived there first. Then, the Tai Khen people living in the area began sending news to their relatives in Kengtung to come and stay at Ban Huai Nam Khun, which led to their return migration and resettlement. The Tai Khen people passed on their knowledge of arts and crafts and spread it to various districts in Chiang Rai Province, including some who migrated to Chiang Mai Province.

#### 1.5 Traditions, beliefs, and rituals of people in Huai Nam Khun village

Traditions and practices: Studying the beliefs, rituals, and traditions of the Tai Khen ethnic group, which are similar to those of the Lanna people. The Tai Khen ethnic group's beliefs include mystical powers and ancestral spirits, house spirits, city spirits, and beliefs in Buddhism. It is believed that each belief is related to the way of life from birth to death. There are rituals and traditions embedded in each belief, including: January, New Year's merit-making tradition, offering rice to ancestral spirits, February, Makha Bucha Day tradition, March, alms giving tradition, entering Kam (entering karma), April, Poi Sang Long tradition, continuation of the home's destiny tradition, Songkran tradition, pouring water over the head, May, Visakha Bucha Day tradition, continuation of the city's destiny tradition, June, temple visit tradition, making merit on the day of the great Buddhist holy day, waxing-waning moon 15th day, lesser Buddhist holy day, waxing-waning moon 8th day, July Asalha Bucha Day, Khao Phansa Day (Khao Wah) and Candle Festival Procession in August, National Mother's Day, alms giving, gardening and gardening in September, Mahachat Vessantara Jataka Sermon (Poi Tang Tham), Tan Khao Madhupayas (Rice Thousand Balls) in October, Ok Phansa Day (Ok Wah) and Tan Ton Kia Procession, Phra Ra Long Mueang in November, Kathin Ceremony, Pha Pa Ceremony, Fon Nok Dance and Fon To Dance in December, National Father's Day, Tan Khao Puk (Sugarcane Rice) and Phi Ta Khon Festival. By tradition and practices, beliefs are connected to the way of life from birth until death. The way of life of the Tai Khen ethnic group and the ethnic groups living together in Huai Nam Khun Village is based on beliefs in ancestral ghosts, village guardian ghosts (village shirts), city guardian ghosts (city shirts), forest ghosts, mountain ghosts, tree ghosts, and water ghosts. The way of life is linked to beliefs related to Buddhism. In harmony with life, there will be rituals, beliefs, and practices that have been adhered to from the past to the present. From birth to death, there are rituals and beliefs.

### 2. Identity of the Tai Khen ethnic group

The identity of the Tai Khen ethnic group includes 1) Identity related to lacquerware work, 2) Identity related to woven work, and 3) Identity related to woven fabric work. The data was collected from interviews with Tai Khen people living in Huai Nam Khun Village, Village No. 1, Village No. 17, and Village No. 18, which led to the discovery of the identity of the Tai Khen ethnic group that can still be found today. Most of the Tai Khen identities found are related to handicrafts, beliefs, and traditions that have been passed down from generation to generation, as follows:

2.1 Lacquerware Identity of the Tai Khen ethnic group in Huai Nam Khun village, related to lacquerware from the field study, we know the unique identity of lacquerware found in Huai Nam Khun village, which has its origin, beliefs, characteristics/highlights, roles and duties of men and women, and the inheritance of lacquerware as follows:

1) Khan Dok (Phan) is a container for flowers, decoration, worship, and is used in various ceremonies. Mostly, the lathe-wooden or crushed bamboo bowls are used. Silver and gold bowls are found





in the homes of wealthy people. Most of the offerings are found at temples. In the past, bowls were used in religious ceremonies, but they eventually decayed over time because they were actually used. Currently, they are bought from vendors. In Chiang Mai, they are bought from Chiang Tung. Offering a Cho (triangular flag) 1 flower, 1 Koson leaf or betel leaf, female betel leaf, Kamko leaf (Bunnak), and 2 candles, placed in a Khan Dok, as we have known from the past. Khan Dok is an auspicious item used in sacred ceremonies and worship. Its characteristics/highlights include the use of hammers to shape the body of the tray and the waist of the tray, using hammers about 1 cm. wrapped around each other to form a circle. Overlapping until shaped into a tray, you will get a beautiful and durable flower bowl. The roles of men and women. The man will be the one to find the lacquer and make the hook. The woman will apply the lacquer. In the past, the flower bowl was put by the senior man, the teacher, first, and then the woman. It is a way to honor each other, be orderly, accept and respect each other, and create unity without ethnic division. Inheritance: Lack of successors because the Huk, Huk Mong tree was announced as a protected tree. Love is poisonous for those who are allergic. Just touching it will cause irritation and itching. Lacquer is very poisonous, causing a burning sensation. If it gets into the eyes, it can cause blindness.

2) Bowls. The use of bowls will be based on the type of use, such as alms bowls, monks' bowls, and three glass bowls. Place flowers collected in the community, such as marigolds, roses, cockscombs, thread flowers, Kosol leaves, male betel leaves, female betel leaves, and Guanyin leaves. They will be placed together with two candles and placed on something made of paper. Or patterned cloth, cut into triangles, attached to bamboo. Beliefs: It is a container for offerings to the Buddha, Dharma, and Sangha. Place flowers and candles on the bowl. Offer beautiful things. In the future, you will have a bright face, a beautiful figure, and be born in a beautiful place. Unique characteristics/distinctive features: Made from Heia wood (bamboo), it will be tough. The length is longer than that of other bamboos. Roles and responsibilities of men and women. Both men and women can place flowers. When it is time to offer to the monks, it will be the father teacher's duty to lift the offering. Men will offer. Women wear sarongs and crawl to offer to the monks. It is the father teacher's duty. Inheritance: The bowl is still in use today. However, the making of the bowl has not been passed down because the younger generation does not value what they have.

3) Lathe-turned wooden tray (Kian) is a lathe-turned wooden tray made with a lathe to get a shape. But it will be expensive. Villagers therefore use a knife to shape it into a bowl (pan). Using a knife to polish soft wood, juicy wood, and jackfruit wood, soft wood is easy to polish (Kian). Beliefs: Lathe-turned wooden tray to offer as a Buddhist offering. Place flowers and candles, and hold them up. Unique characteristics/distinctive features: Wood turning is heavy. If it is dry wood, it will be durable. Softwood is easy to carve. Roles and responsibilities of men and women. Men will be the ones to find wood to carve (Kian). Using a carving tool, men have more strength. Inheritance: carve wood, make equipment, farms, gardens, still teach children, grandchildren to make hoe handles, knife handles, sickle handles. Carve wood, make trays, disappear, no one to continue.

4) Sape (basket with cloth strap) is a type of bowl made from woven bamboo, shaped with Hia wood, coated with lacquer for durability, used to put things to go to the temple. The bowl strap is made of cloth, short or long straps, depending on the user. Beliefs: It is a personal item, made specifically to put things to make merit at the temple, so it is considered an auspicious item. Characteristics/Highlights: The inner frame is woven bamboo, coated with lacquer. The strap is a cloth to hang on the arm, convenient when going to the temple. Roles and responsibilities of men and women. Men will be the ones to weave the basket and coat it with lacquer. Women are the ones to sew the Sape straps. Most of the baskets are used by women. Inheritance: Lack of inheritance. There is a plastic basket instead, convenient to use, and you can choose the color. Easy to clean, inexpensive, and easy to find

5) Kok Soi (Lunch Box) with and without handles. It is a lunch box made of bamboo, woven into pieces, similar to a lunch box. It is used to put food to take to the temple or to store accessories that have a layered shape. There are 3-5 layers. The top is similar to a water bowl for drinking water. Beliefs: It is a food lunch box used to put food to offer to the temple. It is believed that having these items is an old







merit that has been accumulated. Characteristics/Highlights: It is like a lunch box with 2 sides, divided into layers to put food or accessories. Roles and responsibilities, Male - Female, the man is the one who makes it, both in finding materials and equipment. Kok Soi can be used by both men and women. Inheritance: There is no inheritance.

2.2 Woven products The identity of the Tai Khen ethnic group in Huai Nam Khun village is related to woven products. From the field study, we learned about the unique identity of woven products found in Huai Nam Khun village, including its origins, beliefs, characteristics/highlights, roles and duties of men and women, and the inheritance of woven products, as follows:

1) Bamboo woven baskets. When they migrated to live in Huai Nam Khun village, they did not bring many items or clothes because they had to travel a long distance, so they did not have any tools. When they moved into the village, they gradually found tools and equipment, such as knives, axes, and hoes. The area is a rich forest with a lot of bamboo. They can make woven products for household use because they already have the skills and knowledge to make woven products. Beliefs: Making baskets to put things to make merit at the temple or to put things to worship the Buddha is auspicious for life and to go to a good place. Beliefs about forest spirits and mountain spirits who protect the forest floor. They ask for forgiveness from those who cut down the trees. Characteristics/highlights of woven baskets with a cross-patterned and double-patterned design. Bamboo is strong and durable because it grows in a rich forest. Bamboo has a long trunk, and when woven, the surface is smooth and free of joints. Roles of men and women. Cutting bamboo is the male's duty. Weaving and weaving are the male's duty. Inheritance of bamboo basket weaving. There is a group of bamboo weavers. Groups of weaving

2) Grass brooms are made from grass and reeds that grow in the village area. Beliefs: The belief in forest ghosts and mountain ghosts that protect the forest. There is a request for forgiveness from the local spirits to harvest grass. Characteristics/Highlights: Use thick grass. Use materials in the community. Roles of men and women. Men are the ones who make grass, find materials, and equipment. Women take the grass to dry and weave it together. Inheritance from generation to generation, Villagers still teach their children to make brooms from grass and reeds.

3) Ta-laew is an amulet to protect from various dangers. Used from birth until death. For calling the spirits, extending life, and marking the boundaries in the fields. It is used in various ceremonies. The use of a 7-layer Ta-laew is used in large ceremonies, annual village ceremonies, feasting for the villagers, and the ceremony using a single-layer Ta-laew. In normal rituals, such as newborns, full moon, soul calling, soul double, beliefs, Ta Law is a sacred item that every home must worship to protect against evil spirits, black magic, and witchcraft. It is an amulet that should be worshipped in the house and attached to the front door of the house, attached to the newborn baby's cradle to prevent the baby from crying at night because the father and mother will come to tease the house, evil spirits will come to take the child's soul. Characteristics/Distinctive Features: 7-layer Ta Law, wrapped with green rope (fresh green thatch grass is twisted into a rope). Roles of men - women The Ta Law must be woven by men only because when women menstruate, it will deteriorate. Inheritance, performing rituals, feeding the heart of the household (household shirt), feeding the city lord (city shirt), Ta Law will be made and brought in during the ritual. Villagers, men will teach their male children to weave because they need a lot. To have a place for people in the village to worship, to hang on the door of the house

4) A winnowing basket is a household tool used for drying raw materials. It is dried in the sunlight. In the past, there was a simple weaving method. It started by cutting bamboo about 2 meters long. Then, the bamboo was whittled into fairly thin strips and arranged 8 strands together. Two bamboo strands were woven in a cross-hatched pattern. Then, it was continued to weave until the desired size was achieved. Then, the bamboo was whittled and bent to form the edge of the winnowing basket, which was assembled and tied with rope, rattan, or wire. Winnowing baskets were used in households in newborn baby ceremonies. The baby was placed in the winnowing basket and placed at the door, saying, "If it's your child, take it today. If it's past today, it'll be mine." It was used in the blessing ceremony and soul-setting ceremony. Beliefs: Phi Pop (Phi Ka), Phi Pao (Phi Phong) were put in to prevent the child's foul smell and







prevent ghosts from taking the child in the blessing ceremony for a month-old child. For girls, necklaces, rings, gold, and silver are put in the winnowing basket and decorated with flowers to make them look like diamonds. For boys, notebooks, pencils, and pens are put in to indicate higher education and intelligence. Characteristics/Highlights: The winnowing basket uses bamboo from the forest near the house. Use bamboo stems about 2 meters long for weaving. Heia bamboo is tougher than local bamboo. Roles and responsibilities of men and women: the men will be the ones to find bamboo, weave the bamboo, and then give it to the women to weave. Nowadays, men also weave. Inheritance within the family Use in the household

5) Chicken coop Chicken coop weaving comes from learning the prototype from the chicken coop of the city people. Buy the prototype, carve the weaving pattern from the city people, and weave it from bamboo on the mountain. It has long and tough stems. Beliefs Bamboo trees come from asking for forgiveness, telling the spirits of the forest and mountains before cutting them to make a chicken coop, because there will be forest spirits, tree spirits that live there to protect and take care of the pets in the coop. Characteristics/distinctive features: Bamboo with long stems. Bamboo is tough and strong. Weaving into shape, the Roles and responsibilities of men and women, the men will be the ones to cut and weave the bamboo into shape. Weaving the chicken coop is the work of men.

6) Kalpavriksha tree, the kitchen tree, the tree used in various important ceremonies, both traditions and religious holidays. Important festivals such as Pha Pa, Kathin, Tan Ton Kia procession, and the ordination of the young monks. They will bring household items, consumer goods, requisites, and Thai Than, tied with ropes and hung on a stick, then tie straw or cogon grass into a piece, tied tightly to a size of about 4 fists, about 1-2 meters long. The lower part is separated into three legs, reinforced with bamboo to increase strength. Artificial flowers or Thai Than items, which are hung from bamboo stalks, are placed around to form a bush, making a flower bush or Thai Than item bush, and the top is a banknote clipped with a split bamboo. Beliefs: It is a preparation of offerings to the Lord Buddha. The offerings will be used in the next life. When you die, you will have food and things to use in the next life before being reborn in a new life. Krua Tan will put notebooks, pencils, and pens so that children and grandchildren will be good at studying, doing it for themselves and their future children. Characteristics/Highlights: Krua Tan will include locally grown plants. It will be decorated with colored paper and cut into flower shapes. Nowadays, making rice straw is more difficult because city people prefer to use rice harvesters and spin the rice grains to get fine rice straw, making the straw used to make Krua Tan. It would be difficult to make a frame that is not stable, so it was changed to a steel frame. It is a Krua Tan tree, able to hang heavy things. The top still has rice straw or dried thatch grass made into bundles to stick flowers on top for decoration. Roles of men and women: Men will be the ones to make the Krua Tan tree. Women will tie the things and utensils with bamboo and then bring them to stick in the decorated Krua Tan tree. Passing down is a passing down from generation to generation, from a traditional event where adults do activities together with the children who make the Krua Tan, going to various temples in nearby communities.

7) Kup (Kidney Hat) was made to be worn only in households. In the past, Kup was a part of life outside the home, protecting from the sun and rain because it was popular. When the era changed, its popularity decreased and changed with time. Beliefs: Kup is a hat worn on the head. Tai Khen believes in the spirit that is with the body, in the head. Wearing a Kup is to protect the guardian angels, to prevent the hot sun and rain. Characteristics/Highlights Materials found in the community include areca sheaths, bamboo shoot sheaths, cut into pieces and sewn together with bamboo frames, decorated around with various types of lace. Roles of men and women in the past, men were the ones who weaved the Kup Tai frame. Women cut the areca sheaths and bamboo sheaths and sewed them together with the bamboo frame. Inheritance, currently, is not made or passed down because the person who made it has passed away. Children or villagers tend to buy it from other shops.

8) A temporary bamboo pulpit (Jongpara) is a platform for monks to give sermons. The Dharma Hall is one of the symbols that has transferred Lanna culture to the Tai Khen people in the past. Temporary pulpit, made as a Jongpara. The temple welcomed the Lord Buddha at the end of Buddhist Lent.



Decorated with banana trees, sugarcane, reeds, and colored papers such as gold, silver, red, pink, blue, and green. Various fruits and vegetables such as bananas, longans, taro, green melons, pumpkins, and watermelons. Beliefs Creating Merits Building a pulpit to offer to the temple is a great merit that brings happiness, prosperity, and progress in this life and the next. The patterns used to decorate the pulpit will not be used to decorate houses because it is considered sacred. Characteristics/Highlights: Building a bamboo frame, using a frame attached with colored papers to decorate. On top of the castle, it looks like a palace of the gods in the villagers' minds. There are 4 corners, a 5-9-tiered castle roof, and 4 pillars. Monks can go up and sit and preach sermons on important days. There are stairs to go up and down that can be lifted off. There are curtains on 3 sides. The roles of men and women, the construction of the bamboo frame is only for men. The craftsmen who shape the palace of the gods, the women will cut paper and apply glue. Let the men decorate because it is considered a platform for the gods. Women should not step on it because it is a sin. Inheritance Craftsmen who build the castle frame. There is also a group of temple teachers who work together to make temporary pulpits with the villagers.

2.3 Woven fabrics Identity of the Tai Khen ethnic group in Huai Nam Khun village. From the field study, we learned about the unique identity of the woven fabrics found in Huai Nam Khun village, including its origins, beliefs, characteristics/highlights, roles and duties of men and women, and the inheritance of woven fabrics, as follows:

1) Woven fabric, tung Woven cotton fabrics, silver and gold paper decorations, is a form of offering tung that has been around since the time of living in Chiang Tung. Offered since grandparents and parents took them to the temple and used them on important days to offer tongs at the temple. Used in ceremonies, funerals use three-way tongs to call for good luck, to lift spirits, and to raise spirits. In the event of an accident, a red flag is planted, and a stick is planted at the scene of the accident to remind the people left behind. Beliefs when offering tongs, one will be able to cling to the edge of the tung and ascend to heaven, taking the spirit to a good place to worship the Buddha, Dharma, and Sangha. Characteristics/Highlights: Cutting paper into patterns, such as flowers, images of the Buddha meditating, by folding paper or using a pattern (cutting with a siu), and cutting fabric or paper into various shapes. Roles and duties of men and women. Men will be the ones to make the tung poles and sharpen bamboo to make hanging rings. Split bamboo to make a strong beam. Weave cotton into Tung according to the desired length. Cut paper to decorate Tung into animal shapes, flowers, and Buddha images. Or design a pattern for men to design the pattern. Inheritance. The elders will teach the younger generation to cut the original pattern. Folding during merit-making or auspicious occasions, such as in the past, cutting silver and gold paper to decorate. Cutting pork intestine Tung to offer on Songkran Day. Decorate a new house. Used in the Buddhist festival. Teach folding and cutting paper.

2) Ta Sin. The Tai Khen people started weaving by themselves. From the skills and knowledge that they had, they built a loom and weaving equipment. In the past, cotton was planted. They received seeds from the camp to plant and spin the cotton fibers into cotton threads. The cotton that they wove themselves still had natural colors. Later, they bought finished cotton threads from people in Mae Sai to weave for households and sell to other tribes in the village or nearby villages. The body of the sin has a horizontal pattern alternating colors. The cotton skirt's bottom has a plain color, and the body of the cotton skirt has dyes from turmeric to make yellow, lac to make red, and mango bark to make brown. Beliefs Weaving is the duty of women. In the past, when choosing a partner for young men and women, they would look at the house where the daughters wove fabrics. Doing housework and taking care of the house would be the target of the young men in the village. Characteristics/Highlights: Weaving patterns across the body, alternating small and large threads, alternating throughout the entire piece. Inserting gold and silver threads makes it even more beautiful. The skirt has additional embroidery patterns at the top of the skirt's hem. The bottom of the skirt is connected with Chinese silk or velvet, decorated with ribbons, various floral patterns, such as flowers, butterflies, to add color and patterns. At present, embroidery patterns are still used, such as inverted lotus and upright lotus patterns, curled stem patterns, and ylang-ylang patterns. The decoration of the skirt's hem, but the materials are changed, such as painted patterns, printed flowers, ribbons, or



Sampeng lace. Roles and duties of men and women, and weaving equipment. Men are the ones who make things, such as looms, thread-spinning machines, reeds, and shuttles. Women are responsible for the weaving, spinning cotton, embroidering patterns, and choosing the colors of the materials used in the weaving. Inheritance, passing on from generation to generation. Mostly, weaving is done for households. At present, only a few households weave fabrics because there are groups of capitalists who hire weaving groups to weave at weaving mills. Therefore, the number of people who weave in the village has decreased.

3) Fabrics woven with cotton, local fabrics, and black fabrics are part of the villagers' daily life. Weaving in the community started from weaving for family use, as clothing and bags. Later, weaving mills were set up to provide income to the community. In the past, families with parents who wove fabrics, made looms, and weaving equipment would do it in their own homes because weaving was difficult and required skilled men. They had to be skilled. Cotton fabrics would be sold to city people, or, if they were all black, they would be sold to the Lua tribe in the village or nearby. Beliefs: Natural colored fabrics were part of making Tung, satchels, and funeral bags. In the past, making foot cloths for funerals and face coverings at present, it is believed that cotton is a pure fabric, woven from white fibers, without killing animals. When the cotton fabric that is woven by oneself dies, it will bring great merit and good deeds to make offerings. Characteristics/Highlights: Naturally dyed fabrics: red from safflower seeds, straw, yellow from turmeric, jackfruit, green from the bark of the Marid tree, the black color comes from indigo dye, and natural white cotton fabric. The roles and responsibilities of men and women in Cotton weaving. It is believed that weaving and dyeing are women's duties. Women are more delicate and focused than men. Men will be responsible for operating the looms, repairing and maintaining the looms, and weaving equipment. In terms of inheriting the weaving house, weaving will be taught only to their own children and grandchildren. This is because the weavers went to work in the weaving mills, leaving only the elderly who have retired to weave at home. Due to their old age, they stopped weaving. Their children and grandchildren had the opportunity to study in other districts and in the city, so they lost interest in the art of woven fabric handicrafts. Weaving was not passed down because there were no children or grandchildren to continue the work. In terms of handicrafts, they went to work outside the village, outside the city, and outside the country.

4) Yaam or (Thong) bag is a daily item of every Tai group, including Lanna, because it can be used to carry things to the fields and gardens, collect produce in the fields and gardens, put equipment, food, and drinking water, it is a multipurpose bag, made by hand sewing 2-3 pieces of cotton fabric together. Yaam or Thoak (bag) has a special leaf that is worn to events; it is not large, decorated with tassels, beads, or patterns according to the Tai Khen ethnic group to make it beautiful and outstanding. Beliefs are a part of daily life. It is a bag or pouch that can hold many things. In young people, it is like an accessory to dress in, attracting the opposite sex. Women often make Yaam for their loved ones from their craftsmanship and have beautiful decorations. Putting patterns, woven fabric, and tassels are used in the New Year, Songkran festivals, or going to the temple to make merit on important Buddhist holy days. Characteristics/Highlights: Bags made from hand-woven cotton are durable because they are woven with a tight weave, such as embroidery, a lotus pattern. Current decorations are decorated with ribbons, printed patterns, tribal paintings, tassels on both sides, and beads. Roles of men and women: Weaving is done by women who weave cotton, and men make looms. Sewing bags is a woman's duty. Inheritance, sewing bags has been done in the past. Grandmothers, grandmothers, and mothers will teach weaving, making bags, and decorating, depending on the creativity of the designer. But will choose ethnic fabric patterns, choose colors that you like, such as purple, white, cream, green, red, and ribbons of various patterns, such as floral patterns, lace patterns, and butterfly patterns.

5) "Punchana cloth" or "Tung Punchana" is a handkerchief for the Lord Buddha, offered as a service for the Lord Buddha to use when he was alive. It is a belief in offering and taking care of Lord Buddha. Washing the face still exists in Burma. The ceremony of washing the face (Mahamuni Buddha). Belief Symbol of the cloth to wash the Lord Buddha's face to offer to the Lord Buddha. There will be a wooden base of a horse and an elephant to remember the history of being a vehicle when he became a





monk, and when the Lord Buddha's mother was pregnant and dreamed of a white elephant. There was a bamboo stick used as a toothbrush holder for the Lord Buddha. It is believed that the Buddha's sacred spirit resides in the Buddha. Traditional beliefs mixed with Buddhist beliefs. Characteristics/Highlights: It is a rectangular or square made of woven cloth. Embroidered with threads of various colors in the shape of flowers or the zodiac sign of the year of birth. It may be decorated with beads, paper attached in the shape of flowers, tassels, decorations, or nets on the top and bottom. Size: 20 cm wide x 30 cm long. Wooden poles, Tung poles made of Punna cloth, approximately 5 cm long. Sappan, made of bamboo split into strips, is inserted on top of the Tung, symbolizing a toothbrush offered to the gods. The wooden base is a rectangle; there may be a horse or elephant on the base. Offering Punna cloth may have faded away, reflecting the changes in the era, the fast-paced way of life, with work to make a living, and the roles of men and women. In the past, women were the ones who wove and embroidered the Tung cloth. The men made the Tung poles, the wooden bases in the shape of horses and elephants, the toothbrush (toothbrush), Inheritance, weaving a piece of cloth, cutting and sewing, and embroidering patterns, writing or embroidering the name of the donor, and dedicating it to someone. Currently, there is a business sale, a convenient and fast purchase, causing less weaving and embroidery.

6) Head wrap (head wrap). A Head wrap is made on important days to keep hair neat. Both men and women wrap it. When making merit at the temple, a specially woven cloth will be tied around the head. Women will tie the cloth to protect themselves from dust when they go out of the house. This is because in the past, people liked to apply coconut oil or olive oil to nourish their hair. When going to work in the fields or gardens, it is important to keep the hair ends from being annoying and blowing into their faces while working. Believes the use of cloth to tie around the head is to take care of the spirit of the angel who protects the head, similar to embroidering flowers and worshipping the spirit on the hair bun. Characteristics/Highlights: Tai Khen men have a cloth on one side. Women will tie it around their head and tie it with a white or pink cloth. Shan has two ears. Tai Lue ties it around their head. Roles and responsibilities of men and women: Women weave cloth. Women weave cloth because it is more delicate and meticulous than men. Men are the ones who make the looms and prepare the materials for weaving. Inheritance: They will teach weaving only to their own children. Weaving has not been passed down because there are no female children to continue the weaving. Young people go out to work outside the village. Only the elderly can tie their head. However, nowadays, young people do not tie their hair. In addition to traditional events, important days such as Poi Sang Long (ordination of the crystal ball), Ok Wah (end of Buddhist Lent), or when the government holds important traditional events or ethnic events, there will be a headdress and beautiful costumes.

7) Chinese button shirt for men (Northern people call it Tiew Sado) and bell-bottom pants. This is a Tai Khen male outfit that is similar to the Tai Yai and Tai Yong outfits. The style comes from the Chinese people. It has been influenced by beliefs about colors. When going to a funeral, people wear black to mourn. When going to a festival, people wear bright colors. When making merit, the elderly wear white to go to the temple. Young people wear bright colors. Characteristics/Highlights: Long-sleeved shirt, split in the middle, uses Chinese-style cloth buttons along the lapels. There are 3 pockets, 1 on the upper left. There is a small pocket for a watch with a strap. There are pockets on the front, left, and right. The inner shirt is a white round-neck shirt that slightly reveals the neck. The shirt is worn loose and wears bell-bottom pants or Tiew Sado, long enough to cover the ankles. The head is tied like a woman's. However, men mainly use white fabric, sometimes with pink on some occasions. Roles and responsibilities of men and women. Women will weave and sew, leaving the men to pick cotton or find raw materials, make a loom, and weave equipment. Inheritance Weaving lacks inheritance in the community. However, teaching weaving is only taught to women in the family. Tailoring Tai Khen costumes for men, women, and other ethnic groups such as Shan, Tai Lue, and Lua. People in the community open tailoring shops by buying fabric, materials, and equipment from Mae Sai, Chiang Rai, and Chiang Mai, mainly buying cotton.

8) A pad shirt (wrapped shirt) is a long-sleeved shirt with two overlapping lapels. There is a rope for tying the ends of both lapels. It is usually cut to fit the body. It is popular among the Tai ethnic







groups, Tai Khen, Tai Lue, and Lao Luang Prabang. It was developed in Yunnan, China, and became popular in the south. Therefore, it is found among the Tai Yuan, Lanna, and Lao people of the Lan Xang Kingdom. Beliefs about colors when going to a funeral are to wear black to mourn. At a fun event, wear bright colors such as green, blue, purple, and pink. At a merit-making event, wear white to the temple. Young people wear bright colors. Characteristics/Highlights: Tai Khen costumes are cut from plain colored fabric, fitted, with dropped shoulders and barrel sleeves. The hem of the shirt is slightly curved at the sides of the body. The shirt fits the body, and the hem slightly covers the upper hips. There are two overlapping lapels. There is a rope for tying the ends of both lapels. It is currently considered a unique characteristic of northern clothing. Currently, it is decorated with gold thread or rayon strips for beauty. Currently, chiffon, lace, and organza are used for sewing to meet customer needs. Roles of men and women, weaving and sewing processes, women sew and weave, men operate the loom and repair weaving equipment. Inheritance, weaving lacks succession in the community for several reasons, as follows: First, weaving is taught only to women in the family. Second, young people go to work in the city. Third, they go to study in the city or other provinces. Fourth, weavers are led to work in weaving factories because they have a fixed income, welfare, social security, and retirement fund. Therefore, weavers in the village choose to work as weavers, which reduces the succession from generation to generation. There are tailors of various tribes in the village; some have shops, some do not, but there are no successors.

## Discussion

The study of the context of the Tai Khen ethnic group in Huai Nam Khun village found that the Tai Khen ethnic group living in the village, since the settlement of the villagers of Huai Nam Khun in 1957 until now, by the migration of people from various areas and ethnic groups who settled in the border area, which were welcomed and lived together in peace. The migration of the Tai Khen people from Chiang Tung and Shan State through natural routes to settle in Mae Fah Luang District, Chiang Rai Province, allowed the Tai Khen ethnic group to preserve their own culture in terms of language, traditions, and way of life, including the creation of the identity of the Tai Khen community in Huai Nam Khun village that is strong and can survive despite the changes in society and globalization. This is consistent with the research of Sukhawat (2015), who found that the Tai Khen people will create their identity to change according to the social context, both in terms of economy, lifestyle, and the integration of cultures in the society where the Tai Khen people live. The Tai Khen people will express their culture in the form of integration with Thai culture. As for the occupation in Huai Nam Khun village, most of it is agriculture. There are various groups, such as the weaving and handicraft groups, that help promote the economy and identity of the community. In terms of traditions and beliefs, the Tai Khen people in the village still preserve religious rituals and beliefs, such as making merit by giving alms to monks. And various traditions that are linked to the way of life from birth to death. Although there are challenges in preserving the language and traditions of the new generation, the community still tries to preserve the Tai Khen culture through various activities that promote learning and disseminate the identity of the Tai Khen ethnic group sustainably. This is consistent with the research of Xin, Hongbo (2018), who stated that the assimilation of both cultures and races has continued. The ethnic groups maintain their cultural identity by passing on traditions, rituals, wisdom, and a perfect blend, which is a highlight of the Potharam Market community. There is a need to manage community culture through tourism management and community learning resources. The method should be managed to create cultural knowledge to lead to the conservation process. Physical space, cultural objects, art, traditions and culture, knowledge, wisdom, way of life, memories, and cultural linkages.

A study on the identity of the Tai Khen ethnic group in Huai Nam Khun village, the diversity of identities that remain in the community, reflecting the way of life and ethnicity through important handicrafts, such as lacquerware, woven products, and woven fabrics. The results of the study indicate a distinct identity, which shows the local wisdom that the Tai Khen people still preserve, such as making lacquerware, religious ceremonial items, and using ancient patterns from nature in woven products, and weaving products that reflect the Tai Khen identity and beliefs in the community's way of life, which is





consistent with the research of Chedi Yot (2023), who found that the identity of the Tai Khen culture affects the perception of the value of activities and architecture, as well as the arrangement of space to recognize the cultural dimension related to the environment of the area, as well as the development of exhibition spaces that create an understanding of the value of Tai Khen culture. Despite the changes in the era, the preservation of this knowledge is still an important factor in preserving and strengthening the cultural identity of the Tai Khen ethnic group in Huai Nam Khun village. It is necessary to find a way to connect traditional wisdom with the modern era so that the community will remain strong in the future. In addition, the main problem that currently exists is the lack of successors to these handicraft production skills due to social changes and the use of technology to replace manual production, which has resulted in the skills of lacquerware, woven products, and weaving gradually disappearing from the community. This is consistent with the research of Numkham (2020), who found that the use of community knowledge and wisdom in self-management has a significant effect on the maintenance of the cultural identity of the Tai Khen ethnic group. Community self-management will make the community strong, self-reliant, and help build good relationships in the community. It can also reduce communalist bias and promote multiculturalism, including sustainable community development on a cultural basis. This is consistent with Provan and Veazie (2015), who found that the increasing number of network connections results in stronger communities. The government must promote technology and the budget. In addition, important factors affecting community development are confidence in the community's traditional wisdom, local skills, technology, and support from leaders outside the community, as well as the participation between cultural structures and community networks.

## Conclusion

The Tai Khen ethnic group in Huai Nam Khun village is part of the Tai ethnic group that has its roots in the Chiang Tung region of Myanmar (Burma) and is distributed in many areas in the northern part of the country, especially in Chiang Rai and Chiang Mai provinces. Huai Nam Khun village is one of the communities with the Tai Khen population living and being able to maintain their own cultural identity strongly. They have a distinctive culture in terms of language, traditions, and way of life. In addition, the Tai Khen people still use the Tai Khen script to record documents and religious teachings, allowing them to preserve their own cultural heritage. In terms of tradition, the Tai Khen people still practice religious ceremonies and beliefs that have been passed down. However, changes in society and globalization have caused the Tai Khen culture in Huai Nam Khun village to face challenges, especially in terms of language and traditions that are starting to decline among the younger generation. However, the community and local organizations have tried to promote learning about Tai Khen culture through various activities, such as dressing, way of life, performing ceremonies, and food, so that this valuable culture will continue to exist. Therefore, the Tai Khen ethnic group in Huai Nam Khun village is a good example of a community that has been able to maintain its identity despite the changes of the era. Efforts to preserve culture and promote pride in their own ethnicity will be the key that allows the Tai Khen people to exist stably in today's society.

The identity of the Tai Khen ethnic group in Huai Nam Khun village focuses on exploring and recording the diversity of identities that remain in the community, especially in terms of handicrafts such as lacquerware, woven products, and woven fabrics, which are important cultural identities that represent the Tai Khen ethnicity. Lacquerware is one of the handicrafts that demonstrate the inventiveness and creativity of the Tai Khen people, such as khan dok, trays, and offerings, including bamboo khan used in religious ceremonies, and sapoe used in various merit-making ceremonies. In addition, there are woven products such as bamboo baskets, grass brooms, and ta laew that are used in everyday life and in various ceremonies, such as the fate-suspension ceremony and the Hong Khwan ceremony, which demonstrate the ability to use natural resources in the area to their maximum benefit. Woven fabrics are another important aspect that reflects the way of life and culture of the Tai Khen people. Woven fabrics produced in Huai Nam Khun village are often used to make clothes and shoulder bags, with unique patterns such as straight lines, horizontal lines, or enameled moua embroidery, which reflect the local wisdom and beliefs of the Tai





Khen people. Tai Khen weaving involves the use of skill and meticulousness in weaving from natural threads such as cotton and silk, which results in soft and durable woven fabrics suitable for daily use. Weaving is passed down from generation to generation through training and knowledge transfer from the elders in the community. In terms of inheriting these handicraft skills, it was found that there is a clear division of roles between men and women. Men are responsible for finding materials, producing equipment, weaving looms, and producing handicrafts. Women are responsible for assembling handicrafts and using those products in daily life and various ceremonies, including weaving, which is mostly done by women in the community. However, the main problem that has arisen at present is the lack of inheritors of these skills, which is a result of social changes and the use of technology to replace the use of tools or manual production. The challenge that the Tai Khen community faces today is to preserve and revive these cultural identities so that they continue to live on, which requires cooperation from both the community and various agencies to promote learning and pass on the skills of lacquerware, wickerwork and weaving to the new generation, especially supporting the creation of learning spaces and organizing activities to encourage the new generation to see the value of handicrafts that reflect the identity and identity of the Tai Khen ethnic group.

### Recommendation

1. There should be more knowledge and understanding about lacquerware, woven products, and woven fabrics in the community, especially among the youth, to make them interested and join in preserving this handicraft. Organizing activities or workshops about lacquerware, woven products, and woven fabrics will help increase interest and skills among the new generation.
2. Local wisdom should be utilized to create unique products or services, such as creating products from lacquerware, woven products, and woven fabrics that can be souvenirs or gifts for tourists, and promoting Huai Nam Khun Village to become a tourist attraction that emphasizes local culture.
3. Support from government agencies or private organizations will help develop the community to be stronger, especially in creating markets and promoting marketing of lacquerware, woven products, and woven fabrics, including improving the village's infrastructure to support development in various areas.
4. There should be promotion of learning and cultural exchanges among ethnic groups in Huai Nam Khun Village to create better understanding and cooperation. Organizing joint cultural activities, such as dancing and making merit during festivals, will help strengthen relationships between ethnic groups.
5. There should be promotion of the use of new technologies to promote handicraft products, such as creating websites or online platforms for selling products and creating digital marketing campaigns to increase access to both domestic and international customers.

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