



The Way to Create added Value through the Process of Art, Abstract Painting Case Study of Phakhaoma

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Abstract

This research "objective was to determine the added value and impact of combining abstract painting to creating a Thai Phakhaoma. In this project an artist collaborated with a craftsperson to explore the interrelationship between fine arts and the materials, technique and process of Phakhaoma craftsmanship, with the aim of producing 14 finished cloths. This collection will be the basis of analyzing the impact, result and potential future possibilities they present.

The Mixed Methods was applied in this research which is a combination of quantitative and qualitative research. The sample 400 respondents living in Bangkok, aged between 26-60 years old were selected for the quantitative research with the independent t-test and One-way ANOVA to test the relationship of each variable from the research conceptual framework. The statistical significance was set at 0.05 and the population in this qualitative research was 7 artists and designers, 6 producers and entrepreneurs and 3 university students. The data was analyzed by the content analysis, systematic analysis and thematic analysis and was a one-year data collection.

According to the results of this project, Phakhaoma has a distinctive unique appearance in terms of its beautiful colors and modernity that leads to the value-added of beauty, modernity, price and opportunities for further development to create the value-added for the manufacturers and entrepreneurs. As well as offering opportunities to expand the market to become widely well known in the community and in the country including the ability to expand into the international market in the future. The researcher postulates that the artistic doctrine and the theoretical bodies of knowledge brought by the artist will contribute greatly to the design and manufacturing of Phakhaoma by the craftsperson. The researcher was able to show that after weaving, the fabric looked different in style and color pairs that can be used in the production of other products made from Phakhaoma. The scope of the addition of fine arts to Phakhaoma can also include all other styles of art, not just Abstract Art. Each will have an innovative and unique result.

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Introduction

It is widely popular to apply value-added elements to commercial products, presentation and production methods. Many sectors are aware of this and focus on value-added for products. Universities in Thailand provide academic services in rural villages to educate local people. This education includes innovation coming from new information, new approaches to existing products, as well as production methods. The local population learn and are able to apply innovation to improve and develop their own products. Such innovations may include packaging designs to attract customers, and to focus on distinguishing their products from being ordinary.

Once distinguished, such products should have more value, allowing them to be priced in accordance with the *National Economic and Social Development Plan* [Twelfth Issue 2017-2021, Innovation Development and Implementation]. This drives development in all product dimensions to upgrade Thailand's global market presence and reach its greatest potential. Utilizing this approach and implementation brings creativity and naturally precipitates innovation. Innovations not only improve products and their value in the marketplace, but also create new and value-added economies in terms of production processes, new product formats and services. The focus of the National Research Agenda, spanning 2017-2021, gives clear, specific, and consistent focus to national development goals, and uses innovation strategies to integrate research and development in both commercial use and innovation development (Office of the National Economic and Social Development Council, 2017).

The *National Economic and Social Development Plan*, which focuses on developing or improving products to increase economic value, is consistent with statements in the book "Value-Added Selling: How to sell More Profitably, Confidently, and Professionally by Competing on Value - Not Simply Price" (Reilly, 2010). In this book, the concept of "value-added" is an aggressive business philosophy, always looking for ways to create increased value. Through improvement and new product approaches for the purpose of maximizing value and attracting the greatest possible customer base, the philosophy of creating value is implemented in the active marketplace, not just in books, seminars, or on websites. This "Value-Added" philosophy must be deeply rooted in one's mind, and fully implemented as the way to conduct business. This philosophy is also a marketing strategy-the

new work-philosophy brings maximum attention to the products produced. Thailand's inclusion of Value-Added philosophy gained international attention in the MBA Magazine through the essay "Value-Added" by Pirapong Klinlaor (a member of the Ethics Committee of the Thai Chamber of Commerce). In his essay, Klinlaor demonstrates that the value-added principle is most effective when it is attractive and creates the sense of a popular trend such that ownership of that particular product is desired by the public. It also promotes local pride for people from the product's area of origin. This focus on the region of origin creates a mark of authenticity and thereby creates a specific niche product group. The cultural distinction of authenticity related to a specific locality brings media attention and tourism, lifting the local economy. With proper implementation of the value-added philosophy, then, one product or product-line can boost both local and national economies, and increase awareness of cultural pride, fomenting interest in more aspects of the local culture such as cuisine, natural habitat, traditions and all cultural aspects of that locality (Klinlaor, 2016). Maintaining contemporary relevance of products is of great importance and must include continuous product development. As emphasized by Klinlaor in 2016, to maintain maximum value-added status, current creative research and ever-evolving manufacturing processes and modern materials must be utilized in relation to content and presentation. Products must implement new innovations that add economic value, even in peripheral enterprises such as adding value from agricultural waste, local products and inclusion of local handicrafts.

The inclusion of this term, Phakhoama, refers to a type of handicraft created in many Thai communities. Aphichat Todilokwetch, Director-General of the Department of Community Development, has said that *Phakhoama* in the Thai way is unique to the locality. Originally produced for daily use, it is viewed quite differently today. A local craftsman who makes a distinctive Phakhoama can create a career, and produce income for a manufacturer of such goods. Todilokwetch introduces the concept of "One neighborhood; One product" through which entrepreneurs can create employment opportunities for the local craftsmen and stimulate the country's economic foundation (Chaidarun & Prongchaloelap, 2017). Therefore, it can be said that Phakhoama is important for Thai lifestyle, as it is in continuous production in many communities.

Traditionally Phakhoama production was for use

as a wrapped skirt, or “girdle”. Today, however, many communities have started to develop Phakhaoma for other uses. Theeraphan Phoekaew's article “Phakhaoma of All Kinds” makes an important point about its evolution. Currently there is a multiplicity of uses for Phakhaoma, with a robust development of diverse patterns of use. These include the use as bathing suits, belts, waist wraps, fabric for clothing, shoes, headbands, sheets, pillows, blankets, satchels for carrying goods, cradles for children, and even the use for sun block. It has been used in local theatrical productions as beautiful stage decoration. As an iconic representation of local and rural Thai culture, it has become the material from which many souvenirs for tourists have been developed. In the past, Phakhaoma has been a stereotype representing something from the peasant class, an outdated product from a time gone by, and simply a cheap garment. At first the idea of using Phakhaoma was a joke, something mocked as an old-fashioned that's disappearing from Thai society (Phokaew, 2011). Many studies of Phakhaoma have been done, in which it is studied only in terms of this past stigma, focusing on historical uses. Some studies of the weaving process have been conducted. Current studies have branched out and have included studying the possibility of using natural dyes, traditional color pairings and also emphasizing the choice of new innovative color pairings. The current studies have opened up a broad vista of possibilities.

Introduction of new methods and uses of Phakhaoma have led to the development of new innovations. Now there is the possibility to make fabrics with new materials, for its use in many products. This visionary diversity leads to new possibilities that are interesting enough to be applied to a wide variety of products which couldn't have been imagined before. And most importantly, relating these innovations to the value-added philosophy, Phakhaoma has attracted people who are interested in a variety of careers.

Supachai Singyabut, a foremost academic and art expert, states in his book “Art History” that humans and art have been associated for a long time. He maintains that art is absolutely necessary for humans to use in their beliefs and for experimentation in order to imagine. This concept has been adapted by Wipoosana Supanakorn, a lecturer in the Department of Art Relations, Department of Home Economics, Faculty of Agriculture, who has conducted new research on the Phakhaoma. Supanakorn's concept of art relations is to integrate art into daily life. As Singyabut maintains, the connection of humans and

art have been historically consistent across many cultures in the world.

As can be noted in art history, art is the means of expression from the earliest days of human existence. This expression is therefore key to human existence and identity. Art is able to pass on information, gives instruction, and most importantly shows the internal worlds of emotion, identification and interrelationships of humans with their environment. The imagination is enlisted to fuel this expression, which in turn shows images to the viewer to make a lasting impression on them. Without question, humans have used art to communicate things in the mental process of the creators since prehistoric times. It has developed continuously along with social and cultural structures in ways that cannot be separated. The result is an era of art that like a seedling splits and sprouts, creating an artistic evolution in the West. This evolutionary path includes eras of Neo Classicalism, Realism, Romanticism, Impressionism, Neo-Impressionism, Post-Impressionism, Cubism, Abstract Expressionism. Supachai Singyabut writes “Humans are a more special creature than any animal, with a mental process that works both creatively and with reason. Humans have a special ability to adapt to the environment and to create different things. Human creativity has served the basic needs for living: food, shelter, medicine and clothing.” (Singyabut, 2016).

Analysis of data according to the evolutionary era of art in the West, found that artists use theories from various sciences as a base for creating their mode of expression. Kamchorn Sunphongsri, academic and art expert, said that “The painter has introduced the theory of solar color as an addition to color theory, more fully inclusive of the actual nature of color. The artist then uses this to create his own works resulting in Impressionism. Optics as an idea for artists used Ophthalmology to produce Op Art, as well as Kinematics theory of movement, giving life to the Kinetic Art movement” (Sunphongsri, 2013). If analyzed from the concepts, forms or characteristics of the aforementioned artistic doctrine the researcher believe that other theoretical bodies of knowledge have much to contribute to the application of artistic intentions and theories in the design and manufacturing of Phakhaoma. Considering Abstract art, especially the work of Piet Mondrian (a Dutch artist who is famous for creating rectangular paintings with square-shaped patterns very similar to the traditional shape of Phakhaoma), we see the same characteristics and visual possibilities in the stylization

of Phakhaoma. Abstraction alone opened up the doors to new realities and perceptions, and brought in artistic creed to further personalize and define even abstraction. And these creed art works became the Abstract Expressionism of the mid-20th Century when artists created works by communicating through artistic elements such as lines, colors, shapes, or even geometric shapes. Each new theoretical discovery (sub-atomic science, psychology, economic trends, etc.) brought new creeds, new ways to explore and express through works of art. This world of Abstract Expressionism is the main focus of the researcher, who will research and develop the process of abstract painting on fibers, as well as the compositional elements of both weft and warp on weaving. The researcher expects that, after weaving, the fabric will look different in style and color pairs that can be used in the production of other products made from Phakhaoma. The researcher, a teacher at Kasetsart University, is inspired by the University's concept of using "Knowledge of the land to promote sustainable development in Thailand in order to be internationally recognized." From this focus comes interest in the village at Ban Nong Ko Wit, Sa Kaeo Province. The village of Ban Nong Ko Wit has a history of growing mulberry, breeding silkworms, and subsequently a long tradition of weaving silk cloth by hand. Phakhaoma is, therefore one of the main products of the villagers of Nong Ko Wit. Phakhaoma from this village is very cheap because the materials to make it are abundant. And from in-depth interviews with Chaimongkol Tanasorn, a researcher at the Corn and Khang Milang National Research Center, Rai Suwan, Pak Chong District, Nakhon Ratchasima Province found that Rai Suwan, aside from researching corn and rice, has also researched cotton growing to distribute to those interested in making full use of the cotton production (Tanasorn, Interview, 2020 January 31). The researcher is confident that the resultant knowledge of this focus of research will greatly benefit the community. And, in alignment with the essence of the vision of Kasetsart University, exploration and innovation based on the creative science of the land will contribute to international recognition for Thai cultural products, and provide sustainable national development.

In summary, the research results are not intended to obliterate Thai art, culture or traditional wisdom in any way. Instead, it is for the purpose of developing or extending traditional wisdom in a more contemporary way and to play a role in everyday life. As Piyaporn writes in the book "The Time of Thai Textiles", the

undeniable idea that every branch of art and culture needs inheritance which must be passed on. This inheritance must be adjusted to suit the time environment and popularity, which may include other variables as indicators, to promote awareness leading to successful sales and market growth (Kanchana, 2013). This concept aligns with the great potential that the researcher sees for traditional weaving techniques and traditional Thai fabrics. These things are prevalent in Thai rural culture, and completely imbued with Thai culture, and their evolution into viable market presence will effectively preserve the tradition, and therefore the inheritance will be preserved for the future. While the fabric obtained from this research will be used to create utility and other perspectives, it also will enable the development of an identity that is beneficial to the creation of a broad range of other products. The community will gain knowledge about art that will inspire further development and use of Phakhaoma.

Objective

The main objective of this study was the process of creating value added for Phakhaoma by the inclusion of art and abstract painting.

Conceptual Framework

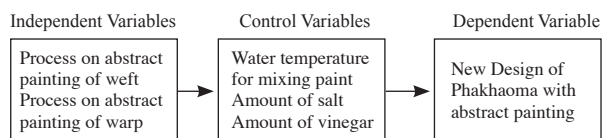


Fig. 1 Conceptual Framework

Research Methodology

1. Population and Samples

To gather further data for analysis, the sample of 400 population living in Bangkok at the age of 26-60 years old were selected for the quantitative research, and a research group of artists, designers, and students in the Department of Home Economics from Agriculture Faculty, Kasetsart University review and comment on the project. Working with a one weaver from Sakaeo Province to produce 8 prototypes, a display of the resulting work will be presented. Then inviting 10-15 other weavers from Sakaeo Province to view and react to this body of work. This group will fill out a questionnaire to assess the value, impact and market potential of this new product as it would impact their

own production and economic gain. They will also participate in individual in-depth interviews, providing more detailed data for analysis.

2. Research Instrument

In this research, the researcher designed a research instrument for quantitative surveys by using questionnaires. The researcher will produce a short video clip explaining the information about all information. Including individual in-depth interviews, providing more detailed data for analysis.

3. Collection of Data

The researcher has studied and researched from textbooks, documents, articles both domestically and internationally. Information media with content related to adding value, abstract painting, and content related to Phakhaoma and related research.

4. Data Analysis

This paper is organized into three parts: related information on “value-added” enhancement additions to Phakhaoma; relationship of all elements of abstract painting applied to Phakhaoma; and the related craft and creation practices of Phakhaoma. Through this project, eight (8) prototype Phakhaoma examples were created and included in an exhibition.

In this research, the researcher defined data analysis criteria by using model analysis, arrangement of artistic compositions; visual elements; principles of color and material use; and strategies for venting and using the research results to develop to add value to Phakhaoma by means of abstract painting.

Results

Traditional Phakhaoma is made with plaid patterning in highly structured designs with right angles predominant, and stripes visible. This process renders average and pleasant patterns but lacks in creating interesting patterns that can add value.



Picture 1 Original Phakhaoma (Left) and Piet Mondrian art work (Right)

Abstract art is the art that does not attempt to represent an accurate depiction of a visual reality but instead use shapes, colors, forms and gestural marks to achieve its effect.

Types of Abstract Expressionism

Within abstract expressionism were two broad groupings: the so-called action painters, who attacked their canvases with expressive brush strokes; and the color field painters who filled their canvases with large areas of a single color. The action painters were led by Jackson Pollock and Willem de Kooning, who worked in a spontaneous improvisatory manner often using large brushes to make sweeping gestural marks. Pollock famously placed his canvas on the ground and danced around it pouring paint from the can or trailing it from the brush or a stick. In this way the action painters directly placed their inner impulses onto the canvas.



Picture 2 Abstract painting by Jackson Pollock (Left) and Willem De Kooning (Right)

The second grouping included Mark Rothko, Barnett Newman and Clyfford Still. They were deeply interested in religion and myth and created simple compositions with large areas of color intended to produce a contemplative or meditational response in the viewer. In an essay written in 1948 Barnett Newmann said: 'Instead of making cathedrals out of Christ, man, or "life", we are making it out of ourselves, out of our own feelings'. This approach to painting developed from around 1960 into what became known as color field



Picture 3 Abstract Painting by Barnett Newmann (Left) and Mark Rothko (Right)

painting, characterized by artists using large areas of more or less a single flat color (Tate, 1998).

From the research, it noted that abstract painting is not just a painting that isn't representational, but also refers to the process that makes abstract painting more expressive and vital. De Kooning began his paintings by marking out familiar forms rather absentmindedly. He would then complicate the configuration that resulted from this initial orientation, or rather disorientation. Like a collage artist, he combined fragments of shape, to which he added jarring colors; this procedure made the task of integrating his linear rhythms all the more difficult at every turn. Just as he rejected classification, he eliminated any device that would lead a picture to finality. When a shape became harmonious because its elements balanced. It would be time to remove elements in order to destroy the balance. When De Kooning drew, he often erased the form and then rebuilt a more complex variant of the same image. And when he painted, he used a scraper to "erase," allowing him to rework repeatedly (Tinterow, Messinger & Rosenthal, 2007).



Picture 4 Pre-Test Work

Because the weaving process gives a warp and weft, offering the two "directions" of color application, the artist is able to work both directions to create an overall design that is original, organic, and of greater visual interest. Thus elevating the ordinary to the extraordinary.

In this case, the artist incorporates the elements and concepts of Abstract Expressionism to the Phakhaoma creation.

Development

1. The value-added process of the Phakhaoma with painting research on "Guidelines for value-added creation through the process of abstract painting art, case study: the Phakhaoma" is the study of the value-added process of the Phakhaoma by the abstract painting process. The important steps and processes are as follows.

1. Equipment preparation process
2. Weft thread preparation
3. Warp thread preparation
4. Paint preparation and mixing
5. Process of abstract painting on weft
6. Process of abstract painting on warp
7. Weaving process.

1. Process and equipment preparation process

The equipment needed for this case study included the following: stretcher (hand made), skeins of cotton yarn (20 and 30 gauge), Dylon cold water dye (variety of colors), paint brushes (graduating size range), several half-gallon plastic buckets with handles, spray bottle (tap water), pump-action electric kettle, bag of salt, vinegar and manual weaving loom.

2. Process of weft thread preparation

In the division of labor and to begin the process, the artist prepares the weft yarn, and the craftsman prepares the warp yarn. Under normal conditions, the artist will travel to prepare the weft yarn at the craftsman's workplace. However, this step can be done separately in circumstances, such as pandemic restriction, where the artist must work separately from the craftsman.



Picture 5 Preparation of weft thread

Organize weft yarn on stretcher and make sure the weft yarn is even, without overlapping any of the threads. Stay-stitch across the weft yarn, to fix individual threads into position and test overall tension so it is ready to be painted.

3. Process of warp thread preparation



Picture 6 Preparation of warp yarn

4. Process of paint preparation and mixing

Mix 12.5 g of fabric dye with 500 ml of warm water at 40 degrees. If there is a warm warning light, then add 1 tablespoon of salt and 1 teaspoon of vinegar for color fastness to the yarn.



Picture 7 Process of paint preparation

5. Process of abstract painting on weft



Picture 8 Process of abstract painting on weft



Picture 9 Spools of weft yarn

After the paint is completely dry around one week

6. Process of abstract painting on warp



Picture 10 Process on abstract painting of warp

7. Weaving process.



Picture 11 Weaving process



Picture 12 Finished Works



Picture 13 Finished Works

Discussion

Our discussion begins with the conceptual framework: To take Phakhaoma, a simple woven cloth from rural Thailand, and add principles of Abstract Art to enhance value. First, we identified a willing craftsperson to collaborate with the artist.

The artist, had to learn fast about how Phakhaoma was made in order to begin the creative process. Because Abstract Art is from painting, the artist explored adding color to Phakhaoma. This began with looking at different types of paint, but also fabric dyes. Challenges included: viscosity of pigment medial impact on the weaving process; the stiffness of the resulting cloth; colorfastness (could it be washed and retain color; and how many times); impact on environment due to toxic elements; the mixing additive to base pigment; and the impact each trial had on the weaving process. Then the experiment with pigment application: when, and in what order. Once the above process was done, the actual design experimentation could begin.

The artist watched the craftsperson and discovered that the warp threads dominated the finished look. Colors applied to the warp were always visible, regardless of the weft.

To understand this interaction, the artist observed the process of making traditional Phakhaoma, with its distinctive plaid pattern. Using the exact colors of warp and weft, the artist took the traditional parallel color groupings and rearranging them, producing a dramatic visual result.

This rearrangement process was easily taught to the craftsperson, who will apply their creativity. This will produce regionally distinct and individually recognizable results. The craftsperson did not need to learn about Abstract Art at first, just creatively reworking traditional Phakhaoma was enough. This immediately creates educational opportunities, giving a major boost to local economies.

Next, the artist and the craftsperson moved on to full integration of Abstract Art, and discovered that in one weaving run, 5 individual cloths could be woven (total length 900cm). Measuring out "cloth lengths" (180cm) along the initial warp, the Artist directly applies pigment to the warp threads, establishing the basic design of each of the 5 resulting cloths of a single run.

As the Phakhaoma cloths were finished, the reaction from outside persons were remarkable, and led to many inspired ideas as to where the synergy between traditional Phakhaoma and Abstract Art might lead.

Yet, to incorporate the full conceptual framework, Abstract Art must be included. There are two basic approaches to the mechanics of abstract painting: action painting approach and color-field approach. The Artist discovered that using the Action Painting approach (where the physical movement of the artist's body dictates where the paint will land as in the works of Jackson Pollock and Willem de Kooning) was difficult and incompatible with the Phakhaoma weaving process. The difficulty is that the paint must be controlled in density and doesn't necessarily include the needed pressure of paint applicator to fiber so that the paint is properly absorbed into the fiber. Additionally, if sufficient force is applied so that the paint fully adheres to the fibers, it will break the actual threads of the fiber and destroy the integrity of the warp. In the end, the Color-field approach had to be used in this process.

After the discovery and experimentation was complete, the Artist took the resulting finished Phakhaoma cloths to show to specific individuals. One of the people the artist showed the result to was the woman in charge of the weavers, who acknowledged that the work was very good. She said she couldn't do it herself because she did not have the knowledge about abstract art, or how to do it. She expressed interest in bringing the artist to teach abstract painting, as well as the principles of abstract art to the weavers who work under her management. And here we have the second educational opportunity: having abstract artists travel to various villages to teach Abstract Art and Painting.

Conclusion

At the start of this project, everything was motivated by the combination of efforts to take a traditional, rural product from a region of Thailand, and by applying abstract art principles, elevate its value in the market place. While that ambition was met, there was more unforeseen experiences that occurred.

The first experience with the craftsperson was very revealing. Not only was she very interested, so were the other villagers. As the artist and craftsperson worked, many local people approached with intense interest. The creation of the very first panels brought both praise from the local people, but also it was clear that they began to feel pride. Pride in their culture and to be singled out for this project as well as pride in the resulting cloths.

The aspect of value-added elevation of a simple, common, and inexpensive item was certainly accomplished, it has also led to much more. The

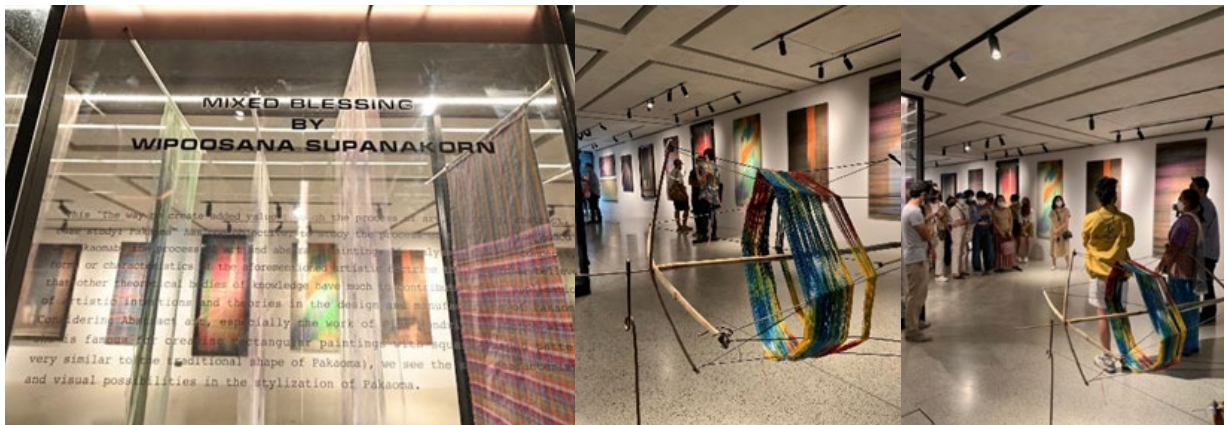
applications of this new process are limitless. Not only will the development of this process led to many of the ideas represented here and create excitement, it will also create an entire new economic districts. It could create new tourist attractions to specific villages and a way of waving the flag of pride in one's culture broadly, as well as expanding the frontiers of education in the arts.

The created Phakhaoma in this study has a distinctive unique appearance in terms of its beautiful colors and modernity. This leads to the value-added of beauty, modernity, price and opportunities for further development to create the value-added for the manufacturers and entrepreneurs, as well as the opportunities to expand the market to become widely well known in the community and in the country, including the ability to expand into the international market in the future.

Suggestions

The research provides an opportunity for new ideas to be used in weaving Phakhaoma and makes special characteristics such as patterns, colors, beauty and durability which adds value to Phakhaoma. The combination of folk wisdom and contemporary art will increase business opportunities for manufacturers and entrepreneurs. Changes in the pattern of Phakhaoma that have been made in this research project, will create an opportunity for Phakhaoma to gain more attention. And with its new look and beauty, Phakhaoma can gain attention from people who love art.

When members of the arts community viewed the results of this case study Phakhaoma, they called for museum and/or gallery exhibitions of these Phakhaoma for the public to view as well as presenting them as works of framed and hung art. The amount of visual innovation,



Picture 14 Exhibition at Bangkok Design week 2022

Any area that develops this type of Phakhaoma and becomes, as a result, the focus of interest from tourism, will also expand its local economy to include hotels, restaurants, transportation systems, and local identification industries to accommodate the influx of people coming to explore that area and get their original Phakhaoma directly from the Artisan Shops or Craftsman Studios where they will be sold.

This Phakhaoma project has produced a major result and offers possibilities than was initially imagined. It has opened the door to a tremendous forward movement for Thailand and their citizens in the most remote and culturally precious regions.

and the range of artistic statement, here is limitless. As long as there is an Abstract Artist, each new cloth is considered a limited edition, and a work of art on its own. A Phakhaoma signed and dated by both craftsman and artist can become far more valuable.

These works, seen as museum pieces, are also able to be seen as wall art (framed or unframed). Traditional Phakhaoma would never be taken to a framer for display in a home as wall art. However, the abstract art's unique use of colors and design changes the traditional into individual works of fine art that are absolutely suitable for home interior decoration. This opens up an entire new market segment, which can then be extended to include the service businesses, government waiting areas, and any place where people

gather for periods of time such as waiting for an appointment with an official. It also opens the opportunities for collaborations between fine artists and interior designers, fashion designers, marketing and branding companies, airline customized painting of a fleet of aircraft being transferred to Phakhaoma novelty collectables, elements of uniforms, and any industry that uses visual branding effects.

The scope of the addition of fine art to Phakhaoma can also include all other styles of art, not just Abstract Art. Each will have an innovative and unique result.

It is in the interest of Thailand to embrace this new technology. University and private art departments should be supported with funding for educational outreach programs to underserve and remote rural areas that have had challenges to establish themselves as active participants in the national, regional and local economies. As education spreads, then there must also be grant programs to encourage craftsperson and artists to collaborate, perhaps creating Phakhaoma Collectives or Hubs. Children who show promise in the area of Phakhaoma craftsmanship can learn the trade knowing it leads to a solid income, and even work with the deconstruction and rearrangement of traditional cloth weaving processes to produce creative works. Those who show promise in Fine Art can be directed to fulfill that natural gift, also knowing it leads to a career that is reliable and offers gainful employment.

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