

Designing and Developing Digital Advertising Media through Participatory Research for Conserving Southern Isan Weaving Wisdom

Jirayut Prasertsri¹ / Drarusawin Vongporamat²

¹Digital Art Program, Faculty of Humanities and Social Sciences, Buriram Rajabhat University

²Information Technology Department Program, Faculty of Science, Buriram Rajabhat University

Received: November 6, 2019
Revised: December 2, 2019
Accepted: December 20, 2019

Abstract

The objectives of this research were: 1) to study and collect information on the southern of northeastern (Southern Isan) of Thailand weaving wisdom, 2) develop two languages (Thai language with English subtitle) digital advertising media for conserving Southern Isan weaving wisdom, and 3) and assess the quality and satisfaction in creating the digital advertising media. This research is a qualitative research. The target group used in this research was the community conserving the wisdom of the Southern Isan weaving wisdom. The concepts, theories, principles and processes of digital advertising media design were studied. Moreover, the group discussion process was conducted to seek comments from the target group. Twelve experts, namely three Southern Isan cultural experts, three linguistic experts, three communication arts experts and three folk music experts, examined and confirmed the quality of the developed media starting from the narrative writing process, designing a storyboard, until composing music. The overall quality assessment of the advertising media showed that the advertising media content was clear; the sequence and the continuity of storytelling were coherent; the images were beautiful conveying

the atmosphere of the community well; voice of the narrator was easy to listen and follow; the English translation was accurate and the sizes and colors of the English subtitles were appropriate and easy to read; and the music was very consistent with the content.

In addition, in terms of the satisfaction of 30 participants from the target group evaluated and analyzed by using mean and standard deviation showed that participants were satisfied with the content of storytelling at the highest level (4.74), followed by the satisfaction with the beauty of the images at the highest level (4.71), and the satisfaction with acting at the highest level (4.68), respectively.

Keywords: digital advertising media, silk weaving wisdom, lower northeast (Southern Isan) of Thailand

Introduction

Weaving is the local wisdom of Thai people since ancient times. The archaeological evidences found in Thailand show that people in the pre-historic period from the Neolithic to the metal age knew how to use cloths for the minimum 3,000 years. The evidences were baked clays used for spinning yarns and sewing needles made of animal bones. The evidence in pre-historic archaeological sites at Ban Chiang of Nong Han District, Udon Thani Province is remnant of cloths made with hemp or jute attached to tool and metal jewelry. It is assumed that humans living in that area already knew how to grow hemp and kenaf and used their fiber to make cloths (Panurat, 2003). Later, people have inherited and developed weaving methods to later generations in each group. In the northeastern region, there are many ethnic groups with different culture such as the northeastern and central northeastern

groups, a group of Lao descent originating in the Mekong River Basin region. The Ethnic groups in Southern Isan, who are descents of Lao, Khmer, Kui (Suy) and other minorities living in a part of Nakornratchasima, Buriram, Surin, Srisaket, and Ubonratchathani have their own unique weaving that uses three primary colors; green, yellow and red. They also abide the tradition of weaving as the symbols of diligence, patience and delicacy in weaving fibers one by one. These symbols indicate the character of a woman at an age of starting a family life (Juthavipat, 2002). Woven fabrics of Southern Isan people are divided into two types which are woven fabrics for daily life use, and woven fabric for special occasions. 1) The woven fabrics for daily life use like sarong, loincloth, shawl, hair cover, blanket, pillow, etc. This woven fabric is patterned without a decorative design. 2) The woven fabric for special occasion uses in religious traditions, merit events, wedding events, or dancing events are colorful with a decorative design (Sikkha, 2012).

The weaving is something that has been accumulated since the past. It is an inheritance of weaving procedure from ancestors, which is passed on to later generations until it becomes local wisdom. At present, there is a foundation of a handicraft group. It is a community enterprise in order to produce handicraft products, sell textiles to the market both at home and abroad. Moreover, Thai government has promoted policies for community products under the "One Tambon One Product (OTOP)" project to solve community poverty problems, create jobs and income, and strengthen communities by focusing on bringing the local wisdom and resources to develop their communities (Pongwirithon, 2015).

The issue was taken into consideration together with the study of consumption directions and trends of Francesco Morace, an Italian sociologist and market researcher. He talked about the consumption trend of the goods with hidden

cultural values that they had roots and been continuously developed over times until they became a tradition. This makes products of each community and nation has its own charm and personality, drawing consumers to feel passionate about the past and desire to be the owner of these products. Based on the results of the study by Francesco Morace, the researchers came up with the idea of combining the weaving wisdom of the Southern Isan community with the design of digital media in a bilingual system and publicizing it to the people who like to watch video content on social media. Most of them are educated at a standard level, having a stable career (Inkaew, 2012), as well as the local people in the community. The purpose is for them to be proud of their community and aware of the background of woven products, which will eventually lead to the preservation of the cultural identity of the weaving of the Southern Isan community.

Research objectives

1. To study and collect information on the southern of northeastern (Southern Isan) of Thailand weaving wisdom.
2. To develop two languages (Thai language with English subtitle) digital advertising media for conserving Southern Isan weaving wisdom.
3. To assess the quality and satisfaction in creating the digital advertising media.

Scope of the study

The Design and Development of Digital Media Advertising Public Relations for Conserving Southern Isan Wisdom organizes the scope of study into 3

sections;

1. Scope of the target group

The target group was the community conserving the weaving wisdom in Southern Isan. The characteristic of weaving is divided according to the ethnics such as Thai-Berng, Thai-Khmer, Thai-Lao, and Thai-Kui.

2. Scope of the design and development of digital advertising media

2.1 Content: it was about the weaving and identity of weaving of the ethnic groups in southern Isan region.

2.2 The design of digital media: it was operated through the process of video production and promoted through online society.

3. Research Methodology

3.1 The community interview was conducted to collect data that could support the development of digital advertising media.

3.2 The outline of bilingual digital advertising media was for interviewing three Southern Isan culture experts and three linguistic experts.

3.3 Storyboard was for interviewing three communication experts.

3.4 Narration was for interviewing three linguistic experts.

3.5 Digital advertising media and quality evaluation was for interviewing three Southern Isan culture experts, three linguistic experts, and three communication experts.

Research procedure

Research procedure was processed with the following steps.

1. Data analysis

1.1 The researchers studied the document of the Southern Isan weaving wisdom, craftsmanship way of life, pattern identity of Southern Isan culture, the document of digital advertising media design and present digital advertising medias. The study was advantageous to the outline of group discussion and guideline of digital advertising media production.

1.2 Group discussion was organized to understand point of view of 30 representatives from the weaving community and three Southern Isan culture experts to determine the scope of content and narration through digital advertising media. The result showed that the factors that affected Southern Isan weaving identity were the followings;

1.2.1 The weaving process. In the past, the weaving in the Southern Isan was processed for daily life consumption such as wearing for festival or religious ceremony. Silks were collected for the descendants to inherit. The weaving was processed during freetime with perseverance and caring from the step of planting mulberry trees and raising silkworms to weaving.

1.2.2 The pattern of woven cloths. The original pattern has been inherited from the ancient time and conserved until present. The ancient silk patterns can be categorized into two characteristics.

1) Geometric patterns, They were formed by tie dyeing process to create various patterns. There were repetitive patterns such as mesh, square, triangle, etc.

2) Nature patterns. They were silk patterns created of imitation of shapes of nature such as plants, flowers, animals, utensils, etc.

1.2.3 The silk color tones. The popular silk color tone in each community in Southern Isan were the followings;

- 1) Background color of silk was in cool tone.

- 2) Pattern color of silk was in warm tone.

1.2.4 The weaving community in Southern Isan has a culture of unique weaving procedure and patterns that has been passed on from their ancestors. The community with weaving culture had settled in the provinces of Nakhon Ratchasima, Buriram, Surin, Sisaket and Ubon Ratchathani, which refer to Thai-Berng ethnic, Thai-Lao ethnic, Thai-Khmer ethnic, and Thai-Kui ethnic, respectively. Group discussion also indicated communities that would be suitable for advertising media shooting.

1.3 Development of the outline of bilingual digital advertising media. The scope of content to be presented in the digital advertising media was compiled from group discussion. Researchers then outlined the bilingual video scripts and asked for opinions of experts who had experience in the fields for more than 10 years namely; three Southern Isan culture experts and three linguistic experts. The content, languages and the interest of narration were checked and corrected. The experts reviewed the use of Thai language in the media and the interest of narration. Later, the outline of bilingual digital advertising media was amended according to experts' suggestion.

2. Pre-production

2.1 The storyboard was developed from the outline of bilingual digital advertising media which determined the content that focused on presenting the identity the Southern Isan ethnics. The storyboard was probed by three communication experts who had experience in the field for more than 10 years. They was asked to review the form of narration, picture orders, camera angle and overall

quality of the storyboard. Then the storyboard was modified according to experts' suggestion as shown in the following figure 1:

No	Graphic	Picture	No	Graphic	Picture
1	 (Thai-Bereng Ethnic)		2	 (Thai-Lao Ethnic)	
3	 (Thai-Khmer Ethnic)		4	 (Thai-Kui Ethnic)	

Figure 1: Storyboard of digital advertising media

2.2 The result of primary survey on location, costumes and actors in the area showed that the community culture was compatible with the outline of digital advertising media. The community scenery and atmosphere were in harmony with the storyboard. The communities were Thai-Khmer ethnics at the weaving community of Ban Sanuannork, Thai-Kui ethnics at the weaving community of Ban Nongjod, Thai-Lao ethnics at the weaving community of Ban Saiyao, and Thai-Bereng ethnics at Korat folk community. The researchers contacted community leaders and asked for a courtesy visit to houses and used woven fabric products. The researchers also recruited volunteer actors from the community; then, prepared the rehearsal with them, arranged the scene composition and determined the camera's direction.

2.3 Sound design for the advertising media was studied and audio samples were collected from social media. The researchers consulted with three folk

music experts who had experience in the field for a minimum of 10 years. It revealed that each ethnic group had its unique characteristic of music instruments; the ethnics of Thai-Khmer and Thai-Kui used Sor Kantruem, the ethnics of Thai-Lao used Can and Pin, and the ethnics of Thai – Berng used Klongterng.

2.4 Recording studio was prepared and used for producing folk music by musicians that specialized in playing folk instruments. The researchers brought images of storyboard and sound samples to discuss and exchange ideas with musicians. They analyzed and designed the music for advertising media with the sound of Sor Kantruem, Pin, Can, and Klongterng played together with modern instrumental sounds to create the joyful rhythm and melodies.

3. Production

3.1 The researchers, actors and the crew went to the communities for shooting. Media was shot with various equipment which were brought to the area such as DSLR cameras and supplementary lenses, camera drone kits, slide rails, vibration reduction devices, voice recorder, and light kits. Look at the figure 2:

Location	Behind the scenes	
Thai-Kui ethnics at the weaving community of Ban Nongjod		
Thai-Khmer ethnics at the weaving community of Ban Sanuannork		
Thai-Lao ethnics at the weaving community of Ban Saiyao		
Thai-Berng ethnic community conserving Thai-Korat folk		

Figure 2: Behind the scenes

3.2 Music was recorded at the recording room allowing musicians to play folk instruments and record the sound. They then mixed it with various synthesized sounds to create a melody as planned. Mr. Chaowarit Chakhambhai, music professor from Faculty of Humanities and Social Sciences at Buriram Rajabhat University completed the soundtrack for the advertising media which was 1.30 minute long.

3.3 For narration recording, the researchers contacted the narrator who had voice characteristic that matched the image of advertising media. Male voice was chosen for narrating to convey the powerful emotion with semi-formal language inviting listeners to acknowledge the importance of weaving wisdom. The recorded voice was inspected on its quality by three linguistic experts who had experience in the field for more than 10 years. The reading of phonetic sound and gliding vowel sound were checked. After being amended according to experts' suggestion, the final file of the narration was completed in the length of 3.50 minutes.

4. Post-production

4.1 Data files were stored at the data warehouse system. Image, video and audio files had been converted in the form of files that were ready for editing.

4.2 The researchers used computer program of Adobe Premiere Pro to edit pictures, sounds, music, narration, graphics and subtitles into advertising media.

4.3 Digital advertising media's quality checking and evaluating were done by three Southern Isan culture experts, three linguistics experts, and three communication experts. The experts reviewed digital advertising media's content. After the amendments according to experts' suggestion, the work was evaluated on its quality by these experts once again.

4.4 Dissemination of advertising media and the satisfaction of target groups. The completed work with the length of 8.12 minutes was uploaded onto

YouTube, social networking website, in order to promote Southern Isan weaving wisdom of the target community through digital advertising media. Media's URL was also given to the people within community for their own benefit. An opinion interview was organized with the target community and people who participated in the development of advertising media. Look at the figure 3:



Figure 3: Dissemination of advertising media

Results

“Designing and Developing Digital Advertising Media through Participatory Research for Conserving Southern Isan Weaving wisdom” was processed through 4 steps. In each step documents, textbooks, researches, website was studied and 12 experts’ opinions and suggestions were applied. The researchers concluded the result in three aspects to follow the research objectives that had been set

1. The study and data collecting on Southern Isan weaving wisdom with the community. The researchers organized group discussion to understand the point of view of community representatives and Southern Isan culture experts (total of 33 people) who reflected to scope of content and the direction of advertising media narration. It was found that the specific identity of Southern Isan weaving cloths was

the procedure of weaving, pattern, tone of color, as well as a way of life of each ethnic related to the traditional weaving since the ancient times. Moreover, group discussion also suggested the suitable communities for media filming locations so it could be sensible and compatible with community's culture and way of life. This included the following communities: Thai-Khmer ethnics at Ban Sanuannok, Thai-Kui ethnics at Ban Nongjod, Thai-Lao ethnics at Ban Saiyao and Thai-Berng ethnics at Korat folk community.

The researchers developed the outline, the researchers asked experts experience in the fields for their opinions. Three Southern Isan culture experts and three linguistic experts reviewed the content and corrected Thai and English narration. The researchers revised the outline until it was approved on its quality.

2. The procedure of bilingual system (Thai audio - English subtitles). The researchers designed the storyboard that developed from outline of bilingual digital advertising media. This allowed researchers to see the overview of a story out of chronological order which guided the briefing direction for cameramen and the crew. It had been agreed that the storyboard must be filmed in five communities with four actors and six supporting actors in the length of 10 minutes. After the completion of the storyboard design, the researchers asked three communication experts who had experience in the field. It was then edited to add information of weaving production source and reduced the length of advertising media down. The researchers studied the nature of music for advertisement by interviewing three folk music experts experience in the field. It was concluded that each ethnic had the specific music instruments; Sor Kantruem found in Thai – Khmer ethnics and Thai – Kui, Can and Pin found in Thai – Lao ethnics, and Klongterng found in Thai – Berng ethnics.

The researchers travelled to the shooting locations with actors and the crew. The media was shot with various equipment; which were brought to the area. Folk music was produced by musicians who specialized in playing folk instruments. It was composed of the sound of the Kantruem, Pin, Kaen, and Klongterng played together with modern instrumental sounds to create the joyful rhythm and melody with the completed 1.30-minute length file. The researchers contacted the narrator who had voice characteristic that matched the image of advertising media. Male voice was chosen for the powerful narration with semi-formal language to invite audience to acknowledge the importance of weaving wisdom. The recorded voice was checked on its quality by three linguistic experts. After the amendments, the file of narration was completed with the length of 3.50 minutes.

3. Quality assessment It was in the post-production phase that the information from the production process was converted to files and stored in data warehouse system ready for editing with Adobe Premiere Pro program. The video sequences were arranged and images, music, narration, graphics, and subtitle texts were added into the advertising media. It ended up with the length of 8.12 minutes. Three experts of Southern Isan culture, three linguistics experts, and three communication experts expressed that the quality of content stimulated the viewers to closely understand the weaving as a way of life in the communities. The continuity of the story and the information transmitted were appropriate, easy to understand and not mazy, allowing the audience to remember the qualified content. Local scenery had the warm and rural-like atmosphere. Moreover, actors who were local people made advertising media realistic with their sincerity reflecting the personality of rural people. The advertising media design concept truly presented the environment and way of life of rural people to urban people. The quality of text graphics was clear and

colorful. Their sizes were proper, beautiful, consistent with images and content. The timing of the subtitle was appropriate which made it noticeable and easy to read. In addition, the quality of the music of advertising media was interesting, giving a clear sense of Southern Isan culture; although, the narration was sometimes not exciting because it focused too much on the details of the content. In conclusion, the overall quality of digital advertising media was at good level.

The researchers travelled back to the communities again and distributed the media to the people there for their own benefit. Satisfaction survey on design and development of digital advertising media was conducted with 30 participants from the target group. After analyzing and evaluating by using mean and standard deviation, it was found that participants satisfied with the content of storytelling at the highest level ($\bar{X} = 4.74$, S.D. = 0.39), followed by the satisfaction with the beauty of the images at the highest level ($\bar{X} = 4.71$, S.D. = 0.45), and the satisfaction with the sound track at the highest level ($\bar{X} = 4.68$, S.D. = 0.47), respectively.

The villagers who participated as the actors in the media expressed their feelings such as “I have watched the video and really like it. I’m very proud and glad to be part of this media to attract other people especially young generation to acknowledge the weaving wisdom of Kui people. I would like to see more of this type of videos.”, said Miss Supin Janto, a villager from Ban Nongjod, Nangrong district, Buriram province. Mister Jumrong Roddarnklang, Korat folk song producer at Thao Suranari monument park, Mueng district of Nakhon Ratchasima expressed that “I felt very excited to see my acting and proud to dress in the traditional Thai-Korat weaving cloths in the put about advertising media.”

Discussion

1. The result of the study and information gathered on Southern Isan weaving wisdom with the community from a group discussion conducted to understand a point of view of community representatives and experts in Southern Isan culture. Provinces in Southern Isan, known as the Southern Isan culture group consist of Nakhon Ratchasima, Buriram, Surin, Sisaket and Ubon Ratchathani, where their ethnic people formerly called themselves Thai-Kui (Suay), Thai-Khmer, Thai-Korat (Bueng) and Thai-Laos. The unique method of weaving, pattern and color of woven fabric of these ethnic group was a crucial factor that resulted in their distinctive weaving identity from the weaving wisdom of other regions. Women in the community inherited the weaving wisdom of Southern Isan culture. They used this weaving techniques and skills for daily life uses in the family and other social contexts such as traditional and merit-making events according to the beliefs of their ethnic groups. Successful weavers required perseverance and caring in every step – from planting mulberry trees and raising the silkworms to silk weaving. Parents and grandparents tended to collect woven cloths as a heritage for their children. This was compatible with the study of Smukuth (1994), Mae Ying Tong Tum Hook: The development of the weaving process and the changing role of women in nowadays Isan villages. The study found that traditional Isan women had a social role to support men. Weaving activities were part of the "cultural capital" of Isan women who must have skills and expertise in weaving in order to have an opportunity to play a role in family, community and outside the community as children, wife, mother and senior relatives throughout their lifetime. The result of the study was also in accordance with the study of Wutikarn (1994) Life, Faith and Fabrics: Inheriting the knowledge of woven fabrics in Mae Chaem District, Chiang Mai Province. The study

found that the costumes of Mae Chaem people that were exquisite especially the pattern of woven fabric made by weaving expertise, reflected a way of life of Mae Chaem people. The reflection through the fabric was a tool to convey the ideal pattern of Lan Chang civilization as well as their adherence to Buddhism.

In addition, at present, Southern Isan community has established a handicraft group - a community enterprise that produces woven fabric products for sale to both domestic and foreign markets. This is compatible with research article from Food Research and Information Services Institute (2010) Food Market Direction 2010: Food safety - Environment - Social responsibility trend. It found that consumption trend tends to be consistent with Francesco Morace's research that studied the lifestyle of consumers in more than 40 major cities from around the world. The behavior of product consumption will be part of sharing or exchanging experiences. Consumers will turn to prefer products with local identity and will be interested products inspired by the past, redesigning and linking to the present.

2. The result of design and development of digital advertising media to conserve Southern Isan weaving wisdom. The researchers used information from the group discussion on selecting suitable scenic communities and came up with the final design and development of advertising media with the intention to conserve Southern Isan weaving wisdom. The researchers asked for a courtesy visit to houses and places, and to see woven fabric products. Moreover, the researchers also recruited actors from the communities. This approach was consistent with the research of Saengduangkae (2015), Community participation in using appropriate media for community development: A case study of Ko Sarai Sub district, Satun Province. The study found that the focus on using community communication that was reflected from the needs of people in the community, which began by studying the content of

the research, used a paradigm to work in the context of the community. It was to start with the survey of the needs of the media in the community, then produce media under the format and content that the community needs, and evaluate media quality that was in accordance with the needs of the community. The form of media production through participation of people in the community would make it meet the needs of the community. The community felt that they owned the media. The implementation of the said project therefore reflected the value in all elements of communication. That is to say, the messengers were the people in the community. They had been selected and the media had been designed from the needs of the people in the community which the ultimate goal was for the audience to truly benefit. Furthermore, it was compatible with the research of Khamnawat (2006), Research and development model to increase the potential of local administrative organizations and communities in the publicizing and public relations of health promotion. The research found that by coordinating in the area, organizing activities for the community to select content issues and the persons responsible for the production and distribution who were from communities, local politicians and government officials to be involved from brainstorming the ideas, production to publicize, it allowed producers and communities to see the potential of their communities in the production of health promotion media by themselves.

3. The result of quality evaluation by a total number of 12 experts in various fields. The evaluation result of the overall advertising media was in a good level. Therefore, it is considered that the defined goal has been achieved. That was because every step in the process of developing the media had been inspected on its quality – since the step of writing the narration, designing a storyboard, composing sound tracks, until obtaining the complete quality advertising media. This was

compatible with the research of Tawornnitikul (2014), the study of guidelines for the development of public relations media of the Faculty of Agriculture, Kasetsart University, Kamphaeng Saen Campus. It found that the interview with media experts provided guidelines for arranging the media elements that matched the needs of the target audience, such as using graphics in a simple and pleasant-to-look-at way would help lead to attention or using large-size letters to suit the target audience.

After the quality evaluation by experts had completed, the researchers published advertising media onto YouTube website, an online social network that helps attract audiences rapidly and spread freely without borders. This approach was in line with the research of Danklang (2016), Factors that affect the satisfaction of viewers of video content on social media. It concluded that the continuous increase in the frequency of viewing of video content had resulted in a very rapid communication nowadays. The most satisfied video content social media was YouTube, followed by Facebook and other social media such as Line. The results of satisfaction survey from the sample group found that the average level of satisfactions that were at a high level were in three aspects. Firstly, it was the content of storytelling since the sample respondents were the people in the community who had a good understanding of the story that reflected the weaving as a way of life. Secondly, it was the beauty of the scene. Advertising media had gone through the filming process according to the composition principles, such as choosing an appropriate location and a suitable time period that gave the best lighting, determining of depth focus distance, and using the camera angle to collect every detail of actors' clothes, gestures or eyes. Therefore, this resulted in the scenes that were beautiful and unfamiliar in the sample group's point of view. Lastly, it was the aspect of the sound tracks and music from the compilation of folk music knowledge

that gave various sound of musical instruments of each ethnic group that were very unique. It included the sound from So Kantruem of Thai-Khmer and Thai-Kui ethnicity, Can – bamboo mouth organ and harp of Thai-Laos ethnicity, and the Klongterng of Thai-Bueng ethnicity, as well as the mixture of synthesizer sounds into music to match the content and scene of the advertising media. This was consistent with Yoolong (2013), Developing a video for self-learning on being a moderator and a television speaker for distance education via satellite. The research found that the sample group was satisfied with the overall video presentation because there were step-by-step presentations, pictures, sound music and demonstration that helped them gain more knowledge and understanding.

The interviews were conducted with people in the communities, homeowners, owners of woven fabric products and actors. After seeing things that were related to them on a regular basis appearing in advertising media, they all expressed great pride in the beautiful scenic views and the weaving as a way of life in the community, and were pleased to be part of the development of this advertising media. It was compatible with the research of Saengduangkhae (2015), Community participation in the use of appropriate media for community development: a case study of Ko Sarai sub district. The study found that the reflection of media satisfaction of people in the community made it known that the media was in line with the needs of the community and useful in the conservation of coastal marine resources. In this regard, conducting the survey to understand community needs before producing media and providing opportunities for people in the community to participate in the production of media at various levels as well as communicating with the community during different media production phases, resulted in the media being in line with the needs of the community. This kind of participation made

community feel deep pleasure derived from their own achievements that they were closely associated and possessed.

Recommendations

1. The developed digital advertising is solely a presentation of the image of woven fabric conservation of ethnic groups in South Isan. Agencies or organizations that wish to distribute it to the public are advised to allocate staff to explain further details of the weaving for the greatest benefit.

2. Further studies should be conducted to analyze the statistical analysis of visits and comments on advertising media via YouTube website, as well as; on advertising media publicized through other online social websites.

3. It would be more influential for the wider audience in the next research if the actors in the advertising media were famous people or online influencers.

References

- Andrew, M. (2010). *Digital advertising*. London: Palgrave Macmillan.UK.
- Danklang, U. (2016). Factors that affect the satisfaction of viewers of video content on social media. Online. *Journal of humanities and social sciences, Rajapruek University, 2(2)*, 78-90. [in Thai]
- Food research and information services institute. (2010). "Food market direction 2010: Food safety - environment - social responsibility trend ". *Inter Trade Review, Department of International trade promotion, 23(1)*, 76-78. [in Thai]
- Inkaew, S. (2012). *Principles of marketing*. Bangkok: Triple Group. [in Thai]
- Jutawipat, W. (2002). *Folk art*. Bangkok: Sipprapa. [in Thai]

- Khamnawat, D. (2006). Research and development project to increase the potential of administrative organizations local and community to disseminate and publicize health promotion work. *Journal public health and development*, 4(3), 43-55. [in Thai]
- Panurat, A. (2003). *Silk in Thai Kui ethnics and Khmer ethnics*. Surin: Cultural center of Surin. [in Thai]
- Pongwiritthon, R. (2015). *Purchasing behavior on hand-woven cotton products of consumer who buy from handicraft cotton shop in the area of Muang district, Chiang Mai province*. Chaingmai: Rajamangala University of Tecnology Lanna. [in Thai]
- Saengduangkae, C. (2015). *Media using for community development at sab-district Koh Sarai, Satun provice*. Songgkhla: Hatyai University. [in Thai]
- Sigkha, P. (2012). *Southern Isan weaving wisdom*. Ubon Ratchatthani: Ubon Ratchathani University. [in Thai]
- Smukuth, S. (1994). *Woman must be weaving the development of weaving processes and changing the role of women in Isan village nowadays*. Khon Khan: Khon Khan University. [in Thai]
- Tawornnitikul, S. (2014). "Study of guidelines for media development of the Faculty of Agriculture Kamphaeng Saen, Kasetsart university Kamphaeng Saen campus." *Veridian academic journal e-journal, Silpakorn university*, 7(2), 1137-1148. [in Thai]
- Wutikarn, K. (1994). *Faith life and fabrics: Inheritance of knowledge about woven fabrics in Mae Chaem district, Chiang Mai province*. Chiang Mai: Chiang Mai University. [in Thai]

Yoolong, S. (2013). *The development of a video for self-learning on moderator and television speakers for distance education via satellite*. Bangkok: Srinakharinwirot University. [in Thai]

Authors

Mr. Jirayut Prasertsri

Digital Art Program, Faculty of Humanities and Social Sciences,

Buriram Rajabhat University

439 Jira Road, Muang District, Buriram Province 31000

Tel.:097-328-0013 E-mail: Jirayut.ps@bru.ac.th

Mr. Drarusawin Vongporamat

Information Technology Department Program, Faculty of Science,

Buriram Rajabhat University

439 Jira Road, Muang District, Buriram Province 31000

Tel.:085-754-0228 E-mail: Drarusawin.vp@bru.ac.th