LOCAL PEOPLE'S AWARENESS OF FOLK ARTS AND CRAFTS CONSERVATION: A CASE STUDY OF BAAN BANG SADED ROYAL DOLLS (TUKKATA CHAO WANG) PA MOK DISTRICT, ANG THONG PROVINCE THAILAND

PENSOM PENGSOMBUT

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Any mistakes in this research will be absorbed by me in order to make better improvement in the next occasions.

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ABSTRACT

This research studied the levels of awareness of local people conservation of the folk arts and crafts called Baan Bang Saded royal dolls. Research also investigated the factors affecting the awareness of local people concerning on conserving Baan Bang Saded Royal dolls and the problems, obstacles and suggestions for increasing awareness of Baan Bang Saded Royal doll conservation. The study looked at both quantitative and qualitative data. Quantitative data was collected by questionnaire. The study population was local people, 270 households who have a house in Tambon Bang Saded, Pa Mok district, Ang Thong province Thailand. The Statistical Package for Social Sciences (SPSS) was used for data analysis. In addition, qualitative data was collected by in-depth interview and was analyzed by descriptive approach. The samples were producers, dealers, consumers, and community leaders. The study concluded that the majority of local people had on awareness of Baan Bang Saded Royal doll conservation at a low level and found that occupation, actual and social value of Baan Bang Saded royal dolls folk arts and crafts and knowledge about the folk arts and crafts of royal dolls made a significant difference to the awareness of Baan Bang Saded royal doll conservation (P-value<0.001). Moreover, education and place of residence made a significant difference to the awareness of Baan Bang Saded royal doll conservation (P-value<0.01). Additionally, sex and experience with Baan Bang Saded royal doll made a significant difference to the awareness about Baan Bang Saded royal doll conservation (P-value<0.05).

The problems and obstacles to awareness of Baan Bang Saded royal doll conservation were scattered production groups. The Baan Bang Saded royal doll center is located in an improper place, with no instructor regularly working there. Regarding the center management, it is not efficient enough, and lacks transparency and fairness. Forms of work were not variable. Purchasers have not yet seen the value and benefit of such work. Finally, the private sector and the general public sector, have not yet paid much attention to the Baan Bang Saded royal doll whether in form of product development, markets, fund support, or location improvement.

The study suggests that the production center should have more cooperation for work development. Baan Bang Saded royal doll center and management must be improved. Forms of the work must be changed to maintain balance with tradition and the application of new technologies. Moreover, related agencies should cooperate with local people and must have greater realization and consciousness of the conservation work.

KEY WORDS : AWARENESS / BAAN BANG SADED ROYAL DOLLS

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ความตระหนักของประชาชนท้องถิ่นที่มีต่อการอนุรักษ์งานศิลปหัตถกรรมพื้นบ้าน : กรณีศึกษาตุ๊กตาชาววังบ้านบางเสด็จ อ.ป่าโมก จ.อ่างทอง (LOCAL PEOPLE'S AWARENESS OF FOLK ARTS AND CRAFTS : A CASE STUDY OF BAAN BANG SADED ROYAL DOLLS (TUKKATA CHAO WANG) PA MOK DISTRICT, ANG THONG PROVINCE THAILAND

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บทคัดย่อ

การศึกษาครั้งนี้มีวัตถุประสงค์ เพื่อศึกษาระดับความตระหนัก ปัจจัยที่มีผลต่อความตระหนักของประชาชนท้องถิ่น ปัญหา อุปสรรค และข้อเสนอแนะที่มีต่อการอนุรักษ์งานตุ๊กตาชาววังบ้านบางเสด็จ ใช้วิธีการศึกษาเชิงปริมาณและเชิงคุณภาพ เก็บข้อมูลเชิงปริมาณโดยใช้แบบสอบถาม กลุ่มตัวอย่าง คือ ประชาชนท้องถิ่น ต.บางเสด็จ จ.อ่างทอง จำนวน 270 ครัวเรือน ข้อมูลที่ได้นำมาวิเคราะห์โดยใช้โปรแกรมสำหรับการวิจัยทางสังคมศาสตร์ ส่วนกลุ่มตัวอย่างที่ใช้ในการศึกษาเชิงคุณภาพ โดยการสัมภาษณ์แบบเจาะลึก คือ กลุ่มผู้ผลิต, ผู้จำหน่าย, ผู้ซื้อ และผู้นำชุมชน ผลการศึกษา คือ ประชาชนท้องถิ่นมีความตระหนักของต่อการอนุรักษ์งานตุ๊กตาชาววังบ้านบางเสด็จระดับต่ำ และพบว่า อาชีพ, การให้คุณค่าต่องานศิลปหัตถกรรมพื้นบ้านตุ๊กตาชาววังบ้านบางเสด็จ และความรู้เกี่ยวกับงานศิลปหัตถกรรมพื้นบ้านตุ๊กตาชาววัง เป็นปัจจัยที่มีผลต่อความตระหนักอย่างมีนัยสำคัญทางสถิติที่ระดับ 0.01 ระดับการศึกษาและภูมิลำเนาเดิม เป็นปัจจัยที่มีผลต่อความตระหนักอย่างมีนัยสำคัญทางสถิติที่ระดับ 0.01 ส่วนเพศกับประสบการณ์เกี่ยวกับงานตุ๊กตาชาววังบ้านบางเสด็จเป็นปัจจัยที่มีผลต่อความตระหนักอย่างมีนัยสำคัญทางสถิติที่ระดับ 0.05

ปัญหาและอุปสรรค คือ กลุ่มผู้ผลิตงานขาดความสามัคคี, ที่ตั้งของศูนย์ตุ๊กตาไม่เหมาะสม โครงสร้างการบริหารงานกลุ่มไม่ดีพอ, ผู้นำกลุ่มขาดประสิทธิภาพในการบริหารงาน, รูปแบบงานไม่มีการพัฒนา และผู้ซื้อหรือหน่วยงานที่เกี่ยวข้องไม่เห็นถึงคุณค่าของงานอย่างแท้จริง ข้อเสนอแนะจากการวิจัย คือ กลุ่มผู้ผลิตงานต้องสามัคคี, ศูนย์ตุ๊กตาและผู้บริหารกลุ่มต้องปรับเปลี่ยน ทั้งสถานที่และการบริหารงาน, ควรพัฒนารูปแบบงานโดยเน้นความสมดุลสมจริงผสมผสานกับเทคโนโลยีสมัยใหม่ หน่วยงานที่เกี่ยวข้องควรร่วมมือกับประชาชนท้องถิ่นในการพัฒนาผลงานและต้องมีความตระหนักและมีจิตสำนึกในการอนุรักษ์งานอย่างจริงจัง

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CHAPTER 1
INTRODUCTION

1.1 Background:

Each area where people settled down have had symbols to identify community values, united into one from generations to generations, which is the big part of developments but cultures and original ways of life has changed by influences of environment changes and technologies howaday, until some community symbols are slowly degenerating as well as Baan Bang Saded royal dolls.

The inborn of royal dolls was in the King Rama IV reign by a government officer, an inventer in the palace called Tao Kae gleeb, based on dressings, cultures, customs in the palace residence, its specialties of royal dolls is the tiny size, sculptors have to elaborate to mould them, this period was the most prosperous time of royal dolls and by the time of King Rama V reign had subsided because of some government officers had moved out of a palace residence without inherited of the folk arts and crafts. Finally, it had slowly dimmed down.

Until 1976 after Bang Saded district flood disaster, Queen Sirikit had paid a visit to help people. The edict of her majesty the queen was facilitating people to do side occupation, one of them was making their own the royal dolls to increased an income and repaid debts because of raw materials are in the own neighborhood. Furthermore, this side occupation could conserve techniques of royal dolls, which is an influence by the original royal dolls to Baan Bang Saded royal dolls. (Walailuk Songsiri, 1993:1-16)

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Baan Bang Saded royal dolls is a proudly cultural heritage of Thailand, wildly well known, a replica of Thai customs and ways of life which ought to succeed to our nation for good and all but because of social changes has forced local people to do new things for a living instead of making Baan Bang Saded royal dolls therefore, the folk arts and crafts future is getting worse.

Value judgments, social beliefs, material shortage, and economic change are unpredictable reasons of the ruinous Baan Bang Saded royal dolls folk arts and crafts, which is also causes of losing creature sculptors who had to cease producing the Baan Bang Saded royal dolls as well as folklore wisdom and traditions. Those art crafts significant are the same, therefore making awareness of local people regarding their own the folk arts and crafts case study is necessary because of they are the most important factors to succeed and drive this valuably the folk arts and crafts, besides can motivate and push forward the community development, according to the national economic and social development plan through cores of development; consist of people community and society integrates urban and rural development to community strengths along with supporting economic development by natural resources and environment management to raise a sustainable quality of life (The ninth national economic and social development plan :2002-2006) This study is conform with One Tambon One Product (OTOP) policy. The goal of OTOP is developing the potential human resources by facilitating product development of the folk arts and crafts from their roots to make the sustainable development. (Department of industrial promotion 2001:3-4) Therefore, this study could stimulate the development of the local are crafts, Baan Bang Saded royal dolls as the prospect of the development plan makes more community potential including to force more the Baan Bang Saded royal dolls quality for another markets (The national economic and social development plan) excluding the same old local market, finally could be an identity of community in sustainable style for the future.

The result of this study could be suggestion possibilities approached of the folk arts and crafts regarding to whom it may concern, who could facilitate knowledge of Baan Bang Saded royal dolls to remains, stands by Thailand's side for good and all

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1.2 Objectives of the study:

1.2.1 To study the levels of awareness of local people conserving the folk arts and crafts, Baan Bang Saded royal dolls.

1.2.2 To study the factors affecting the awareness of local people conserving the folk arts and crafts, Baan Bang Saded royal dolls.

1.2.3 To study the problems, obstacles and suggestions of awareness in the folk arts and crafts, Baan Bang Saded royal dolls conservation.

1.3 Scope of the study:

This study emphasizes the education about the awareness of local people conserving the folk arts and crafts, Baan Bang Saded royal dolls in Tambon Bang Saded, Pa Mok district, Ang Thong province.

1.4 Definitions:

"Awareness" refers to expression of mind circumstance, drive by feeling, perception, understanding or realized to any situation base on experiences. In this study, the researcher means awareness of local people about the folk arts and crafts, Baan Bang Saded royal dolls conservation.

"Local People" refers to the people who are the head of household or member of household have up to 18 years old who can give the information representing the whole household. One person is for one household and they have settled in Tambon Bang Saded, Pa Mok District, Ang Thong Province at least 1 year before research.

"**Conservation"** refers to the combination of create, restoration, or succession to provide benefits to the society, and sustain the nation being and the unique of local people. In this study, the researcher means conservation of Baan Bang Saded royal dolls folk arts and crafts.

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"Folk Arts and Crafts" refers to a kind of art created upon the structure of life, tradition, belief, and culture of groups of people who have the joint characteristics, may speak in the same language, or have the same religion. Such folk arts and crafts work are created under the main consideration of both usages and artistic value in order to respond to the belief, spiritual happiness, or sale and purchase, and exchange of local people. Such work shows the capabilities conveyed from their ancestors and reflects local spiritual characteristics in it. In this study, the researcher means the folk arts and crafts of Baan Bang Saded royal dolls.

"Baan Bang Saded Royal Dolls" refers to dolls, manufactured by villagers in Tambon Bang Saded, developed from original royal dolls. Each Baan Bang Saded royal dolls are made from clay. It has a very tiny head, is 1-2 inches tall, expressed Thai livelihood and manners. The Baan Bang Saded royal doll reflects to value of Thai art and culture and called royal dolls because of the first inventer had lived in the royal residence.

"Monthly Income" refers to the average earning from working per month before deduct any expenses.

"Experience with the Folk Arts and Crafts, Baan Bang Saded Royal Dolls" refers to people have been participated to learn, operation training, production procedure, Baan Bang Saded royal dolls distribution or to be a part of royal doll groups.

"Access to Information" refers to sources and frequencies to receive the information about the folk arts and crafts, royal dolls in original and Baan Bang Saded styles by mass media such as television, radio, newspaper, bureau, community leader, governmental office, and including to receiving the information in other ways such as a family, a neighbor, a conference, and training.

"Knowledge" refers to facts, truths, principle and information to which the human mind has access from study or investigation including observation to become own memory and shows these things outside which other people can observe and measure them. In this study, the researcher means knowledge of local people about the folk arts and crafts in original and Baan Bang Saded royal dolls styles.

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"Participation in the Community Activities" refers to the behavioral expression of a person in order to take part in an activity or project about developing community.

"Value of Baan Bang Saded Royal Dolls Folk Arts and Crafts" refers to the expression of person in the field of feeling, realizing the importance, giving on interest, the impression toward the folk arts and crafts, Baan Bang Saded royal dolls in the aspects of art, culture, beauty, symbol and local wisdom.

1.5 Variables of the study:

1.5.1 Independent Variables

(a) Personal Factors

Sex

Age

Education

Occupation

Monthly income

Duration of residence in community

Place of residence

Experience with the folk arts and crafts, Baan Bang Saded royal dolls

(b) Motive Factors

Access to information

Participation in community activities

Value of Baan Bang Saded royal dolls folk arts and crafts

Knowledge about the folk arts and crafts of royal dolls

1.5.2 Dependent Variable

Awareness about the folk arts and crafts, Baan Bang Saded royal dolls conservation.

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1.6 Level of Measurement:

Variables	Measurement Level
1.6.1 Independent Variable	
(a) Personal Factors	
- Sex	Nominal
- Age	Nominal, Interval
- Education	Nominal
- Occupation	Nominal
- Monthly income	Nominal
- Duration of residence in community	Nominal
- Place of residence	Nominal
- Experience with the folk arts and crafts, Baan Bang Saded royal dolls	Nominal
(b) Motive Factors	
- Participation in community activities	Nominal
- Access to information	Interval
- Knowledge about the folk arts and crafts of royal dolls	Interval
- Value of Baan Bang Saded royal dolls folk arts and crafts	Interval
1.6.2 Dependent Variable	
- Awareness about the folk arts and crafts, Baan Bang Saded royal dolls conservation	Interval

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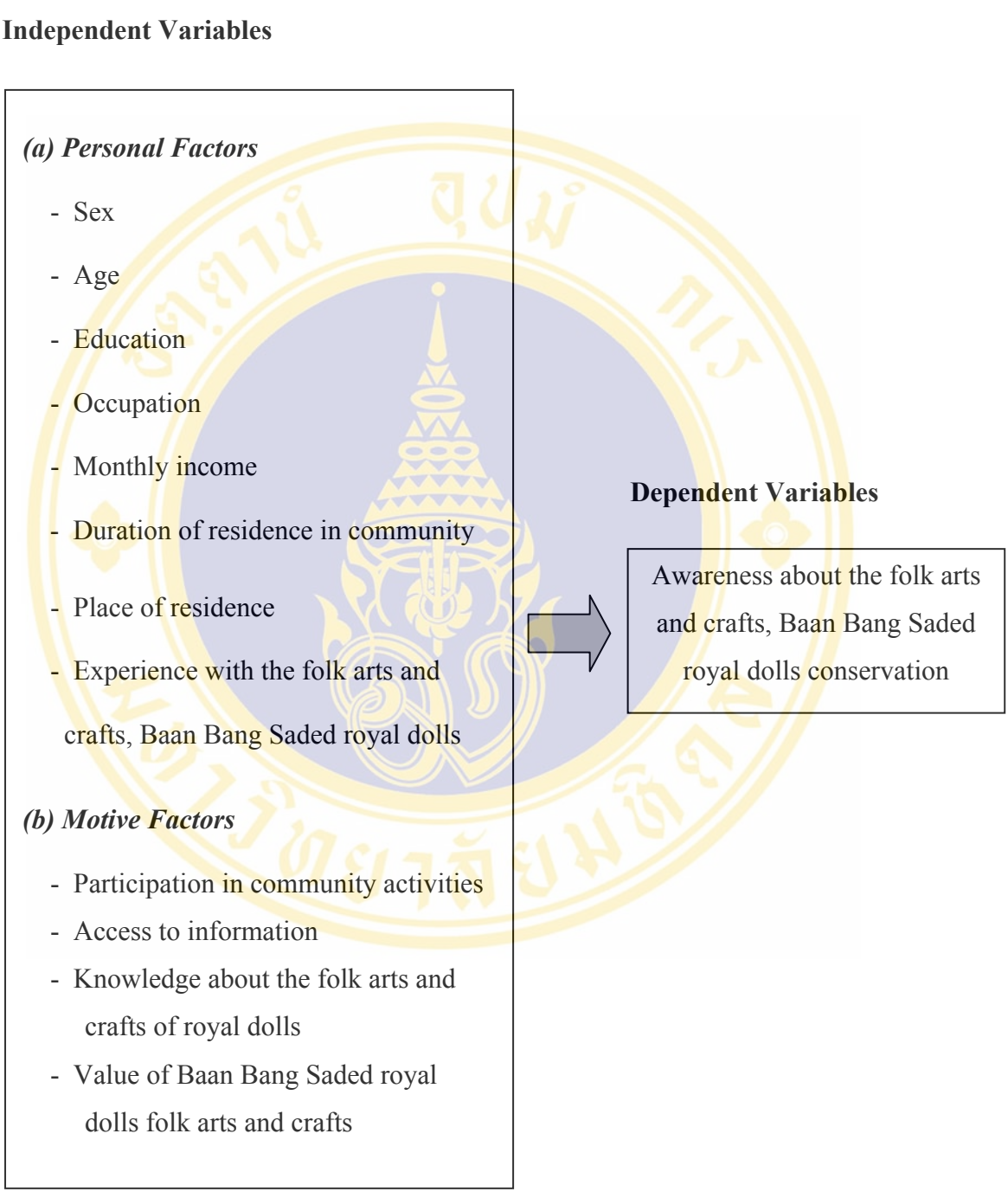
1.7 Conceptual Framework:



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1.8 Hypothesis of the Study:

In this study, hypotheses are put forwards as follows:

1.8.1 Local people have awareness about the folk arts and crafts, Baan Bang Saded royal dolls conservation at the moderate level.

1.8.2 Social-demographic personal factors make different to the awareness about the folk arts and crafts, Baan Bang Saded royal dolls conservation as follows:

1. Local people with different sex provide different awareness about the folk arts and crafts, Baan Bang Saded royal dolls conservation .

2. Local people with different age provide different awareness about the folk arts and crafts, Baan Bang Saded royal dolls conservation.

3. Local people with different education provide different awareness about the folk arts and crafts, Baan Bang Saded royal dolls conservation.

4. Local people with different occupation provide different awareness about the folk arts and crafts, Baan Bang Saded royal dolls conservation.

5. Local people with different monthly income provide different awareness about the folk arts and crafts, Baan Bang Saded royal dolls conservation.

6. Local people with different duration of residence in community provide different awareness about the folk arts and crafts, Baan Bang Saded royal dolls conservation.

7. Local people with different place of residence provide different awareness about the folk arts and crafts, Baan Bang Saded royal dolls conservation.

8. Local people with different experience with the folk arts and crafts, Baan Bang Saded royal dolls provide different awareness about the folk arts and crafts, Baan Bang Saded royal dolls conservation.

1.8.3 Motive factors make difference to the awareness about the folk arts and crafts, Baan Bang Saded royal dolls conservation as follows:

1. Local people with different participation in activities of community provide different awareness about the folk arts and crafts, Baan Bang Saded royal dolls conservation.

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2. Local people with different access to information provide different awareness about the folk arts and crafts, Baan Bang Saded royal dolls conservation.

3. Local people with different knowledge about the folk arts and crafts of royal dolls provide different awareness about the folk arts and crafts, Baan Bang Saded royal dolls conservation.

4. Local people with different value of Baan Bang Saded royal dolls folk arts and crafts provide different awareness about the folk arts and crafts, Baan Bang Saded royal dolls conservation.

1.9 Benefits of the Study:

1.9.1 To realize the levels of the awareness of local people about the folk arts and crafts, Baan Bang Saded royal dolls conservation that it have benefit for the development plans and restore the folk arts and crafts in this area.

1.9.2 To realize the factors affecting awareness of local people conserving the folk arts and crafts, Baan Bang Saded royal dolls.

1.9.3 To realize the problems, obstacles and suggestions of awareness about the folk arts and crafts, Baan Bang Saded royal dolls conservation with local people.

1.9.4 To results from this study can bring the right information and the appropriate proceeding to propose for the related organizations for promote about conservation and development of the folk arts and crafts, Baan Bang Saded royal dolls.

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CHAPTER 2
LITERATURE REVIEW

In the study about local people's awareness of folk arts and crafts conservation: A case study of Baan Bang Saded royal dolls, Pa Mok district, Ang Thong province Thailand. The researcher studies in concepts, related theories and researches to be foundation and the guidance of research which separate in 8 parts:

2.1 Definitions and Value of Folk Arts and Crafts
2.2 Meanings, Background, and Types of Thai Dolls
2.3 Background of Baan Bang Saded Royal dolls
2.4 Concepts and Theories relevant to Awareness
2.5 Concepts and Theories relevant to Knowledge
2.6 Concepts of Conservation of Folk Handicrafts Work
2.7 Relevant researches
2.8 Variables related to study

2.1 Definitions and Value of Folk Arts and Crafts:

Viboon Leesuwan (1992:11-39) explained the different meanings of art, handicraft, folk arts, folk handicraft, and folk arts and crafts as follows:

Folk arts and crafts can be separated into 2 words: "arts", and "crafts". "Arts" used in the handicrafts will mean the "applied art" that the artistic knowledge and abilities are applied for the benefit pursuant to other persons desires and not only responding to the feeling, ideas, and emotions of the producers. Such applied art may be made up by hand or machine. But, the "crafts" mean any work made up by the human's craftsmanship or wisdom for their daily uses. Then, such crafts have been developed to be more attractive and, at the means time, they also provide the arts

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appreciation. To change some "handicrafts" to be the "arts and crafts", they must have the art composition and creation. It can be concluded that the arts and crafts work must be made up by hand and the producers of arts and crafts work must also use their art capabilities to upgrade their work so that those work are good-looking and become a kind of attractive folk handicrafts.

The folk handicrafts, and arts and crafts work closely relate to the living, beliefs, and culture between users and producers. Therefore, the arts and crafts work is an outcome expressing a culture in the traditional frame that also hints the arts appreciation and wisdom of each producer whereas the style and features of the arts and crafts work is formed by the tradition, culture, beliefs, and moral value of each local area or community. The craftsmen may present the symbolic meanings by setting up a design and shape outlined by the community; for example, the stripes of bamboo are used to weave the "Cha-lew" (a device shaped like Solomon's seal and made of strips of bamboo serving as a sign that a thing is for sale, as a charm on a pot containing a potion or as a boundary mark) stuck to keep ghosts out of their houses, farms, or to mark their boundary, etc. Therefore, the value of arts and crafts work is determined in the frame of custom, tradition, beliefs, and culture of that local area or community. Because the arts and crafts work is structured by the society and community, the arts and crafts work of each local area or community is different and unique. Hence, "folk arts" or "folk arts and crafts" are favorably used to show the origin of that arts and crafts work. The definitions and features of the folk arts are given as follows:

Wannee Viboonsawasdi Anderson (1988:31) indicated that the villagers' arts, folk arts, or folk arts and crafts all are the arts of groups of people or local people who have their own cultural base. They are not necessarily the villagers or rural people, but they are groups that have joint characteristics, may speak in the same language, have the same religion, etc, which unite them together.

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Moreover, **Viboon Leesuwan** (1996:29) defined the definition of the folk arts as the artistic work based on life, custom, belief, and culture created by life and spirit of groups of people to reply to their beliefs, mental happiness, daily uses, or sale and purchase and exchange in the community. Such matters are the capabilities continuously transferred from their ancestors, not the imitation or influence of other areas. So, these arts have their own local characteristics.

Ralph Mayer (referred in Viboon Leesuwan, 1992:29) defined the "folk arts" as the arts and crafts created by the public who have never been trained systematically, but they are able to create the work according to their traditional value under the expertise and unique features of each particular area or country.

Herbert Read (referred in Viboon Leesuwan, 1992:30) stated the specific characteristics of the folk arts that it consists of 3 parts: first – the villagers' arts is neither rough or ugly nor fine as the fine arts, but always the applied art; second – the villagers' arts tends to be the abstract art or geometric concrete art, for example, the abstract forms are favorably used in the symbolic ways particularly in the design of cloth or pottery, etc. The reason why the folk artistic work is preferably created in the geometric design may be their technical limitation. The third part is the villagers do not desire to change their folk arts. In fact, the folk arts and crafts have changed all the time pursuant to the exterior influence, but such changes affect only the external features of arts and crafts, but their contents and usages are still the same such as Kratib and the rice pack for the sticky rice used by the north and northeastern people that their usages have never been changed, except the materials for the production of rice pack, etc.

In conclusion, "folk arts" or "folk handicraft" or "folk arts and crafts" are a kind of art created upon the structure of life, tradition, belief, and culture of groups of people who have the joint characteristics, may speak in the same language, or have the same religion. Such folk arts and crafts work are created under the main consideration of both usages and artistic value in order to respond to the belief, spiritual happiness,

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or sale and purchase, and exchange of local people. Such work shows the capabilities conveyed from their ancestors and reflects local spiritual characteristics in it.

According to the above statements, the folk arts and crafts concerning the Thai royal dolls is a work created by local people living in Bang Saded. It is a creative work made up by hand, can be used and still maintains its beauty of artistic appreciation and hints the wisdom, which is a local characteristic, that reflects the ways of life and custom and tradition transferred from one to another generation.

2.2 Meanings, Background, and Types of Thai Dolls:

(Sutthiluk Umpanwong, 1981)

2.2.1 Meanings of Thai Dolls

"Tukkata" (doll) means the artificial figure made up to imitate human or animals. Most dolls are smaller than the real ones, and made up from any material such as clay, cloth, wood, plastic, paper, etc. Dolls may be wearing some clothing or painted some dressings on them and equipped by some utensils or complements such as house, boat, scuttle, and panniers, etc.

2.2.2 Background of Thai Dolls

According to the archaeological evidences, it was found that the most ancient Thai pottery dolls were made during the Dvaravati Era or the Buddhist century of 12-13. The dolls were usually made up from red soil and shaped in men leading monkeys who rolled buns on their heads, worn only a piece of cloth and small monkeys sitting at their feet. It is assumed that such doll was a child toy or used in the religious rites.

Some evidences confirm that Thai ancient doll begun in the Uthong Era during Buddhist century of 17-20. Such dolls were made in the shapes of human and animals. Someone assumed that these dolls might be the resembling figures of dead persons as well as their relics made for paying respects by their descendants. Then, during the

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periods of Sukhothai, Ayudhya, and Rattanakosin, Thai pottery dolls have been made in various shapes pursuant to the habits of people in each particular period, precept, beliefs, and daily uses, etc. For example, Tukkata Sia Kaban (doll's offering to demons or spirits) have been made since the Sukhothai period to support a belief that this doll could keep patients of the family or women giving birth to a child out of danger. Tukkata Lomluk was made up for the children's toy. We can still see Tukkata Chaoparm in the rural areas that are made up to make a sacrifice to the guardian spirit houses. The enameled pottery dolls of the Sukhothai period were shaped in various actions of human. Some historians indicated that these dolls are similar to the royal dolls are being made at Bang Saded now. If it is real, this will mean that shaping the royal dolls by Bang Saded people at Ang Thong Province is able to conserve Thai tradition and culture so well.

Thai people have continuously made dolls up to the Ayudhya and Rattanakosin periods until Thai people have a proverb that "staying in other person's house, do not stand idle, but sculpture buffaloes for the house owner's children". This is a clear confirmation that the Thai people have admired the sculpture of dolls for times.

2.2.3 Types of Thai Dolls

They could be separated into 4 following types:

1) Dolls used for Rites
2) Dolls for Children
3) Dolls with the Artistic and Cultural Value
4) Other Dolls

1) Dolls used for Rites Such dolls also cover the pottery dolls of the Sukhothai period. Takkata Chaoparm is an ancient doll used for making a sacrifice that was made up as the representative of the Brahman working for the royal bureau. For the following period up to now, the dolls in the human, elephant, horse shapes, including the Toy Theater made as an offering to gods have been the pottery dolls to make a sacrifice to the guardian spirits. These dolls were supposed as the followers to provide

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daily services to those spirits. Another doll used in the rites is Tukkata Siakabarn that was made from clay to lure ghosts when the villagers believed that any person was ill because he/she had the suffocating feeling while asleep especially during a nightmare. Some pieces of clothes wearing by that ill person would be cut to be the doll's dressing to lure ghosts to believe that that person were dead and should not search for him/her any more. In addition, the dolls made from clay were used in the black magic rites as the substitute of enemy. A spell would be put over the dolls and some pins were used to pierce at each parts of the doll. It was believed that someone being under the power of spell would feel painful and become dead.

2) Dolls for Children Most girls prefer playing the dolls than boys and they like to talk to their dolls as if they were real men. These dolls are usually made from clothes. The simplest ancient cloth dolls were made by rolling the two edges of handkerchief until both edges reach the middle point. Then, upside it downs and folds at the center. After that, use a piece of clothes to tie the top part to be the doll head, and another piece at the bottom to be the doll body. Later, the cloth dolls were more developed. Clothes were cut and sewed as the doll head and body and each part was packed with some kapok. Then, its face was painted, its hair was set, worn the dress, could stand or sit such as the dolls in the shapes of children with buns and wearing the jong gra ben, farmers wearing the hats made from palm leaves (ngaub), tribesmen in many tribes, Santa Claus, etc.

Moreover, there is another type of Thai kapok-packed doll in various animal shapes such as cat, tortoise, monkey, elephant, and lion made from clothes printed in colorful flowers that are packed with the kapok for enjoyable holding. Another type of doll in the animal big shapes such as pig, horse, donkey, etc, that have been continuously played by children is the paper doll in the colorful painting. Tukkata Lomluk is another kind of doll played from the past up to now. It is in a round shape with a round head. Whenever we push the doll down, it can get up by itself. The doll may be made from celluloid, rubber or plastic. Moreover, some dolls are made from clay in various animal shapes that the adults like to make as toys for children.

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3) Dolls with the Artistic and Cultural Value This kind of doll can be separated into 3 types. They are usually made up for mere pleasant looking such as royal doll, Bang Saded doll, and cloth doll, etc.

3.1 Royal Dolls were first originated in the palace by Khun Tao Kae Gleeb for sale in the reign of the King Rama IV. Later, Chao Jom Marnda Yoi to the King Rama IV remade these royal dolls, and Princess Orapindhu Penpark, her daughter succeeded and expanded her work and it was spread outside the palace. The invention of royal dolls turns to be the family industry. Each family, then, transferred its family knowledge to children or relatives. The royal dolls are in very small sizes, 1-2 inches high, and made in a set consisting of 2-5 dolls. Most dolls are in the sitting actions: female dolls sitting with both legs tucked up, and male dolls sitting cross-legged. The dolls are in various gestures; for example, a set of trades women selling their products, a set of Thai boxing, a set of men playing the chess, etc. Such dolls all reflect the dressing, hairstyles, gestures, and living of Thai people in the reign of the King Rama IV and the King Rama V, and they are called the royal dolls since they were crated by the persons staying in the palace. For the reason why it was mostly found that the royal dolls are very small (heads are few larger than the match pinhead with its height at 1.50 cm. can be explained in two points: first - the houses and rooms where the palace persons ranging from royal persons to royal palace officials have been living were not too large, but proper for living. Hence, any pleasant stuff they selected and kept must not take too much space, and second – for royal dolls made up for general playing, if they are made in small sizes, it will be cuter than big sizes because toys in small sizes are cute and attractive, and can show the skill and capabilities of makers hiding the value in the dolls. They clearly present the Thai culture in respect of living, dressing, and gestures that are the actual Thai characteristics.

3.2 Bang Saded Royal Dolls was first made up when the production of royal dolls was in a silent period since the makers were in old age or gave up this business. Until Her Majesty Queen Sirikit revived the royal dolls made from clay when her visit at Bang Saded Village, Pa Mok district, Ang Thong province to be her another patronage project. This project was first set up in 1976 and making the royal

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dolls is a career or hobby of villagers to increase their income while to conserve the culture of sculpturing the clay royal dolls. It may be said that the Bang Saded royal dolls are the development of the original royal dolls. Therefore, currently, the Bang Saded Dolls are called "Baan Bang Saded Royal dolls"

3.3 Cloth Dolls: Kapok-packed cloth dolls were made by several persons, but fine and internal standard cloth dolls were made by Khunying Thongkon Chantawimol since she had a good opportunity to attend the class and practiced the invention of dolls at Osawa Doll School, Tokyo, Japan in 1955. On the following year, she invented the first dancing opera dolls in 16 niches high. Then, she presented this doll to Her Majesty the Queen on the occasion of the Queen's birthday by the name of alumnae of the Wang Lang Wattana College. The Queen was so satisfied with this doll and this event becomes a real auspicious time of the cloth dolls. After that, Khunying Thongkon Chantawimol started her invention of cloth dolls as her family industry. In the initial period, she had two assistants. H.E. Aphai Chantawimol, Khunying's husband, named such dolls as "Bangkok Dolls".

4) Other Dolls Except royal dolls, Baan Bang Saded Royal dolls, and cloth dolls, there are other kinds of dolls made in Thailand and sold in the market. Some types of these dolls may be only the artistic objects or invention in the shapes of dolls, but they are the real dolls as per the meanings; for example, teakwood carved to be in human and animal shapes, or China tile dolls or enameled tile dolls in small and big sizes in the elephant, cat, tortoise, and other shapes. There is also coated dolls called ceramic made in human, animal, and other vessel shapes.

2.3 Background of Baan Bang Saded Royal dolls:

(Community Organization Network of Ang Thong Province, Community Fund Region 10, n.d.: 4-10)

The Baan Bang Saded royal doll is one of arts and crafts work revived by Her Majesty Queen Sirikit in order to conserve Thai ancient arts and crafts work that have lost for a long time. The production of Baan Bang Saded royal dolls was first

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instructed to the villagers as their extra career for the increase of income on January 1976. Pursuant to the Queen's speech on 21 July 1976 on the occasion of establishing the Bang Sai Promotion of Supplementary Occupations and Related Techniques Foundation, she stated that:

"Art is always in Thai people's heart and they have had the craft skills since the past. In each region, the folk handicrafts are different, so promoting Thai population to have the career based upon their original expertise not only helps increase their income, but also help conserving the folk arts and crafts of each region.

Baan Bang Saded royal dolls was originated when Her Majesty the Queen visited the population at Tambon Bang Saded and she found that the villagers faced the floods that ruined their rice farms for several years, so the population became poorer. Consequently, the Queen had an idea to create an extra career for these populations. The Queen foresaw that the ancient royal dolls made in various gestures reflecting Thai daily living were rare to be found and nearly disappeared. Moreover, the populations in this area had the career of making the bricks, so they could easily find out clay to be the materials of the dolls. Other materials or instruments could also be found in the area, are not expensive such as velvet clothes, canned paints, latex glues, etc. Therefore, the Queen is pleased to set up the project of royal dolls at Tambon Bang Saded. The Queen is also pleased that Ajarn Suthat Payakaranondh, Ajarn Phavas Bunnag, Khunying Sermsri Bunnag, Ajarn Phaitoon Muangsomboon, and other well-qualified teachers of Poh Chang Campus, Bangkok, are the instructors to give advice and instruct the villagers at Tambon Bang Saded how to make the royal dolls. This event is the origin of Baan Bang Saded royal dolls.

For the practice of making the royal dolls, it started from persuading all villagers, both male and female, who required having knowledge for their extra career to practice making the royal dolls. The practice location was the temple hall of Wat Tha Bang Saded, Tambon Bang Saded. In the initial stage, the instructors would demonstrate how to make the clay royal dolls starting from big-size dolls while detailing the body parts to be made and the sequence of making. When the villagers

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had good understanding, the instructors would demonstrate how to make smaller royal dolls and, at the means time, maintained all details of body parts. After that, the instructors would let the villagers show their own skills and capabilities pursuant to the instructed steps and procedures until they could master the instruments and make the dolls quickly under the proper time. Then, the instructors would advise how to decorate, compose many parts from various materials until the royal dolls are perfectly completed. From the first practice date to the Teacher' Day when the villagers are able to take this knowledge to completely earn for their livings, it takes only 3 months. It is an unbelievably successful short-term career practice since most students are the farmers without the basic knowledge on this matter. In the first period, about 150 persons were attending the class while 72 of them continued to earn livings in this career. Currently, only 30 persons are still in this career. The reasons why the makers are decreasing are the changes of economical conditions, declining health, and most important, making the royal dolls must use the efforts, patience, and constant mediation. Hence, if the skills of invention are not good enough and lack the delicacy, the makers would not be able to sell their work, and did not think to continue this career, etc.

2.3.2 Procedures of Making the Baan Bang Saded Royal Dolls (Walailuk Songsiri, 1993:26-52)

Making the Baan Bang Daded royal dolls must consist of the following materials and instruments, including the procedures of sculpturing and painting:

Instruments and Materials that are important for shaping the royal dolls consisting of:

1) Clay – should be brown, not black or blended with sand
2) Paper – either straw paper or newsprint
3) The cheesecloth to filter the soil
4) Plaster used for molding
5) Oil paints in various colors as required, but most colors are primary colors.

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6) Brushes for painting and decorating the dressing

7) Brazier to burn the dolls that may be either the charcoal or husk brazier

8) Earthen pot to contain the dolls for burning

9) Earthen basin to soak the clay before shaping the dolls

10) The wool stuck with the wooden plate as the base of the dolls.

Procedures of Sculpturing the Royal Dolls consist of 5 steps as follows:

1) Preparing the Clay: Clay must be stick, soft, fine, pure, and, sometimes, the color of clay must be observed by the expertise. Clay will be kneaded so that it is not too soft or hard since it will be difficult to sculpture and not be in the determined shapes. After getting the clot of clay, leave the clay in the water until it dissolves to be mud. Then, use the cheesecloth to filter the mud to exact all sand and other impure things. The clay will be left in the water for a night, or we may observe that when crushing some clay, the find clay will be stuck on the fingers; it shows that the clay is proper to be used. But, if not, continue to leave the clay in the water. Then, roll the clay into plates, and expose them to air until it is half-dried. Combine the plates into the clot and keep it in a plastic bag to prevent the air to make the clay too dry.

2) Sculpturing the Royal Dolls: The well-prepared clay may be used to shape various gestures of men and animals. Regarding the products, if any villagers have much expertise, skill or gift, they would be able to shape so small-sized, graceful, and pretty dolls quicker than less-specialized persons. Each person tried to create, select the styles, and invent the gestures of her own dolls. The invention may be done in an individual doll or a set of doll. Shaping the organs of dolls may be done in the same time, but some organs must be separately shaped to be attached later; for example, shaping the doll heads in many styles such as a child with buns, a child wearing his/her hair in pigtails would be plastered, then, shaping the prepared clay as the plastered mould. Many doll heads would be prepared in advance to be later stuck to other doll parts so that the complete dolls are attractive and in the same sizes as follows:

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2.1 Face and Head On the first stage of shaping the dolls, the blocks of doll faces and heads must be first prepared or, sometimes, expanded to the doll necks and some extra parts to be inserted into the doll bodies. The doll noses, eyes, and mouths may be roughly marked. Then, the shaped organs would be used as models for plaster molding. The makers preferred preparing several models for the convenience uses and as the reservation if any model is dilapidated. Shaping the doll heads and faces needs the mould because the makers have to make a number of dolls and such work is so delicate while the dolls are so small. Hence, shaping each doll by hand will take too much time and the markers must use the mould to save their time.

2.2 Body, Legs, and Arms Doll bodies would be made by shaping rods like rods of Lod Chong (a kind of Thai dessert), but smaller and longer. Rods would be placed on the top of a doll body, folded to be both arms and legs and adjusted as per the determined gestures. But, setting the gestures and actions of dolls must resemble real ones such as sitting with both legs tucked up, sitting while leaning the arm, sitting and clasping the hands, etc.

2.3 Other Components After molding the doll heads, and completing the shaping of the bodies, arms, and legs, each doll head would be fit in by using the carving knife to pick holes on the doll head and body to stick them together. Then, use the fish knife to flatten them, and arrange the doll proper gestures by using some instruments to beautify the doll fingers and toes. After that, the complete doll would be exposed to air indoors until the clay is entirely dry, which normally takes 1 day, before baking them.

3) Baking Dolls: The baking procedures are another important step since most dolls may be broken in this stage. The dolls sent to bake must be entirely dry. The baking time would be approximately 6-8 hours. The baked dolls would be in the red color like bricks. The dolls must be baked to make the clay full developed and durable like baking other pottery. The makers must bake the dolls carefully, and take care of them and baking must take some time. The baked dolls would be left until they are in normal temperature by leaving them in the brickkiln for 1 night. After that, put them in order on the tray for further decoration and painting.

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4) Decoration and Painting the Royal Dolls: The baked dolls may have some undesirable marks, which should be refined by the end of knife or fine sandpaper. Then, the dolls would be further decorated and painted. One characteristic of royal dolls is that the doll skin is white because, in the past, the baked dolls were enameled by the gum of elephant-apple tree before covering them with the Chinese powder to be the foundation powder of the dolls. But, at present, the gum and Chinese powder are replaced by the white water color. The entire doll would be painted and exposed to air. After that, the dolls would be painted by colors and decorated. The decoration and painting are the most important step because the dolls would be attractive if the dolls are drawn and painted to look cute, smile cheerfully, and lively to make the dolls resemble the real men.

5) Performance and Sets of Royal Dolls: For this step, the makers must plan since they begin to shape the dolls. They must decide about what they are going to shape what activities the dolls are doing, so that all dolls in different gestures can be composed together. The complete royal dolls must be arranged into sets. Each doll of that set would be stuck on a wooden plate only 3X5 inches as the set base. But, first of all, the wooden plate would be covered with the colorful velvet cloth, mostly the red velvet to be more distinctive and attractive. Then, the bottom of each doll would be gummed and stuck on the velvet while all dolls would be clung together so that some would not fall. Finally, the complete set of dolls would be ordered for further sale in the market.

2.3.3 Types of Shaping (Nawarat Sutthipan, 2544: 29)

Shaping of royal dolls can be divided into 5 types:

1) Presentation of tradition and culture such as the ceremony of cutting the children's buns, pouring perfumed water in the hands in the auspicious ceremonies, and building the sand stupa, etc.

2) Presentation of jokes such as baldhead fighting.

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3) Presentation of plays and music such as Mon Son Pha, Ga Fug Kai, Tee Wong Lor, Khee Ma Kan Klui, Dern Ka La.

4) Presentation of Thai folk careers and ways of life such as weaving the scuttles and baskets, fishing with a pannier-shaped fish trap, rice reaping, etc.

5) Presentation of ideas such as folding the paper birds, including the presentation of Thai proverbs such as The climbing fish dies by its snap, Eating lime and having a burning stomach, The good bear the gable, the bad bear the pillar, etc.

Except five types of shaping royal dolls described above, different forms of royal dolls can be also classified into 5 sets:

1) Presentation of Thai ways of life that are shaped royal dolls set up in many ways life such as old men are weaving the bamboo stripe baskets, female merchants are selling Thai fruits, boats for the pock sale, etc.

2) Presentation of Thai culture and tradition such as entering the priesthood, cutting the children's buns, Song Kran festival, building the sand stupa, etc.

3) Presentation of plays and children toys – these sets must be decorated by other materials such as the bamboo to be perforated as swirling horse, swing, or Ngoo Gin Hang, Len Phong Phang, etc.

4) Thai literature – this set of dolls is bigger than general royal dolls and set in the baked dolls to present the stories of Thai literature and the Ramayana, etc.

5) Presentation of Thai fruits – this kind of work is easier than shaping royal dolls. Most kinds of fruits can be shaped in various sizes. Most shaped fruits will not be baked, but painted with oil paints and further set in the basket, pannier, wooden boat, and earthen boat as required by the market. (Community Organization Network of Ang Thong Province, Community Fund Region 10, n.d.: 4-10)

2.3.4 Outlet and Sale of Royal Dolls (Valailuk Songsiri, 1993: 61-62)

Most outlets that need the royal dolls for their sale are souvenir shops located at tourist attractions such as in front of Wat Pra Mongkonborpitra, Ancient Palace, and other close and far locations. The sale and purchase are done by the middle businessmen who send the order to the markers indicating the number of required

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dolls. The sale and purchase places are the basement or the yard. Moreover, the villagers at Bang Saded also joined their hands to establish "Royal dolls Center" located on a Thai-style building, at Wat Tha Suthawad, which is close to the hall for sermons where they were first instructed to make the royal dolls. Such joint aim at promoting and distributing their products and the center is regularly visited by both Thai and foreign tourists.

The royal dolls can be sold out by the direct sale in the major fairs invited by the governmental agencies of Ang Thong province or neighboring provinces and Bangkok; for example, OTOP fairs, etc. However, the most important outlet is the Promotion of Supplementary Occupations and Related Techniques Foundation, chaired by Her Majesty Queen Sirikit who is the Executive President, located at Chitralada Garden, Bangkok. This foundation takes roles in the distribution and market arrangements. The foundation officials usually come to Tambon Bang Saded twice a month to receive the products that would be showed and distributed in 2 shops: Chitralada shop located in the Oriental Hotel, and Sai Jai Thai Building, Phaya Thai, Bangkok. The product packaging is quite simple. In the past, the dolls were wrapped by some tissue and put in a plastic bag. But, at present, the dolls are packed in a fine plastic box, a paper box, or mirror box in order that the dolls are not broken during the transportation process.

2.3.5 Advantages of Bang Saded Royal Dolls (Nawarat Sutthipan, 2001: 31-37)

The Bang Saded royal doll is a good simulation of Thai oil ways of life and tradition. Some simulations can still be seen now, but some disappear from our memories. The later generations born and grown in the big city or in the capital who look the royal dolls will certainly learn the stories of life, living, and going of the society, community, and rural villagers in the past.

The royal doll is a reflection of Thai ways of life. It expresses the characteristics of Thailand, ways of life, custom and tradition adhered for long such as

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reaping tradition, feeding animals, ceremony of cutting children's buns, entering the priesthood. In addition, the doll can present many types of old dressing, including wearing the breast long shawl, wearing the jong gra ben, or wearing the cylinder-sleeve blouse. The doll also presents Thai hair styles such as buns and lock, Thai musical bands that are the Thai invaluable cultural characteristics and national heritage, hardly seen at the present, and conserved by Thai descendants such as Pi Phat Band (Thai orchestra band consisting of Thai xylophone, gongs, drums, cymbals, etc.), Mahoree Band (Thai orchestra chiefly composed of stringed instruments), etc. Moreover, the royal doll reflect the old Thai children's plays, which helped sharpen their brain, increase the wisdom, and exercise their body organs. Some Thai plays can still be seen at the present, but they are rare since they are replaced by the western culture and plays. The Thai plays presented by the royal doll cover various forms that are individual plays such as Tee Look Lor (Hit the wheel), Khee Ma Karn Klui (boy on a banana leaf stem horse), Mak Keb (Jackstones with 5 pieces of stones); the group plays such as Tee Chub, Mon Son Pa (A cloth hiding game), and Khee Ma Song Muang. Except the aforesaid, the royal dolls also reflect the ideas of makers with the appropriate conveyance. They inserted some moral and ethical issues, which present Thai wisdom, creation, effort, patience, constant meditation, and desires to develop and succeed the production of dolls until it is a local feature and pride. As a result, they can run this business until now although the personnel who make this invaluable artistic work are so few now.

2.4 Concepts and Theories relevant to Awareness:

2.4.1 Definition of Awareness

Bloom (1971:273) notes Cognitive motion and Affective Domain."Awareness" almost likely of knowledge because both of knowledge and awareness are not emphasize stimulation but awareness are not emphasize stimulation but awareness different from knowledge, the awareness not necessary to stimulating to the phenomenon or things, will occurred when it has stimulating to awareness in human.

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Good (1973:54) defines the word "Awareness" is the action express to remember, perception and knowledge or realize.

Walman (1973:38) notes "Awareness" is the situation of human able to understand something, of the event, experiences or things.

Prapapen Suwan (1977:14) defines the meaning of awareness that is something that people think. In addition, a phenomenon of awareness is the feelings that happen in mind.

Sommai Vansorn (1979:duplicate) "Awareness" almost likely knowledge, and not concerning to the memory or able to remember but concerning knowledge or feeling in some events.

Vichai Wongyai (1980:133) notes "Awareness" is Cognitive Domain, but the awareness is not concerning to the memory or ability to remember, the awareness means the ability of feeling and thinking happened in mind. That means similar of Bloom (1971) and Sommai Vansorn (1979).

As regards the above definition of awareness, in this study, Awareness could be referred to the expression of mind circumstance, drive by feeling, perception, understanding or realized to any situation base on experiences. In this study, the researcher means awareness of local people about the folk arts and crafts, Baan Bang Saded royal dolls conservation.

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2.4.2 Cause Affection of Awareness

Bracker (1986:250) said that "Awareness" occurs from attitude that is built by these stimuli: person, situation, social group and etc. These stimuli are ready to response in both positive and negative way, which occur from learning and having experiences.

Principle component to the awareness has 3 items are;

1) Cognitive or Belief Component is knowledge or understanding since starting in easy level and having gradually development.

2) Affective Component is visibility of feeling, attitude, awareness like or dislikes, good or bad. These things are components to evaluate the stimulus.

3) Behavioral Component is acting, speaking, concerning to stimulus someone to do something.

So person, situation, society groups, learning and experience cause affection to the awareness of local people on the folk arts and crafts, Baan Bang Saded royal dolls conservation related to know, to understand, to feel and behavior are the component of the awareness.

2.4.3 Measurements of Awareness (Chawarn Paerrattanakul, 1983:201-203)

Awareness is behavior about being conscious of something and precognitive, which is delicate behavior about feeling and emotion. Therefore, before measure or evaluation, the researcher must be a principle or a method, including to a specific technology to measure feeling and emotion both accurately and correctly. The tools that are used in measure have many kinds as follow:

1. "Interview" There might be an interview that is structured item. In this item, having choices to choose makes questions and answers. On the other way, there is unstructure item that is an interview having only main topic. Answer person has freedom to answer and question can change following to the situation that is happening.

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2. "Questionnaire" There might be both opened or closed type or might be a mixture between two things.

3. "Checklist" is the heart of measurement, which can check, agree or disagree or have all lists, choose yes or no.

4. "Rating Scale" This measurement good for emotional and feeling measure to show high or low intensive.

5. "Semantic Differential Technique: (S.D.)" This measurement technique use the meaning of languages of Hads Orschool to be the measurement together with "subject" withheld concept and had many pairs of adjective, each pair have two columns, each column is separate by numbers, which has same character to the adjective, all meaning divided into 3 groups are evaluating, group, potential group and activity group.

In this study, the researcher can be put together in the checklist by applying the Likert Scale's measurement to examine the realization. There are 3 measurements for each statement: agree, not sure, and disagree. Scoring will be as follows: if that statement to measure the realization supports or has a positive effect to the measured information, the scoring will be 3, 2, and 1 starting form agreeing, not being sure, and disagreeing respectively. If that statement rejects or has a negative effect to the measured information, the scoring will be 1, 2, and 3 starting from agreeing, not being sure, and disagreeing respectively. Besides, the questions must be complete in order to evaluate the emotions and feelings by letting the sample group answer the questions independently.

The results of the measurement depend on 3 components.

1) Good cooperation from the answered.

2) The answered can consider by themselves or not and have independent in answering question.

3) The answered understand in the intention of the researcher.

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2.4.3 The Important of Awareness for Conserving the Folk Arts and Crafts

The promotion, conservation and maintenance of arts and crafts work have been done to succeed the invaluable and good arts and crafts work, and to create the long-term benefits for the country and next generations. It is essential to educate any group of persons about correct knowledge and understanding of contents because, except correct contents for the conservation of arts and crafts work, the process of educating the knowledge and understanding should be performed step by step and cover all related issues in order that the receivers will be able to learn or know each content correctly and clearly and have the actual understanding to that story or content. Such actions not only root the present and next generations to love and reserve their arts and crafts work, they will be able to encourage these generations to admire the value of those arts and crafts work since if we have good knowledge and understanding of stories, we will appreciate our responsibilities of conservation, which will be developed to correctly practice, succeed, and conserve invaluable arts and crafts work so that it can sustain elegantly in the Thai society.

2.5 Concepts and Theories relevant to Knowledge:

2.5.1 Definitions of Knowledge

Good (1973:325) “Knowledge” refers to the accumulated facts, truth, principle, and information to which the human mind has access.

The Lexicon Webster Dictionary (1977:531) “Knowledge” refers to acquaintance with facts, truths, or principles, as from study or investigation; familiarity or conversance, as with a subject, language, or branch of learning; or acquaintance with a thing, place, person, as by sight, experience, or report; the sum of what is know; that which is or may be know; the body of truths or facts accumulated by mankind in the courses of time.

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Prapapen Suwan (2520:16) indicated that "knowledge" is the basic behavior that is only the learner's memory gained by seeing, hearing, and remembering. Such primary knowledge covers the knowledge of definitions, meanings, facts, theories, rules, structures, and solutions, etc.

Anun Srisopha (1982:201) "Knowledge" is one part of cognitive domain including comprehensive, application, analysis, synthesis, and evaluation

Chawarn Paerrattakul (1983:201) "Knowledge" is brain action, which emphasize the remembering and recall.

Vichai Wongyai (1993:130) notes "Knowledge" is begin behavior that could remember or recall by to see and to hear. This step knowledge are facts, truths or definition.

As regard the above definition of knowledge, in this study, knowledge could be referred to facts, truths, principles, and information to which the human mind has access from study or investigation including observation to become own memory and shows these things outside which other people can observe and measure them. In this study, the researcher means knowledge of local people about the folk arts and crafts in original and Baan Bang Saded royal dolls styles.

2.5.2 Measurement of Knowledge

There are many ways to measure knowledge, each method are available for determining how will an instrument measures the characteristics it is designed to measure. In this study will focus on test.

The favorable tool for the evaluation of knowledge is the test. The test is a stimulation used to encourage the testes to show their responses by some acting such as speaking, writing, acting, etc. These responses can be observed or counted so that

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each testee's characteristic is ranked or classified. There are three testing forms as listed below (Phaisarn Wangpanich, 2526:35-36):

1. Oral Testing – It is a test by the direct oral correspondence between the tester and testee or, sometimes, it is called "an interview".

2. Writing Testing – it can be classified into 2 types:

2.1) Essay Writing that requires the testee to explain, describe, compose, or criticize many issues relating to that knowledge

2.2) Fixed Answers that the testee has to consider and compare the content or details of each given alternative. There are 4 types of fixed answers: true-false, fill in the blank, matching, and chose the most correct answer.

3. Practice Testing – This test does not require that the testee have an oral correspondence or writing any mark, but the testee has to perform by himself/herself.

In this study, the researcher selected to evaluate the knowledge of the sample group by the fixed answer testing. The answering alternatives to be compared and considered by the sample group are the true-false type. Scoring will be as follows: 1 point for each correct answer and 0 point for each wrong one. The testing will cover all information concerning the folk arts and crafts of shaping the royal dolls in original and Baan Bang Saded styles.

2.6 Concepts of Conservation of Folk Handicrafts Work:

The conservation defined by **the National Environmental Board** (2530:144-145) can be classified into 2 types: first – keeping anything in the original status in order to utilize it as per the determined period of time; and second – maintaining the importance and evidence as the indicators of evolution, and prosperity of arts and culture by modifying them to the social and economical conditions so that people in that society are able to further create current and future valuable arts. Which have the similar definition "conservation" of **Viboon Leesuwan** (2535:140-141) and **Wattana Chootavipak** (2545:60-61).

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Lewis Mumford (1978:41-42) stated that if we want to create any life and spirit for any city or community, we have to return to study the past life and spirit of that city. Such Mumford' statement reminded all developers that " the more they want to make that city better, the more they should understand the past of that city and the more they understand the past of that city, the more they are encouraged to promote and conserve the relics, and the ancient buildings there along with the development of that city.

Veerawut Otrakul (2525:21) stated that a way to get the productive outcome is to apply the architectures and ancient buildings in better status and they are consistent with current events. But, such actions will be successful whenever the principles of conservation are maintained, that is, the modification is still able to keep most characteristics and important details of those architectures, artistic work, or ancient buildings, which the same to keeping the value of architecture and art, and the value of historical, archeological and related subjects.

According to the above mentioned concepts, it can be concluded that the conservation means the combination of creation, restoration, or succession to provide benefits to the society, and sustain the nation being and the unique of local people. In this study, the conservation means the conservation of Baan Bang Saded Royal dolls folk arts and crafts.

Arts and crafts work is invaluable to be conserved. It is human's intelligent production to make symbols expressing their ideas, beliefs, experience, and surrounding environment through the artistic work. Human use their local intelligence and surrounding environment to create the artistic work until it is cohesive and attractive under the social and cultural context of the society in which they are living. But, now, the society and culture have been changing pursuant to the development trend, the number of artistic work have also been changed or declined, in particular, the local and community arts and crafts work that can be easily persuaded by the present economical demand.

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In order to conserve and maintain the artistic work, **Greyburn** (referred in Suddan Visutthiluk, 2534: 17-18) conducted a study regarding the process of changes of artistic work that relates to the determination of new forms of artistic work. He concluded that there are two types of artistic work. He concluded that there are 2 types of artistic work. The first type is *the arts for general uses, not for trading*. Such kind of arts has been created in the community only, not created for sale or other persons outside the community. But, it cannot be concluded that these artistic works will not be changing. Two factors affecting the changes of artistic work are the materials or production technologies, and the effects of cultural changes. The contact between small and big societies, new instruments or raw materials will be taken to the small ones. Furthermore, new ideas or moral value of bigger societies also spread into the smaller one in the forms of artistic work. These factors make the original artistic work change. Then, the existence of old artistic work must depend on regular demand, old raw materials, non-competitive production period, knowledge and experience, attractiveness of that artistic work, awards and honors given by high society people, and roles of other supporting matters such as beliefs, rites, or the system of exchanging gifts. It is not necessary that changes destroy all original objects. Changes may be the combination of ideas or explanation of new events, otherwise changes may adjust roles and duties of that artistic work. The second type of arts is *arts for trading and tourism*. Changes made for the production and sale are caused by the taste of customers and efforts of the manufacturers because the purchasers do not have deep understanding of symbols expressing in those artistic work, they only consider the attractiveness, features, and reality of those arts. Therefore, the arts concerning the rites may be destroyed or their holiness may be decreasing. In the means time, the manufacturers may separate the artistic work into 2 parts: arts for rites, and arts for sale. Both arts are different. The artistic work that becomes the souvenirs may be changed in respect of their size and figure so that a great amount of them can be taken each time. Moreover, this artistic work may be decorated, cheap and easily understood. Due to the economical enforcement, the artistic work must be easily made; the production process is more separated for the work allocation in the production process.

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According to the study of Greyburn, it is the clearer guideline of conserving local arts. It is the same for Baan Bang Saded Royal dolls folk arts and crafts, but its conservation must be blended with the adjustment to the trend of social and cultural changes.

2.7 Relevant Researches:

From study of related research, it found that a research about awareness of local people in the folk arts and crafts, Baan Bang Saded royal dolls conservation doesn't producted. However, there are related researches about the awareness of conservation in the follow:

Shalapan Likhitwasinkul (1989:Abstract) studied on "Factors Affecting the Awareness of Environment Conservation among Professional Guides". The results of this study found that level of awareness concerning environmental conservation was average level and age, occupation, duration, education, income, behaviour of information reception had positive relations with the awareness. Moreover, the knowledge and awareness of environmental conservation had positive relations in statistical significance at 0.001 level.

Boonlue Khotchasanee (1989:Abstract) studied on "Knowledge and Awareness of the Local Inhabitants toward the Conservation and Improvement of the Coastal Tourist Resort: A Case Study of Koh Samed, Rayong Province". The results of this study revealed that the local inhabitants had high level of awareness toward the conservation and improvement of the coastal tourist resort. The factors have influences on knowledge and awareness toward the conservation were male, education level and main occupation.

Akawannee Inswang (1989:Abstract) studied on "Knowledge and Awareness of Motorboat Drivers toward Noise Pollution of Motorboat". The results of this study found that the motorboat drivers had awareness on noise pollution in average level. The ownership and need of knowledge on noise pollution had a significant effect on

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the difference of awareness of noise pollution. The relationship between knowledge and awareness of motorboat drivers was found to be significantly positive at the level of 0.001.

Somsak Suriyacharearn (1990:Abstract) studied on "The Awareness of the Assistant District officers Concerning Forest Conservation". The results of this study showed the awareness of assistant district officers concerning forest conservation was high. The factors affecting the awareness concerning forest conservation were the place of residence, the area of operation, the type of forest in the area of operation, the activity concerning forest conservation and the source of information had a significant at 0.001 level.

Winai Bamrungkit (1992:Abstract) studied on "Knowledge and Awareness of Police Student in Metropolitan Police Training School Regarding Environmental Pollution". The results of this study found that most of the police students had a high level of awareness regarding environment pollution. The factors, which were found to have a significant effect on the level of awareness were age, place of residence, exposure to knowledge from magazines and newsletters.

Chollada Pukpibul (1993:Abstract) studied on "Awareness of Air Pollution among Traffic Policemen in Bangkok Metropolitan". The results of this study showed that almost the traffic policemen had moderate awareness of air pollution. The study founded that factors affecting age, abnormal physical symptoms occurred during working on the road, the opinion of air pollution, self-protective behavior, the need for using mask during working, and using mask for preventing health hazard of air pollution was related to the awareness of air pollution.

Anuchit Issareeyamet (1994:Abstract) studied on "Awareness of Tambon Concils on Resolutions of Chao Phraya River Pollution Problem: A Case Study at Amphur Muang Changwat Patumtanee". The results of this study revealed that the majority of the Tambon councils have a moderately level of awareness. It was found

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that family income per month and place are positively influential to their realization and concern about the pollution problems of Chao Phraya River.

Chanan Daengsaeng (1997:Abstract) studied on "Knowledge and Awareness of Municipality Councilors and Provincial Councilors Regarding the Conservation of the Environment of an Ancient Monument: A Case study of Phranakorn Khiri Phetchaburi Province". The results of this study found that the majority of the populations have knowledge and awareness regarding the conservation of the environment at the moderate level. The factors affecting the awareness were status, number of terms in the position, education, judgment value of the ancient monument and information availability significantly affect the awareness of conservation at the statistical level of 0.001. Moreover, the occupation, duration of residency, age, monthly income, and number of visit to the monument significantly affects the awareness of conservation at the statistical level of 0.05.

Kanya Aditto (2001:Abstract) studied on "Awareness of the Member of the Municipal Council in Nonthaburi Province Regarding the Environmental Problems". The results of this study found that the awareness of the population regarding the Environmental Problems had a medium level. The relevant factors affecting the difference in awareness of members are occupation ($P<0.1$), monthly income ($P<0.1$), knowledge of environment ($P<0.01$), period of stay in community ($P<0.05$), and experience related to the environment reservation ($P<0.05$).

Teechawan Yanudom (2001:Abstract) studied on "The Conservation of Mangrove Forest by Local People: A Case Study of Ngao District Amphur Mueng, Ranong Province". The results of this study found that most of local people were concerned about conservation at a moderate level and found that utilization ($P<0.001$), social status and experience ($P<0.01$), occupation, income, distance, and access information ($P<0.05$) made a significant difference to the conservation of mangrove forest.

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Isara Limwong (2002:Abstract) studied on "Awareness of People Concerning Arsenic Contamination in Water Resource: A Case Study in Ronpiboon Sub-District, Ronpiboon District, Nakorn Si Thammarat Province". The results of this study revealed that the awareness level of people concerning arsenic contamination in water resource in this area is high. Furthermore, showed that knowledge of arsenic profiles and health impacts, times period of living in those communities, number of family members and obtaining information about arsenic and health impacts carried a statistically significantly influenced awareness level of the people at 0.05 level.

Chusa Saowaphak (2002:Abstract) studied on "The Participation of Local People in Environmental Conservation: A Case Study of Pak-Meng Beach Sikao District Trang Province". The study found that the majority of local people participated in environmental conservation at a moderate level and found that occupation ($P<0.01$), social status ($P<0.01$), and the utilization of Pak-Meng Beach (<0.01), gender ($P<0.05$), age ($P<0.05$), duration of residence in community ($P<0.05$), knowledge ($P<0.05$), value placed on nature ($P<0.05$) and environment, and access to environmental conservation information ($P<0.05$) made a significant difference to the participation in environment conservation.

2.8 Variables Related to Study:

Sex

Sex is one of that affects the awareness of conservation. As the study of Gustin (referred in Chanan Daengsaeng, 1997: 38) found that Thai Society has double standard. Thai society tends to bring female up and makes female more polite and kind than male. On the other hand, male is trained to be strong. However, male and female have many differences both mental and physical structure. These things have the effects to personality, attitude, point of view and behavior of both genders. According to study of Rishmon (1977:37) in topic "A Survey of Environment Knowledge and Attitude of Fifth Year Student in English Dissertation Abstracts International" showed that student with different sex have knowledge about environment in different ways that male had more knowledge about environment than

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the female. And from study of Shalapan Likhitwasinkul (1989:127) studied on "Factors Affecting the Awareness of Environment Conservation among Professional Guides" found that female had more significant the awareness and interesting active than male.

Therefore, the researcher's hypothesis was local people with different sex provide different awareness about the folk arts and crafts, Baan Bang Saded royal dolls conservation.

Age

Age is a characteristic that influences on the awareness because of difference of age; it makes people have differences of knowledge, understanding, experience and action. From study of Chollada Pukpibul (1993:130) on the topic "Awareness of Air Pollution among Traffic Policemen in Bangkok Metropolitan" found that age significantly associated with awareness of air pollution. According to study of Chanan Daengsaeng (1997:Abstract) on the topic "Knowledge and Awareness of Municipality Councilors and Provincial Councilors Regarding the Conservation of the Environment of an Ancient Monument: A Case study of Phranakorn Khiri Phetchaburi Province" found that age significantly affect the awareness regarding the conservation at statistical level of 0.05.

Therefore, the researcher's hypothesis was local people with different age provide different awareness about the folk arts and crafts, Baan Bang Saded royal dolls conservation.

Education

Education has an influence on knowledge and awareness about the folk arts and crafts, Baan Bang Saded royal dolls conservation because of having the different education means that there is the difference capability to get more knowledge in each education level. As the study of Boonlue Khotchasanee (1989:117) in topic "Knowledge and Awareness of the Local Inhabitants toward the Conservation and Improvement of the Coastal Tourist Resort: A Case Study of Koh Samed, Rayong

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Province" found that the local inhabitants had high level of awareness toward the conservation of the coastal tourist resort. The local inhabitants who had higher education level also were more awareness of the conservation of the coastal tourist resort than those received lower education level at the 0.05 level of significance. That support to the study of Anuchit Issareeyamet (1994:Abstract) studied on "Awareness of Tambon Concils on Resolutions of Chao Phraya River Pollution Problem: A Case Study at Amphur Muang Changwat Patumtanee" found that the Tambon councils education is higher than primary school level have more deeply concerned about the pollution problems than other groups.

Therefore, the researcher's hypothesis was local people with different education provide different awareness about the folk arts and crafts, Baan Bang Saded royal dolls conservation.

Occupation

People who have differences in occupation will differ in knowledge, experience and practice. From study of Boonlue Khotchasanee (1989:Abstract) on the topic "Knowledge and Awareness of the Local Inhabitants toward the Conservation and Improvement of the Coastal Tourist Resort: A Case Study of Koh Samed, Rayong Province" found that the local inhabitants who had main occupations related to tourism had a higher level of awareness on environment conservation than those whose main occupations were not related to tourism, the level of significance was 0.05. According to study of Teechawan Yanudom (2001: Abstract) on the topic "The Conservation of Mangrove Forest by Local People: A Case Study of Ngao District Amphur Mueng, Ranong Province" found that occupation made a significant difference to the conservation of mangrove forest at $P<0.05$.

Therefore, the researcher's hypothesis was local people with different occupation provide different awareness about the folk arts and crafts, Baan Bang Saded royal dolls conservation.

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Monthly Income

Income is economic factor that had an influence to the awareness because of having the different income means that there is the different opportunity and livelihood. As the study of Anuchit Issareeyamet (1994:86-87) studied on "Awareness of Tambon Concils on Resolutions of Chao Phraya River Pollution Problem: A Case Study at Amphur Muang Changwat Patumtanee" found that the family income per month is positively influence to realization about the pollution problems in Chao Phraya River. According to study of Teechawan Yanudom (2001:Abstract) on the topic "The Conservation of Mangrove Forest by Local People: A Case Study of Ngao District Amphur Mueng, Ranong Province" found that income made a significant difference to the conservation of mangrove forest at $P<0.05$.

Therefore, the researcher's hypothesis was local people with different monthly income provide different awareness about the folk arts and crafts, Baan Bang Saded royal dolls conservation.

Duration of Residence in Community

Duration of residence in community is one factor that had influence to perception of people on event. It makes knowledge. As the results of Jacoby (1972: 4143A-4144A) had the research about concerning environmental qualities in several fields of noise, air and water in Detroit City together with study about period of time that these people live in the polluted environment can relate to period of living time in this area and the violation of polluted condition of this environment too. According to study of Kanya Aditto (2001:Abstract) on the topic "Awareness of the Member of the Municipal Council in Nonthaburi Province Regarding the Environmental Problems". The results of study found that the factor affecting the difference in awareness of members is period of stay in community affect to significant statistic differences level at $P<0.05$.

Therefore, the researcher's hypothesis was local people with different duration of residence in community provide different awareness about the folk arts and crafts, Baan Bang Saded royal dolls conservation.

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Place of Residence

Place of residence is one factor that was difference with person because of accumulate to experience from social and culture difference. From the study of Somsak Suriyacharearn (1990:Abstract) "The Awareness of the Assistant District officers Concerning Forest Conservation" found that the place of residence were showed to have a significant effect on the awareness concerning forest conservation at the statistic significance 0.001 level. According to study of Winai Bamrungkit (1992:Abstract) studied on "Knowledge and Awareness of Police Student in Metropolitan Police Training School Regarding Environmental Pollution". The factors, which were found to have a significant effect on the level of awareness, were the place of residence at the statistic significance 0.05 level.

Therefore, the researcher's hypothesis was local people with different place of residence provide different awareness about the folk arts and crafts, Baan Bang Saded royal dolls conservation.

Experience with the Folk Arts and Crafts, Baan Bang Saded Royal Dolls

Experience is making more knowledge, skillful to person. So, the difference of experience about the folk arts and crafts, Baan Bang Saded royal dolls should affection to difference awareness. As the study of Somsak Suriyacharearn (1990:Abstract) on the topic "The Awareness of the Assistant District officers Concerning Forest Conservation". The results of study found that experience concerning forest conservation have a significant effect on the awareness concerning forest conservation at the statistic significance 0.01 level. According to study of Kanya Aditto (2001:Abstract) studied on "Awareness of the Member of the Municipal Council in Nonthaburi Province Regarding the Environmental Problems" showed that the factor affecting the difference in awareness of members is experience concerning to the environmental reservation affect to significant statistic differences level at 0.05.

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Therefore, the researcher's hypothesis was local people with different experience with the folk arts and crafts, Baan Bang Saded royal dolls provide different awareness about the folk arts and crafts, Baan Bang Saded royal conservation.

Participation in Community Activities

The participation of local people is one of the most important aspects of development. It is vital to take account of local people's interests and knowledge and to involve them in both managing and developing community. According to Direak Lorklai (Rural Development, 1979:71) notes "Participation" is the process that behavioral expression of a person in order to take part in activity or project about developing community. It is importance that to lead into unity, collaborate person and efficiency of work. As the results study of Suparaporn Thammachart (1998:Abstract) studied on "Participation of the local people toward coastal resources conservation: A Case Study of La-Ngu District Satun Province" showed that participation of local people toward coastal resources conservation depended on the opinion significantly at level 0.05. According to the study of Chusa Saowaphak (2002:Abstract) on the topic "The Participation of Local People in Environmental Conservation: A Case Study of Pak-Meng Beach Sikao District Trang Province". The study found that the social status made a significant difference to the participation in environment conservation at P-value < 0.01.

Therefore, the researcher's hypothesis was local people with different participation in community activities provide different awareness about the folk arts and crafts, Baan Bang Saded royal dolls conservation.

Access to Information

Access to information about the folk arts and crafts, Baan Bang Saded royal dolls has influences because each media can influence on knowledge and behavior differently. In addition, receiving information from mass media is the way to gain more knowledge, beliefs and more practices of each person. As the results of Winai Bamrungkit (1992:Abstract) on the topic "Knowledge and Awareness of Police

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Student in Metropolitan Police Training School Regarding Environmental Pollution". The results of this study found that the exposure to knowledge from magazines and newsletters had a significant effect on the level of awareness at the statistic significance 0.05 level. According to study of Isara Limwong (2002:Abstract) studied on "Awareness of People Concerning Arsenic Contamination in Water Resource: A Case Study in Ronpiboon Sub-District, Ronpiboon District, Nakorn Si Thammarat Province". The study results found that obtaining information about arsenic and health impacts carried a statistically significantly influenced awareness level of the people at 0.05.

Therefore, the researcher's hypothesis was local people with different access to information provide different awareness about the folk and crafts, Baan Bang Saded royal dolls conservation.

Value of Baan Bang Saded Royal dolls Folk Arts and Crafts

The value on something following to human's perception. There is several intellectuals give the definition of the word "value". Thus, Nicole Hamen (referred in Chusa Saowaphak, 2002:30) said "value" is the real worth that differs from other object. All object and activities have value in themselves but not disclosed, we can realize it direct from the feeling of consciousness toward value. Moreover, D.H. Parker (referred in Chusa Saowaphak, 2002:30) explains that "value" is about an experience, not an object. We can place the value on everything but an item itself isn't the real value. Therefore, we can see that giving these definitions of the word "value" depends on each person. It is support to the study of Chanan Daengsaeng (1997:Abstract) on the topic "Knowledge and Awareness of Municipality Councilors and Provincial Councilors Regarding the Conservation of the Environment of an Ancient Monument: A Case study of Phranakorn Khiri Phetchaburi Province" found that the factor affecting the awareness regarding the conservation were judgmental value of the ancient monument at the statistical level of 0.001. According to study of Chusa Saowaphak (2002:Abstract) studied on "The Participation of Local People in Environmental Conservation: A Case Study of Pak-Meng Beach Sikao District Trang

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Province" found that valued placed on nature and environment made a significant difference to the participation in environmental conservation at 0.05 level.

Therefore, the researcher's hypothesis was Local people with different value of Baan Bang Saded royal dolls folk arts and crafts provide different awareness about the folk arts and crafts, Baan Bang Saded royal dolls conservation.

Knowledge about the Folk Arts and Crafts of Royal dolls

Knowledge about the folk arts and crafts of royal dolls is one of suffixes that influence on awareness of royal dolls conservation because if the people real knowledge about the royal dolls, they will have better awareness in the folk arts and crafts of royal dolls conservation. As the study of Shalapan Likhitwasinkul (1989:Abstract) on the topic "Factors Affecting the Awareness of Environment Conservation among Professional Guides". The results of this study found that knowledge about environmental conservation had positive relations with the awareness of environmental conservation at the statistic significance 0.001 level. According to study of Isara Limwong (2002:Abstract) studied on "Awareness of People Concerning Arsenic Contamination in Water Resource: A Case Study in Ronpiboon Sub-District, Ronpiboon District, Nakorn Si Thammarat Province" found that knowledge of arsenic profiles and health impacts significantly influenced awareness level at P-value 0.05.

Therefore, the researcher's hypothesis was local people with different knowledge about the folk arts and crafts of royal dolls provide different awareness about the folk arts and crafts, Baan Bang Saded royal dolls conservation.

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CHAPTER 3
MATERIALS AND METHODS

In this study, survey research with questionnaire investigations and in-depth interview were used to analyze about local people's awareness of folk arts and crafts conservation: A case study of Baan Bang Saded royal dolls, Pa Mok district, Ang Thong province Thailand. The study composed of Quantitative Research by using. Interview method and Qualitative Research by using in-depth Interview. It is determined to study local people of Baan Bang Saded royal dolls conservation in Pa Mok district, Ang Thong province.

3.1 Quantitative Research:

3.1.1 Population

Population in this study, person who is the master or the substitute of the house can give the information. That person have up to 18 years old and has settled in Tambon Bang Saded, Pa Mok district, Ang Thong province at least 1 year before research.

3.1.2 Sample Size

In this study, the researcher fix the sample from all people in Tambon Bang Saded, Pa Mok district, Ang Thong province by Taro Yamane's formula (referred in Boontham Kijpreedaborisut, 1992:126)

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Formula:

$$n = \frac{N}{1 + Ne^2}$$

When: n = Size of sampling population

N = Average amount of local people

e = Sampling error, acceptable at 95% equal to 0.05

From the formula:

N = 698

e = 0.05

n = 698 / (1+698 * 0.05 ²)

The Sample Size = 254.28

We were able to collect 254 samples. But, the researcher increased the size of sampling group for using in the research to be 270 samples for increase the power test.

3.1.3 Sampling

The researcher used Simple Random in Propotional Stratified to size from local people in 6 village of Tambon Bang Saded, Pa Mok district, Ang Thong province. So, the researcher uses the Multi-Stage sampling procedures as follows:

Step 1: Quota Sampling make a ratio sampling by use the number of household as below. *(Table 3.1)*

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Table 3.1 Number of households and samples

Village	The number of households	The number of samples
Moo. 1 Baan Wat-Tarn-Tai	174	68
Moo. 2 Baan Wat-Tarn-Nour	98	38
Moo. 3 Baan Pra-Khaw	149	57
Moo. 4 Baan Pak-Bang	121	47
Moo. 5 Baan Pak-Khlong	83	32
Moo. 6 Baan Sa-Kaew	73	28
Total	**698**	**270**

Step 2: Simple Random make data collection as possible as every households that have met and have a master or the substitute of the household can give the information who have properties as limited.

3.2 Qualitative Research:

For qualitative research the researcher used In-dept interview method to collected data by using purposive sampling and made perfect information on conservation of the folk arts and crafts, Baan Bang Saded royal dolls. The sample size include 4 groups are producers, dealers, consumers, and community leaders. Selected the groups only are 5 persons that the result is total of 20 persons to be representatives for an interviewing.

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3.3 Instruments:

This study used questionnaire to be main instrument in data collecting. The researcher studies information of Baan Bang Saded royal dolls folk arts and crafts conservation in many ways from textbook and other related researches in order to create a tool that contain all parts as follows:

3.3.1 Questionnaire used in quantitative research consists of 6 parts as follow:

Part I: The question is personal characteristics information such as sex, age, education, occupation, monthly income, duration of residence in community, place of residence and experience about the folk arts and crafts, Baan Bang Saded royal dolls. It is closed-ended question and open-ended question (9 questions).

Part II: The question of receive the information about the royal dolls folk arts and crafts in original and Baan Bang Saded styles such as source and frequency of the information, include the addition requirement information. It is closed-ended question and open-ended question (5 questions). The ordinate scale used in rating scores for frequency of receiving the folk arts and crafts, royal dolls information are:

Never	=	0 score
1-2 times a year	=	1 score
1-2 times a month	=	2 score
3-4 times a month	=	3 score
Everyday	=	4 score

According to collective Frequency, Mean $(\overline{X})$ and Standard Deviation (S.D.) from the collected data they were applied to classify levels of receiving the royal dolls folk arts and crafts information by considering Mean $(\overline{X})$ and Cumulative Percent as follows:

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Scored 1 and lower = access to the folk arts and crafts, Baan Bang Saded royal dolls information at low level.

Scored 2-7 = access to the folk arts and crafts, Baan Bang Saded royal dolls information at moderate level.

Scored 8 and higher = access the folk arts and crafts, Baan Bang Saded royal dolls information at high level.

Part III: Closed-ended questions concerning value of Baan Bang Saded royal dolls folk arts and crafts that consist of positive 7 questions and negative 5 questions (12 questions). The ordinal scales used in rating scores are:

	Positive	Negative	
Agree	3	1	scores
Not sure	2	2	scores
Disagree	1	3	scores

The positive questions are 2, 3, 4, 5, 7, 10, and 11.

The negative questions are 1, 6, 8, 9, and 12.

According to collective Frequency, Mean $(\overline{X})$ and Standard Deviation (S.D.) from the collected data they were applied to classify levels of value of Baan Bang Saded royal dolls folk arts and crafts by considering Mean $(\overline{X})$ and Cumulative Percent as follows:

Scored 25 and lower = value of Baan Bang Saded royal dolls folk arts and crafts at low level.

Scored 26-33 = value of Baan Bang Saded royal dolls folk arts and crafts at moderate level.

Scored 34 and higher = value of Baan Bang Saded royal dolls folk arts and crafts, at high level.

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Part IV: Closed-ended question concerning knowledge about the folk arts and crafts of royal dolls that consist of positive 9 questions and negative 6 questions (15 questions). The types of test used True-False Item that have 2 choices right and wrong. The rating scores are:

Correct answer	=	1	score
Incorrect answer	=	0	score

The answer "right" are 1, 2, 3, 4, 5, 7, 8, 9, and 11.
The answer "wrong" are 6, 10, 12, 13, 14, and 15.

According to collective Frequency, Mean $(\overline{X})$ and Standard Deviation (S.D.) from the collected data they were applied to classify levels of knowledge about the folk arts and crafts of royal dolls by considering Mean $(\overline{X})$ and Cumulative Percent as follows:

Scored 8 and lower	=	knowledge about the folk arts and crafts of royal dolls at low level.
Scored 9-13	=	knowledge about the folk arts and crafts of royal dolls at moderate level.
Scored 14 and higher	=	knowledge about the folk arts and crafts of royal dolls at high level.

Part V: Closed-ended question concerning awareness about the folk arts and crafts, Baan Bang Saded royal dolls conservation that consist of positive 10 questions and negative 10 questions. (20 question) The ordinal scale uses in rating scores are:

	Positive	Negative	
Agree	3	1	scores
Not sure	2	2	scores
Disagree	1	3	scores

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The positive questions are 1, 3, 5, 7, 9, 11, 13, 15, 17, and 20.

The negative questions are 2, 4, 6, 8, 10, 12, 14, 16, 18, and 19.

According to collective Frequency, Mean $(\overline{X})$ and Standard Deviation (S.D.) from the collected data they were applied to classify levels of awareness conserving the folk arts and crafts, Baan Bang Saded royal dolls by considering Mean $(\overline{X})$ and Cumulative Percent as follows:

Scored 8 and lower = awareness about the folk arts and crafts, Baan Bang Saded royal dolls conservation at low level.

Scored 9-13 = awareness about the folk arts and crafts, Baan Bang Saded royal dolls conservation at moderate level.

Scored 14 and higher = awareness about the folk arts and crafts,Baan Bang Saded royal dolls conservation at high level.

Part VI: Open-end question concerning problems, obstacles, and suggestions about conserving Baan Bang Saded royal dolls folk arts and crafts at Pa Mok district, Ang Thong province (4 questions).

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3.3.2 In-depth Interview

In this study, the researcher set up the questions for the intensive interview to get the qualitative data. The scope of the study:

1) The production process of shaping Baan Bang Saded royal dolls from the past to present to find out whether there is any change of the production, why the royal dolls have been made or collapsed, why Baan Bang Saded royal dolls were purchased.

2) The purchasing process, the distribution process and the markets of Baan Bang Saded royal dolls.

3) The present situations and future trend of Baan Bang Saded royal dolls and direction of supporting or conserving Baan Bang Saded royal dolls folk arts and crafts work.

4) Problems and obstacles in the conservation of Baan Bang Saded royal dolls at Pa Mok district, Ang Thong province that including with suggestions for solving these problems.

3.4 Instruments Validity:

3.4.1 Validity

After the composition of questionnaires and approval of the content validity by thesis supervisor committees, the questionnaires was tested by pre-test with population 40 households from local people at Tambon Bang Saded, Pa Mok district, Ang Thong province, and the tested for reliability.

3.4.2 Reliability classified reliability into 2 parts as follows:

Reliability test for the part of knowledge about the folk arts and crafts of royal dolls is Split Half Method of Spearman Brown's Correlation Factor Formula. (referred in Boomtham Kitpredaborisut 1992:205)

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Formula: $$r_{11} = \frac{2r_{1/2\ 1/2}}{1+ r_{1/2\ 1/2}}$$

When: r_{11} = Reliability of the whole questionnaire

$2r_{1/2\ 1/2}$ = Reliability from half of questionnaire

The questions to measure knowledge about the folk arts and crafts of royal dolls have reliability 0.76.

For the part of awareness and value about conserving Baan Bang Saded royal dolls folk arts and crafts is coefficient Alpha Formula by Cronbach. (referred in Boomtham Kitpredaborisut 1992: 206-207)

Formula: $$r_{tt} = \frac{n}{n-1}\left[1 - \frac{S_i^2}{S_t}\right]$$

When: r_{tt} = coefficient alpha

n = number of items

S_i^2 = Variance of Single Item

S_t^2 = Variance of Total Item

The questions to measure the awareness about the folk arts and crafts of Baan Bang Saded royal dolls conservation have reliability 0.73.

The questions to measure the value of Baan Bang Saded royal dolls folk arts and crafts have reliability 0.77.

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3.5 Data Collection:

3.5.1 Quantitative Research

For quantitative data collection, a letter from Faculty of Social Sciences and Humanities, Mahidol University to the community leader of Tambon Bang Saded, Pa Mok district, Ang Thong province and asking for collected data from local people in this area that live at least 1 year before research. The researcher and trained assistants went to collected data with in February-March 2004.

3.5.2 Qualitative Research

For Qualitative data collection, a letter from Faculty of Social Sciences and Humanities, Mahidol University to the samples and asking for their favor to in-depth interview. Make appointment for interview. (the same period with quantitative research).

3.6 Data Analysis and Statistics used:

3.6.1 Quantitative Data Analysis

After data collecting, all data will be checked for correctness and completeness by the following procedures:

3.6.1.1 Keep data in system and create code instruction. Coding the data and adjust some part of the data in the form of nominal scale and other appropriate forms.

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3.6.1.2 After coding the data, use computer to evaluate the result by using SPSS (Statistics Package for the Social Sciences) for Windows and Statistical used as follows:

1) The percentage, mean and standard deviation were used to describe the personal characteristics of the respondents.
2) One-Way Analysis of Variance and T-test was used to analyze the correlation between the independent variable (with nominal measurement) and the dependent variable (with interval measurement).
3) Analysis of Variance ANOVA and Multiple Classification Analysis: MCA by Breakdown dependent variable.

3.6.2. Qualitative Data Analysis

Use descriptive approach analysis by Typology and Taxonomy used for in-depth interview data in analyzing the data collected from in-depth interview.

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CHAPTER 4
RESULTS

The data presentation from the study on local people's awareness of folk arts and crafts conservation: A case study of Baan Bang Saded royal dolls, Pa Mok district, Ang Thong province Thailand could be presented as follow:

4.1 Personal factors were analyzed by using Frequency, Percentage, Mean $(\overline{X})$, and Standard Deviation (S.D.)

4.2 Motive factors were analyzed by using Frequency, Percentage, Mean $(\overline{X})$, and Standard Deviation (S.D.)

4.3 Awareness about the folk arts and crafts, Baan Bang Saded royal dolls conservation.

4.4 The analyses of the correlative of personal factors and motive factors with the awareness about the folk arts and crafts, Baan Bang Saded royal dolls conservation by using One-Way Analysis of Variance (One-Way ANOVA) by Break-down Dependent Variable and T-test.

4.5 The analyses of the correlation of personal factors and motive factors with the awareness about the folk arts and craft, Baan Bang Saded royal dolls conservation by using Analysis of Variance (ANOVA) and Multiple Classification Analysis (MCA).

4.6 Problems, obstacles and suggestions by using Descriptive Approach.

4.7 The data of In-depth Interview were presented by Descriptive Approach.

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4.1 Personal Factors:

The results of social-demographic personal factors of local people 270 households from this study showed as follows: *(Table 4.1)*

Sex: The majority of population groups were female (61.5%) and remainder were male (38.5%).

Age: Most population group aged 31-50 years (53.0%), aged 51 years and higher (25.5%) and aged 30 years and lower (21.5%), respectively. The average age was 42 years old. The maximum age was 79 years old. The minimum was 19 years old.

Education: Dividing education into 3 categories, most population group studied in primary school and under, and uneducated (43.3%), studied secondary school (35.6%) and studied diploma and upper (21.1%), respectively.

Occupation: Dividing occupation into 5 categories, most population group were general employee / agriculture (48.9%), housewife / unemployed (21.5%), government officer (11.5%), own business / commerce (10.0%) and state enterprise / private company official (8.1%), respectively.

Monthly income: Dividing monthly income into 3 categories, most population group earned 5,000 baht and lower (59.2%), earned 5,001-10,000 baht (21.5%) and earned 10,001 baht and higher (19.3%), respectively.

Duration of residence in community: Diving duration of residence in community into 4 categories, most population group had lived in since born (48.5%), lived for 31 years and higher (20.4%), lived between 11-30 years (16.7%) and lived for 10 years and lower (14.4%), respectively.

Place of residence: The majority population group had lived Ang Thong province (82.2%) and had lived in others province (17.8%).

Experience with the folk arts and crafts, Baan Bang Saded royal dolls: Dividing experience with Baan Bang Saded royal dolls into 3 categories, most population group had non-experience about Baan Bang Saded royal dolls (71.1%), current-experience about Baan Bang Saded royal dolls (16.3%) and past-experience about Baan Bang Saded royal dolls (12.6%), respectively.

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Table 4.1 Number and Percentage of personal factors

Personal Factors	Percentage	Number
Total	**100.0**	**270**
Sex		
Male	38.5	104
Female	61.5	166
Age		
30 years old and lower	21.5	58
31 – 50 years old	53.0	143
51 years old and higher	25.5	69
Education		
Primary School and under, and Uneducated	43.3	117
Secondary School	35.6	96
Diploma and upper	21.1	57
Occupation		
Housewife / Unemployed	21.5	58
Own business / Commerce	10.0	27
General employee / Agriculture	48.9	132
Government officer	11.5	31
State enterprise / Private company official	8.1	22
Monthly income		
5,000 baht and lower	59.2	160
5,001 – 10,000 baht	21.5	58
10,001 baht and upper	19.3	52

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Table 4.1 Number and Percentage of personal factors (continue)

Personal Factors	Percentage	Number
Total	**100.0**	**270**
Duration of residence in community		
Since born	48.5	131
10 years and lower	14.4	39
11 – 30 years	16.7	45
31 years and higher	20.4	55
Place of residence		
Ang Thong	82.2	222
Others Province	17.8	48
Experience with the folk arts and crafts, Baan Bang Saded royal dolls		
Non-experience	71.1	192
Past-experience	12.6	34
Current-experience	16.3	44

4.2 Motive Factors:

4.2.1 Participation in community activities

The result of participation in community activities were most population seldom participated in community activities (51.1%), never participated in community activities (29.3%) and the remainder sometimes / always participated in community activities (19.6%). *(Table 4.2)*

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Table 4.2 Number and Percentage of motive factors

Motive Factors	Percentage	Number
Total	**100.0**	**270**
Participation in community activities		
Never	29.3	79
Seldom	51.1	138
Sometimes / Always	19.6	53

4.2.2 Access to information

The result of access to the folk arts and crafts of royal dolls information in original and Baan Bang Saded styles of local people 270 households from this study showed as follows: *(Table 4.3)*

4.2.2.1 Receiving the folk arts and crafts of royal dolls: the majority of population group received the royal dolls folk arts and crafts (87.0%) and the remainder never received (13.0%).

4.2.2.2 Type of media and frequency which local people access to the folk arts and crafts of royal dolls information:

- Television: most population group received the information 1-2 times a year (41.5%), never received (37.4%), received 1-2 times a month (14.8%) and received 3-4 times a month (6.3%), respectively.

- Radio: most population group never received the information (71.1%), received the information 1-2 times a year (18.1%), received 1-2 times a month (9.3%) and received 3-4 times a month (1.5%), respectively.

- Newspaper / Journal / Magazine: most population group never received the information (56.7%), received the information 1-2 times a year (27.7%), received 1-2 times a month (10.4%) and received 3-4 times a month (5.2%), respectively.

- Brochure / Poster: most population group never received the information (57.0%), received the information 1-2 times a year (28.1%), received 1-2

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times a month (11.5%), received 3-4 times a month (3.0%), and received everyday (0.1%), respectively.

- Leader community: most population group never received the information (42.6%), received the information 1-2 times a year (23.7%), received 1-2 times a month (19.6%), received 3-4 times a month (12.2%), and received everyday (1.9%), respectively.

- Government officer: most population group never received the information (64.1%), received the information 1-2 times a year (20.7%), received 1-2 times a month (12.6%), and received 3-4 times a month (2.6%), respectively.

- Family / Cousin: most population group never received the information (41.1%), received the information 1-2 times a year (22.3%), received 1-2 times a month (18.5%), received 3-4 times a month (14.4%), and received everyday (3.7%), respectively.

- Neighbors / Colleague: most population group never received the information (35.2%), received the information 1-2 times a year (31.5%), received 1-2 times a month (17.8%), received 3-4 times a month (12.2%), and received everyday (3.3%), respectively.

- Conference / Seminar: most population group never received the information (61.9%), received the information 1-2 times a year (21.1%), received 1-2 times a month (10.3%), received 3-4 times a month (6.3%), and received everyday (0.4%), respectively.

4.2.2.3 The additional requirement of the folk arts and crafts of royal dolls: most population group required (53.0%). While the rest denied addition information (47.0%).

4.2.2.4 The additional requirement of the folk arts and crafts of royal dolls: most population group required the most topic was production process and equipment (33.6%), distribution process (25.9%), background of Baan Bang Saded Royal dolls (14.7%), conservation and promote (9.8%), development of product and expand work (5.6%), present situations, advantage, problems and obstacles (4.9%), data of Baan Bang Saded Royal dolls center (3.5%), research and exhibition for promote work (2.1%), respectively.

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4.2.2.5 For the publication of topic requirement, media that population group required the most was television (39.2%), the others were respectively required brochure / poster (14.7%), broadcast of community (11.2%), leader community (9.1%), radio (7.7%), Baan Bang Saded royal dolls center (4.9%), neighbors / colleague (3.5%), family / cousin had equal to the conference / seminar (2.8%), government officers (2.1%) and internet / research (2.1%), respectively.

Table 4.3 Number and Percentage of local people as classified by access to the folk arts and crafts of royal dolls information

Motive Factors	Percentage	Number
Total	**100.0**	**270**
Receiving royal dolls information		
Yes	87.0	235
No	13.0	35

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Table 4.3 Number and Percentage of local people as classified by access to the folk arts and crafts of royal dolls information (continue)

Percentage

(N = 235 cases)

Type of media	Frequencies of access to the folk arts and crafts, royal dolls information				
	Never	1-2 times a year	1-2 times a month	3-4 times a month	Every day
- Television	28.1 (66)	47.7 (112)	17.0 (40)	7.2 (17)	0.0 (0)
- Radio	66.8 (157)	20.9 (49)	10.6 (25)	1.7 (4)	0.0 (0)
- Newspaper / Journal / Magazine	50.2 (118)	31.9 (75)	11.9 (28)	6.0 (14)	0.0 (0)
- Brochure / Poster	50.6 (119)	32.3 (76)	13.2 (31)	3.5 (8)	0.4 (1)
- Leader community	34.1 (80)	27.2 (64)	22.6 (53)	14.0 (33)	2.1 (5)
- Government Officers	58.7 (138)	23.8 (56)	14.5 (34)	3.0 (7)	0.0 (0)
- Family / Cousin	32.3 (76)	25.5 (60)	21.3 (50)	16.6 (39)	4.3 (10)
- Neighbors / Colleague	25.5 (60)	36.2 (85)	17.8 (48)	14.1 (33)	3.8 (9)
- Meeting / Seminar	56.2 (132)	24.3 (57)	11.9 (28)	7.2 (17)	0.4 (1)

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Table 4.3 Number and Percentage of local people as classified by access to the folk arts and crafts of royal dolls information (continue)

Motive Factors	Percentage	Number
Total	**100.0**	**270**
The addition requirement		
Require	87.0	235
Deny	13.0	35
Topic		
- Production process and equipment	33.6	48
- Distribution process	25.9	37
- Background of Baan Bang Saded Royal dolls	14.7	21
- Conservation and promote	9.8	14
- Development of product and expand work	5.6	8
- Present situations, advantage , problems and obstacles	4.9	7
- Data of Baan Bang Saded Royal dolls center	3.5	5
- Research and exhibition for promote work	2.1	3
Media		
- Television	39.2	56
- Brochure / Poster	14.7	21
- Broadcast of community	11.2	16
- Leader community	9.1	13
- Radio	7.7	11
- Baan Bang Saded royal dolls center	4.9	7
- Neighbors / Colleague	3.5	5
- Family / Cousin	2.8	4
- Conference / Seminar	2.8	4
- Government officers	2.1	3
- Internet / Research	2.1	3

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By categorizing the levels of access to information of folk arts and crafts of royal dolls, The researcher had divided the groups into 3 categories by considering Mean and Cumulative Percent as above mention in Chapter III; as follow: local people access to royal dolls information at low level, moderate level and high level. The results were most population group access to royal dolls information at low level (47.0%), at moderate level (34.8%) and at high level (18.2%), respectively. The average score was 7.14. The maximum score was 23. The minimum score was 0. *(Table 4.4)*

Table 4.4 Number and Percentage of local people as classified by the levels of access to the folk arts and crafts of royal dolls information

Levels of access to royal dolls information	Percentage	Number
Total	**100.0**	**270**
Low level (5 score and lower)	47.0	127
Moderate level (6-12 score)	34.8	94
High level (13 score and higher)	18.2	49
$\overline{X}$ = 7.14 S.D. = 5.73 Max = 23 Min = 0		

4.2.3 Value of Baan Bang Saded royal dolls folk arts and crafts

The 12 question about value of Baan Bang Saded royal dolls folk arts and crafts, answered by 270 cases include topics as follows: *(Table 4.5)*

1. Royal doll is just an attractive folk art and craft. 39.6% agree, 38.9% disagree and 21.5% not sure, respectively.

2. Royal doll is the art and cultural heritage that Ang Thong people and Thai people around the country are proud of. 94.1% agree, 5.2% not sure and 0.7% disagree, respectively.

3. Royal doll has moulds new life of local people and makes them feel impressed with their own culture. 91.5% agree, 7.8% not sure and 0.7% disagree, respectively.

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4. Royal doll is an old art and craft that should be conserved, but its forms may be adapted or changed. 85.9% agree, 12.2% not sure and 1.9% disagree, respectively.

5. Royal doll can attract the visitors and makes Ang Thong Province be recognized. 88.9% agree, 10.4% not sure and 0.7% disagree, respectively.

6. You feel bored when you have to mention the royal doll work to other persons. 65.9% disagree, 21.9% not sure and 12.2% agree, respectively.

7. As being the working center of the royal doll, Bang Saded Community is well known by other people. 85.6% agree, 12.6% not sure and 1.8% disagree, respectively.

8. Royal doll is only the clay image reflecting people's past ways of life, and it is not valuable to be conserved as a national heritage. 70.7% disagree, agree 20.0% and 0.7% not sure, respectively.

9. Royal doll can provide the economical benefit only. It does not relate to other matters. 55.6% disagree, 25.5% not sure and 18.9% agree, respectively.

10. Royal doll is a work that creates the career and forms better living to local people. 82.6% agree, 15.2% not sure and 2.2% disagree, respectively.

11. Royal doll presents Thai historical image that should be kept for future generations. 88.5% agree, 10.0% not sure and 1.5% disagree, respectively.

12. Losses of royal doll art and craftwork do not affect local people's mind. 60.7% disagree, 24.1% not sure and 15.2% agree, respectively.

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Table 4.5 Number and Percentage of local people as classified by value of Baan Bang Saded royal dolls folk arts and crafts

Percentage
(N = 270 cases)

Value of Baan Bang Saded royal dolls	Agree	Not Sure	Disagree
*1. Royal doll is just an attractive folk art and craft.	39.6 (107)	21.5 (58)	38.9 (105)
2. Royal doll is the art and cultural heritage that Ang Thong people and Thai people around the country are proud of.	94.1 (254)	5.2 (14)	0.7 (2)
3. Royal doll has moulds new life of local people and makes them feel impressed with their own culture.	91.5 (247)	7.8 (21)	0.7 (2)
4. Royal doll is an old art and craft that should be conserved, but its forms may be adapted or changed.	85.9 (232)	12.2 (33)	1.9 (5)
5. Royal doll can attract the visitors and makes Ang Thong Province be recognized.	88.9 (240)	10.4 (28)	0.7 (2)
*6. You feel bored when you have to mention the royal doll work to other persons.	12.2 (33)	21.9 (59)	65.9 (178)
7. As being the working center of the royal doll, Bang Saded Community is well known by other people.	85.6 (231)	12.6 (34)	1.8 (5)
*8. Royal doll is only the clay image reflecting people's past ways of life, and it is not valuable to be conserved as a national heritage	20.0 (54)	9.3 (25)	70.7 (191)

Note * Negative Items

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Table 4.5 Number and Percentage of local people as classified by value of Baan Bang Saded royal dolls folk arts and crafts (continue)

Percentage
(N = 270 cases)

Value of Baan Bang Saded royal dolls	Agree	Not Sure	Disagree
*9. Royal doll can provide the economical benefit only. It does not relate to other matters.	18.9 (51)	25.5 (69)	55.6 (150)
10. Royal doll is a work that creates the career and forms better living to local people.	82.6 (223)	15.2 (41)	2.2 (6)
11. Royal doll presents Thai historical image that should be kept for future generations.	88.5 (239)	10.0 (27)	1.5 (4)
*12. Losses of royal doll art and craftwork do not affect local people's mind.	15.2 (41)	24.1 (65)	60.7 (164)

Note * Negative Items

By categorizing the levels of value of Baan Bang Saded royal dolls folk arts and crafts, The researcher had divided the groups into 3 categories by considering Mean and Cumulative Percent as above mention in Chapter III; as follows: local people had value of Baan Bang Saded royal dolls at low level, moderate level and high level. The results were most population group had value of Baan Bang Saded royal dolls at moderate level (36.3 %), at low level (35.6%) and at high level (28.1%), respectively. The average score was 31.93. The maximum score was 36. The minimum score was 20. *(Table 4.6)*

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Table 4.6 Number and Percentage of local people as classified by the levels of value of Baan Bang Saded royal dolls folk arts and crafts

Levels of value of Baan Bang Saded royal dolls	Percentage	Number
Total	**100.0**	**270**
Low level (31 score and lower)	35.6	96
Moderate level (32-34 score)	36.3	98
High level (35 score and higher)	28.1	76
$\overline{X}$ = 31.93 S.D. = 3.63 Max = 36 Min = 20		

4.2.4 Knowledge about the folk arts and crafts of royal dolls

The 15 question about knowledge about the folk arts and crafts of royal dolls answered by 270 cases include topics as follows: *(Table 4.7)*

1. Royal doll is a clay doll, first created in the Royal Grand Palace. It is in a small size, but contains the Thai cultural value and hints the Thai ways of life and living. 96.3% got correct answers while 3.7% got incorrect ones.

2. Royal doll was first created in the reign of King Rama IV. 59.6% got correct answers while 40.4% got incorrect ones.

3. Such doll has been called “the royal doll” since it imitates most gestures of people staying in the palace and, in the past, it was created as a toy in the Royal Grand Palace. 77.8% got correct answers while 22.2% got incorrect ones.

4. Royal doll is one craft in the Promotion of Supplementary Occupations and Related Techniques Project of Her Majesty Queen Sirikit aiming at generating more income for citizens and conserving Thai arts and culture. 94.1% got correct answers while 5.9% got incorrect ones.

5. Currently, Thailand’s largest and most recognized source of shaping royal dolls is Tambon Bang Saded, Ang Thong Province. 81.9% got correct answers while 18.1% got incorrect ones.

6. Royal doll is just one artistic work created by the villagers living at Tambon Bang Saded, Ang Thong Province. 51.5% got correct answers while 48.5% got incorrect ones.

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7. Royal doll gives us some information and understanding of villagers' living and Thai tradition and culture from past to present. 93.0% got correct answers while 7.0% got incorrect ones.

8. Current Baan Bang Saded Royal dolls have been developed from the original royal dolls. The developed royal dolls mostly present the living of villagers. 93.3% got correct answers while 6.7% got incorrect ones.

9. Royal doll is one of Thailand's OTOP products. 93.0% got correct answers while 7.0% got incorrect ones.

10. Royal doll is an artistic work that is easily made, can generate good income, and need not much delicacy or expertise. 75.2% got correct answers while 24.8% got incorrect ones.

11. Wat Tha Suttawas is the first place of learning about Baan Bang Saded Royal dolls, Ang Thong Province. 93.3% got correct answers while 6.7% got incorrect ones.

12. Royal doll Center is just a place of shaping and selling the royal dolls, not for other benefits. 78.5% got correct answers while 21.5% got incorrect ones.

13. The causes of losing the royal dolls are not the social and cultural changes. 51.5% got correct answers while 48.5% got incorrect ones.

14. Keeping and conserving the royal doll arts and crafts work go in the opposite direction to the country development. 61.9% got correct answers while 38.1% got incorrect ones.

15. Conservation of royal doll work is the governmental duty only. 82.6% got correct answers while 17.4% got incorrect ones.

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Table 4.7 Number and Percentage of local people as classified by knowledge about the folk arts and crafts of royal dolls

Knowledge about royal dolls	Correct	Incorrect
	Percentage (Number)	Percentage (Number)
Total	**100.0**	**270**
1. Royal doll is a clay doll, first created in the Royal Grand Palace. It is in a small size, but contains the Thai cultural value and hints the Thai ways of life and living.	96.3 (260)	3.7 (10)
2. Royal doll was first created in the reign of King Rama IV.	56.6 (161)	40.4 (109)
3. Such doll has been called "the royal doll" since it imitates most gestures of people staying in the palace and, in the past, it was created as a toy in the Royal Grand Palace.	77.8 (210)	22.2 (60)
4. Royal doll is one craft in the Promotion of Supplementary Occupations and Related Techniques Project of Her Majesty Queen Sirikit aiming at generating more income for citizens and conserving Thai arts and culture.	94.1 (254)	5.9 (16)
5. Currently, Thailand's largest and most recognized source of shaping royal dolls is Tambon Bang Saded, Ang Thong Province.	81.9 (221)	18.1 (49)
*6. Royal doll is just one artistic work created by the villagers living at Tambon Bang Saded, Ang Thong Province.	48.5 (131)	51.5 (139)

Note * Negative Items

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Table 4.7 Number and Percentage of local people as classified by knowledge about the folk arts and crafts of royal dolls (continue)

Knowledge about royal dolls	Correct	Incorrect
	Percentage (Number)	Percentage (Number)
Total	**100.0**	**270**
7. Royal doll gives us some information and understanding of villagers' living and Thai tradition and culture from past to present.	93.0 (251)	7.0 (19)
8. Current Baan Bang Saded Royal dolls have been developed from the original royal dolls. The developed royal dolls mostly present the living of villagers.	93.3 (252)	6.7 (18)
9. Royal doll is one of Thailand's OTOP products.	93.0 (251)	7.0 (19)
*10. Royal doll is an artistic work that is easily made, can generate good income, and need not much delicacy or expertise.	75.2 (203)	24.8 (67)
11. Wat Tha Suttawas is the first place of learning about Baan Bang Saded Royal dolls, Ang Thong Province.	93.3 (252)	6.7 (18)
12. Royal doll Center is just a place of shaping and selling the royal dolls, not for other benefits.	78.5 (212)	21.5 (58)
13. The causes of losing the royal dolls are not the social and cultural changes.	51.5 (139)	48.5 (131)
*14. Keeping and conserving the royal doll work go in the opposite direction to the country development.	61.9 (167)	38.1 (103)
*15.Conservation of royal doll work is the governmental duty only.	82.6 (223)	17.4 (47)

Note * Negative Items

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By categorizing the levels of knowledge about the folk arts and crafts of royal dolls, The researcher had divided the groups into 3 categories by considering Mean and Cumulative Percent as above mention in Chapter III; as follows: local people had knowledge about the folk arts and crafts of royal dolls at low level, moderate level and high level. The results were most population group had knowledge about the folk arts and crafts of royal dolls at high level (40.7%), at moderate level (37.0%) and at low level (22.3%), respectively. The average score was 11.80. The maximum score was 15. The minimum score was 5. *(Table 4.8)*

Table 4.8 Number and Percentage of local people as classified by the levels of knowledge about the folk arts and crafts of royal dolls

Levels of knowledge about royal dolls	Percentage	Number
Total	**100.0**	**270**
Low level (10 score and lower)	22.3	60
Moderate level (11-12 score)	37.0	100
High level (13 score and higher)	40.7	110
$\overline{X}$ = 11.80 S.D. = 1.95 Max = 15 Min = 5		

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4.3 Awareness about the Folk Arts and Crafts, Baan Bang Saded Royal Dolls Conservation:

In the study, 270 cases were asked to check a list to indicate their awareness about the folk arts and crafts, Baan Bang Saded royal dolls conservation as follows: *(Table 4.9)*

1. Thailand has been recognized as a city where is full of a great amount of artistic work. Therefore, the conservation of Baan Bang Saded Royal dolls, which is one of invaluable arts and crafts work, shall deem Thailand's indirect advertisement. 77.4% agree, 16.7% not sure and 5.9% disagree, respectively.

2. Baan Bang Saded Royal dolls are only the outcome of generating the income for villagers. 52.2% disagree, 31.9% not sure and 15.9% agree, respectively.

3. Royal dolls are invaluable and unique characteristics of people and community that should be conserved. 91.5% agree, 7.8% not sure and 0.7% disagree, respectively.

4. To let Baan Bang Saded Royal dolls lost is the destruction of the Thai value, but it is one of normal events that should not be obstructed. 56.6% disagree, 24.1% not sure and 19.3% agree, respectively.

5. Baan Bang Saded Royal dolls should be conserved and combined with new changes. 71.8% agree, 20.4% not sure and 7.8% disagree, respectively.

6. The original forms of Baan Bang Saded Royal dolls should be conserved. No changes of these dolls will help to maintain such work. 56.7% agree, 27.0% not sure and 16.3% disagree, respectively.

7. Baan Bang Saded Royal doll is like the historical inscription that should be conserved for further studies by the successors. 90.0% agree, 8.1% not sure and 1.9% disagree, respectively.

8. The economical profit should be more highlighted than the conservation of the royal dolls. 50.3% disagree, 29.3% disagree and 20.4% not sure, respectively.

9. Releasing stories of the royal dolls by various media is another way of conserving and maintaining this arts and crafts work. 84.8% agree, 14.8% not sure and 0.4% disagree, respectively.

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10. The present forms of Baan Bang Saded Royal dolls are pretty and they need not to be improved. 43.0% disagree, 30.0% agree and 27.0% not sure, respectively.

11. The industrial expansion is an indication of the losses of Baan Bang Saded Royal dolls. 37.4% not sure, agree 36.7% and 25.9% disagree, respectively.

12. The conservation of royal dolls pursuant to the new concept is to develop the work to be consistent with the social changes, but such conservation must be subject to the income. 43.7% agree, 34.1% not sure and 22.2% disagree, respectively.

13. Baan Bang Saded Royal dolls reflect the prosperity of the community and generate the commercial income to the community. 69.3% agree, 27.0% not sure and 3.7% disagree, respectively.

14. The governmental agencies take prominent roles in conserving Baan Bang Saded Royal dolls, not roles of the public. 57.4% disagree, 24.1% not sure and 18.5% agree, respectively.

15. The conservation of Baan Bang Saded Royal dolls is the duty of all people in the community. 83.0% agree, 10.7% not sure and 6.3% disagree, respectively.

16. Currently, shaping Baan Bang Saded Royal dolls is a highly favorable career. 56.3% agree, 37.8% not sure and 5.9% disagree, respectively.

17. Baan Bang Saded Royal dolls are the base to strengthen the public and the community. 74.0% agree, 24.1% not sure and 1.9% disagree, respectively.

18. The project to provide knowledge and understanding to local people so that they feel appreciated with the value of royal dolls is a good idea, but it wastes much time for nothing. 58.9% disagree, 23.3% not sure and 17.8% agree, respectively.

19. To let the Baan Bang Saded Royal dolls work lost does not affect any person, community, society, and country. 61.5% disagree, 19.6% not sure and 18.9% agree, respectively.

20. The preparation of documents to release the information concerning the royal dolls is another way to conserve this folk arts and crafts. 87.4% agree, 10.7% not sure and 1.9% disagree, respectively.

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Table 4.9 Number and Percentage of local people as classified by awareness about the folks art and crafts, Baan Bang Saded royal dolls conservation

Percentage
(N = 270 cases)

Awareness about Baan Bang Saded royal dolls conservation	Agree	Not Sure	Disagree
1. Thailand has been recognized as a city where is full of a great amount of artistic work. Therefore, the conservation of Baan Bang Saded Royal dolls, which is one of invaluable arts and crafts work, shall deem Thailand's indirect advertisement.	77.4 (209)	16.7 (45)	5.9 (16)
*2. Baan Bang Saded Royal dolls are only the outcome of generating the income for villagers.	15.9 (43)	31.9 (86)	52.2 (141)
3. Royal dolls are invaluable and unique characteristics of people and communities that should be conserved.	91.5 (247)	7.8 (21)	0.7 (2)
*4. To let Baan Bang Saded Royal dolls lost is the destruction of the Thai value, but it is one of normal events that should not be obstructed.	19.3 (52)	24.1 (65)	56.6 (153)
5. Baan Bang Saded Royal dolls should be conserved and combined with new changes.	71.8 (194)	20.4 (55)	7.8 (21)
*6. The original forms of Baan Bang Saded Royal dolls should be conserved. No changes of these dolls will help to maintain such work.	56.7 (153)	27.0 (73)	16.3 (44)

Note * Negative Items

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Table 4.9 Number and Percentage of local people as classified by awareness about the folk arts and crafts, Baan Bang Saded royal dolls conservation (continue)

Percentage
(N = 270 cases)

Awareness about Baan Bang Saded royal dolls conservation	Agree	Not Sure	Disagree
7. Baan Bang Saded Royal doll is like the historical inscription that should be conserved for further studies by the successors.	90.0 (243)	8.1 (22)	1.9 (5)
8.The economical profit should be more highlighted than the conservation of the royal dolls.	29.3 (79)	20.4 (55)	50.3 (136)
9. Releasing stories of the royal dolls by various media is another way of conserving and maintaining this arts and crafts work.	84.8 (229)	14.8 (40)	0.4 (1)
*10. The present forms of Baan Bang Saded Royal dolls are pretty and they need not to be improved.	30.0 (81)	27.0 (73)	43.0 (116)
11. The industrial expansion is an indication of the losses of Baan Bang Saded Royal dolls.	36.7 (99)	37.4 (101)	25.9 (70)
*12. The conservation of royal dolls pursuant to the new concept is to develop the work to be consistent with the social changes, but such conservation must be subject to the income.	43.7 (118)	34.1 (92)	22.2 (60)
13. Baan Bang Saded Royal dolls reflect the prosperity of the community and generate the commercial income to the community.	69.3 (187)	27.0 (73)	3.7 (10)

Note * Negative Items

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Table 4.9 Number and Percentage of local people as classified by awareness about the folk arts and crafts, Baan Bang Saded royal dolls conservation. (continue)

Percentage
(N = 270 cases)

Awareness about Baan Bang Saded royal dolls conservation	Agree	Not Sure	Disagree
*14. The governmental agencies take prominent roles in conserving Baan Bang Saded Royal dolls, not roles of the public.	18.5 (50)	24.1 (65)	57.4 (155)
15. The conservation of Baan Bang Saded Royal dolls is the duty of all people in the community.	83.0 (224)	10.7 (29)	6.3 (17)
*16. Currently, shaping Baan Bang Saded Royal dolls is a highly favorable career.	56.3 (152)	37.8 (102)	5.9 (16)
17. Baan Bang Saded Royal dolls are the base to strengthen the public and the community.	74.0 (200)	24.1 (65)	1.9 (5)
*18.The project to provide knowledge and understanding to local people so that they feel appreciated with the value of royal dolls is a good idea, but it wastes much time for nothing.	17.8 (48)	23.3 (63)	58.9 (159)
*19. To let the Baan Bang Saded Royal dolls work lost does not affect any person, community, society, and country.	18.9 (51)	19.6 (53)	61.5 (166)
20. The preparation of documents to release the information concerning the royal dolls is another way to conserve this folk arts and crafts.	87.4 (236)	10.7 (29)	1.9 (5)

Note * Negative Items

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By categorizing the levels of awareness about the folk arts and crafts, Baan Bang Saded royal dolls conservation, The researcher had divided the groups into 3 categories by considering Mean and Cumulative Percent as above mention in Chapter III; as follows: local people had awareness about the folk arts and crafts, Baan Bang Saded royal dolls conservation at low level, moderate level and high level. The results were most population group had awareness about the folk arts and crafts, Baan Bang Saded royal dolls conservation at low level (37.8%), at high level (34.8%) and at moderate level (27.8%), respectively. The average score was 48.28. The maximum score was 59. The minimum score was 36. *(Table 4.10)*

Table 4.10 Number and Percentage of local people as classified by the levels of awareness about the folk arts and crafts, Baan Bang Saded royal dolls conservation

Levels of awareness about Baan Bang Saded royal dolls conservation	Percentage	Number
Total	**100.0**	**270**
Low level (46 score and lower)	37.8	102
Moderate level (47-51 score)	27.4	74
High level (52 score and higher)	34.8	94

$\overline{X}$ = 48.28 S.D. = 5.27 Max = 59 Min = 36

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4.4 The Analyses of the Correlation of Personal Factors and Motive Factors with the Awareness about the Folk Arts and Crafts, Baan Bang Saded Royal Dolls Conservation by using One-Way Analysis of Variance (One-Way ANOVA) by Break-down Dependent Variable and T-test:

4.4.1 Personal Factors

The One-Way analysis of Variance (One-Way ANOVA) is the method to test the relationship between independent variables that having nominal level of measurement that more than 2 groups and dependent variable is interval level of measurement. By showing the value significance of F-test statistics to prove whether the difference during the group of independent variable would make the difference of dependent variable or not. Moreover, there is showing the score of dependent variable in each group of independent variables can make people read and explain the result of independent variables in each group influent on dependent variable. In addition, about using the T-test statistics, it is the comparison of the difference between the average values of 2 people groups that independent variable were nominal level measurement and dependent variable was interval level measurement by showing the value significance of T-test.

The analyses correlation of the personal factors with the awareness about the folk arts and crafts, Baan Bang Saded royal dolls conservation as follows: *(Table 4.11)*

Sex: Female ($\overline{X}$ = 48.73) had awareness about the folk arts and crafts, Baan Bang Saded royal dolls conservation better than male ($\overline{X}$ = 47.56). Based on statistical test, sex made an insignificant difference to awareness about the folk arts and crafts, Baan Bang Saded royal dolls conservation.

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Age: Local people aged 31-50 years old ($\overline{X}$ = 48.81) had more awareness about the folk arts and crafts, Baan Bang Saded royal dolls conservation than who aged 51 years and higher ($\overline{X}$ = 48.42) and 30 years old and lower ($\overline{X}$ = 46.79), respectively. Based on statistical test, age made a significant difference to awareness about the folk arts and crafts, Baan Bang Saded royal dolls conservation at the statistical significance 0.05 level. (P-value 0.046)

Education Local people studied in diploma and upper ($\overline{X}$ = 49.67) had more awareness about the folk arts and crafts, Baan Bang Saded royal dolls conservation than who studied in primary school and under, and uneducated ($\overline{X}$ = 48.26) and secondary school ($\overline{X}$ = 47.48), respectively. Based on statistical test, education made a significant difference to awareness about the folk arts and crafts, Baan Bang Saded royal dolls conservation at the statistical significance 0.05 level. (P-value 0.045)

Occupation: Local people who were government officer ($\overline{X}$ = 51.03) had more awareness about the folk arts and crafts, Baan Bang Saded royal dolls conservation than who were own business / commerce ($\overline{X}$ = 49.56), state enterprise / private company official ($\overline{X}$ = 49.23), housewife / unemployed ($\overline{X}$ = 48.28) and general employee / agriculture ($\overline{X}$ = 47.21), respectively. Based on statistical test, occupation made a significant difference to awareness about the folk arts and crafts, Baan Bang Saded royal dolls conservation at the statistical significance 0.01 level. (P-value 0.002)

Monthly income: Local people earned 10,001 baht and higher ($\overline{X}$ = 50.31) had more awareness about the folk arts and crafts, Baan Bang Saded royal dolls conservation than who earned 5,001-10,000 baht ($\overline{X}$ = 47.52) and 5,000 baht and lower ($\overline{X}$ = 47.89), respectively. Based on statistical test, income made a significant difference to awareness about the folk arts and crafts, Baan Bang Saded royal dolls conservation at the statistical significance 0.01 level. (P-value 0.002)

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Duration of residence in community: Local people had lived for 10 years and lower ($\overline{X}$ = 49.03) had more awareness about the folk arts and crafts, Baan Bang Saded royal dolls conservation than who had for lived for 31 years and higher ($\overline{X}$ = 48.29), between 11-30 years ($\overline{X}$ = 48.24) and lived in since born ($\overline{X}$ = 48.06), respectively. Based on statistical test, duration of residence in community made an insignificant difference to awareness about the folk arts and crafts, Baan Bang Saded royal dolls conservation.

Place of residence: Local people had lived in others province ($\overline{X}$ = 49.83) had awareness about the folk arts and crafts, Baan Bang Saded royal dolls conservation better than who had lived Ang Thong ($\overline{X}$ = 47.94). Based on statistical test, place of residence made a significant difference to awareness about the folk arts and crafts, Baan Bang Saded royal dolls conservation at the statistical significance 0.05 level. (P-value 0.024)

Experience with the folk arts and crafts, Baan Bang Saded royal dolls: Local people current-experience about Baan Bang Saded royal dolls ($\overline{X}$ = 49.89) had more awareness about the folk arts and crafts, Baan Bang Saded royal dolls conservation than who had past-experience about Baan Bang Saded royal dolls ($\overline{X}$ = 49.21) and non-experience about Baan Bang Saded royal dolls ($\overline{X}$ = 47.74), respectively. Based on statistical test, experience about the folk arts and crafts, Baan Bang Saded royal dolls made a significant difference to awareness with the folk arts and crafts, Baan Bang Saded royal dolls conservation at the statistical significance 0.05 level. (P-value 0.028)

In conclusion, age, education, occupation, monthly income, place of residence and experience with the folk arts and crafts, Baan Bang Saded royal dolls made a significant difference to awareness about the folk arts and crafts, Baan Bang Saded royal dolls conservation.

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Table 4.11 The Analyses of the Correlation of personal factors with the awareness about the folk arts and crafts, Baan Bang Saded royal dolls conservation by One-Way Analysis of Variance and T-test

(N = 270 cases)

Variables and Categories	$\overline{X}$	S.D.	N	Sig of F
Sex				0.076
Male	47.56	5.27	104	
Female	48.73	5.24	166	
Age				0.046
30 years old and lower	46.79	5.27	58	
31 – 50 years old	48.81	5.40	143	
51 years old and higher	48.42	4.81	69	
Education				0.045
Primary School and under, and Uneducated	48.26	4.98	117	
Secondary School	47.48	5.51	96	
Diploma and upper	49.67	5.26	57	
Occupation				0.002
Housewife / Unemployed	48.28	5.41	58	
Own business / Commerce	49.56	5.91	27	
General employee / Agriculture	47.21	5.24	132	
Government officer	51.03	4.00	31	
State enterprise / Private company official	49.23	4.22	22	
Monthly income				0.007
5,000 baht and lower	47.89	5.24	160	
5,001 – 10,000 baht	47.52	5.42	58	
10,001 baht and upper	50.31	4.79	52	

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Table 4.11 The Analyses of the Correlation of personal factors with the awareness about the folk arts and crafts, Baan Bang Saded royal dolls conservation by One-Way Analysis of Variance and T-test (continue)

(N = 270 cases)

Variables and Categories	$\overline{X}$	S.D.	N	Sig of F
Duration of residence in community				0.801
Since born	48.06	5.51	131	
10 years and lower	49.03	4.55	39	
11-30 years	48.24	5.17	45	
31 years and higher	48.29	5.34	55	
Place of residence				0.024
Ang Thong	47.94	5.27	222	
Others Province	49.83	5.06	48	
Experience with the folk arts and crafts, Baan Bang Saded royal dolls				0.028
Non-experience	47.74	5.24	192	
Past-experience	49.21	5.23	34	
Current-experience	49.89	5.12	44	

4.4.2 Motive Factors

The analysis correlation of motive factors with the awareness about the folk arts and crafts, Baan Bang Saded royal dolls conservation as follows: *(Table 4.12)*

Participation in community activities: Local people sometimes / always participated in community activities ($\overline{X}$ = 49.62) had more awareness about the folk arts and crafts, Baan Bang Saded royal dolls conservation than who seldom participated in community activities ($\overline{X}$ = 48.17) and never participated in community activities ($\overline{X}$ = 47.56), respectively. Based on statistical test, participation in

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community activities made an insignificant difference to awareness about the folk arts and crafts, Baan Bang Saded royal dolls conservation.

Access to information: Local people receiving the folk arts and crafts of royal dolls at high level ($\overline{X}$ = 48.96) had more awareness about the folk arts and crafts, Baan Bang Saded royal dolls conservation than who received the folk arts and crafts of royal dolls at low level ($\overline{X}$ = 48.89) and moderate level ($\overline{X}$ = 47.09), respectively. Based on statistical test, access to the folk arts and crafts of royal dolls information made a significant difference to awareness about the folk arts and crafts, Baan Bang Saded royal dolls conservation at the statistical significance 0.05 level. (P-value 0.026)

Value of Baan Bang Saded royal dolls folk arts and crafts: Local people having value of Baan Bang Saded royal dolls the folk arts and crafts at high level ($\overline{X}$ = 51.88) had more awareness about the folk arts and crafts, Baan Bang Saded royal dolls conservation than who had value of folk arts and crafts, Baan Bang Saded royal dolls at moderate level ($\overline{X}$ = 49.34) and low level ($\overline{X}$ = 44.34), respectively. Based on statistical test, value of Baan Bang Saded royal dolls folk arts and crafts, made a significant difference to awareness about the folk arts and crafts, Baan Bang Saded royal dolls conservation at the statistical significance 0.001 level. (P-value <0.001)

Knowledge about the folk arts and crafts of royal dolls: Local people having knowledge about the folk arts and crafts of royal dolls at high level ($\overline{X}$ = 51.15) had more awareness about the folk arts and crafts, Baan Bang Saded royal dolls conservation than who had knowledge about the folk arts and crafts of royal dolls at moderate level ($\overline{X}$ = 48.06) and low level ($\overline{X}$ = 43.38), respectively. Based on statistical test, knowledge about the folk arts and crafts of royal dolls made a significant difference to awareness about the folk arts and crafts, Baan Bang Saded royal dolls conservation at the statistical significance 0.001 level. (P-value <0.001)

In conclusion, access to information**,** value of Baan Bang Saded royal dolls folk arts and crafts and knowledge about the folk arts and crafts of royal dolls made a significant difference to awareness about the folk arts and crafts, Baan Bang Saded royal dolls conservation.

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Table 4.12 The Analyses of the Correlation of motive factors with the awareness about the folk arts and crafts, Baan Bang Saded royal dolls conservation by One-Way Analysis of Variance and T-test

(N = 270 cases)

Variables and Categories	$\overline{X}$	S.D.	N	Sig of F
Participation in community activities				0.083
Never	47.56	4.94	79	
Seldom	48.17	5.29	138	
Sometimes / Always	49.62	5.56	53	
Access to information				0.026
Low level	48.89	5.17	127	
Moderate level	47.09	5.33	94	
High level	48.96	5.14	49	
Value of Baan Bang Saded royal dolls folk arts and crafts				0.001
Low level	44.34	4.49	96	
Moderate level	49.34	4.42	98	
High level	51.88	3.79	76	
Knowledge about the folk arts and crafts of royal dolls				0.001
Low level	43.38	4.59	60	
Moderate level	48.06	4.71	100	
High level	51.15	3.93	110	

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4.5 The Analyses of the Correlation of Personal Factors and Motive Factors with the Awareness about the Folk Arts and Crafts of Baan Bang Saded Royal Dolls Conservation by using Analysis of Variance (ANOVA) and Multiple Classification Analysis (MCA):

Model of analysis

Dependent variable

- Awareness about the folk arts and crafts, Baan Bang Saded royal dolls conservation.

Independent variables

- Sex
- Education
- Occupation
- Monthly income
- Duration of residence in community
- Place of residence
- Experience with the folk arts and crafts, Baan Bang Saded royal dolls
- Participation in community activities
- Value of Baan Bang Saded royal dolls folk arts and crafts
- Knowledge about the folk arts and crafts of royal dolls

Covariate

- Age
- Access to information

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4.5.1 Analysis of Variance (ANOVA)

According to the analysis of variance *(Table 4.13)* was found that every independent variables (Main effects) consist of sex, education, occupation, monthly income, duration of residence in community, place of residence, experience with the folk arts and crafts, Baan Bang Saded royal dolls, participation in community activities, value of Baan Bang Saded royal dolls folk arts and crafts and knowledge about the folk arts and crafts of royal dolls had a significance related to the awareness about the folk arts and crafts, Baan Bang Saded royal dolls conservation at the statistical significance 0.001 level.

In the consideration of each main effects, occupation, value of Baan Bang Saded royal dolls folk arts and crafts and knowledge about the folk arts and crafts of royal dolls had a significance related to the awareness about the folk arts and crafts, Baan Bang Saded royal dolls conservation at the statistical significance 0.001 level, education and place of residence had a significance related to the awareness about the folk arts and crafts, Baan Bang Saded royal dolls conservation at the statistical significance 0.01 level, sex and experience with the folk arts and crafts, Baan Bang Saded royal dolls had a significance related to the awareness about the folk arts and crafts, Baan Bang Saded royal dolls conservation at the statistical significance 0.05 level and the rest of main effect was monthly income, duration of residence in community and participation in community activities had an insignificance related to the awareness about the folk arts and crafts, Baan Bang Saded royal dolls conservation.

Follow the analysis of variance *(Table 4.13)* was found that the covariates consist of age and access to information had an insignificance related to the awareness about the folk arts and crafts, Baan Bang Saded royal dolls conservation.

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In the consideration of each covariate, age and access to information had an insignificance related to the awareness about the folk arts and crafts, Baan Bang Saded royal dolls conservation. Furthermore, age and access to information had positive relations with the awareness about the folk arts and crafts, Baan Bang Saded royal dolls conservation.

Based on statistical test, both main effect and covariates in the model of analysis had explained significance related to the awareness about the folk arts and crafts, Baan Bang Saded royal dolls conservation at the statistical significance 0.001 level.

In conclusion, sex, education, occupation, place of residence, experience with the folk arts and crafts, Baan Bang Saded royal dolls, value of Baan Bang Saded royal dolls folk arts and crafts and knowledge about the folk arts and crafts of royal dolls made a significant difference to the awareness about the folk arts and crafts, Baan Bang Saded royal dolls conservation.

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Table 4.13 The Analysis of Variance of the Correlation of personal factor and motive factors with the awareness about the folk arts and crafts, Baan Bang Saded royal dolls conservation

Source of Variation	Sum of Square	df	Mean	F	Sig of F
Main effects	3653.489	14	260.964	17.310	**0.000**
- Sex	87.712	1	87.712	5.818	0.017
- Education	150.674	2	75.337	5.012	0.008
- Occupation	307.512	4	76.878	5.114	0.001
- Monthly income	55.391	2	27.696	1.815	0.165
- Duration of residence in community	40.716	3	13.572	0.888	0.448
- Place of residence	164.934	1	164.934	10.972	0.001
- Experience about the folk arts and crafts, Baan Bang Saded royal dolls	115.009	2	57.505	3.825	0.024
- Participation in community activities	49.520	2	24.760	1.620	0.200
- Value of Baan Bang Saded royal dolls folk arts and crafts	2190.628	2	1095.314	72.865	0.001
- Knowledge about the folk arts and crafts of royal dolls	637.021	2	318.510	21.189	0.001
Covariates	11.092	2	5.546	0.363	**0.698**
- Age	7.785	1	7.785	0.509	0.476
- Access to information	3.307	1	3.307	1.216	0.642
Explained	3719.398	23	161.713	10.584	**0.000**
Residual	3758.769	246	15.280		
Total	7478.167	269	27.800		
Covariate Raw Regression Coefficient					
- Age	0.087				
- Access to information	0.030				

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4.5.2 Multiple Classification Analysis (MCA)

According to the multiple classification analysis of factors, which had related to the awareness about the folk arts and crafts, Baan Bang Saded royal dolls conservation was found that the grand mean 48.28. The results of the multiple classification analysis as follows: *(Table 4.14)*

Sex: Unadjusted for factors was found that female had awareness about the folk arts and crafts, Baan Bang Saded royal dolls conservation more than male. After adjusted factors the results were still same. The rate of relation between sex and awareness about the folk arts and crafts, Baan Bang Saded royal dolls conservation was at low level. (Beta = 0.025)

Education: Unadjusted for factors was found that local people who studied in diploma and upper had awareness about the folk arts and crafts, Baan Bang Saded royal dolls conservation than who studied in secondary school, and primary school and under and uneducation, respectively. After adjusted factors the results found that local people who studied in primary school and under, and uneducation had awareness about the folk arts and crafts, Baan Bang Saded royal dolls conservation than who studied in secondary school and diploma and upper, respectively. The rate of relation between education and awareness about the folk arts and crafts, Baan Bang Saded royal dolls conservation was at low level. (Beta = 0.115)

Occupation: Unadjusted for factors was found that government officer had awareness about the folk arts and crafts, Baan Bang Saded royal dolls conservation than own business / commerce, state enterprise / private company official, general employee / agriculture and housewife / unemployed, respectively. After adjusted factors the results found that government officer had awareness about the folk arts and crafts, Baan Bang Saded royal dolls conservation than housewife / unemployed, own business / commerce, state enterprise / private company official and general employee / agriculture, respectively. The rate of relation between occupation and awareness about the folk arts and crafts, Baan Bang Saded royal dolls conservation was at low level. (Beta = 0.188)

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Monthly income: Unadjusted for factors was found that local people who earned 10,001 baht and higher had awareness about the folk arts and crafts, Baan Bang Saded royal dolls conservation than who earned 5,000 baht and lower and 5,001-10,000 baht, respectively. After adjusted factors the result was still same. The rate of relation between monthly income and awareness about the folk arts and crafts, Baan Bang Saded royal dolls conservation was at low level. (Beta = 0.078)

Duration of residence in community: Unadjusted for factors was found that local people who lived for 31 years and higher had awareness about the folk arts and crafts, Baan Bang Saded royal dolls conservation than who lived for 10 years and lower, lived in since born and between 11-30 years, respectively. After adjusted factors the results found that local people who lived for 31 years and higher had awareness about the folk arts and crafts, Baan Bang Saded royal dolls conservation than who lived for 10 years and lower, between 11-30 years and lived since born, respectively. The rate of relation between duration of residence in community and awareness about the folk arts and crafts, Baan Bang Saded royal dolls conservation was at low level. (Beta = 0.017)

Place of residence: Unadjusted for factors was found that local people who lived in others province had awareness about the folk arts and crafts, Baan Bang Saded royal dolls conservation more than lived Ang Thong. After adjusted factors the results were still same. The rate of relation between place of residence and awareness about the folk arts and crafts, Baan Bang Saded royal dolls conservation was at low level. (Beta = 0.065)

Experience with the folk arts and crafts, Baan Bang Saded royal dolls: Unadjusted for factors was found that local people who current-experience about Baan Bang Saded royal dolls had awareness about the folk arts and crafts, Baan Bang Saded royal dolls conservation than who had past-experience about Baan Bang Saded royal dolls and non- experience about Baan Bang Saded royal dolls, respectively. After adjusted factors the results found that local people who past-experience about Baan Bang Saded royal dolls had awareness about the folk arts and crafts, Baan Bang Saded royal dolls conservation than who had current-experience about Baan Bang Saded royal dolls and non-experience about Baan Bang Saded royal dolls, respectively. The rate of relation between experience with the folk arts and crafts, Baan Bang Saded

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royal dolls and awareness about the folk arts and crafts, Baan Bang Saded royal dolls conservation was at low level. (Beta = 0.095)

Participation in community activities: Unadjusted for factors was found that sometimes / always participated in community activities had awareness about the folk arts and crafts, Baan Bang Saded royal dolls conservation than seldom participated in community activities and never participated in community activities, respectively. After adjusted factors the results found that sometimes / always participated in community activities had awareness about the folk arts and crafts, Baan Bang Saded royal dolls conservation than never participated in community activities and seldom participated in community activities, respectively. The rate of relation between participation in community activities and awareness about the folk arts and crafts, Baan Bang Saded royal dolls conservation was at low level. (Beta = 0.074)

Value of Baan Bang Saded royal dolls folk arts and crafts: Unadjusted for factors was found that local people having value of Baan Bang Saded royal dolls folk arts and crafts at high level had awareness about the folk arts and crafts, Baan Bang Saded royal dolls conservation than who had value of Baan Bang Saded royal dolls folk arts and crafts at moderate and low level, respectively. After adjusted factors the results were still same. The rate of relation between value of Baan Bang Saded royal dolls folk arts and crafts and awareness about the folk arts and crafts, Baan Bang Saded royal dolls conservation was at low level. (Beta = 0.393)

Knowledge about the folk arts and crafts of royal dolls: Unadjusted for factors was found that local people having knowledge about the folk arts and crafts of royal dolls at high level had awareness about the folk arts and crafts, Baan Bang Saded royal dolls conservation than who had knowledge about the folk arts and crafts of royal dolls at moderate and low level, respectively. After adjusted factors the results were still same. The rate of relation between knowledge about the folk arts and crafts of royal dolls and awareness about the folk arts and crafts, Baan Bang Saded royal dolls conservation was at low level. (Beta = 0.347)

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According to the model of analysis without covariates was found that all of independent variables can explained the awareness about the folk arts and crafts, Baan Bang Saded royal dolls conservation 48.9% (Multiple R Squared = 0.489) and the multiple coefficient of correlation was 0.699 (Multiple R = 0.699). When the covariates was jointly analyze, the variance of model with covariates was able to increasingly explained the awareness about the folk arts and crafts, Baan Bang Saded royal dolls conservation 49.0% (Multiple R Squared = 0.490) and the multiple coefficient of correlation was 0.700 (Multiple R = 0.700).

In conclusion, the awareness about the folk arts and crafts, Baan Bang Saded royal dolls conservation found that female, studied in primary and under and uneducation, were government officer, earned 10,001 baht and higher, lived community for 31 years and higher, lived in other province, had past-experience about Baan Bang Saded royal dolls, sometime / always participated in community activities, had value of Baan Bang Saded royal dolls folk arts and crafts at high level and had knowledge about the folk arts and crafts of royal dolls at high level were the highest awareness about the folk arts and crafts, Baan Bang Saded royal dolls conservation more than others.

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Table 4.14 The Analysis of the Correlation of personal factors and motive factors with the awareness about the folk arts and crafts, Baan Bang Saded royal dolls conservation by Multiple Classification Analysis: MCA

(Grand Mean = 48.28)

Variable and Category	N	Unadjusted		Adjusted for Factors		Adjusted for Factors & Covariates	
		Deviation	Eta	Deviation	Beta	Deviation	Beta
Sex							
Male	104	- 0.72		-0.15		-0.16	
Female	166	0.45		9.30		0.11	
			0.108		**0.222**		**0.025**
Education							
Primary School and under, and Uneducated	117	-2.14		0.63		0.69	
Secondary School	96	-0.79		-0.46		-0.50	
Diploma and upper	57	1.39		-0.51		-0.58	
			0.151		**0.105**		**0.115**
Occupation							
House-wife / Unemployed	58	-1.92		4.54		1.63	
Own business / Commerce	27	1.28		0.60		0.68	
General employee /Agriculture	132	-1.06		-0.76		-0.78	
Government officer	31	2.75		2.23		2.30	
State enterprise / Private company official	22	0.95		0.66		0.56	
			0.245		**0.183**		**0.188**
Monthly income							
5,000 baht and lower	160	-0.38		-0.24		-0.26	
5,001 – 10,000 baht	58	-0.76		-3.16		-1.21	
10,001 baht and upper	52	2.03		0.76		0.82	
			0.191		**0.072**		**0.078**

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Table 4.14 The Analysis of the Correlation of personal factors and motive factors with the awareness about the folk arts and crafts, Baan Bang Saded royal dolls conservation by Multiple Classification Analysis: MCA (continue)

(Grand Mean = 48.28)

Variable and Category	N	Unadjusted		Adjusted for Factors		Adjusted for Factors & Covariates	
		Deviation	Eta	Deviation	Beta	Deviation	Beta
Duration of residence in community							
Since born	131	-0.22		-2.28		-2.86	
10 years and lower	39	0.75		1.98		-0.11	
11-30 years	45	-3.33		-4.25		-2.06	
31 years and higher	55	1.31		7.51		-0.17	
			0.06		**0.008**		**0.017**
Place of residence							
Ang Thong	222	-0.34		-0.17		-0.16	
Others Province	48	1.56		0.76		0.70	
			0.137		**0.067**		**0.065**
Experience with Baan Bang Saded royal dolls							
Non-experience	192	- 0.53		-0.23		-0.26	
Past-experience	32	0.93		0.85		0.89	
Current-experience	44	1.61		0.35		0.46	
			0.163		**0.087**		**0.095**
Participation in community activities							
Never	79	-0.72		0.59		0.55	
Seldom	138	-0.10		-0.34		-0.34	
Sometimes / Always	53	1.34		4.41		6.60	
			0.136		**0.076**		**0.074**

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Table 4.14 The Analysis of the Correlation of personal factors and motive factors with the awareness about the folk arts and crafts, Baan Bang Saded royal dolls conservation by Multiple Classification Analysis: MCA (continue)

(Grand Mean = 48.28)

Variable and Category	N	Unadjusted		Adjusted for Factors		Adjusted for Factors & Covariates	
		Deviation	Eta	Deviation	Beta	Deviation	Beta
Value of Baan Bang Saded royal dolls							
Low level	96	-3.93		-2.58		-2.59	
Moderate level	98	1.06		0.62		0.60	
High level	76	3.60		2.46		2.50	
			0.588		**0.389**		**0.393**
Knowledge about royal dolls							
Low level	60	-4.89		-2.97		-2.94	
Moderate level	100	-0.22		-0.24		-0.26	
High level	110	2.87		1.83		1.85	
			0.560		**0.348**		**0.347**
Multiple R					0.699		0.700
Multiple R Squared					0.489		0.490

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4.6 Problems, Obstacles and Suggestions of the Awareness about the Folk Arts and Crafts, Baan Bang Saded Royal Dolls Conservation:

According to the study of opinion and suggestions regarding the realization to the conservation in 270 households by using the open-ended questionnaire consisting of 4 questions, the results of the study are as follows:

4.6.1 General Public in the Community have Awareness to the Conservation of Baan Bang Saded Royal dolls

From the study, it was found that, for the sample group who gave the opinion about the awareness to the conservation of the folk arts and crafts, Baan Bang Saded royal dolls, 59.63% of them have awareness on this matter, but 40.37% did not express their opinion. The results of the study are showed in *Table 4.15*. Details of the study are: 31.11% of sample group thought that most people have awareness of the conservation of Baan Bang Saded royal dolls: 32.14% of them thought that the reason of this awareness were their appreciation of the value and pride of Baan Bang Saded royal dolls that make the community and the province well-known; 26.19% thought that because it could be a career that generated income to the people in the community; 25.00% thought that because the Baan Bang Saded royal doll center has been established and extended to the OTOP project; and 16.67% thought that because the general public had participated in this development by attending the meetings to share their opinion with the group or with the Baan Bang Saded royal doll center respectively. For the 23.33% of sample group who thought that general public did not have awareness to the conservation of the Baan Bang Saded royal dolls, 33.34% of them thought that the reason was that most people had their work, duties, and main careers that made them have no time to pay attention to this conservation; 25.39% thought that the reason was that few persons of the new generation and the general people liked to succeed this work, and they did not realize that they possessed such craft work and insulted that this work could generate a small amount of income, so they felt bored to succeed it; 23.8% thought that make income and side occupation; 17.46% thought that the reasons were the social changes and the expansion of

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factories, so they did not comprehend the benefit and importance of such work, whereas this kind of work was hardly released to the public while the work needed high skill and carefulness that was so difficult to conserve it respectively. Moreover, there were 5.19% of the sample group who were not sure whether the general public realized the conservation of the Baan Bang Saded royal dolls.

Table 4.15 Number and Percentage of local people as classified by awareness to the conservation Baan Bang Saded royal dolls

(N=270)

Opinion	Percentage	Number
Express Opinion	**59.63**	**161**
Most people have awareness	**31.11**	**84**
- People appreciation of the value and pride of Baan Bang Saded royal dolls that make the community and the province well-known	32.14	27
- It could be a career that generated income to the people in the community	26.19	22
- The Baan Bang Saded royal doll center has been established and extended to the OTOP project	25.00	21
- The general public had participated in this development by attending the meetings to share their opinion with the group or with the Baan Bang Saded royal doll center.	16.67	14
Most people not have awareness	**23.33**	**63**
- Most people had work, duties, and main careers that made them have no time to pay attention to this conservation.	33.34	21

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Table 4.15 Number and Percentage of local people as classified by awareness to the conservation Baan Bang Saded royal dolls (continue)

(N=270)

Opinion	Percentage	Number
Most people not have awareness	**23.33**	**63**
- Few persons of the new generation and the general people liked to succeed this work, and they did not realize that they possessed such craft work and insulted that this work could generate a small amount of income, so they felt bored to succeed it	25.39	16
- Make income and side occupation	23.81	15
- Social changes and the expansion of factories, so they did not comprehend the benefit and importance of such work, whereas this kind of work was hardly released to the public while the work needed high skill and carefulness that was so difficult to conserve it.	17.46	11
Not Sure	**5.19**	**14**
Not Express Opinion	**40.37**	**109**

4.6.2 Suggestions to the Conservation of Baan Bang Saded Royal Dolls

From the study of the sample group, it was found that, 51.11% did not express their opinion concerning the conservation of the Baan Bang Saded royal dolls while 48.89% expressed their opinion concerning the conservation of the Baan Bang Saded royal dolls. The results of the study are showed in *Table 4.16* and its details are as follows: according to 48.89% or 132 persons of the total 270 persons in the sample group, each person had suggestions to the conservation of the Baan Bang Saded royal dolls, so each suggestion was calculated by means of percentage from the total 132 persons. In this group, 40.91% thought that all related parties, including the governmental sector, the private sector, community leaders, and the general public,

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had to cooperate and joined hands to conserve or succeed the Baan Bang Saded royal dolls by presenting the value and pride of conserving such art work, and should have some general and budget support for the development of products, marketing, and prices so that the royal dolls could generate more concrete and better income. Then, 34.85% had the opinion that the learning center in respect of the Baan Bang Saded royal doll work should be established for new generations and other people who were interested in such work with permanent teachers or instructors at this learning center. Moreover, this group of persons thought that the management form of the Baan Bang Saded royal doll center should be improved to have the transparent management and its work should be expanded and distributed to other neighboring villages while the center leader had to have the fairness and adequate efficiency for the management and the control of the group members for the group's harmony. About 20.45% thought that the doll styles should be variable and modern while its unique characteristics in respect of image, work quality, fineness, prettiness, packaging, etc. were maintained. About 16.67% thought that there should be the public relations and news about the Baan Bang Saded royal dolls widely released through the television, radio, broadcasting sound, CD, VDO, leaflets, internet, etc. About 12.12% agreed that the instruction course regarding the methods and procedures of making the Baan Bang Saded royal dolls should be set up as the alternative course in many schools located at Tambon Bang Saded and other neighboring areas so that the students could utilize this knowledge to generate the income and utilize their free time. Besides, there should be the exhibitions, activities, or training, both short-term and long-term training, to educate the general public on the work of the Baan Bang Saded royal dolls. Lastly, about 9.85% proposed that the new Thai generation and the general public should be rooted the Thai social value of make them comprehend the Thai wisdom presented in the work of the Baan Bang Saded royal dolls.

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Table 4.16 Number and Percentage of local people as classified by suggestions to the conservation of Baan Bang Saded Royal dolls

(N=270)

Opinion	Percentage	Number
Express Opinion	**48.89**	**132**
(Each of point n = 132)		
- All related parties, including the governmental sector, the private sector, community leaders, and the general public, had to cooperate and joined hands to conserve or succeed the Baan Bang Saded royal dolls by presenting the value and pride of conserving such art work, and should have some general and budget support for the development of products, marketing, and prices so that the royal dolls could generate more concrete and better income.	40.91	54
- The learning center in respect of the Baan Bang Saded royal doll work should be established for new generations and other people who were interested in such work with permanent teachers or instructors at this learning center and the management form of the Baan Bang Saded royal doll center should be improved to have the transparent management and its work should be expanded and distributed to other neighboring villages while the center leader had to have the fairness and adequate efficiency for the management and the control of the group members for the group's harmony.	34.85	46
- The doll styles should be variable and modern while its unique characteristics in respect of image, work quality, fineness, prettiness, packaging, etc. were maintained.	20.45	27

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Table 4.16 Number and Percentage of local people as classified by suggestions to the conservation of Baan Bang Saded Royal dolls (continue)

(N=270)

Opinion	Percentage	Number
Express Opinion	**48.89**	**132**
(Each of point n = 132)		
- Should be the public relations and news about the Baan Bang Saded royal dolls widely released through the television, radio, broadcasting sound, CD, VDO, leaflets, internet, etc.	16.67	22
- The instruction course regarding the methods and procedures of making the Baan Bang Saded royal dolls should be set up as the alternative course in many schools located at Tambon Bang Saded and other neighboring areas so that the students could utilize this knowledge to generate the income and utilize their free time. Besides, there should be the exhibitions, activities, or training, both short-term and long-term training, to educate the general public on the work of the Baan Bang Saded royal dolls.	12.12	16
- The new Thai generation and the general public should be rooted the Thai social value of make them comprehend the Thai wisdom presented in the work of the Baan Bang Saded royal dolls.	9.85	13
Not Express Opinion	**51.11**	**138**

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4.6.3 The Governmental Sector should take Roles in Encouraging and Conserving the Craftwork of the Baan Bang Saded Royal Dolls

In accordance with the study, for the sample group, 63.33% of the group presented their opinion about the encouragement and conservation of the craftwork of the Baan Bang Saded royal dolls while 36.67% did not have any opinion concerning this matter respectively. The results of this study are showed in *Table 4.17* below. For the first group (63.33%), 54.39% of them had the opinion that the governmental entities should take roles of encouraging and conserving the Baan Bang Saded royal dolls by seriously making the public relations and encouraging the conservation of this craftwork while its unique had to be maintained until it became popular and well-known by general people in the country and in other countries, and the next generations comprehended the value and importance of this craftwork. Next, 25.73% of the first group thought that the governmental entities should have some assistance by searching more markets, both domestic and international markets, so that the products could be distributed. Furthermore, the governmental entities should have the budget support in relation to the research and development of royal dolls so that they would be acceptable while their prices and the people's income were boosted. About 9.36% stated that the production of the Baan Bang Saded royal dolls should be thoroughly promoted in all villages. Moreover, the exhibitions, activities, or projects should be organized to release the villagers' performance. These events should be visited by the general public or students of schools located in the local areas or other remote areas. Then, the production of the Baan Bang Saded royal dolls should be further developed to be the alternative course in schools. Besides, there should be the teachers, academics, or instructors regularly working at the center to take care of and develop the performance while being the consultant of the working group and of the Baan Bang Saded royal dolls center. Such teachers, academics, or instructors would also help to organize the management of the group and the center so that they were transparent and fair, the work was thoroughly distributed, and the work makers had the self-confidence and spirit to continue the production of the Baan Bang Saded royal dolls. Next, 7.60% of this group proposed that this craftwork should be promoted and developed to be the quality products that would be desired by the market.

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These quality products could be developed to be one of first-class (5 star) OTOP products because they could generate the work, income, and careers to local people. Moreover, related agencies, both the private and governmental sectors, should seriously join hands to conduct the research and find the directions of conserving the craftwork of the Baan Bang Saded royal dolls. Lastly, about 2.92% thought that the government has already promoted and conserved this craftwork.

Table 4.17 Number and Percentage of local people as classified by opinion about government sector in encouraging and conserving the craftwork of the Baan Bang Saded royal dolls

(N=270)

Opinion	Percentage	Number
Express Opinion	**63.33**	**171**
- The governmental entities should take roles of encouraging and conserving the Baan Bang Saded royal dolls by seriously making the public relations and encouraging the conservation of this craftwork while its unique had to be maintained until it became popular and well-known by general people in the country and in other countries, and the next generations comprehended the value and importance.	54.39	93
- The governmental entities should have some assistance by searching more markets, both domestic and international markets, so that the products could be distributed. Furthermore, the governmental entities should have the budget support in relation to the research and development of royal dolls so that they would be acceptable while their prices and the people's income were boosted.	25.73	44

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Table 4.17 Number and Percentage of local people as classified by opinion about government sector in encouraging and conserving the craftwork of the Baan Bang Saded royal dolls (continue)

(N=270)

Opinion	Percentage	Number
Express Opinion	**63.33**	**171**
- Baan Bang Saded royal dolls should be thoroughly promoted in all villages. Moreover, the exhibitions, or projects should be organized to release the villagers' performance. These events should be visited by the general public or students of schools located in areas or other remote areas. Then, the production of royal dolls should be further developed to be the alternative course in schools. Besides, there should be the teachers or instructors regularly working at the center to take care of and develop the performance while being the consultant of the working group and Baan Bang Saded royal dolls center. Such teachers or instructors would also help to organize the management of the group and center so that they were transparent and fair, the work was thoroughly distributed, and the work makers had the self-confidence and spirit to continue the production.	9.36	16
- Promoted and developed to be the quality products that would be desired by the market. These quality products could be developed to be one of first-class OTOP products because they could generate the work, income, and careers to local people. Related agencies should seriously join hands to conduct the research and find the directions of conserving the Baan Bang Saded royal dolls.	7.60	13

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Table 4.17 Number and Percentage of local people as classified by opinion about government sector in encouraging and conserving the craftwork of the Baan Bang Saded royal dolls (continue)

(N=270)

Opinion	Percentage	Number
Express Opinion	**63.33**	**171**
- The government has already promoted and conserved this craftwork.	2.92	5
Not Express Opinion	**36.67**	**99**

4.6.4 General Suggestions

According to the study, 44.41% of the sample group did not have any general suggestions while another 44.41% had some suggestions on this matter. The results of the study are detailed in *Table 4.18* below. From 22.59% or 61 persons of the total 270 persons, each had several suggestions, hence, every suggestion had to be calculated in form of percentage. For the group of persons who gave their suggestions, 27.87%, which covered most of the group thought that the skills of producing the Baan Bang Saded royal dolls should be developed to have the standard and be acceptable by the market. The dolls should also be developed to have variable styles while their unique characteristics were still maintained. The market of dolls should be extended, and the sale and purchase location had to be improved so that the purchasers could reach them easily and conveniently. In addition, there should be some measures that created the pride and the spirit of villagers or makers, and then, this craftwork was developed, and the conservation was extended to other related groups, which would be another method sustaining the Baan Bang Saded royal dolls. Next, 26.23% of the group proposed that the projects, activities, or exhibitions be organized to educate and release the knowledge concerning the Baan Bang Saded royal dolls at villages or schools located in the local area so that the general public and students would learn and comprehend the importance and value of our Thai wisdom.

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Such events had to focus on the participation by the general public and students while the products were distributed to them. Moreover, there should be the training course or instruction course regarding the production of the Baan Bang Saded royal dolls provided for the students and the general public that would generate the career, increase the income and utilize their free time, as well as conserve the craftwork of making the Thai clay dolls, which contained the actual value. Then, 24.59% of them proposed that the governmental sector, the private sector, and the general public should take part in encouraging the conservation of such work by means of the budget support so that the products were seriously and concretely studied and developed. Each sector should not pay attention to its benefit only, but should concentrate on the existence of products and the public interest. Moreover, all sectors should jointly do the public relations regarding this work through many mass media, both domestic and international media, including the television, radio, internet, and brochures, tourism locations, and the Baan Bang Saded royal doll center. There should also be the instructors responsible for transferring the knowledge and providing the information about this craftwork to the general people and tourists. Last of all, 11.48% of this group viewed that the management of the group and the Baan Bang Saded royal doll center had to be improved: rules and regulations had to be clearly set up and seriously practised. Besides, the management or profit allocation to the group members had to be transparent and fair. The members had to be harmonious and realize the public interest first. They should not have conflicts or cut the product prices of the group. In addition, the group leader had to be strong: he/she had to be able to manage the problems, and most importantly, he/she had to be frank, transparent, and fair, and be able to allocate the work to all members thoroughly, not to take advantages of group members or indulge favoritism.

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Table 4.18 Number and Percentage of local people as classified by general suggestions

(N=270)

Opinion	Percentage	Number
Express Opinion	**22.59**	**61**
(Each of point n = 61)		
- The skills of producing the Baan Bang Saded royal dolls should be developed to have the standard and be acceptable by the market. Should developed to have variable styles while their unique characteristics were still maintained. Market should be extended, and sale and purchase location had to be improved so that the purchasers could reach them easily and conveniently. Should be some measures that created the pride and the spirit of villagers or makers, and then, this craftwork was developed, and the conservation was extended to other related groups, which would be another method sustaining the Baan Bang Saded royal dolls.	27.87	17
- Projects, activities, or exhibitions be organized to educate and release the knowledge concerning the Baan Bang Saded royal dolls at villages or schools located so that the general public and students would learn and value of our Thai wisdom. Such events had to focus on the participation by people and students while the products were distributed to them. Should be the training course regarding the production of royal dolls provided for the students and people that would generate the career, increase the income and utilize their free time, as well as conserve the craftwork of making the Thai clay dolls, which contained the actual value.	26.23	16

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Table 4.18 Number and Percentage of local people as classified by general suggestions (continue)

(N=270)

Opinion	Percentage	Number
Express Opinion	**22.59**	**61**
(Each of point n = 61)		
- Government, private sector, and general public should take part encouraging conservation of such work by means of the budget support so that the products were seriously and concretely studied and developed. Each sector should not pay attention to its benefit only, but should concentrate on the existence of products and the public interest and jointly do the public relations regarding this work through many mass media and should also be the instructors responsible for transferring the knowledge and providing information about this craftwork to people and tourists.	24.59	15
- Group and the Baan Bang Saded royal doll center had to be improved: rules and regulations had to be clearly set up and seriously practised. Besides, the management or profit allocation to the group members had to be transparent and fair. The members had to be harmonious and realize the public interest first. They should not have conflicts or cut the product prices of the group. The group leader had to be strong: able to manage the problems, and most importantly, he/she had to be frank, transparent, and fair, and be able to allocate the work to all members thoroughly, not to take advantages of group members or indulge favoritism.	11.48	7
Not Express Opinion	**77.41**	**209**

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4.7 In-depth Interview:

Due to the study of qualitative information by means of the in-depth interview conducted with persons who related to the craftwork of the Baan Bang Saded royal dolls, which included the makers, distributors, buyers (middle businessmen / tourists), and the community leader. Four groups, 5 persons per each group, total 20 persons were interviewed under 4 questions. The information from the interview can be concluded as follows:

4.7.1 The Procedures of Producing the Baan Bang Saded Royal Dolls Craftwork, from past to present, been changing and why have you been produced this work or why did you give up this work?

The Baan Bang Saded royal dolls are the development of the original royal dolls, which contain too much details and the dolls are so small. The original royal dolls must be decorated by thin clothes and the doll skin must be all white. But the Baan Bang Saded royal dolls have the unique form of Baan Bang Saded, that is, they presented simple Thai native ways of life, do not focus on the traditions or rites of people living in the palace so much. Although the styles of the Baan Bang Saded royal dolls have been changed from palace styles to general people's ones, but the dolls have still been named "royal dolls" because the doll size is still small and the skin is painted in white, but the dolls have presented the particular unique of Baan Bang Saded. Now, we have hardly seen the original royal dolls whose age should be over 100 years.

For the procedures or techniques of making the Baan Bang Saded royal dolls, in the first stage, we must prepare the materials by selecting the soil, which must be clay. The selection of soil is a production technique. Soil in each village at Bang Saded is different, for example, the soil from this village will be broken if it is baked; or the soil color does not become red; the dolls are not durable and easily broken after being baked. Consequently, the dolls must be made from clay, which is taken from the edge of swamps or farms. After getting some, the soil will be put in a jar and left

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to be the slosh. Such soil will never run out from Tambon Bang Saded or Angthong Province. If the soil is used to make bricks, the soil may run out, but it will never run out if used to make dolls because a clot of clay can be used to make a number of dolls due to the small size of dolls. In the past, many pieces of newsprint would also be added in the soil, but the soil would not be baked because the paper fiber would hold with the soil and make the doll solid and tough with little weight when being dry. This is one kind of techniques, but it has a bad point that the paper fiber makes the paper not be smooth, and the international market did not accept such products because the buyers thought that the soil was dirty if it was not baked to get rid of some diseases. Currently, the villagers do not mix the newsprint into the soil any more, but they just filter the soil. Filtering is made by pouring the slosh through the cheesecloth while another cloth tray is placed beneath the cheesecloth. The water will be absorbed through this cloth tray, and the soil is left on the cloth tray. Then, we have to wait until the soil is quite dry before keeping it in the plastic bag that must be carefully tied to prevent the air getting into the bag. This method can keep the soil for months while the toughness and duration of soil will depend on each maker's pleasure. For the next step of making the dolls, the doll heads will be molded. The mould will consist of two sides. When we break the mould, we will have the doll head. The mould of doll heads must be done by the makers themselves because it is not generally sold in the village. The mould is made from the plaster, which can help the makers save their time, and provide them the convenience and speed in making the dolls. For the doll body, arms, and legs, first of all, they will beat the clay until it is well blended. For making the doll body, both ends must be tapered like Lod Chong, that is, a long and small stem. At the first stage, the makers have to plan what they are going to shape: children dolls, adult dolls, or old-aged dolls. The sizes of doll bodies must be planed in advance subject to the individual experience and expertise of the makers. A clot of clay can be made to be the doll body just enough, the rest of clay will be cut into the doll arms. When the doll body is made in the Lob Chong shape, we will double it up so that two ends are even. Then, we use our finger to press on the top of the doll body to rub out the folding trace. The doll arms are cut from the doll body because the body will be too long if some are not cut off. The cut amount is about a groundnut grain, which will be tapered like the doll body, but the size is about one

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thirds smaller than the body. After that, the doll head got from the mould will be put together with the doll body. Then, the dolls will be arranged in many actions or gestures such as sitting, standing, sleeping, and walking, which are up to the makers' pleasure. Next, the dolls will be ordered in the bamboo basket until they are dry by being exposed to the air, or let them dry slowly, that is, are not exposed to the air or in the sun because the air and the sun may make the outer skin of dolls dry, but the inner soil is still wet, and can make the dolls break. This is another technique of making the royal dolls. When the dolls are completely dry, they will be baked further. Most villagers at Bang Saded have still maintained their unique production, that is, they bake the dolls by using the earthen pot. Such earthen pot is usually used to boil the herbal medicine, made from clay. The dry dolls are baked by being put into the pot placed on the charcoal burner. First, the fire must be light and stronger later. The baking duration is about 4-6 hours. Then, the dolls will be left until they are cold. After being baked, the dolls will turn to be red like baking the bricks. While baking, we are able to check the dolls all the time, and the fire will be set stronger and stronger. When the dolls are completely cool, the makers will brush down the dolls before painting the foundation color. The foundation color is the white water paint. The foundation painting makes the oil paint stick on the doll skin very well. The instrument for painting is the paintbrush; for example, if the doll clothes are red, the red-color will be painted while the doll hair is painted in black. Subsequently, each doll face will be painted. This process needs so much effort. For the colors of the doll clothes, the makers have to create by themselves. Usually, the makers will use the bright colors to make the dolls more attractive. But, some production groups may only paint the dolls in white and use the ribbon to wrap the dolls as the shawl. After being painted and dry, the dolls will be placed on the wooden plate and set up as per the first design and planning. Other decorations must resemble the real situations, for example, for the set of the children play called "a crow is hatching", they must be some eggs too, etc. The complete set of dolls will be further packaged for further distribution.

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Making the royal dolls can be classified into many types of presentation: culture; tradition; plays; proverbs; and boats selling many types of fruit. These dolls present the Thai people's ways of life from past to present. The making forms have been transferred from the instructors, families, neighbors, and the makers' own experience or creative ideas. On the first stage, the instructors will advise the makers to transfer the events around them to the design of dolls. The knowledge transfer has been developed and succeeded up to now. Usually, the transfer has been done from generation to generation. But, now, the number of makers is sharply decreasing because the new generation hardly feels interested in making such craftwork. The current makers are middle-aged and old-aged persons. Some makers gave up this career already because the doll prices are down, and other kinds of dolls are released to the market, which cause the excessive supplies and high competition. Most importantly, the makers' physical conditions become worse, including the sightseeing, legs, and backs. Current makers still continue this craftwork because making the royal dolls is their favorite work and is the independent career that can generate some income for their families although the amount of income may not be equal to the amount they got in the past.

4.7.2 Sale and Purchase, and Distribution Procedures, and the Markets of the Baan Bang Saded Royal Dolls

There are 2 sale and purchase, and distribution locations of the Baan Bang Saded royal dolls: makers' houses; and the Baan Bang Saded royal doll center. At the makers' houses, the makers will have the production and the direct sale. The middle businessmen, who appreciate the production skills and have the purchase orders until they become regular clients, will also send the purchase orders to these makers. The dolls sold at makers' houses are cheaper than those of the Baan Bang Saded royal doll center because, at the center, the sale and purchase sum must be deducted for the 10 percent. For the purchase orders at home, if the work is complete, fine, and attractive, that work will greatly attract the clients and the makers will gain a great number of purchase orders. Nevertheless, few people or tourists have known this selling location and are not able to reach them. They usually think that the royal dolls are sold at the

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Baan Bang Saded royal doll center only. However, the Baan Bang Saded royal doll center is still the main selling point for tourists and general people. It is also the learning center and outlet of the royal dolls. The Baan Bang Saded royal doll group members must submit their dolls for sale here. The sale and purchase sum will be deducted for the 10 percent for the electricity, water, and cleaning costs, including for the payments to 5 officials of the center and sale officers, who will rotate to be on duty from 09.00 a.m. to 16.00 p.m. everyday. So, these costs and expenses make the doll prices higher than those sold at houses to middle businessmen and tourists who directly submit the purchase orders. But, at the doll center, every maker must have the standard selling prices, and get the payments whenever their products are sold; hence, they get less profit than selling the products at their home. Each doll maker will have his/her individual production unique or skills to be easily recognized by other makers. Therefore, there is not any confusion that who is the owner of each product sold or distributed. Most middle businessmen buying the royal dolls will sell them in higher prices to both domestic and international markets. Most tourists purchase the royal dolls as the souvenir or to be placed in the showcase. There are no particular styles of dolls sold out most because almost styles are desired. The dolls may be sold out as complete sets or each doll may be separately sold out to be later put together subject to each purchaser's individual favor. For the reasons why the buyers decide to buy the royal dolls, most think that they are encouraged and attacked by the bright colors and the small sizes of dolls that reproduce Thai people's ways of life, which make the dolls interesting and pretty and be bought for personal appreciation or souvenir.

Regarding the current income of doll makers, both ends can be met and the makers do not have any loss due to continual purchase orders. Most doll makers will produce the royal dolls up to their manpower. However, their monthly income may not be secure because they may not be able to sell any of their products in some months, but they may have so good sales in other months such as during the festivals. But, the sale is so bad during the school summer or the SARs outbreak. If compared with the past income, it seems that the sale income is sharply decreasing from the ten-thousand digits to the thousand digits only. The main reason of decreasing income should be decreasing purchase power due to the economical changes: the purchase

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orders are less; and the dolls are not one of four necessities, but the extravagant goods. The effect is that some Bang Saded groups of persons had to give up the production of royal dolls, and to make the stems of joss sticks, do rice farms, or work in factories instead since they can gain more revenues. If considering the overall sale and purchase of the Baan Bang Saded royal dolls and the markets outside the groups, they are quite all right, that is, the makers continuously receive the purchase order, but the markets have not developed or expanded. If such situations remain, the future sale and purchase, and markets of the Baan Bang Saded royal dolls will certainly face the crisis because, nowadays, other types of dolls, which are so beautiful and attractive, are released to take part in the market such as resin dolls, ceramic dolls, or resembling dolls. The trend of this craftwork may not be bright, and its sale sum and prices may decrease if the work styles and its market have not yet developed, or related persons do not seriously cooperate to find out proper solutions.

Regular markets of the Baan Bang Saded royal dolls are souvenir shops and tourism locations such as Jatuchak Market, Don Muang, and Ancient Palace of Ayudhya. These dolls may be purchased from the makers of the Baan Bang Saded royal dolls by middle businessmen or shop owners who will be selling these products in higher prices. Moreover, the products may be bought by officers of Bang Sai Craft and Art Center, and Chitlada Shop for further distribution. However, exporting such dolls is currently decreasing because of high competition among other types of dolls that are more required by international clients. For the temporary markets, the dolls will be shown and sold out in fairs, projects, or many festivals such as the OTOP fairs, etc.

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4.7.3 Current Situation and Trend of the Baan Bang Saded Royal Dolls Craftwork

The economical reasons and the royal doll is one of royal projects under patronage of Her Majesty Queen Sirikit, so the Baan Bang Saded royal dolls can resist. But, current general situation of the Baan Bang Saded royal doll craftwork is quite all right and meets both ends, but there is no great development. The products can be sold out for continual income. There are several doll makers, and, sometimes, they cut the doll prices with each other. However, the number of doll makers is so few, about 20 persons only, and most of them make decorations of royal dolls such as shaping the fruit and boats, arranging the doll sets, painting and decorating the dolls, etc. Most persons who shape the dolls are old-aged who love this career and have learned and have been transferred such knowledge from the instructors in the first class while most persons who do other work relating to the doll production are middle-aged and old-aged. The trend of the Baan Bang Saded royal dolls must be subject to the economical conditions. The main problem is that this work cannot interest the new generation, who think that this work needs the great fineness and patience, but, in contrast, they can get a small amount of insecure income depending on the makers' skills. Most new-generation persons prefer to work in factories where they gain better income and face few difficulties. Consequently, the future of the Baan Bang Saded royal doll craftwork is not so bright because the new generation, who will be growing up to be adults in the future and be transferred this craftwork, do not pay attention to this work. They think that this work is boring and generates a small amount of income. Regarding the products, the Baan Bang Saded royal dolls have not been developed so much. Their styles have been the same whereas the production standard is different subject to the makers' skills. Most products are not screened before being released to the market. In addition, now, there are other beautiful, standardized, and skillful dolls in the market, including the villager dolls, ceramic dolls, etc., while the marketing and product distribution is not moved, the purchasers' favor to the Baan Bang Saded royal dolls is decreasing, so some groups of villagers have to give up this career and turn to perform other careers such as making the stems of joss sticks, working in factories that can generate better income. Importantly, related agencies, both governmental / private

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sectors are indifferent to the existence or loss of such craftwork, and they have not had enough support. Therefore, the future of the Baan Bang Saded royal dolls is not bright and this work may be threatened with extinction in the future if the economical profit is in the deficit amount, there are no successors, and related agencies including the governmental / private sectors, general public, production groups, and distributors are still indifferent and do not pay attention or do not have cooperation for development and solutions of this work in respect of product styles, markets, income, group management, and realization to the conservation of this craftwork by community people and related agencies.

4.7.4 Problems, Obstacles, and Guidelines in Supporting or Conserving the Baan Bang Saded Royal dolls

Problems and obstacles of the Baan Bang Saded royal doll craftwork can be categorized into 4 groups as follows:

1) Makers and Distributors of the Baan Bang Saded Royal dolls

The groups of makers and distributors of the Baan Bang Saded royal dolls are key factors affecting the existence of the Baan Bang Saded royal doll craftwork. On the first stage, these two groups are the same group that is, they are both makers and distributors. The problems and obstacles caused by these groups are that they do not have the harmony under individual undertaking. They seldom form the group to strengthen the negotiation power with the middle businessmen or purchasers, but they usually cut the doll prices and fight for the markets. Consequently, the doll prices are down, and, eventually, some makers have to give up this career. Moreover, the group established by persons who have made the Baan Bang Saded royal dolls has not been developed although it has been established over 25 years. The group members rarely join together, and some groups and some persons have the conflicts of interest. The transfer of knowledge and understanding concerning making the Baan Bang Saded royal dolls have not yet seriously undertaken. Each part concentrates on its own work to gain the income only; and do not pay attention to the future of the work.

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For the problems of the Baan Bang Saded royal doll center where is the central point of distributing the members' products and the learning center, the first one is that the center location is not proper. It was built in the area of Wat Tha Suthawas in the Thai style, but the product corners are not interesting or attractive. The toilets are not built in the building, which must rely on the temple toilets. It is so difficult to reach the center by tourists or merchants. The product outlet is set up on the second floor of the center, not the first floor, and no officials take care of the purchasers; most of them usually stay on the first floor. There is not good presentation of products; they are just placed together in the showcase and stuck with dust. The outcomes are that the sale and purchase are not convenient and unattractive. Tourists or visitors do not desire to go upstairs to see the products because the stairs are quite high, so few products can be sold. If considering the location, it is not proper at all to be the product outlet, the tourism location, and the knowledge center regarding the Baan Bang Saded royal dolls. Importantly, there is no regular instructor working at this center who can speak foreign languages, thus the communication between the sellers and foreign tourists are not smooth, both the description about the products and the negotiation of prices. The second problem is the management style of the center. The group leader who has controlled this center is not transparent enough in respect of expenses paid for the deduction of 10% of sale sum, ambiguity of presenting the information where and how expenses and budget gained by the center are distributed to, the work allocation to the center members are not done thoroughly, but to only one person or one group. In addition, there are some problems caused by the center leader or the leaders of the Baan Bang Saded royal doll groups. That is, the leader is not strong or efficient enough to manage or to make decisions about the likelihood of the group. In addition, the leader is not transparent or fair enough to control all management of the center; consequently, playing favoritism occurs, and some groups of makers loss their income because the work is not distributed to them. Besides, the public relations for the information and news concerning the management of the center and the group of the Baan Bang Saded royal dolls are not efficient enough. Most profit belongs to the group leaders or the center leader; so, sometimes, some group members do not trust the leaders and their group is at sixes and sevens.

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2) Products (Baan Bang Saded Royal dolls)

Problems of products come from the styles of the Baan Bang Saded royal dolls, that is, the work styles are still the same, not significantly different from the past. The standard or quality of some products is dropping due to greater amount of production. The work styles have not been developed to be variable. Each maker has different skill and product quality. Some products are pretty, fine, and acceptable by the market, while some are not but they are sold to the market even the low quality because all products have never been screened to accept only the standard or quality products. As a result, this craftwork may not be acceptable in the market because the purchasers may fell bored in the under-standard skills and quality. It is important that, currently, there are many types of dolls in the market. These dolls do not have less value or attractiveness than the Baan Bang Saded royal dolls; for example, the villager dolls of Ayudhya Province that have the similar styles and forms, but the doll faces are carved, not painted like the Baan Bang Saded royal dolls. This indicates that several respects relating to the quality, product forms, and supporting markets of the Baan Bang Saded royal dolls must be developed.

3) Purchasers (Middle Businessman and Tourists)

The purchasers include the middle businessmen and tourists that are the main groups who support and make the Baan Bang Saded royal dolls sustain and generate the income for the makers and their families. The problems and obstacles of this group are that the middle businessmen and tourists have not appreciated the value and interest of this craftwork. They just see that this it is beautiful goods that can generate the income and be bought to be souvenir or placed in the showcase only. They have not considered the work value that miniaturizes the Thai culture and art. Another problem is that some middle businessmen proposed that the makers of the Baan Bang Saded royal dolls produce other styles of dolls that are so different from the royal dolls they have produced so long. But, villagers in this area are not skillful for these new-style dolls, so they do not get the work and loss the income. However, if some groups of villagers accept to make these new-style dolls, this acceptance will affect the production of the Baan Bang Saded royal dolls. That is, the number of royal doll

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makers will decrease since some decide to make other types of dolls, which can give them more income, and, in the future, the Baan Bang Saded royal doll craftwork will be extinct. It can be clearly seen from making the resin dolls in the Thai boxing set. This product can be sold in a good price, and supported by the market. Making resin dolls in the Thai boxing set absolutely changes the production forms of royal dolls. Therefore, in the future, such production will affect the existence of the Baan Bang Saded royal dolls if more makers decide to make other types of dolls. But, if such changes are made for the development and conservation of original unique of the Baan Bang Saded royal dolls, they may have good effects to the Baan Bang Saded royal dolls because they create the new directions to the doll work. Except the aforesaid problems, the group of purchasers has not caused any serious problems to the Baan Bang Saded royal doll craftwork, but the problems are caused by the groups who support the existence of such craftwork. The reason is that the more the purchasers or tourists, the more income and spirit the makers get and produce the products. This will make the Baan Bang Saded royal dolls well known widely like the public relations indirectly done through the purchasers and make this craftwork sustain in the Thai society.

4) Related Agencies (Governmental Sector, Private Sector, and General Public Sector)

Problems caused by related agencies are that the governmental sector seldom pays attention to support or promote the Baan Bang Saded royal dolls in respect of the product development, market, supporting budget, location improvement, etc. Only one agency giving the budget support is the Office of Community Development regarding the establishment of the Baan Bang Saded royal doll center. However, other direct related agencies of the province, the community leader, or the Tambon Administration Organization are hardly interested in the existence of this craftwork. In the past, they might help to push this work be one of the OTOP products, but other kinds of support and development have not yet been seen clearly, whether in form of the budget for the development of dolls, doll styles, and the development of the group, marketing, transfer the knowledge of doll production, and public relations. Roles of

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these groups are the acknowledgement of problems only and learnt that the Baan Bang Saded royal dolls are valuable craftwork that creates the popularity to the province, the tambon, and the community only.

For the private sector and the general public sector, they did not pay much attention to the Baan Bang Saded royal dolls. Most of them consider that the production of royal dolls is one career generating the income and creating fame to the community only. They are seldom alert to conserve or perform anything that is useful for the work development or are afraid that the Baan Bang Saded royal dolls will be threatened with extinction or foresee the following problems. Most people in the local area have acknowledged and learned the problems of this craftwork as well as those of the Baan Bang Saded royal doll working groups, but they do not feel interested in them because each has his/her own duties, careers, and responsibilities. In addition, some groups think that these problems are faraway and boring. For the private sector, many companies in the local area have the little interest; they concentrate on their own benefit only. Hence, the practice guidelines jointly performed by the general public, the private sector, or the governmental sectors for the existence of the Baan Bang Saded royal dolls are so slim.

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The guidelines of solving problems or supporting the conservation of the Baan Bang Saded royal dolls are as follows:

1) The group members who make the Baan Bang Saded royal dolls must be strong and harmonious. They must not cut the doll prices with each other or fight for the market, but they should be united to strengthen their negotiation power with the purchasers or the middle businessmen, and to set up the standard prices of the group, and to cooperate within the group or to ask for assistance from related agencies to distribute their products. The group members must cooperate critically to enlarge the group and to develop their work, as well as to transfer the learning procedures and the creation of the Baan Bang Saded royal dolls to their offspring, the general public, and students, while their work creation is clearer and more concrete for the existence and growth of the Baan Bang Saded royal dolls.

2) The Baan Bang Saded royal doll center, which is both the distribution center and the learning center concerning the Baan Bang Saded royal dolls, must be improved and developed in respect of location, personnel, and management form. The center must be visited easily and equipped with the toilets and clear signs. Sale and purchase corner should not be set up upstairs because it is difficult to see the products and to be reached. The products should be sold at the first floor and there are some officials or instructors who can speak foreign languages work at the center all the time to explain the information to both Thai and foreign tourists who visit the center and buy the products. Although there is not the permanent instructor at the center, there should be the communication or the agreement made with the tourist guides by asking their assistance to coordinate between the tourists and the sellers. In addition, the center should be more developed to be the proper learning center and the tourism location of Tambon Bang Saded. The management form of the center must be improved too to be transparent and fair. The center management or the group leaders must be strong and efficient enough to make decisions about many problems rapidly and consistently. The work should be allocated to all members thoroughly without playing favoritism. The information regarding the expenses, the management, regular

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revenues and payments of the center should be disclosed and the operation performance can be examined.

3) Forms of the Baan Bang Saded royal dolls should be endlessly developed to have the balance and reality whereas new technologies are applied to develop the packaging forms or product presentation to look different; for example, setting the products in a glass decorated with the Thai design or set in the five-primary-color dish or Suphannahongse Boat, etc. The products may be developed for miscellaneous usages such as the key ring, or souvenir, or the production materials are changed from clay to glass or crystal. Such materials will make the dolls look more expensive, attractive, and graceful. It is important that the doll unique, forms, and quality must be maintained, not leave them in the old and undeveloped styles or the quality is low if the great amount of work must be made so that the work will be acceptable by the market and be further developed and not be replaced by other types of dolls. Apart from the development of doll styles, distributing the dolls to the market must be screened to suit the standard and the desires of the market and purchasers. The production skills and quality must be screened before each sale so that the clients feel impressed and appreciate the work standard forever. Furthermore, the new market should be found out and the old market is expanded, both in the country and foreign countries.

4) Tourists and middle businessmen should have the realization to the conservation and the value of the Baan Bang Saded royal dolls more than the goods that generate the income and are beautiful goods only. The royal dolls should be considered as the work created by the Thai wisdom that maintain their value and actually present the Thai people's culture and art. For each purchase or order, the purchasers should examine and screen the products before further sale to have the quality work acceptable by the market, and to encourage the development of work and to maintain the product quality, not focus on the quantity only, which will make the products undesired and loss the income. The purchasers, which include the tourists and middle businessmen, should also provide some advice to the doll makers so that they are able to develop their products. Then, the purchasers must help to release the

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information or make public relations concerning the value and the attractiveness of products, which can support the elegant existence of the Baan Bang Saded royal dolls. Both purchasers and makers must help with each other and do not take advantages of each.

5) Related agencies including the governmental sector, the private sector, and the general public should have the realization and the consciousness to the conservation of the Baan Bang Saded royal dolls. All parties should always perceive and think that the Baan Bang Saded royal doll is the valuable folk craftwork that actually reproduces the Thai ways of life. Therefore, all parties should conserve this work and take action to support the work or to succeed the work by developing the products until they are rated the 5-star OTOP product (currently, it is rated at the 4-star level), including other developments so that the Baan Bang Saded royal dolls can sustain in the Thai society. All related parties must have collaboration to study the solutions of the work, and give the budget support for the serious development of each product, markets, and personnel.

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CHAPTER 5
DISCUSSION

As for study about the local people's awareness of folk arts and crafts conservation : A case study of Baan Bang Saded royal dolls, Pa Mok district, Ang Thong province Thailand. The purposes of this research were to study the levels of awareness of local people conserving the folk arts and crafts, Baan Bang Saded royal dolls. The factors affecting the awareness of local people conserving the folk arts and crafts, Baan Bang Saded Royal dolls and the problems, obstacles and suggestions of awareness about the folk arts and crafts, Baan Bang Saded Royal dolls conservation. To determine the study framework, Based on the objective and hypothesis of this study, the research could discuss as below:

5.1 To Study the Levels of Awareness of Local People Conserving the Folk Arts and Crafts, Baan Bang Saded Royal Dolls:

The results found that the awareness about conservation of local people was at the low level (37.8%). The hypotheses were rejected that the local people have awareness about the folk arts and crafts, Baan Bang Saded royal dolls conservation at the moderate level. Because the Baan Bang Saded royal doll is considered as a simple folk craftwork that generates the income and creates the career to people in the community only. But, most people do not concern about its value and hidden importance. The realization to the conservation of such craftwork is still low; the people have not had concrete measures of undertaking the conservation or the development of work. Only some groups of people who work or stay closely with this work actually realize its value and benefit.

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5.2 To Study the Factors Affecting the Awareness of Local People Conserving the Folk Arts and Crafts, Baan Bang Saded Royal dolls:

In this study had 2 factors, personal factors and motive factors, that affecting the awareness of local people in the folk arts and crafts, Baan Bang Saded royal dolls conservation. The results were discussed as below:

Sex

The results found that female had the awareness in the folk arts and crafts, Baan Bang Saded royal dolls conservation better than male. Based on the statistical test, Local people with different sex provide different awareness about the folk arts and crafts, Baan Bang Saded royal dolls conservation at the statistical significance 0.05 level. It was in line on the hypotheses. Since the Baan Bang Saded royal doll craftwork needs much fineness and carefulness. Females who are fine and always like the beauty have more realization to the conservation of the Baan Bang Saded royal doll craftwork than males. Therefore, different sexes will have different realization to the conservation of the Baan Bang Saded royal doll craftwork.

Age

The results found that local people with different age provide different awareness about the folk arts and crafts, Baan Bang Saded royal dolls conservation no statistical significance. The hypotheses were rejected because Baan Bang Saded royal doll craftwork is a valuable work and makes the Tambon and the province well known. Hence, all people at all ages in the local area should know and realize the conservation of this craftwork in the similar ways. There should not be any separation that the conservation of the Baan Bang Saded royal dolls should belong to any group of people at any particular ages.

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Education

The results found that local people studied Primary school and under, and uneducated had the awareness about the folk arts and crafts, Baan Bang Saded royal dolls conservation more than other groups. Bases on the statistical test, local people with different education provide different awareness about the folk arts and crafts, Baan Bang Saded royal dolls conservation at the statistical significance 0.01 level. It was in line on the hypotheses. Because the different levels of education can make each person have different thinking. The education is the supplementary factor that makes us have different knowledge, understanding, and interest in the realization to each matter depending on the levels of education.

Occupation

The results found that local people were government officer had the awareness about the folk arts and crafts, Baan Bang Saded royal dolls conservation more than other groups. Bases on the statistical test, local people with different occupation provide different awareness about the folk arts and crafts, Baan Bang Saded royal dolls conservation at the statistical significance 0.001 level. It was in line on the hypotheses. Since the different careers let us have different learning opportunities, information acknowledgement, or experience provided that how that career will provide us the opportunities to touch or be close to that matter. Different careers, thus, affect the realization to the conservation of the Baan Bang Saded royal doll craftwork.

Monthly Income

The results found that local people earned 10,001 baht and higher had the awareness about the folk arts and crafts, Baan Bang Saded royal dolls conservation more than other groups. Bases on the statistical test, local people with different monthly income provide different awareness about the folk arts and crafts, Baan Bang Saded royal dolls conservation showed no statistical significance. The hypotheses were rejected because the Baan Bang Saded royal doll craftwork is a precious work; it makes the fame and the pride to local people in all levels of the community, even the general people themselves. Most makers gain the equal income, so the thought or the realization to the conservation of the Baan Bang Saded royal doll craftwork is quite

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similar. The different amount of income does not affect the thought or the consideration of the local people concerning the conservation of the Baan Bang Saded royal doll craftwork so much.

Duration of Residence in Community

The results found that local people who have lived 31 years and higher had the awareness about the folk arts and crafts, Baan Bang Saded royal dolls conservation more than other groups. Bases on the statistical test, local people with different duration of residence in community provide different awareness about the folk arts and crafts, Baan Bang Saded royal dolls conservation showed no statistical significance. The hypotheses were rejected because the Baan Bang Saded royal doll craftwork is the Thai original wisdom. It is the haute-culture work transferred from our ancestors according to the consideration of Her Majesty Queen Sirikit. This work has been known widely by people in the community and neighboring areas whether how long they have been living in the community. The realization to the conservation of such craftwork is not different if compared with the staying duration.

Place of Residence

The results found that local people who lived other province had the awareness about the folk arts and crafts, Baan Bang Saded royal dolls conservation more than other groups. Bases on the statistical test, local people with different place of residence provide different awareness about the folk arts and crafts, Baan Bang Saded royal dolls conservation at the statistical significance 0.01 level. It was in line on the hypotheses. Because of original residence affects our thought. People who immigrate to this local area will feel excited with new things they find, which will make them learn and comprehend the value of new and strange-looking matters more than the people who have been living there so long or the local people, who feel accustomed to or indifferent to those matters. Therefore, people with different residence will have different emotions to the work, and have different realization to the conservation of such work. This is the same to the realization to the Baan Bang Saded royal doll craftwork.

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Experience with the Folk Arts and Crafts, Baan Bang Saded Royal Dolls

The results found that local people who have past-experience had the awareness about the folk arts and crafts, Baan Bang Saded royal dolls conservation more than other groups. Bases on the statistical test, local people with different experience with the folk arts and crafts, Baan Bang Saded royal dolls provide different awareness about the folk arts and crafts, Baan Bang Saded royal dolls conservation at the statistical significance 0.05 level. It was in line on the hypotheses. Because experience is the accumulation of knowledge and understanding achieved by living. Each person's experience will be different subject to what they have faced. The experience will directly affect our thought and emotions. This is the same to the experience on the Baan Bang Saded royal doll craftwork. Non-experience, past-experience, or current-experience of making the royal dolls all has different effects to local people's thought on the realization to the conservation of work.

Participation in Community Activities

The results found that local people sometimes / always participated in community activities had the awareness about the folk arts and crafts, Baan Bang Saded royal dolls conservation more than other groups. Bases on the statistical test, local people with different participation in community activities provide different awareness about the folk arts and crafts, Baan Bang Saded royal dolls conservation showed no statistical significance. The hypotheses were rejected because participation in community activities does not indicate the actual duties, responsibilities, or sincerity in developing the community because some persons or some groups may be participating for their personal entertainment or profit only; they may not have any purpose in jointly developing the people, the community, or the society seriously. This is similar to the participation in community activities and the realization to the conservation of the Baan Bang Saded royal doll craftwork. Some groups of persons who have never participated, have seldom participated, have sometimes participated, or have always participated in community activities do not have different realization to the conservation of the Baan Bang Saded royal doll craftwork, but some groups do not express their concerns through such arrangement.

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Access to Information

The results found that local people with different access to information provide different awareness about the folk arts and crafts, Baan Bang Saded royal dolls conservation no statistical significance. The hypotheses were rejected because most local people have received the information concerning royal doll craftwork in original and Baan Bang Saded styles because it has been recognized in the province and the community. They have known the similar basic information about the royal doll craftwork from similar mass media. However, at present, the public relations of this work released through many mass media outside the community are still few. Different receipt of information about the royal doll craftwork does not make local people have the different thought or the realization to the conservation of the Baan Bang Saded royal doll craftwork.

Value of Baan Bang Saded Royal Dolls Folk Arts and Crafts

The results found that local people having value of Baan Bang Saded royal dolls folk arts and crafts at high level had the awareness about the folk arts and crafts, Baan Bang Saded royal dolls conservation more than other groups. Bases on the statistical test, local people with different value of Baan Bang Saded royal dolls folk arts and crafts provide different awareness about the folk arts and crafts, Baan Bang Saded royal dolls conservation at the statistical significance 0.001 level. It was in line on the hypotheses. Because of emphasis on value must involve experience, perception, and thought to each matter, as well as impression. Much or little value will be different depending on the individual thought or consideration. If one gives so much value of one thing, but that thing is affected or loses, it will certainly impact that person's emotion. But, in contrast, if one gives less value of that thing, we will feel nothing if it is affected or loses. This is the same to the emphasis on value of the Baan Bang Saded royal doll craftwork. If local people give different value of this work, the realization to the conservation of the Baan Bang Saded royal doll craftwork will be different.

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Knowledge about the Folk Arts and Crafts of Royal Dolls

The results found that local people having knowledge about the folk arts and crafts of royal dolls at high level had the awareness about the folk arts and crafts, Baan Bang Saded royal dolls conservation more than other groups. Bases on the statistical test, local people with different knowledge about the folk arts and crafts of royal dolls provide different awareness about the folk arts and crafts, Baan Bang Saded royal dolls conservation at the statistical significance 0.001 level. It was in line on the hypotheses. Because knowledge lets human think and consider as per the actual principles and arising problems. Different levels of knowledge certainly affect human's thought. Knowledge about the Baan Bang Saded royal doll craftwork is the same. The more the general people know about this work, the more they have realization to its value and benefit. They desire to conserve this work more than the persons who have never had knowledge on this work. Therefore, different knowledge about the Baan Bang Saded royal doll craftwork makes the general people have different realization to the conservation of the Baan Bang Saded royal doll craftwork.

5.3 To Study the Problems, Obstacles and Suggestions of Awareness about the Folk Arts and Crafts, Baan Bang Saded Royal Dolls Conservation:

From this study, we are able to know problems, obstacles, and suggestions about the establishment of local people's realization to the conservation of the Baan Bang Saded royal doll craftwork. The results of the study are concluded as follows:

Problems and Obstacles

1. The groups of Baan Bang Saded royal doll makers lack the unity. Each group has operated its work individually. They do not join together to strengthen the negotiation power with the purchasers. This leads to cutting the prices and fighting for the same market, which further affect the doll prices. The established groups of Baan Bang Saded doll makers have not been developed so much. They have the conflicts of

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interest and do not strongly focus on the transfer of knowledge about making the Baan Bang Saded royal dolls. Each maker just produces his/her work for income or as a career only, is not so interested in the future and the existence of royal dolls.

2. The Baan Bang Saded royal doll center is the learning and product distribution center. But, it is located in improper place; too far to be reached. The product displays are not attractive or interesting. The products for sale are set upstairs of the center, but there are not any products on the first floor, so the sale and purchase is not convenient. Tourists or general visitors do not desire to go upstairs to buy the products; so few dolls have been sold out. Overall, the center is still not appropriate to be the distribution site, tourism location, or place of distributing the knowledge about the Baan Bang Saded royal doll craftwork. In addition, there is no instructor regularly working there who can speak foreign languages; as a result, communication with foreign tourists has been done difficultly.

3. The leader of the Baan Bang Saded royal doll center is not strong or efficient enough to manage or make decisions about the likelihood of the group. The leader still lacks the transparency of controlling the operation of the center while there is the indulgence of favoritism. These improper actions make some groups of makers lose their benefit. The releases or public relations about the center management or the groups of the Baan Bang Saded royal dolls are not performed well enough. Most profit belongs to the group leaders, which make some makers not trust in their leaders and the group is not united.

4. Forms of the Baan Bang Saded royal dolls have not been changed, and some products have lower standard or quality since the makers have to produce more products. Forms of dolls have not been variable, and each maker has different skills and performance while the production skills have never been screened. These will affect the future of work that may not be acceptable by the market because the work quality is under standard whereas other types of dolls have been released into the market such as the villager dolls of Ayudhya Province, which have the similar characteristics.

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5. Purchasers (middle businessmen / tourists) have not yet seen the value and benefit of such work. They just consider that the royal dolls are beautiful products that can generate the income, can be the souvenirs or placed in the showcase. They have never considered the real value of the work. In the mean time, some middle businessmen proposed to make other types of dolls that are different from the Baan Bang Saded royal dolls. This can cause the disappearance of the Baan Bang Saded royal dolls. However, if changing of forms are made in form of the development and the conservation of original unique of the Baan Bang Saded royal dolls, these changes will certainly lead to good trend of this work in the future because they create new alternatives to the Baan Bang Saded royal dolls; they make the dolls developed and further desired by the market.

6. The governmental sector has not yet been interested in helping or supporting the Baan Bang Saded royal dolls in respect of product development, marketing, supporting budget, and location improvement. The Office of Community Development is only one agency that used to offer some budget support for the establishment of the Baan Bang Saded royal doll center. However, other direct related agencies of the province, the community leader, or the Tambon Administration Organization are hardly interested in the existence of this craftwork. In the past, they might help to push this work be one of the OTOP products, but other kinds of support and development have not yet been seen clearly, whether in forms of the budget for the development of dolls, doll styles, and the development of the group, marketing, transfer the knowledge of doll production, and public relations. Roles of these groups are the acknowledgement of problems only and learnt that the Baan Bang Saded royal dolls are valuable craftwork that creates the popularity to the province, the tambon, and the community only.

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7. For the private sector and the general public sector, they did not pay much attention to the Baan Bang Saded royal dolls. Most of them consider that it is one career generating the income and creating fame to the community only. They are seldom alert to conserve or perform anything that is useful for the work development or are afraid that the Baan Bang Saded royal dolls will disappear or foresee the following problems. Most people in the local area have acknowledged and learned the problems of this craftwork as well as those of the Baan Bang Saded royal doll working groups, but they do not feel interested in them because each has his/her own duties, careers, and responsibilities. In addition, some groups thought that these problems are faraway and boring. For the private sector, many companies in the local area have a small amount of interest; they concentrate on their own benefit only.

Suggestions

1. The production groups of the Baan Bang Saded royal dolls must be strong and harmonious. They must not cut the doll prices with each other or fight for the market, but they should be united to strengthen their negotiation power with the purchasers or the middle businessmen, and to set up the standard prices of the group, and to cooperate within the group or to ask for assistance from related agencies in order to distribute their products. The group members must cooperate critically to transfer the learning procedures and the creation of the Baan Bang Saded royal dolls to their offspring, the general public, and students for the existence and growth of the Baan Bang Saded royal dolls.

2. The Baan Bang Saded royal doll center must be improved and developed in respect of location, personnel, and management form. The center must be visited easily. The products should be set in proper places and there are some officials or instructors who can speak foreign languages work at the center all the time to explain the information to both Thai and foreign tourists who visit the center and buy the products. The management form of the center must be to be transparent and fair. The center leader or the group leaders must be strong and efficient enough to manage the

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center and to control the groups. The group members are also given the opportunities to investigate and evaluate the operation of the center clearly.

3. Forms of the Baan Bang Saded royal dolls should be endlessly developed to have the balance and reality whereas new technologies are applied to develop the packaging forms or product presentation to look different; for example, setting the products in a glass decorated with the Thai design or set in the five-primary-color dish or Suphannahongse Boat, etc. The products may be developed for miscellaneous usages such as the key ring, or souvenir, or the production materials are changed from clay to glass or crystal. Such materials will make the dolls look more expensive, attractive, and graceful. It is important that the doll unique and quality must be maintained to be acceptable by the market and be further developed to suit the standard and the desires of the market and purchasers before each sale. Furthermore, the new market should be found out and the old market is expanded both in the country and foreign countries.

4. Group of purchasers (tourists / middle businessmen) should have the realization to the conservation and the value of the Baan Bang Saded royal dolls more than the goods that generate the income and are beautiful goods only. For each purchase or order, the products must be screened to have the quality work acceptable by the market, and to encourage the development of work, to maintain the product quality, and to force the doll makers maintain their product quality. Furthermore, the purchasers should also provide some advice to the doll makers so that they are able to develop their products. Then, the purchasers must help to release the information or make public relations concerning the value and the attractiveness of products, which can support the elegant existence of the Baan Bang Saded royal dolls.

5. Related agencies including the governmental sector, the private sector, and the general public should have more realization and the consciousness to the conservation of the Baan Bang Saded royal dolls. All parties should always perceive and think that the Baan Bang Saded royal doll is the valuable folk craftwork that actually reproduces the Thai ways of life. Therefore, all parties should conserve this

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work and take action to support the work or to succeed the work by developing the products until they are rated the 5-star OTOP product, including other developments so that the Baan Bang Saded royal dolls can sustain in the Thai society. All related parties must have collaboration to study the solutions of the work, and give the budget support for the serious development of each product, human resource development, market searches, and activity or project arrangements, which focus on both the development and conservation.

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CHAPTER 6
CONCLUSION

The purpose of this research is study local people's awareness of folk arts and crafts conservation: A case study of Baan Bang Saded royal dolls, Pa Mok district, Angthong province Thailand. The purposes of this research were to study the levels of awareness of local people conserving the folk arts and crafts, Baan Bang Saded royal dolls. The factors affecting the awareness of local people conserving the folk arts and crafts, Baan Bang Saded Royal dolls and the problems, obstacles and suggestions of awareness about the folk arts and crafts, Baan Bang Saded Royal dolls conservation.

This study is survey research with questionnaire investigations by census and in-depth interview were used to analyze the awareness of local people about the folk arts and crafts, Baan Bang Saded royal dolls conservation. The populations in this research were separated into 2 groups as described below:

1) Quantitative research, the population who has settled in Tambon Bang Saded, Pa Mok district, Ang Thong province involved 270 households.

2) Qualitative researches were producers, dealers, consumers, and community leaders in Tambon Baan Bang Saded involved 20 persons.

After the completed questionnaire was collected, each one was coded and then recoded the coded data on computer. Finally, the research analyzed the data by using Statistical Package for Social Sciences (SPSS/PC) for Window and statistic used as follows:

1) The Percentage, Mean ($\overline{X}$), and Standard Deviation (S.D.)

2) The analyses of the correlative of personal factors and motive factors with the awareness about the folk arts and crafts, Baan Bang Saded royal dolls conservation by using One-Way Analysis of Variance (One-Way ANOVA) by Break-down Dependent Variable and T-test.

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3) The analyses of the correlation of personal factors and motive factors with the awareness about the folk arts and crafts, Baan Bang Saded royal dolls conservation by using Analysis of Variance (ANOVA) and Multiple Classification Analysis (MCA).

4) Descriptive Approach Analysis used for in-depth interview data.

6.1 Conclusion:

6.1.1 Personal Factors

The majority of the population were female (61.5%). Aged between 31-50 years (53.0%), educated primary school and under and uneducated (43.3%), be general employee / agriculture (48.9%), earned monthly income 5,000 baht and lower (59.2%), lived in since born (48.5%), lived in Ang Thong province (82.2%) and non-experience with the folk arts and crafts, Baan Bang Saded royal dolls (71.1%)

6.1.2 Motive Factors

Most local people had seldom participated in community activities (51.1%), had access to information at low level (47.0%), had value of Baan Bang Saded royal dolls folk arts and crafts at moderate level (36.3%) and had knowledge about the folk arts and crafts of royal dolls at high level (40.7%)

6.1.3 Levels of Awareness of Local People about the Folk Arts and Crafts, Baan Bang Saded Royal Dolls Conservation

From the study, most local people had awareness about the folk arts and crafts, Baan Bang Saded royal dolls conservation at low level. (37.8%)

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6.1.4 The Analyses of the Correlative of Personal Factors and Motive Factors with the Awareness about the Folk Arts and Crafts, Baan Bang Saded Royal Dolls Conservation by using One-Way Analysis of Variance (One-Way ANOVA) by Break-down Dependent Variable and T-test

Based on the statistical test by One-Way of Variance (One-Way ANOVA) and T-test, value of Baan Bang Saded royal dolls folk arts and crafts and knowledge about the folk arts and crafts of royal dolls made a significant difference to the awareness about the folk arts and crafts, Baan Bang Saded royal dolls conservation at statistical significance 0.001 level. Occupation and monthly income made a significant difference to the awareness about the folk arts and crafts, Baan Bang Saded royal dolls conservation at statistical significance 0.01 level. Age, education, place of residence, experience with the folk arts and crafts, Baan Bang Saded royal dolls and access to information made a significant difference to the awareness about the folk arts and crafts, Baan Bang Saded royal dolls conservation at statistical significance 0.05 level. As regards sex, duration of residence in community and participation in community activities made an insignificant difference to the awareness about the folk arts and crafts, Baan Bang Saded royal dolls conservation.

6.1.5 The Analyses of the Correlation of Personal Factors and Motive Factors with the Awareness about the Folk Arts and Crafts, Baan Bang Saded Royal Dolls by using Analysis of Variance (ANOVA) and Multiple Classification Analysis (MCA)

Based on the analysis of variance, main effect consist sex, age, education, occupation, monthly income, duration of residence in community, place of residence, experience with the folk arts and crafts, Baan Bang Saded royal dolls, participation in community activities, access to information, value of Baan Bang Saded royal dolls folk arts and crafts, and knowledge about the folk arts and crafts of royal dolls had a significant related to the awareness about the folk arts and crafts, Baan Bang Saded royal dolls conservation at statistical significance 0.001 level. In the consideration of each main effect occupation, value of Baan Bang Saded royal dolls folk arts and crafts

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and knowledge about the folk arts and crafts of royal dolls had a significant related to the awareness about the folk arts and crafts, Baan Bang Saded royal dolls conservation at statistical significance 0.001 level. Education and place of residence had a significant related to the awareness about the folk arts and crafts, Baan Bang Saded royal dolls conservation at statistical significance 0.01 level. Sex and experience with the folk arts and crafts, Baan Bang Saded royal dolls had a significant related to the awareness about the folk arts and crafts, Baan Bang Saded royal dolls conservation at statistical significance 0.05 level. While, monthly income, duration of residence in community, and participation in community activities had an insignificant related to the awareness about the folk arts and crafts, Baan Bang Saded royal dolls conservation.

Based on the analysis of variance in covariates consist of age and access to information had an insignificant related to the awareness about the folk arts and crafts, Baan Bang Saded royal dolls conservation. Each covariates, age and access to information had an insignificant related to the awareness about the folk arts and crafts, Baan Bang Saded royal dolls conservation.

Based on statistical test, the model had explained a significant related to the awareness about the folk arts and crafts, Baan Bang Saded royal dolls conservation at statistical significance 0.001 level.

In conclusion, female, studied in primary and under and uneducation, were government officer, earned 10,001 baht and higher, lived in community 31 years and higher, lived in other province, had past-experience about Baan Bang Saded royal dolls, had sometimes / always participated in community activities, had value of Baan Bang Saded royal dolls folk arts and crafts at high level and had knowledge about the folk arts and crafts of royal dolls at high level were the highest awareness about the folk arts and crafts, Baan Bang Saded royal dolls conservation more than others.

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6.2 Suggestion:

6.2.1 Suggestions from the Research

In this research, the researcher brings the result of study from answering a questionnaire and in-depth interview, which has several issues brought to be a suggestion. Thus,

1. The production groups of the Baan Bang Saded royal dolls are not united. They cut the doll prices with each other and fight for the market. The groups were established, but have not yet been developed so much or the knowledge about royal doll production has not actually been transferred yet. Each maker just produces his/her work for income or as a career only. Therefore, each doll maker must improve himself/herself so that his/her group is strong and harmonious. All doll makers have to be united in the group to strengthen the negotiation power with the purchasers and to set up their standard prices. They should have cooperation with each other and ask the support from related agencies for the work development, product distribution, and market expansion, as well as transfer of knowledge or product creation to their offspring or the general people and the students.

2. The Baan Bang Saded royal doll center is located in the improper place for sale and purchase, tourism, and distribution of knowledge about the Baan Bang Saded royal dolls. The product displays are not attractive because the products for sale are set upstairs of the center, which cause the bad effects to the sale and purchase of dolls. In addition, there is no instructor regularly working there who can speak foreign languages; as a result, communication with foreign tourists has been done difficultly. Regarding the center management, he/she is not efficient enough; he/she still lacks the transparency and fairness. The information release or public relations regarding the center and the group management are not good enough. These make some doll makers lose the trust. Consequently, the Baan Bang Saded royal doll center and the center management must be improved, including the location, the distribution, the personnel, and the management form of the center, which must focus on the transparency and

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fairness. The center management must be strong, open-minded, and efficient enough to manage and to control the production groups.

3. Forms of the Baan Bang Saded royal dolls have not been changed or not variable, and some products have lower standard since the makers have to produce more products. Each doll maker has different skills and performance while the production skills have never been screened. These affect the future of work that may not be acceptable by the market whereas other types of dolls have been released into the market. Consequently, forms of the Baan Bang Saded royal dolls must be changed to have the balance and reality with the application of new technologies to develop the packaging forms or product presentation to look different; for example, setting the products in a glass decorated with the Thai design or set in the five-primary-color dish or Suphannahongse Boat, etc. The products may be developed for miscellaneous usages such as the key ring, or souvenir, or the production materials are changed from clay to glass or crystal. Such materials will make the dolls look more expensive, attractive, and graceful. It is important that the doll unique and quality must be maintained to be acceptable by the market and be further developed to suit the standard and the desires of the market and purchasers before each sale. Furthermore, the new market should be found out and the old market is expanded both in the country and foreign countries.

4. Purchasers (middle businessmen / tourists) have not yet seen the value and benefit of such work. They just consider that the royal dolls are beautiful products that can generate the income, can be the souvenirs or placed in the showcase. They have never considered the real value of the work. In the mean time, some middle businessmen proposed to make other types of dolls that are different from the Baan Bang Saded royal dolls. This can cause the disappearance of the Baan Bang Saded royal dolls. However, if changing of forms are made in form of the development and the conservation of original unique of the Baan Bang Saded royal dolls, these changes will certainly lead to good trend of this work in the future because they create new alternatives to the Baan Bang Saded royal dolls. Therefore, the purchasers' realization to the conservation and the value of the Baan Bang Saded royal doll craftwork must be

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encouraged. The purchasers must be encouraged to examine and select the products every time before further sale or distribution in order to keep the work quality and encourage the work development, and force the doll makers to keep their work quality. In addition, the purchasers should provide some advice to the doll makers and help to release the good information about the work.

5. For the private sector and the general public sector, they have not yet paid much attention to the Baan Bang Saded royal dolls whether in form of product development, markets, fund support, or location improvement. They are not alert to the conservation of this craftwork or perform anything for the benefit of work. They have acknowledged the existing problems or have learnt the value of this work, which makes the province, Tambon, and the community famous only, but they have not offered serious assistance. Therefore, related agencies must have the realization and the consciousness to the conservation of the Baan Bang Saded royal dolls. All parties should always perceive and think that the Baan Bang Saded royal doll is the valuable folk craftwork, and actually reproduces the Thai ways of life. Therefore, all parties should conserve this work and take action to support the work or to succeed the work by developing the products until they are rated the 5-star OTOP product, including other developments. Importantly, all related parties must have good collaboration to study the solutions of the work, to develop the personnel, find out more markets, to undertake activities or projects, which focus on both the development and the conservation of work.

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6.2.2 Recommendations for the Further Research

1) The qualitative studies regarding the existence, situations, and future of the Baan Bang Saded royal dolls should be conducted.

2) The behaviors and realization of the general public to the conservation of the Baan Bang Saded royal dolls craftwork should be studied and compared.

3) The results of the study regarding the realization to the conservation of the Baan Bang Saded royal dolls craftwork should be extended by studying other groups of population such as the state officials, community leaders, or Baan Bang Saded doll makers. Then, the information is analyzed and compared with the suggestions of problems and obstacles to undertake the conservation of the Baan Bang Saded royal dolls properly.

4) The awareness to the conservation of other Thai craftwork except the Baan Bang Saded royal dolls such as the production of drums at Tambon Ekkaraj, Angthong Province should be conducted.

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APPENDIX

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เลขที่แบบสอบถาม .....

แบบสอบถาม

เรื่อง ความตระหนักของประชาชนท้องถิ่นที่มีต่อการอนุรักษ์งานศิลปหัตถกรรมพื้นบ้าน กรณีศึกษาตุ๊กตาชาววังบ้านบางเสด็จ อำเภอป่าโมก จังหวัดอ่างทอง

บ้านเลขที่ ..... หมู่ที่..... หมู่บ้าน..... ตำบลบางเสด็จ อำเภอป่าโมก จังหวัดอ่างทอง วันที่..... เดือน..... พ.ศ. 2547 ชื่อผู้สัมภาษณ์ .....

คำชี้แจง แบบสอบถามฉบับนี้มีทั้งสิ้น 6 ตอน กรุณาตอบให้ครบถ้วน ผู้วิจัยจะใช้ข้อมูลของท่านเพื่อการศึกษาเท่านั้น โดยจะเก็บข้อมูลของท่านไว้เป็นความลับ

ตอนที่ 1 ลักษณะส่วนบุคคลของกลุ่มตัวอย่าง

ตอนที่ 2 การรับรู้ข่าวสารเกี่ยวกับงานศิลปหัตถกรรมพื้นบ้านตุ๊กตาชาววัง

ตอนที่ 3 การให้คุณค่าต่องานศิลปหัตถกรรมพื้นบ้านตุ๊กตาชาววังบ้านบางเสด็จ

ตอนที่ 4 ความรู้เกี่ยวกับงานศิลปหัตถกรรมพื้นบ้านตุ๊กตาชาววัง

ตอนที่ 5 ความตระหนักของประชาชนท้องถิ่นที่มีต่อการอนุรักษ์งานศิลปหัตถกรรมพื้นบ้านตุ๊กตาชาววังบ้านบางเสด็จ

ตอนที่ 6 ความคิดเห็นและข้อเสนอแนะที่มีต่อการอนุรักษ์งานศิลปหัตถกรรมพื้นบ้านตุ๊กตาชาววังบ้านบางเสด็จ

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ตอนที่ 1 ลักษณะส่วนบุคคลของกลุ่มตัวอย่าง

คำชี้แจง โปรดใส่เครื่องหมาย / ลงในช่อง ( ) หน้าข้อความ หรือเติมข้อความลงในช่องว่างตามความเป็นจริงที่ท่านพิจารณาแล้วว่าตรงกับข้อมูลจริงมากที่สุด

1. เพศ ( ) ชาย ( ) หญิง
2. ปัจจุบันท่านมีอายุ ……..ปี (ตั้งแต่ 6 เดือนขึ้นไปนับเป็น 1 ปี)
2. ท่านจบการศึกษาสูงสุด
   - ( ) ไม่ได้เรียน
   - ( ) ประถมศึกษา (ป.1-ป.6)
   - ( ) มัธยมศึกษาตอนต้น (ม.1-ม.3)
   - ( ) มัธยมศึกษาตอนปลาย (ม.4-ม.6) หรือ ปวช.
   - ( ) อนุปริญญา หรือ ปวส.
   - ( ) ปริญญาตรี
   - ( ) สูงกว่าปริญญาตรี
   - ( ) อื่น ๆ (โปรดระบุ) ….. …….
4. ปัจจุบันท่านประกอบอาชีพหลัก
   - ( ) แม่บ้าน / พ่อบ้าน
   - ( ) ธุรกิจส่วนตัว / ค้าขาย
   - ( ) รับจ้าง / เกษตรกรรม
   - ( ) รับราชการ
   - ( ) รัฐวิสาหกิจ / พนักงานบริษัทเอกชน
   - ( ) อื่น ๆ (โปรดระบุ) ……....
5. รายได้เฉลี่ยต่อเดือนประมาณ (บาท)
   - ( ) 5,000 บาท และต่ำกว่า
   - ( ) 5,001 – 7,500 บาท
   - ( ) 7,501 – 10,000 บาท
   - ( ) 10,001 - 15,000 บาท
   - ( ) 15,001 – 20,000 บาท
   - ( ) 20,001 บาท และสูงกว่า
6. ระยะเวลาที่ท่านอาศัยอยู่ในชุมชน (ปี)
   - ( ) อยู่ตั้งแต่เกิด (โปรดระบุ …… ปี)
   - ( ) น้อยกว่า 5 ปี
   - ( ) 5 -10 ปี
   - ( ) 11 – 20 ปี
   - ( ) 21 -30 ปี
   - ( ) มากกว่า 30 ปีขึ้นไป
7. ภูมิลำเนาเดิม
   - ( ) อ่างทอง (โปรดระบุอำเภอ) ..……
   - ( ) จังหวัดอื่น (โปรดระบุจังหวัด) ……..
8. ท่านเคยมีประสบการณ์เกี่ยวกับงานศิลปหัตถกรรมพื้นบ้านตุ๊กตาชาววังบ้านบางเสด็จ
   - ( ) ไม่เคย
   - ( ) เคย แต่เลิกทำแล้ว (โปรดระบุชนิดงาน เช่น ทาสี, ปั้นฯลฯ) ……...….
   - ( ) เคย (โปรดระบุชนิดงาน เช่น ทาสี, ปั้น ฯลฯ) ……..

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9. ท่านเคยมีส่วนร่วมในการรวมกลุ่มหรือองค์กรชาวบ้านเพื่อทำกิจกรรมทางด้านต่าง ๆ ของชุมชนหรือไม่

( ) ไม่เคย เพราะ ……..

( ) นาน ๆ ครั้ง ( ) บ่อยครั้ง ( ) ทุกครั้ง

ตอนที่ 2 การรับรู้ข่าวสารเกี่ยวกับงานศิลปหัตถกรรมพื้นบ้านตุ๊กตาชาววัง

คำชี้แจง โปรดใส่เครื่องหมาย / ลงในช่องที่ท่านพิจารณาแล้วว่าตรงกับข้อมูลจริงมากที่สุด

1. ท่านเคยได้รับรู้ข่าวสารเกี่ยวกับงานศิลปหัตถกรรมพื้นบ้านตุ๊กตาชาววังหรือไม่(รอบปีที่ผ่านมา)

( ) ไม่เคย ( ) เคย

2. ถ้าเคยได้รับรู้ข่าวสารเกี่ยวกับงานศิลปหัตถกรรมพื้นบ้านตุ๊กตาชาววัง ท่านได้รับข่าวสารจากสื่อใดบ้าง (ตอบได้มากกว่า 1 ข้อ)

ประเภทสื่อ / แหล่งข่าวสาร	ความถี่การรับรู้ข่าวสาร				
	ทุกวัน	3 - 4 ครั้งต่อเดือน	1 - 2 ครั้งต่อเดือน	1 - 2 ครั้งต่อปี	ไม่เคยได้รับ
1. โทรทัศน์	.....	.....	.....	.....	.....
2. วิทยุ	.....	.....	.....	.....	.....
3. หนังสือพิมพ์ / วารสาร / นิตยสาร	.....	.....	.....	.....	.....
4. สิ่งตีพิมพ์ เช่น แผ่นพับ โปสเตอร์	.....	.....	.....	.....	.....
5. ผู้นำชุมชน เช่น ผู้ใหญ่บ้าน	.....	.....	.....	.....	.....
6. เจ้าหน้าที่รัฐ / หนังสือทางราชการ	.....	.....	.....	.....	.....
7. บุคคลในครอบครัว / ญาติ	.....	.....	.....	.....	.....
8. เพื่อนบ้าน / เพื่อนร่วมงาน	.....	.....	.....	.....	.....
9. การประชุม / อบรม	.....	.....	.....	.....	.....

3. ท่านต้องการทราบข่าวสารเกี่ยวกับงานศิลปหัตถกรรมพื้นบ้านตุ๊กตาชาววังเพิ่มเติมหรือไม่

( ) ไม่ต้องการ (ข้ามไปตอนที่ 3) ( ) ต้องการ

4. ถ้าต้องการท่านต้องการทราบข่าวสารในประเด็นใดมากที่สุด

……..…

5. ถ้าต้องการท่านต้องการทราบข่าวสารผ่านสื่อใดมากที่สุด

……..…

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ตอนที่ 3 การให้คุณค่าต่องานศิลปหัตถกรรมพื้นบ้านตุ๊กตาชาววังบ้านบางเสด็จ

คำชี้แจง โปรดทำเครื่องหมาย / ในช่องที่ตรงกับความคิดเห็นของท่านมากที่สุดเพียงช่องเดียวในแต่ละข้อความ

ลำดับที	ข้อความ	เห็นด้วย	ไม่แน่ใจ	ไม่เห็นด้วย
1	ตุ๊กตาชาววังเป็นเพียงงานศิลปหัตถกรรมพื้นบ้านที่สวยงามเท่านั้น			
2	ตุ๊กตาชาววังเป็นมรดกทางศิลปวัฒนธรรมที่ทำให้เกิดความภาคภูมิใจของชาวอ่างทองและคนไทย ทั้งประเทศ			
3	ตุ๊กตาชาววังเป็นสิ่งที่ช่วยสร้างชีวิตใหม่และทำให้เกิดความประทับใจในวัฒนธรรมท้องถิ่นตนเอง			
4	ตุ๊กตาชาววังเป็นงานศิลปหัตถกรรมที่เก่าแก่และควรค่าแก่การอนุรักษ์ โดยอาจจะมีการปรับปรุงหรือเปลี่ยนแปลงในรูปแบบบ้าง			
5	ตุ๊กตาชาววังเป็นสิ่งดึงดูดความสนใจของผู้มาเที่ยวชม ทำให้จังหวัดอ่างทองมีชื่อเสียง			
6	ท่านรู้สึกเบื่อหน่ายเมื่อต้องกล่าวถึงผลงานตุ๊กตาชาววังต่อบุคคลอื่น			
7	การเป็นแหล่งผลิตงานศิลปหัตถกรรมพื้นบ้านตุ๊กตาชาววัง ทำให้ชุมชนบางเสด็จเป็นที่รู้จักของคนทั่วไป			
8	ตุ๊กตาชาววังเป็นเพียงรูปปั้นดินเหนียวที่สะท้อนถึงวิถีชีวิตของประชาชนในอดีต ไม่ควรค่าแก่การรักษาไว้เพื่อเป็นมรดกของแผ่นดิน			
9	ตุ๊กตาชาววังเป็นงานที่มีประโยชน์ทางด้านเศรษฐกิจเท่านั้น ไม่เกี่ยวข้องกับอย่างอื่น			

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ลำดับที่	ข้อความ	เห็นด้วย	ไม่แน่ใจ	ไม่เห็นด้วย
10	ตุ๊กตาชาววังเป็นงานที่สร้างอาชีพและความเป็นอยู่ที่ดีแก่ประชาชนท้องถิ่น			
11	ตุ๊กตาชาววังเป็นสิ่งที่แสดงให้เห็นถึงภาพทางประวัติศาสตร์ที่ควรเก็บรักษาไว้เพื่อให้คนรุ่นหลังได้เห็น			
12	การที่งานศิลปหัตถกรรมพื้นบ้านตุ๊กตาชาววังจะต้องสูญหายไปนั้น ไม่มีผลทางด้านจิตใจต่อ ประชาชนในพื้นที่เลย			

ตอนที่ 4 ความรู้เกี่ยวกับงานศิลปหัตถกรรมพื้นบ้านตุ๊กตาชาววัง

คำชี้แจง โปรดทำเครื่องหมาย / ในช่องที่ตรงกับความคิดเห็นของท่านมากที่สุดเพียงช่องเดียวในแต่ละข้อความ

ลำดับที่	ข้อความ	ใช่	ไม่ใช่
1	ตุ๊กตาชาววัง คือ ตุ๊กตาดินเหนียว เกิดขึ้นและจำหน่ายครั้งแรกใน พระบรมมหาราชวัง ใช้เป็นของเล่น รูปร่างเล็ก แต่ทรงคุณค่าทางศิลปวัฒนธรรมที่แฝงไว้ซึ่งวิถีชีวิตและความเป็นอยู่ของคนไทย		
2	ตุ๊กตาชาววังเกิดขึ้นครั้งแรกสมัยรัชกาลที่ 4 พระบาทสมเด็จพระจอมเกล้าเจ้าอยู่หัว		
3	เหตุที่ชื่อตุ๊กตาชาววังเพราะมีลักษณะท่าทางเลียนแบบมาจากชาววังเกือบทุกประการ และสมัยก่อนประดิษฐ์ขึ้นเพื่อใช้เล่นในพระบรมมหาราชวัง		
4	ตุ๊กตาชาววังเป็นโครงการศิลปาชีพพิเศษของสมเด็จพระนางเจ้าสิริกิติ์พระบรมราชินีนาถ ที่เน้นการเสริมสร้างอาชีพเพิ่มพูนรายได้และรักษาไว้ซึ่งศิลปวัฒนธรรมไทย		
5	แหล่งผลิตผลงานตุ๊กตาชาววังบ้านบางเสด็จที่ใหญ่และมีชื่อเสียงที่สุดของประเทศไทยในปัจจุบันมีเพียงแห่งเดียวคือตำบลบางเสด็จ จังหวัดอ่างทอง		

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ลำดับที่	ข้อความ	ใช่	ไม่ใช่
6	ตุ๊กตาชาววังเป็นเพียงงานศิลปหัตถกรรมชิ้นหนึ่งของชาวบ้านตำบลบางเสด็จ จังหวัดอ่างทองเท่านั้น		
7	ตุ๊กตาชาววังเป็นสิ่งที่ช่วยให้เกิดความรู้ความเข้าใจในชีวิตความเป็นอยู่ของชาวบ้าน ตลอดจนประเพณีและวัฒนธรรมไทย ตั้งแต่อดีตจนถึงปัจจุบัน		
8	ตุ๊กตาชาววังบ้านบางเสด็จในปัจจุบันเป็นรูปแบบที่มีการวิวัฒนาการมาจากตุ๊กตาชาววังแบบดั้งเดิม โดยแสดงให้เห็นถึงลักษณะความเป็นอยู่ของชาวบ้านเป็นส่วนใหญ่		
9	ตุ๊กตาชาววังบ้านบางเสด็จเป็นสินค้าหนึ่งในโครงการหนึ่งตำบลหนึ่งผลิตภัณฑ์ของประเทศ ประเภทศิลปะประดิษฐ์และของที่ระลึก		
10	ตุ๊กตาชาววังเป็นงานศิลปะที่ทำง่าย รายได้ดี และไม่ต้องใช้ความละเอียดลออหรืออาศัยความชำนาญมากนัก		
11	วัดท่าสุทธาวาสถือเป็นแหล่งแรกแห่งการเรียนรู้เกี่ยวกับตุ๊กตาชาววังของบ้านบางเสด็จ จังหวัดอ่างทอง		
12	ศูนย์ตุ๊กตาชาววังบ้านบางเสด็จเป็นเพียงแหล่งปั้นและขายตุ๊กตาชาววังเท่านั้น ไม่ได้มีประโยชน์อื่นใดเลย		
13	การเปลี่ยนแปลงไปทางสังคมและวัฒนธรรมไม่ใช่สาเหตุที่ทำให้การผลิตผลงานตุ๊กตาชาววังบ้านบางเสด็จค่อย ๆ สูญหายไป		
14	การเก็บรักษาหรืออนุรักษ์งานศิลปหัตถกรรมพื้นบ้านตุ๊กตาชาววังกับการพัฒนาบ้านเมืองเป็นสิ่งที่สวนทางกัน		
15	การอนุรักษ์งานตุ๊กตาชาววังให้ดำรงอยู่นั้นเป็นหน้าที่ของรัฐบาลเพียงฝ่ายเดียว		

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ตอนที่ 5 ความตระหนักของประชาชนท้องถิ่นที่มีต่อการอนุรักษ์งานศิลปหัตถกรรมพื้นบ้านตุ๊กตาชาววังบ้านบางเสด็จ

คำชี้แจง โปรดทำเครื่องหมาย / ในช่องที่ตรงกับความคิดเห็นของท่านมากที่สุดเพียงช่องเดียวในแต่ละข้อความ

ลำดับที่	ข้อความ	เห็นด้วย	ไม่แน่ใจ	ไม่เห็นด้วย
1	ประเทศไทยได้ชื่อว่าเป็นเมืองที่มีงานศิลปะมากมาย ฉะนั้นการรักษาไว้ซึ่งงานศิลปหัตถกรรมอันทรงคุณค่าตุ๊กตาชาววังบ้านบางเสด็จ จึงถือเป็นการโฆษณาประเทศไทยทางอ้อม			
2	ตุ๊กตาชาววังบ้านบางเสด็จเป็นเพียงผลงานที่สร้างรายได้ให้ชาวบ้านเท่านั้น			
3	ตุ๊กตาชาววังเป็นสิ่งล้ำค่าที่มีลักษณะเฉพาะของคนและชุมชน ดังนั้นจึงควรเก็บรักษาไว้			
4	การปล่อยให้งานตุ๊กตาชาววังบ้านบางเสด็จสูญหายไปเท่ากับเป็นการทำลายคุณค่าแห่งความเป็นไทย แต่เป็นเรื่องธรรมดาที่ไม่ควรขัดขวาง			
5	ควรอนุรักษ์ตุ๊กตาชาววังบ้านบางเสด็จไว้โดยการผสมผสานกับการเปลี่ยนแปลงทางเทคโนโลยีสมัยใหม่			
6	ควรอนุรักษ์รูปแบบดั้งเดิมของตุ๊กตาชาววังบ้านบางเสด็จไว้ โดยไม่เข้าไปเปลี่ยนแปลงใด ๆ เพราะเป็นทางหนึ่งที่จะทำให้งานชิ้นนี้คงอยู่ต่อไปได้			
7	ตุ๊กตาชาววังบ้านบางเสด็จเปรียบเสมือนภาพจารึกทางประวัติศาสตร์ที่ควรเก็บรักษาไว้เพื่อให้คนรุ่นหลังได้ศึกษา			
8	ควรให้ความสำคัญกับผลประโยชน์เศรษฐกิจมากกว่าอนุรักษ์งานตุ๊กตาชาววัง			

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ลำดับที่	ข้อความ	เห็นด้วย	ไม่แน่ใจ	ไม่เห็นด้วย
9	สื่อต่าง ๆ ที่เผยแพร่เกี่ยวกับตุ๊กตาชาววังเป็นทางหนึ่งที่จะช่วยรักษางานศิลปหัตถกรรมชิ้นนี้ให้คงอยู่ต่อไปได้			
10	สภาพปัจจุบันของงานตุ๊กตาชาววังบ้านบางเสด็จสวยงามอยู่แล้ว โดยไม่ต้องมีการพัฒนาใด ๆ			
11	การขยายตัวของอุตสาหกรรมเป็นสิ่งหนึ่งที่บ่งบอกถึงการค่อย ๆ สูญหายไปของงานตุ๊กตาชาววังบ้านบางเสด็จ			
12	การอนุรักษ์ตุ๊กตาชาววังตามแนวคิดใหม่คือการปรับปรุงผลงานให้ผสมกลมกลืนกับการเปลี่ยนแปลงทางสังคม แต่ต้องคำนึงถึงรายได้เป็นสำคัญ			
13	ตุ๊กตาชาววังบ้านบางเสด็จเป็นสิ่งที่แสดงให้เห็นถึงความเจริญรุ่งเรืองของชุมชนและทำให้เกิดรายได้เชิงพาณิชย์			
14	หน่วยงานภาครัฐเป็นผู้ที่มีบทบาทหลักในการอนุรักษ์ตุ๊กตาชาววังบ้านบางเสด็จ ส่วนประชาชนเป็นเพียงผู้เฝ้าดูและทำตามเท่านั้น			
15	การอนุรักษ์ตุ๊กตาชาววังบ้านบางเสด็จเป็นหน้าที่ของประชาชนในชุมชนทุกคน			
16	ปัจจุบันตุ๊กตาชาววังของตำบลบางเสด็จเป็นอาชีพที่ได้รับความนิยมเป็นอย่างมาก			
17	ตุ๊กตาชาววังบ้านบางเสด็จเสมือนเป็นรากฐานในการสร้างความเข้มแข็งให้กับประชาชนและชุมชน			
18	โครงการให้ความรู้ความเข้าใจแก่ประชาชนให้เห็นถึงคุณค่าของตุ๊กตาชาววังเป็นเรื่องที่ดีแต่ทำให้เสียเวลาโดยเปล่าประโยชน์			

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ลำดับที่	ข้อความ	เห็นด้วย	ไม่แน่ใจ	ไม่เห็นด้วย
19	การปล่อยให้ผลงานตุ๊กตาชาววังบ้านบางเสด็จสูญหายไปไม่มีผลกระทบใด ๆ ต่อ คน ชุมชน สังคม และประเทศ			
20	การจัดทำเอกสารและสื่อต่าง ๆ เช่น CD , VDO เพื่อเผยแพร่ความรู้เกี่ยวกับตุ๊กตาชาววังเป็นแนวทางหนึ่งที่จะช่วยอนุรักษ์งานศิลปหัตถกรรมพื้นบ้านชิ้นนี้ไว้ได้			

ตอนที่ 6 ความคิดเห็นและข้อเสนอแนะต่อการอนุรักษ์งานศิลปหัตถกรรมพื้นบ้านตุ๊กตาชาววังบ้านบางเสด็จ

คำชี้แจง โปรดเติมข้อความลงในช่องว่างเพื่อแสดงความคิดเห็นของท่านที่มีต่อการอนุรักษ์งานศิลปหัตถกรรมพื้นบ้านตุ๊กตาชาววังบ้านบางเสด็จ

1) ท่านคิดว่าประชาชนในชุมชนของท่าน (เพื่อนบ้าน, ผู้นำชุมชน, กรรมการชุมชน ฯลฯ) มีความตระหนักต่อการอนุรักษ์งานศิลปหัตถกรรมพื้นบ้านตุ๊กตาชาววังบ้านบางเสด็จหรือไม่ อย่างไร

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……..……..

2) ท่านมีข้อเสนอแนะต่อการอนุรักษ์งานศิลปหัตถกรรมพื้นบ้านตุ๊กตาชาววังบ้านบางเสด็จหรือไม่อย่างไร

……

……..……..

3) ท่านคิดว่าราชการควรมีส่วนในการส่งเสริมและอนุรักษ์งานศิลปหัตถกรรมพื้นบ้านตุ๊กตาชาววังบ้านบางเสด็จหรือไม่ อย่างไร

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4) ข้อเสนอแนะทั่วไป

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In-depth Interview Form

Local People's Awareness of Folk Arts and Crafts Conservation:
A Case Study of Baan Bang Saded Royal Dolls (Tukkata Chao Wang)
Pa Mok District, Ang Thong Province Thailand

Sex……Age……years Education.....

Position..... Year in this position.....years

Date...../...../ 2004.

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1) The production process of shaping Baan Bang Saded royal dolls from the past to present to find out whether there is any change of the production, why the royal dolls have been made or collapsed, why Baan Bang Saded royal dolls were purchased.

2) The purchasing process, the distribution process and the markets of Baan Bang Saded royal dolls.

3) The present situations and future trend of Baan Bang Saded royal dolls and direction of supporting or conserving Baan Bang Saded royal dolls folk arts and crafts work.

4) Problems and obstacles in the conservation of Baan Bang Saded royal dolls at Pa Mok district, Ang Thong province that including with suggestions for solving these problems.

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Picture 1 : The Baan Bang Saded royal dolls expresses characteristics of Thailand

Picture 2 : Elaboration and beauty of Baan Bang Saded Royal dolls

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Picture 3 : Procedure of sculpturing the Baan Bang Saded royal dolls

Picture 4 : The baked and paint of Baan Bang Saded royal dolls

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Picture 5 : Ingredient for sets of the Baan Bang Saded royal dolls (HOUSE – BOAT)

Picture 6: Baan Bang Saded royal dolls center, which is both the distribution center and the learning center

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BIOGRAPHY

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