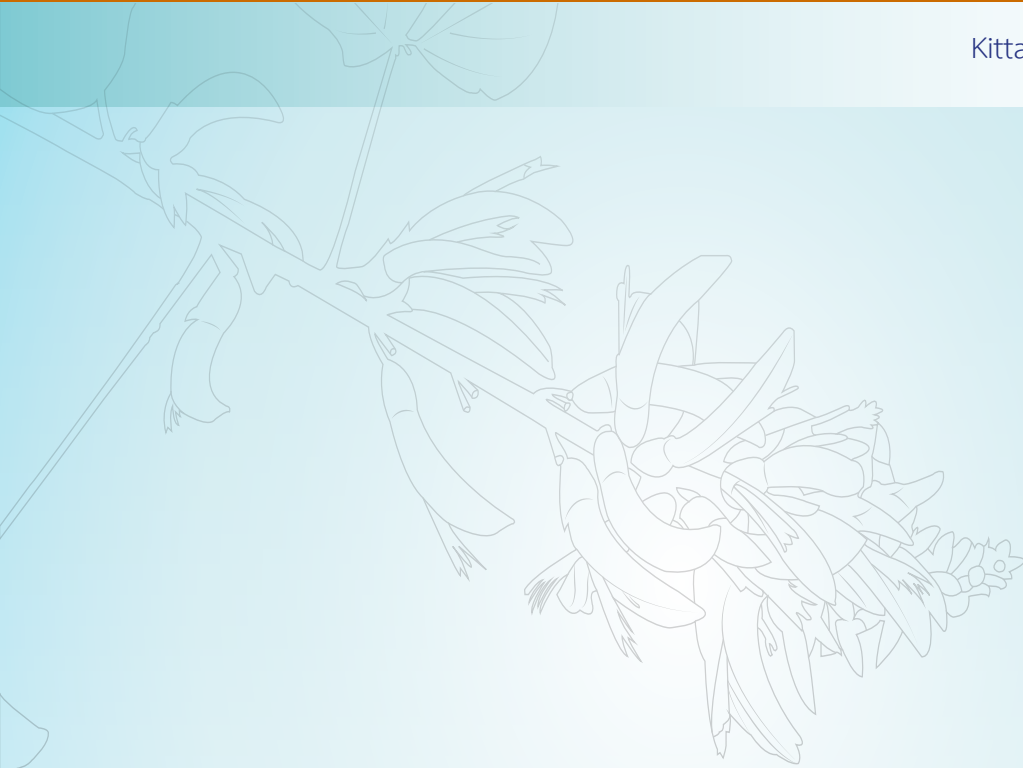


ISAN Murals: Research Status and Policy Consistency of ‘Creative Economy’ in Thailand

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Abstract

The National Policy on Creative Economy formulated in the year 2002 and from the year 2018, Thai government established a public organization 'Creative Economy Agency' to implement the policy. Under The 12th. National Social and Economic Development Plan (2017-2021 A.D) with the 20-year National Strategy as the principal policy, major concept based on Creative Economy toward achievements constructing on national arts and cultures. This review article explored all academic articles on 'Isan Murals' because they have been considered Isan culture and folk visual arts. All pieces of knowledge were reviewed to accumulate, classify, analyze, and synthesize in order to create the most updated and its benchmark. In addition, it is a learning to understand and conclude how much Isan mural is in consistent with Thailand's Creative Economy policies. The final outcomes are included having practical body of knowledge and policy recommendations for the upcoming Creative Economy implementations.

Keywords: Isan Murals, Creative Economy, Policy, SDGs

Introduction

Creative Economy (CE) was popularized by John Howkins's publication 'The Creative Economy : How People Make Money from Ideas' in the year 2001. The term as a new trend to vitalize and redefine manufacturing, services, retail commerce and entertainment industries in which based on new productivity, value building from products' identities and uniqueness or their simplicity and enablement in mass reproduction, extension, and distribution. Howkins believes that in a CE, ones who own excellent ideas have become more powerful than those who work machine or even ones who own the machines. [1] For Thailand, 'Creative Economy' is defined as economic development in knowledge-based creativity besides the body of knowledge, intellectual property, research, and development in which linked to culture, history, knowledge accumulation of societies, technology, and innovation. CE is aimed to utilize in business development and goods production including to new social value services. [2] Globally realized by governments that CE is vital thus continually developed as new economic engine.

National CE (NCE) started in the year 2002 by establishing of organizations targeting at body of knowledge advancement and at related activities implementation, backed up by in the 8th. National Economic and Social Development Plan- NESD (1997-2001) and the 11th. NESD Plan (2012-2016) The latest NESD Plan (2017-2020) was significantly developed strength of high potential industries with high technology industries by Thailand 4.0. model. The National Strategy for the year 2018 to 2037 announced in Thai Government Gazette on the 13th. October 2018, focused on high productivity driving by sciences, technologies, research

and development and Thai innovations in all production and services sectors and for the new income bases development, hopefully bringing changes in economic efficiency and have value creation in products and services. [3]

Thailand's CE status was officially started and legislatively backed up by the Acts of CE Agency (CEA), a public organization establishment. The agency is independent organization separated from Thailand Creative & Design Center (TCDC) and Office of Knowledge Management and Development (OKMD) as Public Organizations as well. CEA supports new ideas and innovations. The last mission is promotion and coordination with government, private and international agencies to exchange and transfer knowledge to creative economic sectors. [4] Thai Creative Industry consisting of 15 subsectors; handicrafts, music, performing arts, visual arts, film, TV and radio broadcasting, printing, software, advertising, design, architectural services, fashion, Thai food, traditional Thai medical services, and cultural tourism. These subsectors have been administrating and supervising in accordance with the mentioned scope by 12 offices under the 2nd Ministerial Regulations 2564/2021.

In the new attempt toward the modified CE's direction in existing capitals; culture, tradition and Thai arts and crafts plus creativity, they are used as base and empowering engines to mobilize Thai's high-value and rich culture. They have been made to match present economic situation and in consistent with sustainable development in the same time boost competitiveness in the globalized economy. [5] Thailand toward 'Creative Thailand Mode' required CE and Sufficiency Economy for state policy implementation and activities around value creation for goods, products, and services in business sector.

The late King Rama IX's idea in 'Sufficiency Economy' introduced to Thais since the year 1974 in HM's projects mostly. Sufficiency Economy and CE are different by process and activities. The components in CE are Creativity in Generation, Industry, Space and Cooperation, all of which consistent with Sufficiency Economy in term of building the 4 strong and stable foundations by motivating CE to be successful and sustainable. [6] However, Patluang, K. [7] finds issues in CE stimulation and implementations by presenting concepts in his article 'A Holistic Policy for Stimulating Creative Economy' by which his holistic stimulating model has 2 processes; technology and creativity, knowledge forming and commercializing it and technology, having entrepreneur as the center, and put ideas and technology into commercialization. All are in the first process, and in the form of innovation as the second.

In the 2nd process or group of activities, stimulating CE should not be confined to the creation of creativity but included social technologies and science-based technologies to commercialized it for the formation and expansion of CE. The government's policy aimed to stimulate CE and related institutes to work into integration process to induce and speed those creativity and innovations across the nation wide.

In order to increase income distribution and being a center of logistic in the region, the national plans want Thailand to be driven by technology not by agricultural industry. And by being Thailand 4.0, Thai state focuses on creative industries, culture, and high value service. Trends to apply cultural capital into Small and Medium Enterprises (SMEs) and modification by innovative economy changing from commodity to innovative goods.

CEA has its SWOT analysis. Strength in Thai CE is in backing up, promotion and support to CE entrepreneurs' competitive ability in global economy. The support in numbers of highly skilled labors, low labor cost and cost of living are good as inputs. Weak in Thai CE is in immediate responses needed to boost highest commercial efficiency. Lacking needed and up-to-date information and database systems services on CE, lacking effective integration and continuation in the related policies, lacking financial supports, lacking in law enforcement, lacking in knowledge accessibility, or learning center and no knowledge transferring process & activities, and basic infrastructure, all are weakness. Moreover, CE industrial cluster needed development and organization restructure for better personnel quality. The CE cluster and its back up government offices need rules and regulation reviews to update, and to amend related laws to be in consistent with the organizations' context including to continuation of governments policies for CE supports.

In Opportunities, facilitating factors as providers to Thai CE are free with this environment; trade agreement and investments in levels like from ASEAN Free Trade Area (AFTA), promotion and policies implementation plus online commercial advancement, new entrepreneurs in start-up business, for instance. Threats are found from the fluctuation of the world economy, human resources limitation especially specific skills and financial support to CE. Most CE are small-scaled business, facing insufficient CE management supports, and trade and services barriers from business partners' countries. However, present major production structure remains in manufacturing sector not creative industry. Intellectual Properties knowledge, information and awareness are ignored among CE producers. Consumers' less perception is threatening to value of creative products and services.

During the year 2012 to 2016, Hoop Tam or Isan Mural study extended to Hoop Tam in the same cultural basin by in-depth study in certain temples and in relation between Isan mural painting and contemporary visual arts, cultural capital, conservation, and advancement of the capital. In comparative study, all value to the local community and to the country have been made some advancement. Isan murals giving now high degree cultural capital but few in academic contribution as new findings and how to develop murals as a cultural capital or make it as a powerful CE. Only a study about applying local wisdom from Isan murals in Khon Kaen Province to create contemporary arts and in souvenir product design found.

Several products developed from Isan murals and they are considered a rich culture and as a capital but in the rare educational information and knowledge about it in the CE system. Even though CE was planned in the 12th. NESD Plan (2017-2021) as it just ended, we all needs to see how it is in the strategic benchmark in which will be counted into the rest of National Strategy and in the coming NESD Plan.

Literatures review

From academics' works, up to now, issues rose in both policies and action found in creativity skills and intellectual capital needed. Isan murals considered national intellectual capital for ancient art works inherited. Brereton, B. P. [8] described identities of Isan murals that the murals are painted on the exterior, and sometimes interiors, of ordination halls with decoration on the entrance and indentations around windows enable people to walk to see around the hall building. Painters or folk artists were free to paint humans and angels' gesture and activities. And besides some pictures' narration, there are also erotic figures as humorous with scruple added in finishing the paintings. The major purpose of Isan mural is for Buddha worshipping, temple decorating, community members teaching, and history & story recording. [9] In accordance with Koboorn, P [10] Isan murals found along Mekong River communities are full of aesthetic in purpose, simplicity and be free in expression besides Buddhism stories.

Brereton, B. P. [11], Singyabuth, S. [12] and Singyabuth, S. [13] explained Siam state presented in Isan murals painted by Lao ethnic group in Northeastern Thailand before 1893 A.D (2436 B.E.), let Laotians to rule by their own conventional and traditional rules called 'Arya Si' (4 hierarchies of rulers in ancient Laos Kingdom). After the year 1893, Siam state centralized ruling power to Bangkok's royal court included Laotians to Saim or as Thai citizens under Siam's rule. The ruling evidences recorded on Isan murals by Isan folk artists or Isan Laotians. Isan murals always reflect Isan cultural characters and as Siam state's citizens. Temple hall built in the Siam state's prescribed plan by Bangkok's ruler. The murals were not painted in the temple hall or ordination hall like the common, local practice but in the monastery's sermon hall instead. Ruling structure mentioned above affected Isan murals painting in patterns, characters, and painting process.

Plengdeesakul, B. [14] explains in his research-based article 'Development of Esan Mural Painting : A Case Study of Khon Kaen, Mahasarakam, and Roi-ed Provinces' that from before the year 1857 until the time his research launched, there were 22 monasteries which is grouped into 2 periods of mural works. Murals before the year 1957 is high by numbers at 15 monasteries in finding. And there are 7 monasteries with mural works after the year 1957.

From the year 1957, most of murals painted in the typical pattern that public can find them printed for commercial purpose in Thai traditional painting with popular composition

by Mr. Som Phuangphakdee (Sor. Dhammaphakdee). The popular composition is a large painting on a wall frame limited to a certain episode of the story, frame by frame, on each partition. Mostly it was painted in the order of episodes by each block of wall partitions in an orderly system. The paintings highlighted in composition with major and minor dominances in each painting block.

In foreign study, mural paintings in CE in the research by Achmad, Z. A., Wuryandari, Y., Priyadharsini, R. [16] presents identity in Branding of Kampong Opak Gambir in Indonesia. Murals were in branding promotion and beatifying tourist attractions to enrich attractive spots for visitors. De Miguel-Molina, M., and others [17] finds Uruguay has a promising murals tour as attractive tourist destination, and needs to have long term reservation plan to restore murals and done it sustainably by community participation. In the research by Green, C.J. & Plese, E. [18] in the title 'Wall mural neighborhoods of Busan: a city's transformation of favelas into Prosperity' found that wall mural neighborhoods in Gamcheon where the community settled the most successful in Busan by having funding support and by wall murals that increase real estate value and attracted visitors inspired to have more wall murals and created good impact to entire community.

Yanpisit, K. [15] described in 'The Status of Isan Mural Studies : Past to Present' that Isan Hoop Tam or Isan Mural perceived by Siam people for a long time, at least, before the year 1933. However, Isan mural paintings in educational context was started in the year 1959 by Professor Silpa Bhirasri. During the year 1988 to 1991, it is considered the golden education time and the significant phenomena among Isan educational Institutes for their seriousness in research and study. It is also found in Khon Kaen University's publication and in theses of Mahasarakham University. During the year 1998 to 2007, Isan mural studies diverse in academic articles, theses and publications included by government agencies' personnels. The issues and content are diverse multidisciplinary studies in culture, education, philology/ linguistics, communication arts, for instance. During the year 2008 to 2011, there were more in vertical dimension of doctoral degree dissertation and Hoop Tam in relation with other arts and in foreign academics' attention.

Phuangprayong, K. [19] described CE roles in creative action in community enterprises development demonstrate the common but critical that is 'person'. Entrepreneurs and personnels of community enterprises need potential enhancement working with related local government and central government organizations to motivate them in working with community enterprises to conduct creativity. Behavioral skills development in 4 parts; mindset, creative leadership for society, active to new opportunities and adaptative skills into commercial practices and benefit.

However, roles of government agencies are essential for creative ideas support and to force drive creativity transfer system including local wisdom in both horizontal lines between communities and in vertical lines between different generation. [20]

Methodology

Isan murals status exploration was employed survey guidelines published via Thai Journal Citation Index (TCI) and Google scholar from the beginning of Thailand CE policy in the year 2002 to the year 2022, 20-year-long journals were searched into it. Analyzing was made by categorizing Isan murals according to years when it was researched and the research content. It was also analyzed research content composing of Intellectual Capital and Adaptive Skills. Synthesized research in consistent with Thailand's CE divided into 5 groups categorized by CEA (Public Organization) as following; Creative originals, Creative content and media, Creative services, Creative goods and products and related industries

Results

Results in the article explained as following; (1) Isan murals status during the year 2002 to 2022 (2) Intellectual capital and Adaptive skills in Isan murals status and consistency of CE policy, and (3) the consistency of Thailand's CE.

1. Status of Isan murals during the year 2002 to 2022

1.1 Isan murals status during the year 2002 to 2006, research and academic articles exploration as published in TCI and Google scholar. No article published found.

1.2 Isan murals status during the year 2007 to 2011: Exploration on research and academic articles found 8 articles published in TCI and Google scholar, by the consecutively published year; Yenchaui, S [21] The Crisis of Isan Murals, Siriphart, D. [22] A Study of Characteristics and Pattern Forms of E-saan Mural Paintings and Contemporary Development of Thai E-saan Paintings, Yenchaui, S [23] The Lao Literature Rama Story in Mural: in Isan, Thailand, Brereton, B. P. [8] Towards a Definition of Isan Mural Painting: Focus on the Heartland, Mungtanee, T. [24] The E-san Mural Paintings at Sim-Esan : The Expression of a Variety of Religious Beliefs, Hannaphaa, P. and Thonglert, G. [25] The Integration of Image and Text for Communication in the Mural Paintings of Potharam Temple in Nadoon District, Maha Sarakham Province, Atipattayakul, C. [26] Wall 'Hoop Tam or mural' Sim Isan: Inheritance of Isan Crafts and Arts before the year 1957, and the article by Plengdeesakul, B. [27] Development of Isan Mural Painting: A Case Study of Khon Kaen, Mahasarakham, and Roi-ed Provinces

1.3 Isan murals status during the year 2012 to 2016: Exploration on researches and published articles found 13 articles, in the consecutive years, in TCI and Google scholar database; Dhammawuttho, P. [28] An analytical study of the value of Buddhist arts of mural

painting inside Wat Phochai's sim, Naphueng sub-district, Nahaew district, Loei province, Boonyathip, P. [29] A study of participative conservation of mural paintings at Wat Pho Traram and Wat Pa-Rerai in Mahasarakham, Kovathanakul, D.[30] ROI-KAEN-SAN-SIN destination branding, the challenge of responsible tourism in Thailand for the AEC, Kuntaro, S, Lauhapensang, C. and Sinthuphak, A. [31] A study of graphic design on product as a cultural identity for packages development of Nam-Prik, Khon Kaen province, Tracho, T., Laoakka, S. and Wannajun, S. [9] Murals in Buddhist Buildings: Content and Role in the Daily Lives of Isan People, Sinpru, K. [32] Image of the Hell, Phoomalee, N.[33] The ten incarnations of the Buddha on mural paintings: A display of how the artists in north-eastern Thailand preserved their religion: A case study in Roi Et province, Brereton, B. P. [34] On the "7-Elevenization" of Buddhist Murals in Thailand: Preventing Further Loss of Local Cultural Heritage in Isan, Brereton, B. P. [11] Preserving Temple Murals in Isan: Wat Chaisi, Sawatthi Village, Khon Kaen, as a Sustainable Model, Sangsurin, S. [35] The Northeastern Thai Mural Paintings (HOOPTAM):of the beliefs NARAKAPHUMI "hell" to style and artistic value, Phoomalee, N. [36] Local mural painting: Faith and beliefs from styles of crowned Buddha Image in Life of the Buddha, Onlamai W. and Suttipisan, S. [37] Adaptive Using of Sin Sai Literature for Thai Tourism Interpretation, and the article by Tathong, P. and Cadchumsang, J. [38] Sinsai: A Local Knowledge Curriculum and Mechanism of Power in Constructing Social Discipline

1.4 Isan murals status during the year 2017 to 2021: Exploration of research and published article on TCI and Google scholar database found 38 articles published in consecutive years. Singyabuth, S. [12] Murals in Buddhist Temples of Isan in the Local Social Cultural Context of Siam Nation State, Yanpisit, K. [15] The Status of Isan Mural Studies : Past to Present, Wannaudorn S. [39] The Role of Phra Lak Phra Lam in Society and Culture of Two sides of The Mekong River, Nontree, W. [40] Literal Painting of the Narrative life of Buddha in a religious building at Northeastern Thailand, Chingchai, S. [41] Application of Northeastern Mural Painting Culture for Graphic Design to Promote Exercise in Khon Kaen International Marathon 2019, Phisittaphong, P. [42] Using of 3D Scanning and Game Texturing Techniques to Show Details of the ISAN Buddhist Art : Case Study of Sim and Hoob Tam, Polhong, P. and Sa-Ngiamviboon, A. [43] The arts of Sinsai in KhonKaen province, Akkapram, P. [44] Sang Sin Chai : using folk-literature in the process of creating community-based theatre, Ruangchewin, P. [45] Laos Characteristics: Unique Joint Appearances of Thai – Laos Art in the Upper East Region, Wannakit, N. [46] Application of Folktales to Cultural Tourism Management: A Case Study of the Central Isan Provinces of Thailand, Singyabuth, S. [47] Cultural heritage crisis: A case study of traditional murals in Isan Buddhist ordination halls, Sririthon, C. [41] Application of Northeastern Mural Painting Culture for Graphic Design to Promote Exercise in Khon Kaen International Marathon 2019, Akkapram, P. [48] Sinsai and Self-understanding: Practicing Skills and Learning Isan Local

Wisdom through the Process of Making Contemporary Puppet Performance, Sririthon, C. [49] Graphic design from Esan Sim Mural Identity for cultural products and digital media, Chopyot, S. [50] Guidelines for collaborative cultural heritage governance: A case study of Sim and Hoop Taem governance at Dong Bung Sub-District, Na Dun District, Maha Sarakham Province, Songserm, W. and Saitong, P. [51] The Color Model Construction for Hoob Tam Restoration by the Digital Colorization Technique, Lanwong, A. and Thitapanyo, M. [52] Buddhist Dhamma Principles as Appeared In Buddhist Art in KhonKaen, Hengphrathani, P. and Bamrungpak, S. [53] Buddhist Tourism Management of Monasteries In Khon Kaen Province, Charoenkaensai, R. and Sinlapachok, T. [54] Pi Phat on Hub-Tam Mural Painting in Sim Isan, Hoaihongthong, S and Kwecien, K [55] Defining Metadata Elements for Murals, Dhammawuttho, P and others [56] Buddhist Painting: History Evolution And Influence On The Lifestyle Of People In Northeast, Chantarasakha, K and Panthupkorn, P [57] Inspiration From Northeastern Arts And Cultures For Toy Designing For 6-12-Year-Old Children, Sararat, T. [58] Phra Ubosot Kho Theam Kwean, Wat Ban Sang Ruang, Mueang District, Si Sa Ket : Study of Characters in Architecture and Wall Painting as a source for Local History, Sahakun, T. and Sukna, S. [59] Identity and Belief in Traditional Mural Painting for Developing Creative Products, Korbboon, P. [60] Isan Murals along the Mekong: Buddhist Art Learning for Understanding in Buddhist Thought, Morality, Ethics and Community Life, Sittongsee, T [61] MUSIC AND WAY OF LIFE OF ISAN PEOPLE THROUGH MURALS IN ISAN, Phetmungloei, B. and Sitthivong, Y. [62] Morlam in Mural Painting I-San Folk Performing Arts that are Indispensable, Saelee, S [63] The Graphic Design to Reflect Cultural Identities of Local People in Maha Sarakham Province : A Case Study of “Hoop Tam” Mural Painting, Akkapram, P.[64] The Impact of the Sinsai Roo Jai Ton Project on the Development of Local Culture and Contemporary Performance in Northeastern Thailand, Adun Lanwong Phramaha Yothin Yodhiko and Phra Panuwat Chuntawatthano [65] Painting Isan : Community Management for Buddhist and Culture Tourism, Supachai Singyabuth [13] Siam Nation-State And Thainess In Isan Mural, Suebsiri Saelee [63] The Graphic Design to Reflect Cultural Identities of Local People in Maha Sarakham Province : A Case Study of “Hoop Tam” Mural Painting, Pittayawattanachai, P., Bamrungphak, S., and Pariyatidhammawong, P., [66] An Analysis of Buddhism Propagation by Using Buddhist Arts and Landscape of Cetiya-phum Monastery, Namphong District, Khon Kaen Province, Udompramuan, C. [67] Local Dharmic Paradox Knowledge To Contemporary Visual Art, Phumipanyo, P.M., and others [68] The Beauty of Uposatha Mural According to Subjective Theory in Pho Chai Khok Yai Temple, Bua Ban Sub-district, Yang Talat District, Kalasin Province, Kaewphet, R. and Wanjang, S. [69] Management Of Cultural Tourism Areas In Khemark. Ubon Ratchathani, Umansab, H. [70] Eighty-Nine Vessantara Cloths of Isan Painting of the Ninth King of the Chakri Dynasty, Buarapa, U. [71] The Relationship of Mural (Hoop Tam) with the community landscape, Supasorn, P. [72] A sustainability of Jataka

wisdom through the regional, cultural ways of Buddhist people in Roi Et province.

1.5 Isan murals status during the year 2022: Exploration of researches and published articles found 12 articles in TCI and Google scholar database and followed by the published year 2022. Phetmungloei, B. and Sitthivong, Y. [73] Opportunities for Courtship of Youths that Appears in Mural Paintings at Northeast Buddhist Holy Temples, Omthuan, R., Sirisumpan, R., and Singhalert, R., [74] The Creation Of Contemporary Mor Lam Plearn Of Sang Sinsai's Hoop Taem, Wongwat, A., Bangchud, D. and Atipatayakul, C. [75] Guidelines for the Transmission of Isan Mural Painting's Values: Wat Thareap, Naa Pho District, Buriram Province, Taweewan, W. and Srichok, P. [76] The Analysis of Folktales and Folk Media of Loei Province, Akarawatthanakul, P. [77] Painting of Dasa Jatata: Origin, Style of Arts and Presentation through Concepts of Local Artists in the Upper Isan along the Mekong River, Kobbun, P. [78] Simplicity and independence: the beauty in Isan paintings in the Mekong region, Sawasdee, J and Prompongsaton, N. [79] Dish set design project build with colored clay patterns Inspired by Hoop Taem, Utairat, M., [80] Shadowing the Hooptam Mural Art with a Theatrical Play, Sriphet, K. [81] Music Culture and Performance on Isan Buddhist Chapel Painting, Srimunta, T. [82] The Representation in Murals Found in Pung Thao Kong-Ma Shrine Maha Sarakham Province, Lephoh, L., Saichar, T. and Siriwatthano, P.T.S. [83] An Analytical Study On The Influence Of Buddhist Art In Phra That Nongbua On Beliefs In Merit And Demerit Of The Buddhists In Ubon Ratchathani Municipality and the article by Jaturapinanto, P. J., and others [84] Buddhist Ethics In The Mural Of Bodhi San Pavilion 72 Wat Pho Ban Non Than Nai Mueang Subdistrict Mueang District Khon Kaen Province.

From status exploration of Isan murals during the year 2002 to 2022, it could be presented in 2 diagrams

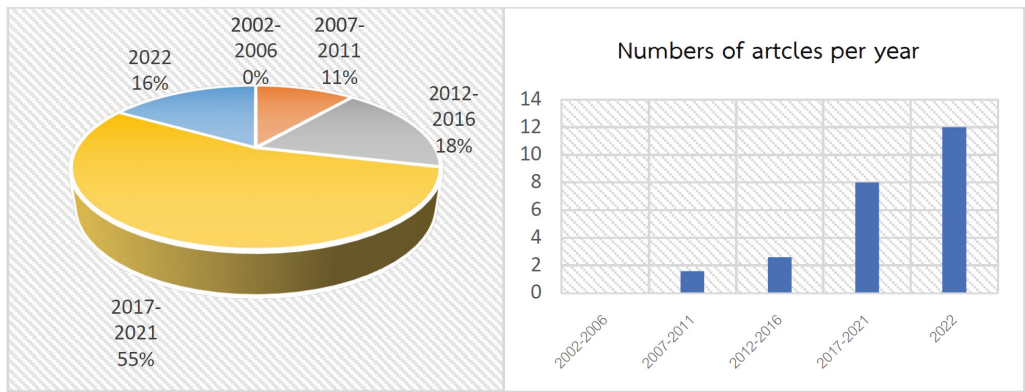


Diagram 1: Articles in durations

Diagram 2: Numbers of articles per year

During the year 2002 to 2006 there was no article about Isan murals published in any academic journal. During the year 2007 to 2011, Thai academics published their Isan murals articles in academic journals at 11% or average 1.6 articles a year. During the year 2012 to 2016, Thai academics increased their Isan mural studies' articles published to 18% or 2.6 articles a year. During the year 2017 to 2021, the articles published increased to 55% or 8 articles a year. And in the year 2022, Thai academics published their Isan mural articles in academic journals for 16% or 12 articles a year. It is obviously seen that during the year 2017 to 2022, Isan mural articles in academic journals continually and significantly increased.

2. Intellectual capital and Adaptive skills in Isan murals status and consistency of CE Policy

Isan murals studies during the year 2002 to 2022 categorized by major factor enable to have process or activity composed of Intellectual capital and Adaptive skills. The findings are;

2.1 Intellectual capital: Articles published in Intellectual capital group, sorted by time during the year 2007 to 2011 are Intellectual capital with content related to arts history written by these two authors; Brereton B. P. [8] focuses province by province, and Plengdeesakul, B. [14] presents as area-based, cultural approach for a group of provinces. Atipattayakul, C. [26] presents Isan murals in a wider range of view of the Northeastern or Isan region as a part of Thailand's murals, to have a top view picture. Other articles studied in specific issue, for example, as a literature or folklores and beliefs in painting and in the mural paintings' crisis that founded. Articles published during the year 2012 to 2016 in Intellectual capital group are found with content about a certain Wat's arts history, for instance; Dhammawuttho, P. [28] Wat Phochai, Boonyathip, P. [29] Wat Pho Traram and Wat Pa-Rerai. Area-based history study by province, Phoomalee, N. [33] presents paintings in Roi-et province. Articles on specific issues such as in term of a village's way of life in Naraka Bhum or Hell as imagination and beliefs system which is found in paintings in general. Academical, outstanding phenomena, Brereton, B.P. [11] who is a foreign researcher, presents 2 major articles during the year 2007 to 2011. These are spot light for Isan murals in international perception particularly in and as the Intellectual capital.

During the year 2017 to 2021, the articles published in the Intellectual capital group found mostly in the content about art history, relation between folk murals and Siam Royal Court and the relation between Isan folk murals and Loa race. In the year 2022, the articles published were found mostly in the content and knowledge about local wisdom inheritance, beliefs, literature, ethic and music. For area-based study, the scope has been extended to the central Isan to Mekong Subregion like the work by Akarawatthanakul. P [77] and Kobbun, P. [78]. A study has been extended from Buddhist temple to Chinese shrines in Isan by Srimunta, T. [82]

2.2 Adaptive skills: Articles published in Adaptive skills group can be sorted by time line as following. During the year 2007 to 2011, articles published in Adaptive skills group are found mostly about folk paintings evolved into contemporary arts. During the year 2012 to 2016, the articles content is about tourism, graphic design on product and educational program. During the year 2017 to 2021, the articles' content are Buddhist and cultural tourism including to town image construction in game and toy design, theatre puppet and performance, graphic design, products design and contemporary visual arts. In the latest record in the year 2022, the content is about contemporary performance and product design.

3. CE Policy Consistency in Thailand

Isan murals studies in Thailand during the year 2002 to 2022, sorted and categorized in consistent with CE umbrella policy covering these 15 industries; 1) Arts and crafts 2) Music 3) Performing art 4) Visual arts 5) Cinematography 6) TV and radio broadcast 7) Publishing 8) Software 9) Advertisements 10) Design 11) Architectural services 12) Fashion designs 13) Thai food 14) Thai traditional medical service, and 15) Cultural tourism. The findings are presented in these 5 creative industries.

3.1 Creative originals: the category in which found the academic articles focused on are the articles contain industries' characters that integrated into Isan murals with the performing art industry. These articles written by Akkapram, P. [44] [48] [64] Phetmungloei, B. and Sitthivong, Y. [62] Omthuan, R., Sirisumpan, R., and Singhalert, R. [74], and Utairat, M. [80]. The visual arts field as well has been continuously studying from the senior academic to the new ones; Siriphart, D. [22] Polhong, P. and Sa-Ngiamviboon, A. [43] Udompramuan, C. [67] and Umansab, H. [70]. Main arts are painting and industry is arts and crafts like in the articles written by these authors; Chantarasakha, K. and Panthupkorn, P. [57] And Sawasdee, J., and Prompongsaton, N. [79] who studied it about toys and ceramics creation. The Creative originals industry has had no integration with Isan murals in music industry.

3.2 Creative Content and Media: Most of the academic articles that found industry applied by Isan murals is printing industry. These articles are; Kuntaros, S., Lauhapensang, C. and Sinthuphak, A. [31] Sririthon, C. [41, 49] and Saelee, S [63]. The rests are software industry; the studying and article by Phisittaphong, P. [42] and Hoaihongthong, S. and Kwiecien, K. [55]. No CE content and media in film and TV/radio broadcasting industry.

3.3 Creative Services: Most of academic articles are creative industry with Isan murals in design works such as by Sahakun, T. and Sukna, S. [59]. The Creative Services sector is not found in advertising and architecture services.

3.4 Creative goods and products: No academic article about the CE industry and Isan murals particularly in fashion industry.

3.5 Related industries: Most of the academic articles are tourism with Isan murals and cultural tourism. These articles written by these researchers; Kovathanakul, D. [30] Onlamai, W. and Suttipisan, S. [37] Tathong, P. and Cadchumsang, J. [38] Wannakit, N. [46] Hengphrathani, P. and Bamrungpak, S. [53] Lanwong, A., Yodhiko, Y and Chuntawatthano, Y., [65] Kaewphet, R. and Wanjang, S. [69]. No article about Thai food and Thai Traditional Medical Service with Isan Murals relation in CE research.

Conclusion

1. Body of Knowledge

In the creativity and media industries, most of the academic articles on Isan mural and printing focused in graphic designs, applied to contemporary communication arts. Mural paintings in graphic designs are more tangible than in cinematography and TV, or radio broadcasting which is in consistent with CEA's study [1]. The study reports the overall picture of Thailand printing industry progressing by the advance technology that changed to response to the higher demands and affects to the changing of production process and product types. Graphic designs for printing material and modern media make it easier to apply to Isan mural and bring in mural inspiration into graphic design and vice versa. Graphic design and modern media become means for symbols interpretation of murals that lead to digital printing and production. And by the most-present technics, public presentation can be successful. Behavior and demands are free in diverse lifestyles, independence, and self-confidence in living life. Demands are diverse, different, and overlapped with no continuation and no rationale link. Behavior and demands are influential and affecting to content and pattern of post-modern digital printing designs. [85] The government offices could support content creation in relation with murals in other industries, for example, cinematography, animation or Motion Graphic Media from folklore found in murals like SinSai, Suriwong, Thao Pajit-Nang Orapin and etc.

Creative originals: In the visual arts product as contemporary art works inspired by original murals mainly are painting. These contemporary artists exhibit their art works in exhibitions but not by published articles in academic journals. The Thai artist who remarkably inspired by classical Thai paintings is En-on, T. [86] and Baothong, N. [87] In accordance with the findings by Thanyaboontarakoon, P. [88] and Ngamnisai, A. [89] in which described original arts included these following arts; Primitive Art, Naïve Art, Folk Art, and Child Art, all have their own characters. Folk art influents to pattern, concept and visual arts creation process and activities of art students. Contemporary art creation inspired by classic or original mural arts like those days but with new and diverse interpretation and varied by latest findings from arts history study and aesthetic and in other art works such as printmaking, mixed

media, installation art, sculpture, photography and pottery or earthenware. The authors view contemporary arts creation involving in limited consumers group and rarely found progressively enter to arts industry. In accordance with the idea of Disthaphan, S [90] who suggests that cultural product is now viewed as a new element in arts creation, promotion, and development of the visual arts.

Creative originals: The performing art industry is studied and the article is found in Akkapram, P.'s work. Isan mural's content by the new concept reconstruction transferred via it, aimed to see community changes toward the new interpretation, enables many more creation because Isan mural paintings full of philosophy and idealism based on Buddhism. It could lead to related industries like film, documentary, short film, mixed media, performing art and theater by issues advancement working.

Related industries: Cultural tourism industry and the related article first found in the year 2013 in connecting tourist attraction with Isan murals in the certain group of provinces. Linking to Buddhist tourism services described in the Master Plan under National Strategy (2018-2037), the Master Plan on Tourism emphasizes on being a world class destination and the entire system planned to be developed at high quality tourists and diversity of services for global visitors' demands. It develops together with national strengths in traditions, cultures, Thai identity, and high value environment.

Visitors networking for certain tourist attractions empower cultural tourism in Thailand. It is to develop together with tourism components or resources reservation toward sustainability. Management of cultural capital, self-identity and cultural inheritance are processed to preserve local tradition and lifestyle. By planning, actions, and activities, all mentioned, cultural tourism will have good and right direction to have advancement, to reserve tourism, and to protect natural resources in balance system. Sustainability will be positive effects to the massive national gains in the future. [91]

In this case, Wat Chaisri tourist attraction is a good tourism development model. Brereton, B. P. [8] studied 'Towards a Definition of Isan Mural Painting: Focus on the Heartland' and 'On the "7-Elevenization" of Buddhist Murals in Thailand: Preventing Further Loss of Local Cultural Heritage in Isan' and 'Preserving Temple Murals in Isan: Wat Chaisi, Sawatthi Village, Khon Kaen, as a Sustainable Model' [34]. Cultural tourism management required satisfaction and demands met by both parties, local people, and visitors. CBT principle is natural and cultural resources, community organization, management and learning. It enables people to preserve local culture identity and their ecosystem. Suitable motivation for a community to reserve local culture and eco system by financial incentive and supports needed. [92]

Some creativities found in a part fashion design; Phakdeesuwan, S's creative work by redesign murals in natural dye batik techniques on fabric [93]. Khanphet, S. [94] designed ornaments inspired by 'Hoop Tam'-paintings of Amnatcharoen craftsmanship school. These phenomena proved that creative activities inspired by mural paintings integrated with modern fashion design but no research and no academic article published to reflect design industry movement, including this work Khamphila, S. [95] and her study titled 'The project souvenir design : inspiration from Hoop Tam'

Knowledge synthesis by studies and researches until the year 2017, evidences show activities involvement but rare academic works in cultural capital as CE. 'Hoop Tam' as a cultural capital are used as an inspiration for cultural goods. However academic study is few.

From the year 2017 to the year 2022, articles' content on mural paintings and integration to creative industry increasing significantly particularly in creative content, media, originals, and related industries. The CE in services sector is few in articles and the creative goods and products have none. Fashion industry is very active by area-base, small-scale projects with mural inspiration and creativity without academic publication. Expecting to see more integration of murals into creative industry in research and more in numbers of academic article publishing. Under CEA and its outreach services as TCDC for regions; Chiang Mai, Khon Kaen and Songkhla, opportunities should be available to all in their strategic plans with concrete results to thrive entrepreneurs and their creative business. CE's benchmark is consistent with National Strategy (2018-2037) and National Competitive Advantage Strategy.

2. Recommendations on CE Policy

2.1. Education and research for new body of knowledge

Educational institutes, research institutes, cultural agency and CE offices could provide financial support to CE, fashion industry and cultural capital to enable academics, artists, and entrepreneurs to produce and study the opportunities in CE. And it is to have advance research issue and response to have economic growth from creative industry especially in fashion and design industry. By working with cultural capital focus on the industry and cultural capital research to find the effectiveness in sectors. Industrial research can be a huge benefit for creative industry and cultural capital. It can benefit local or grassroot economy. Skilled workers and craftsmanship, lower labor cost and modest cost of living in Thai community have become potential to create universal, world class quality products at the competitive production cost. In the end chain, high-technology channel and marketing research from online social media and platforms are now active in fashion industry changes. All about business could be learnt and researched to meet the goals from and for multi sectors co-working. In social media and online business, Thais could gain opportunity from new fashion bloggers and as world fashion influencers. [96]

2.2 Body of knowledge publication

At present academic journals published in a limited circle. According to The Commission on Higher Education Standard-CHES announcement in the year 2022, the broader criteria for theses and research publishing are qualified and commended national and/or international academic journal for many fields of study. The journals are qualified by regularly publishing and accepted by experts in the field of research and the article needs at least 3 peer external reviewers and various academics, published in hard-copy printing issue or soft-copy in electronic media. Some of CHES standard journals; ERIC, MathsciNet, Pubmed, Scopus, Web of Science (specific on SCIE, SSCI and AHCI database only), JSTOR and Project Muse are available for publication of the works. Regulation and requirement become an opportunity to see how research on CE policy implemented and the implementation's results. Greater range of journals have open to students, academics, creative entrepreneurs, consumers, and business operators who interested in the issue or subject to build knowledge sharing and to have exchanging arena.

2.3 CE Agency and related organizations

CE Agency-CEA and Thailand Creative & Design Center-TCDC as the direct and frontline organization could launched concrete strategic plan extending operation area to cover more provinces. More events could have been organized to increase creativity and accessibility to all and escalate creative events to international or regional perceptions. TCDC could work more with educational institutes to motivate creativity and skills in general. Short program and non-degree program with the lifelong learning course could be considered as a key of creativity courses. Educational system now opens to all by the National Credit Bank System. IT system can be highly effective mode and widely serve to diverse public demands in creativity industry. CEA could link all CE database to serve all related agencies to encourage conceptual framework of Thai CE, and in consistent with regional potential and advancement plans. Creative ideas and technologies in commercial purposes could be added to the overall process of CE establishment. [7]

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