



# Creative Products Based on Local Wisdom Derived from Mural Paintings of Suphan Buri Province, Thailand

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## Abstract

Mural painting is a branch of fine art that reflects the excellent culture of Thailand and the development of creative products based on local resources to add value to the community. Promoting community-based tourism is implementing knowledge and findings from the study of mural paintings to be developed into creative products to create value-added local wisdom knowledge. The objectives of this research were to 1) design creative products based on local wisdom derived from mural paintings and 2) organise training and a workshop to pass on the knowledge of creating creative products based on the wisdom of the mural paintings of Suphan Buri Province, Thailand. The sample group consisted of 1) 75 people members of the community who set up murals in Suphan Buri Province, 2) five experts for evaluated product prototypes, 3) 400 tourists to satisfaction products, and 4) 22 participants for knowledge transfer. The research tools consisted of 1) The wisdom-based creative product prototype assessment form, 2. The wisdom-based creative product satisfaction questionnaire, and 3) The knowledge transfer project satisfaction assessment form. The data were analysed using mean, standard deviation, and content analysis. The research results were as follows: 1. The creative products of paper stencils framed from Wat Pratoosan and Wat No Bhuddhangkun had an overall satisfaction at a high level. The overall satisfaction was high for creative products using the 12 zodiac signs from Wat Chi Pa Khao to design and print on T-shirts. 2. The overall satisfaction in the knowledge transfer activities was at the highest level.

**Keywords:** mural painting; local wisdom; creative products; community economy

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## INTRODUCTION

Mural painting is a beautiful culture of Thailand; it has artistic and aesthetic value and helps study and research stories of the past related to beliefs, religions, as well as the history and lives of the people in each era that show the beliefs, daily life, and the living conditions of the artisans, which have differed in each area and each

generation. Therefore, the murals would help people know what happened in the past. Furthermore, this would be a tool to record stories that had been lost from the perceptions of modern people. Additionally, frescoes would play a more significant role as a cultural resource, whether a symbolic, academic, aesthetic, economic, or spiritual value. However, development is a challenge for the sustainability of the

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local communities in common with tradition and culture. As such, the value of local wisdom is a strong identity (Khrouthongkhieo, 2013; Lertchanrit, 2016; Parameswara et al., 2020).

Suphan Buri Province, Thailand, has essential learning resources for mural paintings, such as Wat Pratoosan, Wat No Bhudhangkun, Wat Chan, Wat Doem Bang, etc. These cultural resources have yet to be used to benefit socioeconomic tourism. From a preliminary survey, it was found that some works had been conducted in collecting and researching murals in Suphan Buri province; for example, the murals of Wat Pratoosan by Channanart (1979) and mural paintings at Wat No Bhudhangkun by Kleebthong (1992). Research on Chinese paintings has also appeared in the murals in the ordination hall of Wat Pratoosan, Rua Yai Subdistrict, Mueang District, Suphan Buri Province by Chadthongkham (2005) and the mural book of Suphan Buri Province of the Fine Arts Department. These paintings have been lost over time without any research studies that could build knowledge on these temple frescoes, including the lack of knowledge management to disseminate in the form of information media so that the murals in Suphan Buri Province as a cultural resource could remain a valuable learning resource and be spread to the broader society, especially the group of people who own that area. Hence, several researchers have developed a model for paintings and local wisdom, such as Balinese digital storytelling using local wisdom through a blended learning method as an innovative medium for teaching writing texts (Werdistira et al., 2020). The development of teaching media for local wisdom in Lampang Province was comprised of searching, drawing, and producing based on improving students' fluency, flexibility, originality, and delicacy (Efendi et al., 2021). In addition, developing a social studies learning model based on local wisdom improved students' knowledge and social attitudes. Learning social studies according to local wisdom would be the

continuation of students' knowledge and values of local wisdom from a young age. Hence, there would be a local culture and a positive, guided attitude (Uge et al., 2019).

Developing creative products based on local resources to value-added to the community would promote community-based tourism. This is the application of knowledge and findings from the study of mural paintings, pattern removal, or other elements to be integrated into the design of creative products to improve the quality of life. This would be aligned with Thailand's 20-year National Strategy (2018-2037) on research and innovation for creating economic wealth. The issue of high-value services to bring mural work, which is part of Thai culture, as a point of attraction for tourists through the use of information technology media is an example of a significant research and innovation plan - conserving the environment and culture to promote creative production and empower local and tourism communities. This would also be a way to help preserve murals, which could serve as a cultural capital to promote tourism the cost of developing creative products to generate income for the people in the community would be another way. Moreover, this would conform with the Action Plan for the Promotion of Creative Economy 2020-2022, Creative Economy Agency (Public Organisation) (2020) which would create value-added goods and services based on cultural capital and local wisdom unique to the locality. Thus, the community would own the products leading to community-based tourism as a sustainable base. Therefore, the objectives of this research were to 1. design creative products based on local wisdom derived from mural paintings in Suphan Buri Province, Thailand, and 2. organise training and a workshop to pass on the knowledge of creating creative products based on the wisdom of the mural paintings of Suphan Buri Province, Thailand.

## METHOD

### Area Boundaries

In Suphan Buri Province, there are 19 temple and mural painting locations for creating products in four districts, namely, (1). Bang Pla Ma District: Wat Klang, Wat Lat Hoi, Wat Chi Pa Khao, Wat Kaeo Takhian Thong, Wat Manao, Wat Noi, Wat Maniwan, and Wat Sangkositaram. (2). Mueang District: Wat Pratoosan, Wat No Bhuddhangkun, Wat Prasat Thong, Wat Sai, Wat Pu Bua, Wat Phrao, and Wat Kaew Thap Tee Lek. (3). Si Prachan District: Wat Pa Phra Chao, Wat Chan, and Wat Phayakharam. (4). Doem Bang Nang Buat District, Wat Doem Bang.

### Sample

The samples of this research are as follows: (1). Seventy-five members of the community where the murals were located in Suphan Buri Province volunteered to provide information on the development of creative products based on the wisdom of mural paintings in Suphan Buri Province. The participants were selected irrespective of gender, obtained by simple random sampling, had knowledge of mural paintings, and lived in the community where the mural paintings were placed (2). Five experts were obtained from a specific selection. They specialised in product design based on Thai wisdom and culture and participated in the evaluation of the product prototype to give feedback (3). General people and tourists were obtained from a random number of 400 people (4). Twenty-two volunteers received the transfer of creative product production by simple random sampling. They were residents of Suphan Buri Province and wanted to develop their product manufacturing skills. Moreover, they participated at least 80% of the time in the training activities.

### Instrument

An evaluation form for creative product prototypes based on local wisdom. The satisfaction questionnaire on the local wisdom creative product had a five-level assessment scale comprising the highest, high, moderate, low, and least appropriate. Knowledge transfer of creative products

was based on the local wisdom satisfaction form.

### Data Analysis

This was divided into two parts: (1). Qualitative data analysis involved interviews with members and discussion groups in the communities where the murals were located about developing creative products based on local wisdom (2). Quantitative data analysis in the part of evaluating the prototypes of creative products was based on a wisdom satisfaction survey on creative products. This was based on local wisdom and satisfaction in attending the training to transfer knowledge of creating products based on local wisdom using descriptive statistics, the mean, and standard deviation. The data analysis section consisted of open-ended questions. The researchers compiled recommendations that were similar or in the same direction. The criteria for interpretation of the five-level evaluation scale were as follows: 4.51 - 5.00 means the highest appropriate satisfaction; 3.51 - 4.50 means a high appropriate satisfaction; 2.51 - 3.50 means a moderate appropriate satisfaction; 1.51 - 2.50 means a low appropriate satisfaction; 1.00-1.50 means the least appropriate satisfaction

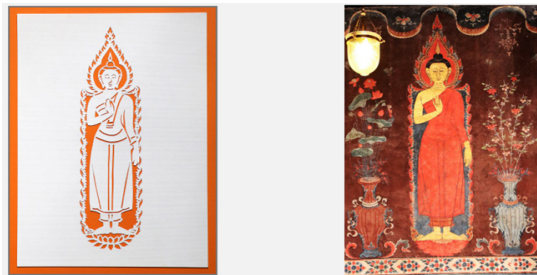
## RESULT AND DISCUSSION

### Creative product design based on local wisdom derived from mural paintings

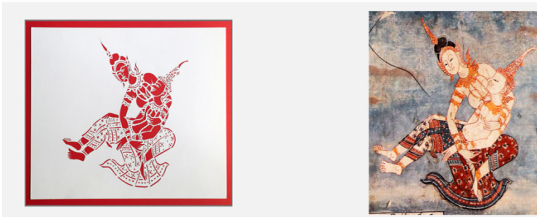
The results of the operations were as follows: Participants provided information from the communities of Wat Pratoosan, Wat No Bhudhangkun, and Wat Chi Pa Khao. They were interested in taking part in the development of creative products based on the wisdom of mural paintings of Suphan Buri Province. This could be concluded by sharing information, ideas, and opinions on developing creative products.

The creation of 2 products were as follows: The first products developed from the mural paintings in the ordination hall both from Wat Pratoosan and Wat No Bhuddhangkun were the presiding Buddha image. The ordination hall painting inclu-

ded a mural at Wat No Bhuddhangkun, which told the story of Mahajanok when Nang Mani Mekala carried Mahajanok from the water. Therefore, a product that should be worshipped or set should be developed. It should not be a bag or a shirt. Therefore, the frame should be beautifully preserved in the murals' storytelling. Examples of patterns used to develop prototype products are shown in Figures 1 and 2.



**Figure 1.** An example of a product prototype from Wat Pratoosan.



**Figure 2.** An example of a product prototype from Wat No Bhuddhangkun.

The second products to be developed from murals of the 12 signs of the zodiac could be seen on the ceiling of Wat Chi Pa Khao, Bang Pla Ma District, Suphan Buri Province. The pattern could be used on a shirt, a bag, or a cloth bag. This would tell a funny story from the painting by creative artists. However, the stripes would need to remain as original as possible to carry on and preserve the art. In addition, the community could continue to promote tourism based on the community economy (Figure 3).

The creative product prototypes were prepared and the experts' opinions were reviewed to develop more suitable products. Then, the creative products were tried to be placed with the target audience. The satisfaction data were collected from

a questionnaire distributed to 400 people. The details of the presentation were as follows:



**Figure 3.** Removing the 12 zodiac signs at Wat Chi Pa Khao.



**Figure 4.** Creative product prototype from the experts' opinions.

From Figure 4, it was found that creative product prototype A, paper stencil work from Wat Pratoosan and Wat No Bhuddhangkun, had an overall opinion at a high level ( $\bar{x} = 4.08$ ;  $SD = 0.81$ ). To design a print on a T-shirt, the overall opinion was at a high level ( $\bar{x} = 4.48$ ;  $SD = 0.59$ ). Other suggestions included creating works of art if working with multiple sectors, including the government, community people, and community enterprises. This would get a job of great value because art

was able to convey stories and knowledge. When products had access to beauty, they would come to the truth, and understanding stories from art would be able to promote tourism in the community. This was a learning resource for attracting visitors. The storytelling was interesting, and this was the point of attraction for the onlookers; it reflected a strong community that earned a more improved quality of life for a group of people in the community because it was popular with tourists and people who were very interested.

After that, the prototype products were produced. Then, creative products were placed with the sample group. As well as collecting satisfaction data from the sample of 400 people, it was found that the creative products of paper stencils framed from Wat Pratoosan and Wat No Bhuddhangkun had an overall satisfaction at a high level ( $\bar{x} = 4.29$ ;  $SD = 0.54$ ). For creative products using the 12 zodiac patterns from Wat Chi Pa Khao to design and print on a T-shirt, the overall satisfaction was at a high level ( $\bar{x} = 4.39$ ;  $SD = 0.55$ ).

### Organise training and a workshop to pass on the knowledge of creating creative products

Training and workshop activities were organised to pass on the knowledge of creating creative products. This compri-

sed framed paper stencil work from Wat Pratoosan and Wat No Bhuddhangkun, including creative products from the 12 zodiac signs from Wat Chi Pa Khao to design a print on a T-shirt. The work of the participants is shown in Figure 5.



**Figure 5.** Examples of the workshop of the participants to transfer knowledge.

From Figure 5, the participants could apply their knowledge further by using the pattern to develop other products and express their opinions. The details of the satisfaction in the transfer of knowledge are provided in Table 1.

From Table 1, it was found that the overall satisfaction in the knowledge transfer activities was at the highest level ( $\bar{x} = 4.77$ ;  $SD = 0.33$ ). From the training and workshop, it was suggested that there should be more training like this. Because it could be further developed in teaching and learning management, the workshop

**Table 1.** Mean and standard deviation of the satisfaction of knowledge transfer.

Item	$\bar{x}$	SD	Satisfaction Level
The content of the training meets the needs.	4.73	0.45	Highest
The format, training activities, and practice are appropriate.	4.77	0.42	Highest
The quality of the materials, equipment, and training for product development.	4.91	0.29	Highest
Duration and place of training.	4.64	0.58	Highest
The trainers could convey knowledge, order of content, and complete lectures.	4.82	0.39	Highest
Implement the knowledge to good use.	4.73	0.45	Highest
Product suitability for practice to learn and transfer knowledge.	4.73	0.45	Highest
Overall satisfaction with the product knowledge transfer project.	4.91	0.29	Highest
Overall	4.77	0.33	Highest

should organise a project to expand the product knowledge and apply patterns from the paintings to other products. The training should also be organised in schools near ancient sites, and art activities should be organised to educate students.

### Discussion

Creative products based on local wisdom were derived from mural paintings of temples in Suphan Buri Province that were outstanding and unique. The reviewed knowledge in Suphan Buri Province consisted of creative products from Wat No Bhudthangkun, which used the 12 zodiac patterns from Wat Chi Pa Khao to design a print on a T-shirt. Acquisition of such creative products used a process of community participation in the comments. The product's suitability was integrated with the concept of a participatory process with conservation work with educational institutions. Government agencies, including the local people, also played a role in the conservation process and were vital in passing on the local cultural heritage to future generations. In addition to extending the knowledge to create value for community products for community-based tourism, another method was creating products based on the local wisdom derived from mural paintings. This concurred with the concept of the project's implementation process of participating in the conservation of murals: Wat Photharam and Wat Pa Raya, Maha Sarakham Province by Bunyathip (2013). This was important in building a network of cooperation between the people's sector: community leaders, monks at the temples, villagers in the community folk occupation group, and local philosophers; the private sector was a tour company's shop business. The handicraft industry group comprised the government sector, which was the local government organisation, the Fine Arts Department, the Tourism Authority of Thailand, the non-formal education sector, a local university, and schools in the local communities. All sectors participated in five steps: 1) Participation in the initiatives, planning, and cre-

ativity, 2) joint analysis of discussion and exchanging knowledge, 3) taking action in developing cooperation, 4) participating in receiving results and taking responsibility for what happened, and 5) participating in the follow-up and evaluation. These steps would develop the community's potential and maintain the wisdom and cultural heritage. Furthermore, this would affect the extension of generating income for the community from the cost of wisdom. Parameswara et al. (2019) stated that the value of indigenous wisdom was a strong identity because nowhere else did this. Geography greatly influenced local wisdom; for example, Indonesia's prevailing cultural diversity had a significant capital that drove economic development. This fact reflected the strength of the small and medium-sized enterprises (SMEs) in rural areas. In addition, the form of cultural product communication could stimulate the economic incentives of painters to produce creative products to meet tourism needs. Cultural production would also involve the products and the parties involved in the manufacturing process and creative product design. The products were divided into two groups, namely, the Chang Luang style and the local content of Bang Pla Ma; this chose a stencil and silkscreen technique because this was something that had to be passed on to the interested community to practice the methods and materials that could be provided in the community as well. Emphasis was placed on conveying the culture from the content and story of the murals, which showed the product's identity from the local wisdom capital. This concurred with the concept of Inkong (2018), who studied the local identity in the mural painting at Wat Phumin, Mueang District Nan Province, and then created cultural products. In mentioning the wisdom of the mural painting at Wat Phumin, the local identity could be seen from the way of life inserted in the different parts of the picture. As such, a pattern could accompany the product for everyday use and home decoration products, such as bags, lamps, multipurpose boxes,

wall clocks, cellphone cases, pen holders on desks, cameras, etc. This would become a cultural product and be disseminated to the general public in a new cultural society. Hence, it would be exciting and easy to understand the murals that displayed the local identity, as well as be able to reflect the local context. In addition, the design should consider the product's form and functionality as essential aspects of being contemporary. Thus, this would apply techniques or production processes in appropriate quantities to achieve the speed and accuracy of the workpiece without affecting the value of the handicrafts contained in the local wisdom products (Faromkao et al., 2016). The value of indigenous wisdom could enter every element of life, and small businesses based on a creative economy could also contribute to their competitiveness (Wiradinata et al., 2018). Additionally, the culturally based creative economy would have the importance of community culture as creativity from one's thoughts, which would positively affect social life when connected to business creativity from the ideas of the people in the community to create unique and creative products. Moreover, entering a competitive business would require efforts to develop innovative economic products using local knowledge, including market penetration, market development, and product development (Putri et al., 2021).

The results of the creative product design were based on local wisdom derived from the mural paintings of Suphan Buri Province, which transferred knowledge to the people in the community to create products to extend the ability to develop value-added and promote the community's creative economy. This concurred with the guidelines of Saowkong et al. (2019), who studied the creation of mural paintings. Then, activities were organised to transfer the knowledge of contemporary painting creation that would be useful in developing an essential cultural learning centre in the local area. Thailand, with community participation, has identified benefits, such as knowledge transfer

activities to create a space for listening, exchanging, and learning together. Forming the art knowledge of Lanna leading to brainstorming of new creations to create new works of Lanna art in the field of work was related to art on the stage. This removed lessons from recent creative activities that were reviewed for further work by removing assignments from the activities to inspire the creation of new Lanna art. Activities for creating contemporary Lanna art according to the community's way of life would create a new generation of Lanna artists by synthesising the presented knowledge. A unique creative aspect was born out of faith, and they created contemporary artists in research projects. Therefore, the creative economy could be linked to Thai culture, and local wisdom would be the power of an intellectual society able to simultaneously develop the economy, mind, community, and the environment. Therefore, this would be considered as an intangible cultural heritage leading to future generations' learning (Phuphaka et al., 2013). As such, it could be said that the products were created based on the local wisdom that came from wall paintings. Thus, creating value and adding value to goods and services would be based on cultural capital and local wisdom unique to the locality. Hence, the community would own the products leading to community-based tourism as a sustainable base. Additionally, creative products would use intellectual property and wisdom to support further development towards creative tourism, a tourism market, by presenting the Thai identity and culture through the Action Plan for Promotion of Creative Economy Phase 1 (2020-2022) (Creative Economy Promotion (Public Organisation) 2020). Aryani (2019) also stated that indigenous wisdom was now a dynamic source of knowledge. Based on local wisdom, entrepreneurs are being developed among students to improve their businesses. Students could build the learning styles of entrepreneurs, which would encourage creativity in every aspect, including in the form of a creative economy that would al-

ways come with added extras, create new extraordinary markets, and succeed in driving community labour and income. A promising economy in creativity could foster growth and development by using the local wisdom of the community, which would be seen as an effective tool for promoting the local community's social, cultural, and economic development, which would support the development of tourism villages (Sugiartana et al., 2021).

## CONCLUSION

National culture is something of great economic value. It is a cost that can generate income for a society's well-being and stability. Therefore, culture is a mechanism that could bring revenue into the country and distribute income to the community. Thus, Thailand has a policy to promote community-based tourism by using cultural capital to enhance this form of tourism. This could add value to the form of cultural tourism. Encouraging communities to develop, build, and extend cultural capital would be the preservation and restoration of the identity and traditional cultural way of life to be strong and sustainable from resource capital that would comprise natural resources and people, intellectual capital, and cultural capital that would therefore be essential. Pushing products and cultural attractions into the consumer market would require these three forms of capital. Therefore, searching for community values would offer different selling points and create a community identity. This would result in promoting the community to be ready to be a tourist attraction and have community products. Developing knowledge and skills, standardisation, networking, and accessing the tourist market would also increase efficiency and sustainable management. Promoting the development of community products for visitors, mainly if the creative economy could produce local goods and services throughout the country until every household used "community and local products" would create sustainable com-

munity strength. Creative product development and knowledge transfer of creative products for the community would be an extension of community-based tourism. Therefore, it would be considered as concrete resource management of the community from the cultural capital by the community and for the natural community. This would also be a bridge between the community and visitors to exchange, learn about lifestyles, and understand cultural differences. Furthermore, it would build pride in the local people's sustainable happiness, which would mainly comprise the social and cultural benefits of the people's cooperation in the community. Exploring the societies, cultures, traditions, and identities that are the social heritage of each community would not only be the attractiveness of community-based tourism operations, but it would also be a discovery of values that would cause pride, participation, and community unity.

Creative products based on local wisdom derived from mural paintings in Suphan Buri Province would convey the local community's identity, thus become a selling point of the community and could be developed further as a souvenir gift that could be sold with further packaging development. Furthermore, the knowledge of mural painting could help design products that would reflect the identity of the villagers and communities by emphasising the use of the products. Therefore, patterns from the mural paintings could be used to design various products, including local wisdom, ethics, and beliefs, to transfer and disseminate knowledge through creative products and create awareness, perception, and understanding of the value of creative products based on local wisdom.

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