



THE MEDIAS STORYTELLING TO COMMUNICATE LANNA BELIEFS ON RICE CULTURE



A Thesis Submitted in Partial Fulfillment of the Requirements
for Doctor of Philosophy DESIGN ARTS (INTERNATIONAL PROGRAM)

Silpakorn University

Academic Year 2022

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RICE CULTURE
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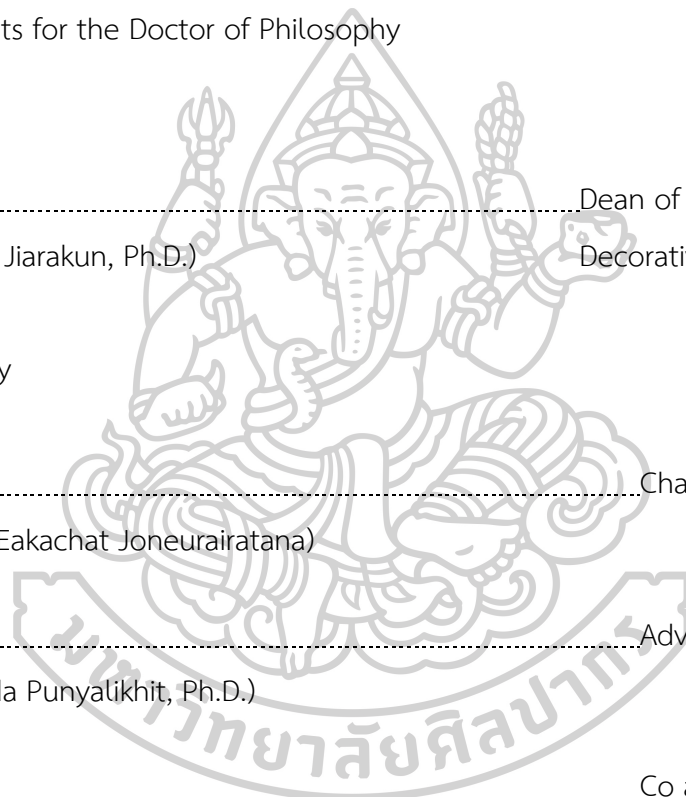
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In this research, the medias storytelling to communicate Lanna beliefs on Rice Culture is selected as a core to achieve the three objectives of the study: 1) To Study the Lanna Beliefs on Rice Culture. 2) To Study and Analysis the storytelling Lanna Rice Culture. and 3) To Create storytelling Lanna Rice Culture through medias visual art. The methodology being used is mixed research method as the goals are to obtain both qualitative and quantitative data.

The research was divided into 3 phases. Phase 1 consisted of data collection and interviews with experts on Lanna rice culture and Lanna beliefs. Phase 2 involves the development of media storytelling prototypes based on content storytelling in Lanna rice culture, which generates mood and tone, image, and sequencing. It used media storytelling: animation, games, comics and souvenirs. Phase 3 Lanna Media is the result of the final design. Media design process; Pre-production, Production and Post- Production. It was evaluated by a representative group of Thai teenagers aged 10-15, media study and animation experts, animation technology, and Lanna studies by answering questionnaires and interviews from the feedback to a very good extent. The data were analyzed using percentage average statistics. The outstanding design in this research the character is excellent at expressing Lanna identity.

The results in terms of performance and usability and the conclusions of this research led to a knowledge of how to design media storytelling for cultural content. This approach demonstrates an understanding of media storytelling design elements related to cultural content. Which has a positive effect on positive attitudes in the culture in which one lives.

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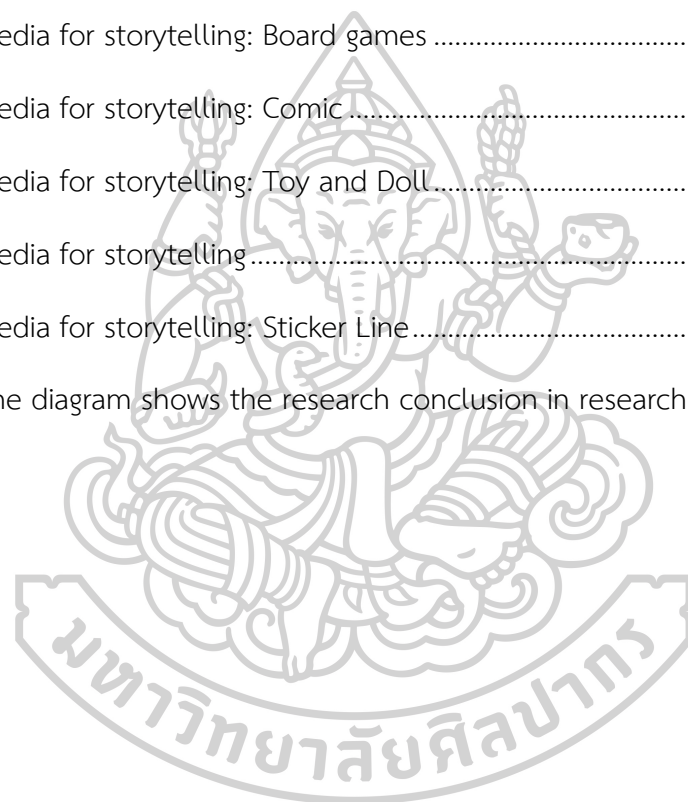
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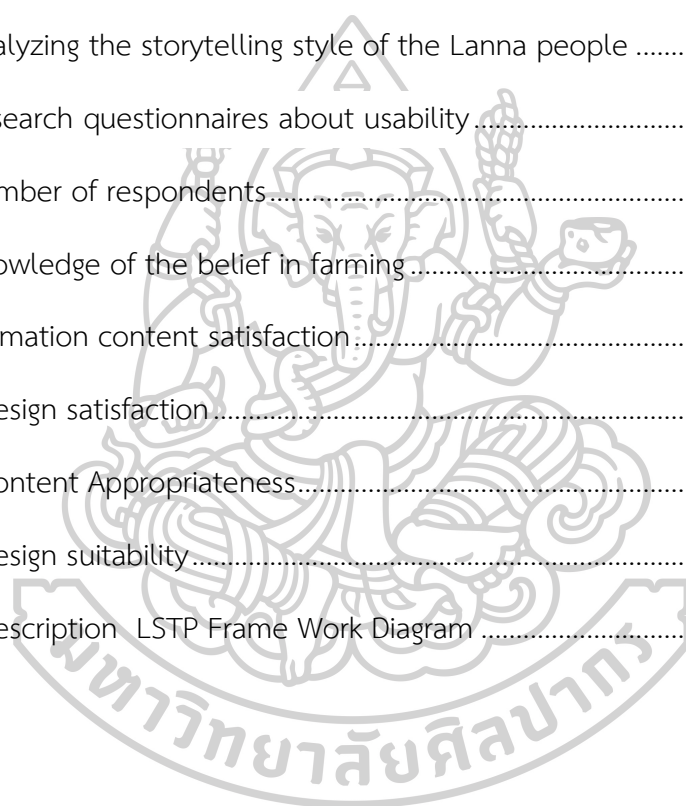
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Chapter 1

The Medias Storytelling to Communication Lanna Beliefs on Rice Culture

1.1 Introduction

The Lanna Kingdom is centered in present-day northern Thailand, covering eight provinces: Chiang Mai, Chiang Rai, Lamphun, Lampang, Phrae, Nan, Phayao and Mae Hong Son. The geographical terrain is mountainous, interspersed with plains, and full of unique and outstanding culture. The multi-ethnic population scatter in groups with their own way of life and customs. Languages, foods, accents, speeches, singing, and dancing are also identically unique. However, there is contact between groups, and the culture of the North is called "Lanna Cultural Group" (Ongsakul 1986) with outstanding features of Lanna culture, such as eating sticky rice, wearing a sarong (sin) and clothes made from cotton.

The word Lanna means "A land with million paddy field" or "a large number of paddy fields", along with "Lan Chang" Kingdom's name, meaning the land with millions of elephants, currently located in Laos. The traditional Lanna is an agricultural society where local people mainly earn their living by growing crops and raising livestock. The main religion is Buddhism, and animism believing in spirits or ghosts of dead ancestors, God, and Goddess who protect everywhere. This belief influences everyday life, as seen in the northern people's customs, traditions, and rituals. When going to the temple to make merit and listen to the sermon, Lanna people will perform ritual of worship. The spirits that are important to the way of life of the Lanna people are as followings:

- Phee-ban-pa-bu-rud or ancestral ghost who protect kinship and family
- Phee-ar-rak; the ghost who protect the country and community

- Phee-khun-nam; the ghost who serves agricultural water for growing crops
- Phee-fai; the ghost who protect water mines, barrages, and dams
- Phee-sap-nam; the ghost who protect the confluence of rivers
- Mae Phosop; the Rice goddess who protect rice in the field
- Mae Thorani; the Earth Goddess who protect and keep water and soil fertilized

The Lanna people are closely related to the worship of spirits seen in everyday life, such as going to the forest for food or sleeping. They must always say something sacred or spiritual. In addition, when eating in the forest, they often give food offering to the spirits of the Gods. These characteristics represent the way of Lanna people's life in spirit worship. Therefore, spirit-raising in Lanna culture was born. The spirit raising of the Lanna people occurs between the 4th month of the northern region and the 8th month of the northern area.

Among all Lanna beliefs, the essential one that is strong and playing an important role is in rice cultivation culture. A rice culture is a cultural tradition associated with the production and consumption of rice. Rice is a food staple for people around the world and has been a part of human civilization for millennia. The Asian or Indica rice (*Oryza sativa*) is native to Asia and has been cultivated there for thousands of years. Rice cultivation culture begins from preparing, growing, planting, to harvesting. The relationship with the rice of the Lanna people has been ongoing for a long time. Besides being food staples, it is also related to many other dimensions such as traditions, cultures, communities, and rituals directly related to agriculture, such as the Rice Goddess Mae Phosop ceremony, paddy field ceremony, praying for rainfall, and the after-harvest ceremony like Hab Kaow Keun Long.

All Thai people believe that rice is a sacred plant with the spirit or the deity of the plant called Mae Phosop, which may be called differently depending on areas. Farmers will show reverence and adoration for the Mae Phosop's kindness throughout the time of planting. The belief system about Mae Phosop is that this Rice Goddess will take care of the rice plants to grow abundantly. Therefore, when starting rice farming until the time of harvest, and keeping in the barn; the farmer must pay respect to Mae Phosop at every stage. (Sathirakoses, 1988)

The main rice planted in Lanna is sticky rice. There are two methods of planting sticky rice in Lanna, transplanting and direct seeding. Both are growing on step mountains and plains. Rice can be a part of food, dessert, and drink. They are in both processed and unprocessed forms. Besides the grains, the discarded parts are still usable, such as bran, straw, and rice husks used as fuel, animal feed, or bricks components used in construction. Rice is the binding factor in society, causing activities and rituals in the area, therefore the traditions and beliefs of rice are in every phase of the Lanna people's farming.

Rice and rice fields It is also a symbol of power in the feudal system. The size of paddy fields occupied by nobility was used to denote power position; in the past, nobles holding a large amount of land indicated that the noble's power was enormous.

In Southeast Asia, there are many local stories about rice, such as the story of Mae Phosop in Thailand. In Indonesia, there is a story that a strange plant grows on the tomb of Mrs. Dewi Sri (Sujit 2020) or in Vietnam, there is a story about the origin of 'Bánh Giày' and 'Bánh Chung' made from rice because an angel tell the King Hun Vuang VI in a dream to make a dessert from rice for the ancestors. (Wongsakorn, 2001) The story of rice cultivation has been passed down from generation to generation, in many ways. In Lanna culture, there are many forms such as:

- Storytelling through mural painting
- Storytelling through ancient palm-leaf manuscripts and Phap Sa
- Storytelling through monks' sermons
- Storytelling through folk play and Pleng Sor

The most modern formats of storytelling for children and young people, at the present time, are cartoons and animations. Awareness of cultural beliefs should be planted at a young age because they can be easily recognized and remembered. Storytelling is the way to share beliefs to understand the roots of one's culture. Although cartoons and animations are not the roots of Thai culture, incorporating multiple forms of media will increase understanding. Being influenced by other cultures to change into one's own culture happens every time. From cartoons, which are static images, then animations that are moving. Storytelling from animation can be passed down from the animation process to become a cultural value. Because preserving cultures have begun to disappear, the most common narrative formats in animation are narrated in three acts, or through other more modern media such as world-wide-web (www), infographics, digital comics, animations, games. A new cultural way of telling stories in the 21st century are as follows:

1. Animations: telling a story from still to moving images, having fun, telling a story in the same way as a movie (Visit Janma, 2004)
2. Games: they are like movies in terms of scriptwriting to make the game exciting, and divide the genre to determine whether the game is comedy, action, horror or thriller, and how to mood and tone (Thapanan, 2022)
3. Digital comics: this uses written language and pictures, while films use spoken language (Kanchanapit and Uponwan, 2015)
4. Souvenir: telling stories by bringing figures or characters from the story to create new images (Time, 2015)

There are many different types of storytelling media, so it would be an excellent tool to document the stories, rituals, and beliefs that represent farming in the present time. Work practices are changing from before. The old method may disappear from the effect of modern technology to replace old farming methods. The value of the plant named rice, which is the character reflecting the way of the community, may disappear as well. In the Lanna community, many things are connected through the rice culture. This media storytelling will create value for Lanna rice. Lanna Rice has a unique identity, so it is what people nowadays call it. Creative Lanna is creative work that builds on the knowledge of the Lanna people. The target audience is children around 10-15 years old who understand the roots of their culture and results. Therefore, the study aims to find the right way to create media about the belief in Lanna rice culture to record the story of that culture by taking the subject of rice as the main subject. Each media subject must have specific conditions to be effective or communicate. If the cultural story can be told through media storytelling, it can be transmitted and continued. This research focuses on media storytelling, which tells the story of Lanna rice culture beliefs.

1.2 Statements of Problems

This research study recognizes significant problems of cultural content transfer in the Lanna cultural context, emphasizing on wisdom, ways of life and traditional belief in native regions through media for storytelling.

1.3 Objectives

- To study the Lanna beliefs on rice culture.
- To study and analysis storytelling Lanna rice culture.
- To create storytelling Lanna rice culture through medias visual art.

1.4 Research Question

- How important is the Lanna rice culture to the Lanna people in Chiang Mai, and how is it brought out to society?
- How can the new media be used in telling stories and communicating to the new generation of people to understand Lanna rice culture and know their roots?

1.5 Hypothesis

1. Animations and new media can tell Lanna stories can transmit Lanna rice culture beliefs to the audience and express Lanna unique characteristics.
2. Animation and new media can be a creative medium for learning about the rice production process in the Lanna region.

1.6 Scope of Research

There are only two districts, San Pa Tong and Hang Dong District, in Chiang Mai Province where can grow paddy because of their location advantageous; being in irrigated farming areas near the Mae Ping River Basin where rice can be planted twice a year.

1.6.1 Scope of Data Information

- To study the current methods and elements of Faith-Based Farming in Northern Thailand.
- To study the media storytelling creation process on the topic of Lanna rice culture.

1.6.2 Scope of Population

- The children (ages 10-15) who participated in the rice culture contents transmission.
- The audience was interested in local Lanna rice culture content such as students, teachers, farmer, professors, historical scholars, and local executives.

1.6.3 Scope of Design

- Animation design, game design, comics, and souvenir scope were used in the study under the limitations of the technique, digital technology specification, and function; that theme is Lanna style in Chiang Mai province, composed of three processes: pre-production, production, and post-production.

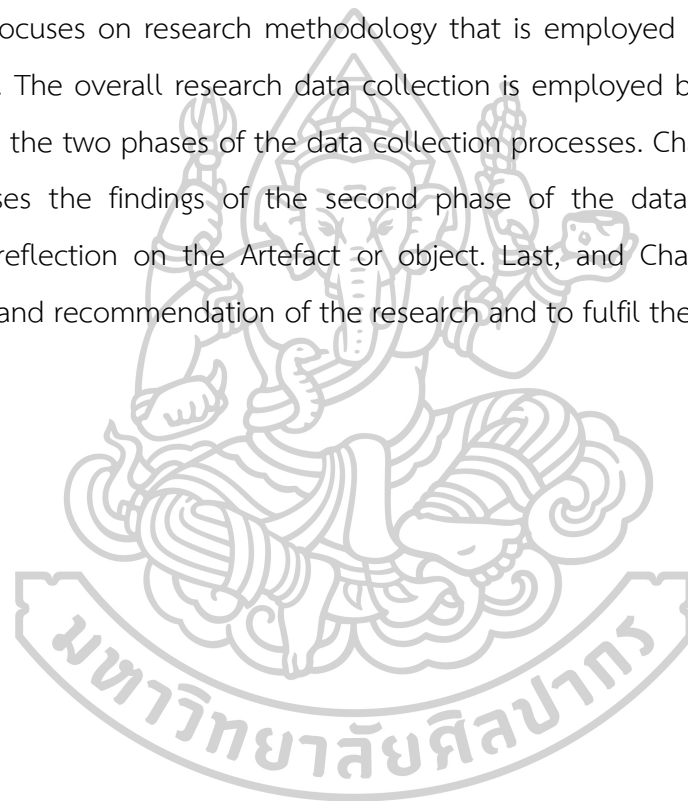
1.7 Definition of Term

1. **Lanna Culture** the culture of many ethnic groups in the north of Thailand. Lanna people have characteristics that combines beliefs, namely spiritual, angels, and Buddhism.
2. **Lanna Belief in Rice Culture** is the rice cultivation by the Lanna people, beginning from preparation, planting, to harvesting stages. During the harvest gathering, people plant rice rituals.
3. **Rituals** are the tools that express in pattern by a man or a group. A ritual reflects people's feelings toward different situations for example, asking for pardon, respect, merit-making, festive events, and welcoming ceremonies.
4. **Lanna Storytelling** is the storytelling style of the Lanna people can be divided into four items: storytelling through Buddhist sermons, folk plays, mural paintings and ancient palm-leaf manuscripts (Pub-sa).
5. **Mae Phosop** is the Rice Goddess who protect and keep the rice in the field fertilized.
6. **Animation Visual Art** is images that continue to create the illusion of movement, terms, and related concepts artists choose for their work.
7. **Perception** is learning through media that is presented in various techniques to transmit the content, aesthetics with suitable duration.
8. **Media Storytelling** refers to conveying narratives, ideas, or messages through various forms of media, such as film, animation, video games,

comics and digital platforms. It involves using different storytelling techniques and creative elements to captivate the audience.

1.8 The Overview of the Thesis

The overall thesis is comprised of 6 Chapters. Chapter 1 focuses on the introduction and background of this research, including statements of the problems, objectives, keywords, limitations and delimitations, and the research's significance. Chapter 2 focuses on the literatures on the Lanna rice culture and media storytelling. Chapter 3 focuses on research methodology that is employed in collecting data or information. The overall research data collection is employed by using a qualitative approach in the two phases of the data collection processes. Chapter 4 analysis data and discusses the findings of the second phase of the data collection process. Chapter 5 reflection on the Artefact or object. Last, and Chapter 6 provides the conclusion and recommendation of the research and to fulfil the research.

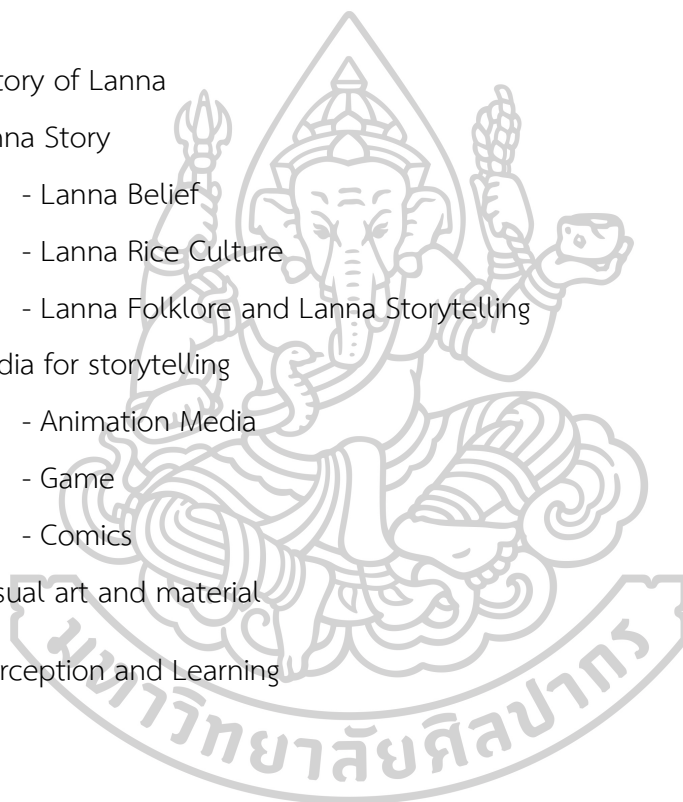


Chapter 2

Literature Review

A review of literature is a classification and evaluation of what accredited scholars and researchers who have written on a topic, organized according to a guiding concept such as a research objective, and the issue addressed. The studies collected and reviewed are presented under the following headings:

1. History of Lanna
2. Lanna Story
 - Lanna Belief
 - Lanna Rice Culture
 - Lanna Folklore and Lanna Storytelling
3. Media for storytelling
 - Animation Media
 - Game
 - Comics
4. Visual art and material
5. Perception and Learning



2.1 History of Lanna

2.1.1 Lanna kingdom and Lanna Culture

The Lanna kingdom was a sovereign state that existed in northern Thailand from The 13th to 16th centuries. The kingdom was established by King Mangrai, a chieftain who unify the various Tai-speaking inhabitants in the region. Under King Mangrai's leading, the kingdom expanded its territory and became a prosperous and powerful state. The Lanna kingdom reached its peak under the rule of King Narai, who oversaw a period of economic and cultural growth. Then the

kingdom began to decline in the late 16th century due to internal strife and attacks from neighboring states. In 1558, the kingdom was conquered by the Burmese, and then eventually became a part of present-day Thailand. The Lanna culture is characterized by its unique architecture, art, language, and way of life. Lanna architecture is based on traditional Buddhist temple design, with stucco walls and ornate features. Lanna art is renowned for its beauty and intricacy, often featuring delicate carvings and detailed gold leaf work. The Lanna language is a Tai-Kadai language related to Thai and Lao; it is currently spoken by about 1 million people in northern Thailand. The Lanna way of life revolves around Buddhism and traditional agricultural practices; many villages in northern Thailand still maintain their traditional way of life despite modernity's encroachment.

The Lanna culture of Thailand is one of the most unique and interesting cultures in Southeast Asia. The people of Lanna have their own distinct language, customs, and beliefs that make them distinct from the rest of Thailand. The Lanna kingdom was once a powerful empire that ruled over much of what is now northern Thailand. Today, the Lanna people are a minority group within Thailand, but they still retain their distinct culture. Lanna language is a Tai-Kadai language spoken by about 1.4 million people in northern Thailand. It is closely related to the Lao language and has many loanwords from Chinese. The Lanna alphabet is based on the Thai alphabet but contains additional characters to represent tones. Lanna people have traditionally been Buddhist, but there are also large populations of Muslims and Christians. Lanna culture is known for its beautiful handicrafts, including silk weaving and wood carving. Lanna music is also unique, with its own distinctive instruments and style. One of the most important aspects of Lanna culture is food. The typical Lanna diet revolves around rice, noodles, and herbs, with a variety of curries and other dishes cooked in coconut milk. Despite being a minority group of Thailand, Lanna people can keep their unique culture despite passing through centuries of change. This is due to the strong sense of identity among Lanna people, as well as their willingness to share their culture with others.

2.1.2 Lanna Culture Grouping

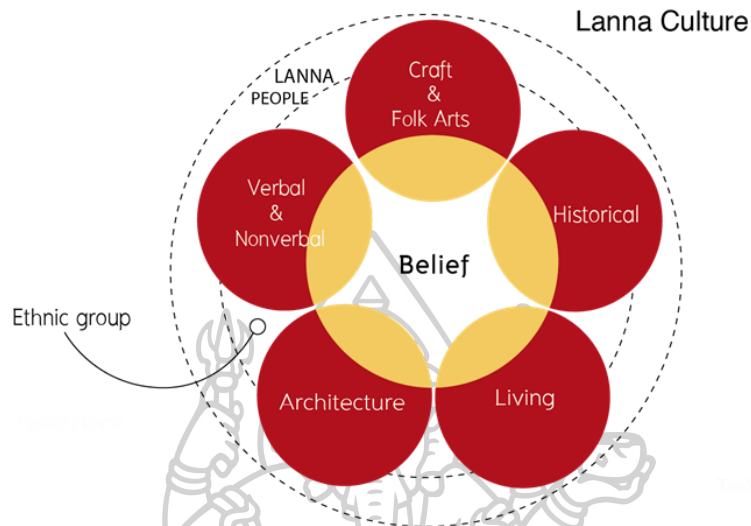


Figure 1 Diagram of Lanna Culture, Khongthat 2023

2.2 Lanna Story

2.2.1 Lanna Belief

Lanna people have many nationalities. Both different landscapes therefore have a variety in the details of the rituals. Which beliefs will be with almost everything in the daily life of the Lanna people, such as housing, food, may be similar and slightly different depending on the area. National beliefs in each area have different beliefs. The Lanna people have beliefs based on how the original Lanna society was. Agricultural Society Use a career mainly because of growing crops and raising animals. Believe in Buddhism and believe in ghosts or respect the spirits of dead ancestors, believing that almost every place There is a ghost to protect and heal. This belief has an influence on daily life as can be seen from the customs, traditions and rituals of the northern people.

2.2.1.1 General Lanna Belief

1) **Ghost belief** : The Lanna people understand that the world of humans and the world of ghosts overlap and are related by believing that ghosts

are abundant everywhere in towns, villages, fields, rivers, quarries, forests, mountains and in homes. There will be guardian spirits. (Setthawut Intachak, 2019)

Ghost stories that are important to the way of life of the Lanna people, such as:

- *Ancestor spirits* are for protecting kinship and family.
- *Arak* ghost or the ghost of Chao Thang handles a duty to protect the country and community.
- *Phi Khun Nam* is responsible for providing water to the farms.
- *Phi Fai* is responsible for protecting the city of Fai.
- *Phi Sop Nam* or *Phi Pak Nam* is responsible for protecting junction of two rivers.
- *The ghost spirit of rice*, called *Mae Phosop*, handles paddy field protection and fertilization.
- *The spirit of the land*, called *Mae Thorani* or *Mother Earth*, is land protector.

2) Belief in morality : Kwan is an important concept in beliefs about soul guardian. To shows the relationship structure between Kwans and humans, they can be classified according to their functions into 3 types: (1) Main Kwan means one's human soul, (2) Phi Kwan is the energy that resides in the body, and (3) Kwan Mongkhon is various sacred objects that have good characteristics (Wuttichai Sawangsang & Puttharak Prabnok, 2021).

3) Rice, Ancient Crop Culture and Belief

Beliefs, traditions, rituals, and folklore related to rice of the Lanna people, rice culture, in the manuscripts of palm leaves and folding "Phap Sa", part of the ancient discussions is written.



Figure 2 The story of rice in Phap Sa, showing the good day that rice should be planted

Lanna rice culture can be reflected in stories from various legends. The myth about the origin of rice is found in 3 sources: China, Africa, and Southeast Asia. The Thai people are a large group of people. When talking about the origins of the Tai people, always mentioning the cultivation of rice in parallel.

According to legends, there is a mention of the rice origin, divided into 5 groups:

Group 1 said that the rice came from dogs.

Group 2 said that rice was obtained from birds.

Group 3 said that rice was obtained from slugs.

Group 4 tells that the rice came from the Gods.

Group 5 said that rice already exists.

2.2.2 Mae Phosop : Rice Goddesses

In Thai society, which is an agricultural society, Rice cultivation is an essential factor for families and communities. Part of the wisdom is reflected in agricultural rituals. When modern rice culture replaced it, the local rice cultivation culture was discontinued. What happened was that the family's underlying mental system was lost in the transition. (Sukunya Phatrachai, 1988)

Beliefs about Mae Phosop There is a goddess who keeps rice. Farmers will make sacrifices to show their respect. Remember Mae Phosop's kindness throughout the time of planting. The belief system about Mae Phosop believes that Mae Phosop is the person who looks after the rice plants to grow and flourish. If the peasants pay respects according to the tradition, it will make them rich and fertile. Therefore, when starting to farm until the time of harvest and putting them in the barn, the peasant must make offerings to Mae Phosop at every stage.

In Thailand, Mae Phosop is depicted as an ordinary village woman with her hair over her shoulders. There is a front cover and ear trimmer. Cover the sabai obliquely from right to left. Phraya Anuman said that “Mae Phosop is our own native ghost or deity. If a ghost or deity is from India, it must be a fairy goddess standing topless to show off her flesh. as in paintings but the picture of the Mae Pose poses in a squat pose like a Thai style.

Thai people believe that rice is a sacred plant. There is a rice spirit or deity of the rice plant called Mae Khao, Kwan Khao, Yakwan Khao, or Mae Phosop. Thai people believe that If Mother Khao is not satisfied escape from the fields Humans will experience starvation as in the legend of the widow beating the rice of Isan and Northern people, and the legend about Phra Mae Phosop, who was hurt by the people who worshiped the Lord Buddha and fled thus causing starvation in the central and south.

2.2.3 Lanna Rice Culture

Lanna beliefs about rice cultivation in general, rice rituals have four main goals.

1. It appeals to a ghost or a mystical power to help the rice plant grow. There is a large amount of output on demand.
2. It is a request for permission from a ghost or deity present in nature to use it.

3. It is a request for forgiveness against nature or the supernatural when it has transgressed.
4. It is a request not to let evil things destroy the produce. The ceremony rice field held was both ceremonies performed only by the family and members of the community jointly prepare which is considered a royal ceremony; there are also royal ceremonies called royal ceremonies.

In general, rice rituals are performed with four primary goals.

- 1) A plea to a ghost or a mysterious power to help the rice sprout. There is a lot of output as needed.
- 2) Asking for permission from a ghost or deity who is stationed in something that exists in nature to use that thing.
- 3) An apology to nature or supernatural things when it has transgressed
- 4) A fortune teller

2.2.3.2 Rituals in Lanna Rice Culture

1) Rituals before Planting

The purpose of the sacrifice is to inform, beg, ask for permission or risk greetings, such as a ceremony to pay respect to ancestors and village spirits before farming. For example, before the water is brought in in the northern region, there is a water ghost worship called Liang Phi Khun Nam, a ceremony to pray for rain. Praying for rain is made during the 6-8 months before planting, like the Thai northeastern ceremony, Bun Bang Fai also held in the sixth-seventh lunar month (around May or June-July). The ceremony is associated with traditional beliefs in supernatural powers that help support rice production for the coming planting season. It is also the essential symbol of friendship and unity used to fight against dry weather and request rain.

- Hae Prachaow Sanha: It is a ceremony to ask for rain, using Buddha images as representatives to parade around the city. Buddha statues miraculously bring seasonal rain.

2) Rituals during Cultivation

- Hag-Na ceremony Starts from pre-growing to after harvest Talaew Lanna people believe that “Talaew” will protect the evil or fierce animals which come to destroy the harvest products. Lanna’s belief is the desire for abundance and well-being. Rice is the main agricultural plant, and rice farmer is the principal occupation of the Lanna people. Also, Lanna people have many beliefs concern with the field of rice. Talaew represents the hawk eyes that will always watch and capture all bad things



Figure 3 Talaew is symbolic that will protect the evil or fierce animals which come to destroy the harvest products.

- Boo Cha Mae Phosop ceremony: a ceremony in which the goddess guards rice is Rituals in anticipation of the sprouts growing well. There are no pests to persecute. It is the angel who protects and makes the fertile rice fields.

- Kuen-Thaow-thang-see: is a ceremony according to the belief of the Lanna people that the great four gods that are four Gods who are chief of all gods and take care of the area. In Rituals, a wooden stand of Thaow-thang-see has to be built, and Sa-tuang, a square-shaped filled with food, is placed on top of a pole and at the end of the stand in four directions. In every ceremony, we will worship these four gods.

3) Rituals when getting the product

- Hab Kaow Keun Long: the ceremony after the harvesting that will pray respect, thanksgiving, and Invite the Pho sop angels to protect the rice barn. Keeping the produce in the barn to select the seeds for planting in the next round of planting

- Tan kaow Mai: The belief that the Buddha statue can also feel cold as a human. The farmers will gather firewood to make the weather warm. Furthermore, pay respect by offering the cooked rice from the new harvesting.

- Oaw mue Wua khwai or Tum Kwan Wua khwai: It is a ceremony to commemorate the cow and buffalo. In the ceremony, there will be food in return for the cow, and buffalo, which is an essential labor of farmers who help plough the fields. Enabling farmers to grow rice farmers who realized the value and importance of the cow, and buffalo, therefore, performed this ceremony.

4) Rice Farming in Lanna

4.1) Field sowing is a method of sowing rice seeds by sowing the seeds into the fields by hand or machine. It is an attractive sowing technique due to its simplicity and fast, low cost, less labour and short time.

4.2) Na Dam farming is a farming method using seedlings sown from other places. Planted in the field will do during the rainy season or in fields that are flooded enough to be planted. As for the distance to be planted, if the fertile area is planted farther than the less fertile area because the more giant groves of rice plants crowd each other. Causing the ears of rice to receive less light

4.3) Na Yod or Paddy field is a method of growing rice by Sowing the dry rice seeds into a hole in the soil. Rice cultivation by this method is drought tolerant if experiencing dry spells. Because the roots of the paddy fields are strong and can withstand flash floods, well Planting is popularly planted in the foothill plains or mountain plains, which are soils that cannot retain water. Moreover, the ideal land should be sandy loam or loam. Because in addition to making roots in dry conditions able to penetrate deep into the soil, convenient soil preparation method can quickly get rid of weeds.

4.4) Na Yon: This is a rice planting method by throwing seedlings. Its primary purpose is to control weedy rice and common crops suitable for farming with organic farming. Because the rice fields are open and transparent, it will reduce the outbreak of rice insect pests, reducing the use of chemical pesticides on rice.

Types of rice are divided into 4 types.

1. Jasmine rice originated in Thailand. It has a characteristic aroma similar to pandan leaves. popular varieties that are widely planted and consumed.
2. Glutinous rice Most of the good varieties of glutinous rice in Thailand are grown in the Northeast.
3. White rice There are many varieties of white rice that are commonly grown.
4. Healthy Rice these rice has not been polished. The resulting rice retains the high value of vitamins and fiber.

Popular rice grown in the North:

- 1) Sticky rice in San Pa Tong
- 2) Big yellow 148
- 3) White jasmine 105
- 4) Sticky rice RD 6
- 5) Mei Nong 62 M

Local rice varieties in the hands of farmers are important resources. that rice farmers can access and take advantage of easily Local rice varieties with genetic diversity within Unlike pure cultivars where every stalk of rice has the same genetic copy. Local rice varieties can therefore adapt according to environmental conditions or changing factors from Thai rice science. (Benjawan Ruekhasem, 2018)

2.2.4 Lanna folklore and Lanna Storytelling

The story of Lanna's belief on rice culture is a fascinating one. It begins with the creation of the world by the gods. The gods created the first humans from clay, and they were given the task of growing rice. The rice grew tall and strong, and the humans prospered. However, one day the rice stopped growing. The humans asked the gods what they had done wrong, and the gods told them that they had not been grateful enough for the gifts they had been given. The humans realized their mistake and began to give thanks for all that they had been given. This act of gratitude caused the rice to grow again, and the humans flourished once more. The Lanna people believe that rice is a sacred gift from the gods. This belief is reflected in their storytelling. Lanna stories often revolve around rice farming, and the various challenges that come with it. These stories teach moral lessons and emphasize the importance of taking care of one's rice fields. In addition to be a source of entertainment, these stories also serve as a way to transmit Lanna culture and values from one generation to the next. The Lanna belief system surrounding rice is an important part of their identity. It has helped them to persevere through difficult times, and has given them a sense of pride in their culture.

The story of rice and mural paintings. It is painted that northern people grow rice and farm from the paintings of Wat Phra Sing.

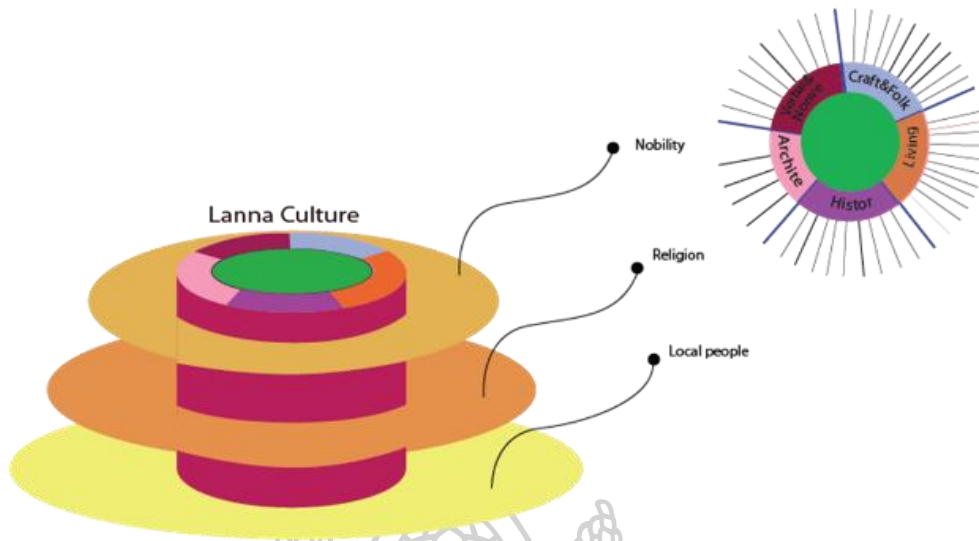


Figure 4 Lanna culture 3 Level, Khongthat 2023

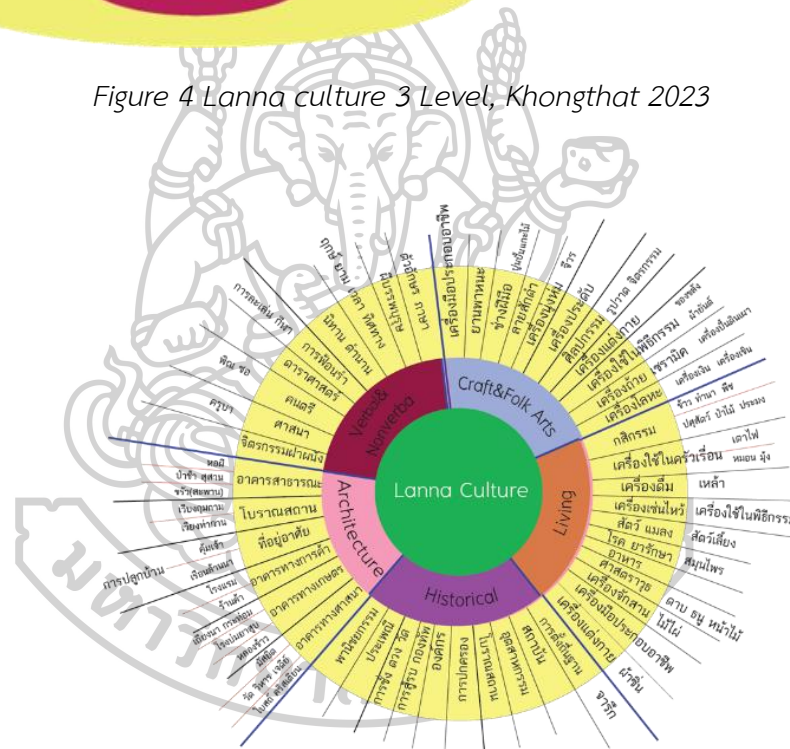


Figure 5 Lanna culture Grouping, Khongthat 2023

2.3 Media for Storytelling

2.3.1 Animation Media

Types of Animation.

There are 3 Animation types

1. Traditional Animation / Hand Drawing Animation 2D
Animation
2. Stop-motion
3. Computer Animation / 2D Animation on computer / 3D
Animation

2.3.1.1 Animation Process

Animation is a media staple. One would be hard pressed to watch television, see a movie or visit a website without encountering it. Sometimes it's just a word moving across a webpage. Sometimes it's a cartoon fish teaching child how to spell. Sometimes it's an army engaged in epic battle so realistic you don't even know it is animation. No matter what the situation is, though, the process of creating animation always starts out the same: Somebody wants it and is willing to pay for it. There are also several different types and styles of animation and the cost depends on many factors. Price is influenced by how much of it needs to be produced, how many people contribute to the production, how expensive the technology is to help produce it and the production experience of the individuals involved. What follows is a brief account of the many stages of animation production as well as what influences the time and cost involved.

The principles of animation were developed to make animation, especially character animation, more realistic and entertaining. These principles can be applied to the types of computer animation. Nowadays, there are several animation software that can be used in creating animated videos. Others include Adobe Photoshop, Anime studio, 3D Max, Poser, and many others. There are downloadable software programs and on-line applications, 2D program with automated templates, 3D modeling environments and sophisticated rendering platforms. The process of

producing animation in conventional method emphasizes some principles during the production. This is to ensure that the animation is produced not only able to attract the attention of the audience, but also look realistic. Therefore, in the production of digital animation, whether it is 2D or 3D animation, some basic principles have to be followed in order to ensure that the result obtained are more interesting and realistic. Some of the principles include squash and stretch, exaggeration, slow-in and slow-out, staging, secondary action, character personality etc.

2.3.1.2 Animation Process (Randy Gossman, 2012)

1) Pre-Production

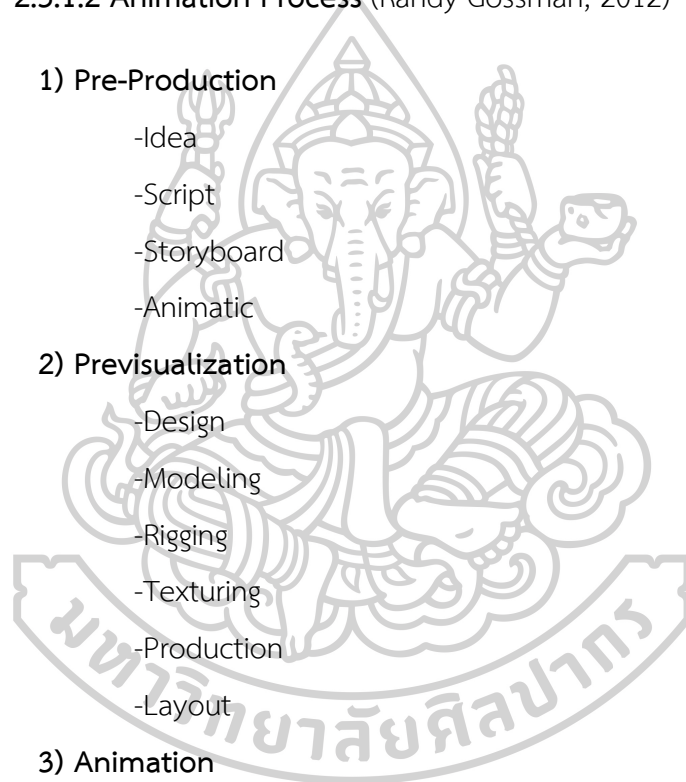
- Idea
- Script
- Storyboard
- Animatic

2) Previsualization

- Design
- Modeling
- Rigging
- Texturing
- Production
- Layout

3) Animation

- Lighting / Rendering
- Post-Production
- Effects
- Compositing
- Editing
- Audio



2.3.1.3 Benefits of Animation

- 1) Animation can perform and describe the story from imaginations.
- 2) Animation can create more interesting in Learning for youth.
- 3) Animation can attract more attention.

Animation is not just for kids. In fact, animation movies often explore deep and complex themes that can be difficult to grasp without the use of visuals. Arts and aesthetics play a significant role in animation, bringing the story to life in a way that live-action could never achieve. Aesthetics are important in any art form, but they are particularly crucial in animation. After all, the whole point of animated movies is that they can show us things that we could never see in real life. By using different techniques, colors, and styles, animators are able to create beautiful and unique worlds that capture our imaginations. The best animations are those that succeed in both aesthetic and storytelling. A great example of this is Hayao Miyazaki's "Spirited Away." The movie is visually stunning, with intricate background designs and imaginative character designs. But it also has a rich and complex story that deals with heavy topics like death and loss. Miyazaki's attention to detail creates a truly magical experience that could only be achieved through animation.

2.3.1.4 Elements of art in animation

The elements of art in animation are the basic building blocks that are used to create an animated film or television show. These elements include the characters, the setting, the story, the music, and the sound effects. By using these elements in a certain way, animators can create a work of art that is both entertaining and educational. One of the most important elements of art in animation is the character. The character is what gives the animation its life and personality. Without a strong and likable character, an animated film or television show will not be successful. In order to create a memorable and likable character, animators must put a great deal of thought into their design and development. The

setting is another important element of art in animation. The setting provides the backdrop against which the story unfolds. It can also contribute to the overall tone and mood of the piece. A well-designed setting will help to immerse viewers in the world of the animation and make them care about the characters and their experiences. The story is perhaps the most important element of all. A good story will keep viewers engaged and invested in what is happening on screen. A well-told story can also teach valuable lessons or impart important information. Animators must carefully consider every aspect of the story before beginning work on an animation project. Music and sound effects are also vital elements of art in animation. They can help to set the tone and mood of a scene, convey.

2.3.1.5 Visual art for animation

The composition in visual art for animation is vital to the success of the overall piece. By using the principles of art, such as balance, rhythm, and contrast, the animator is able to create a piece that is visually pleasing and tells a story. Without a strong composition, the animation will be less effective in conveying its message.

2.3.1.6 Animation Western and Eastern

The differences between Western and Eastern storytelling in animation. There are many differences between Western and Eastern storytelling in animation. Western animation often relies on linear storytelling, with a beginning, middle, and end. Characters usually have clear motivations and there is a clear conflict that is resolved by the end of the story. Eastern animation often uses a more non-linear approach to storytelling, with stories that can loop back on themselves or take place out of order. Characters may not have clear motivations, and the conflict may not be resolved by the end of the story. This can create a more complex and layered story that is open to interpretation by the viewer.

There are a few key differences between Western and Eastern storytelling in animation. For one, Western animation tends to focus on individual stories, while Eastern animation often tells stories that are part of a larger whole. This

can be seen in the way that Western animations are often standalone movies, while Eastern animations are often part of a television series. Another difference is in the way that the stories are told. Western animations tend to be more linear, with a clear beginning, middle, and end. Eastern animations, on the other hand, often make use of flashbacks and non-linear storytelling. This can make them feel more complex and nuanced than their Western counterparts. Finally, the art style of these two types of animation can be quite different. Western animation often uses bright colors and simple designs, while Eastern animation can be more intricate and detailed. This difference is likely due to the different cultures that these animations come from - Western culture values individualism and simplicity, while Eastern culture places more emphasis on community and tradition.

2.3.1.7 Case study of Walt Disney Studio

The Walt Disney studio is one of the most influential and innovative animation studios in the world. Founded in 1923 by brothers Walt and Roy Disney, the studio has produced some of the most iconic animated films of all time, including Snow White and the Seven Dwarfs (1937), Fantasia (1940), Dumbo (1941), Bambi (1942), Cinderella (1950), and The Lion King (1994). In addition to its feature-length animated classics, the studio is also responsible for creating some of the most beloved cartoon characters of all time, such as Mickey Mouse, Donald Duck, and Goofy. The Walt Disney studio has had a profound impact on both the animation industry and popular culture at large, and its legacy continues to this day.

2.3.1.8 Case study of Studio Ghibli Hayao Miyazaki

Studio Ghibli is a Japanese animation studio founded in 1985. The studio has produced some of the most world-renowned and beloved animated films of all time, such as "My Neighbor Totoro," "Spirited Away," and "Howl's Moving Castle." The mastermind behind these films is the legendary Hayao Miyazaki, who has been hailed as one of the greatest animators and filmmakers of our time. What makes Studio Ghibli's films so special is the way they are able to capture the human experience and emotions in a truly unique and beautiful way. There is a feeling of

magic and wonder in each of their films that can transport viewers to another world entirely. It is this combination of artistry, feeling, and imagination that has made Studio Ghibli one of the most celebrated animation studios in the world. Hayao Miyazaki's Studio Ghibli is Japan's most famous animation studio and a representative of eastern country animation. Miyazaki is a master of his craft, and his films are filled with beautiful art and feeling. His movies often explore environmental themes, and he has a deep love for nature. Miyazaki's films have been very successful both in Japan and internationally, and he is widely respected as one of the great animators of our time.

2.3.1.9 Animation Storytelling

The art of animation storytelling has long been popular in the East and West. 2D animation is a particular form of this that uses two-dimensional drawings to create the illusion of movement. This type of animation can be used for a variety of purposes, including entertainment, education, and advertising. Animation storytelling has a number of benefits over other forms of communication. It is often more engaging and visually stimulating than live action or textual media. Additionally, it can be less expensive to produce than live action video. 2D animation also offers a number of specific advantages over other types of animation. For example, 2D animation is typically more fluid and realistic than 3D animation. Additionally, 2D animations can be produced faster and with less expensive hardware than 3D animations. As a result, 2D animation is often the preferred choice for shorter projects or those with tighter budgets. Whether you're looking to entertain or educate your audience, 2D animation can be an effective way to tell your story.

2D animation storytelling has been used in the eastern and western countries for many years now. This type of animation is very popular because it can be used to tell stories in a very entertaining way. 2D animation storytelling uses the skills of both music and drawing to create an enjoyable

experience for viewers. The music is used to set the mood and the drawings are used to help tell the story. This type of animation is often used in movies and television shows because it is very effective at conveying a message or story to the audience.

Animation storytelling is a popular form of entertainment in many countries around the world. It is often used to entertain children but can also be enjoyed by adults. 2D animation is a type of animation that uses two-dimensional drawings, rather than three-dimensional models. This style of animation is often used for cartoons and other forms of light entertainment. There are many different techniques that can be used to create 2D animations. One of the most important aspects of this type of animation is the storyboard. The storyboard is used to plan out the sequence of events in the animation. This helps to ensure that the final product is entertaining and informative. Another important Element of 2D animation is the character design. The characters must be designed in such a way that they are expressive and easy to understand. 2D animations can be used to tell all sorts of stories. They can be used to teach lessons, or simply to entertain. In recent years, there has been an increase in the use of 2D animations for Western audiences. This has led to a more diverse range of stories being told through this medium. Eastern countries have also started to produce more 2D animated content, resulting in a richer variety of stories being told from all corners of the globe.

Animation Storytelling Three acts platform

Like many forms of storytelling, animation storytelling often follows a three-act structure. This structure helps to create a cohesive and engaging narrative arc. Here is a breakdown of the three acts commonly found in animation storytelling:

Act 1: Setup/Introduction

- Introduce the main characters, their world, and the initial situation.
- Establish the protagonist's goals, desires, or conflicts.

- Set up the story's central conflict or problem.
- Introduce supporting characters and their relationships to the protagonist.
- Create a sense of the story's tone, style, and setting.

Act 2: Confrontation/Development

- Present obstacles, challenges, or complications that the protagonist must face.
- Develop the story's central conflict, raising the stakes and increasing tension.
- Explore the protagonist's growth, personal journey, or transformation.
- Introduce new characters or subplots that add depth to the narrative.
- Build suspense, surprises, or revelations to keep the audience engaged.
- Provide setbacks or moments of doubt for the protagonist.

Act 3: Resolution/Conclusion

- Reach the climax, the highest point of tension or conflict in the story.
- Resolve the central conflict, answering questions and providing closure.
- Showcase the protagonist's final confrontation or realization.
- Tie up loose ends and resolve subplots or character arcs.
- Offer a satisfying resolution that aligns with the story's themes and messages.
- Leave room for a denouement or closing scene that provides a sense of closure and reflection.

It's important to note that not all animated stories strictly adhere to this three-act structure, and there can be variations or modifications based on the specific story being told. However, the three-act structure serves as a useful framework for creating a well-placed and engaging animated narrative.

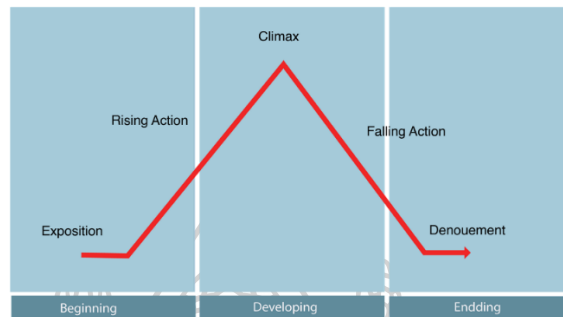


Figure 6 The Three-Act Structure : Freytag's Pyramid Diagram

The 2D animation pipeline process

The 2-D animation pipeline typically consists of four major stages: storyboarding, animatic creation, background layout, and animation. In the storyboarding stage, the animators will work with the director to create a storyboard, which is a sequence of images that tells the story and outlines the action.

The images in the storyboard will be used to create an animatic, which is a rough version of the final film with sound and rough motion.

In the background layout stage, the backgrounds for each scene will be created. This stage is important for setting the mood and tone of the film. The animators will then use these backgrounds to create the actual animation in each scene.

They will start by creating keyframes, which are key positions or poses that help define the motion of a character or object.

They will then fill in-between these keyframes with twining to create a fluid and realistic motion. Finally, they will add any special effects that are needed.

The process of creating a 2 D animation is known as the animation pipeline. There are four major stages in the animation pipeline: pre-production, production, post-production, and distribution. Pre-production is the stage where ideas are developed and characters are designed. Production is the stage where the actual animation is created. Post-production is the stage where the animation is edited and finalized. Distribution is the stage where the animation is released to the public. The animation pipeline can be a long and difficult process, but it is ultimately very rewarding. Seeing your creation come to life on the screen is a truly amazing feeling.

In ancient times and ancient societies, storytelling is one of the oral traditions practiced in the community through which knowledge (beliefs, such as customs, norms and values) and information are delivered by words of mouth (orally) from the older generation to younger generations. There are several types of stories which include folktale, animal stories, legends, myths, proverbs, and tales. Folktales are stories about people's lives and imaginations as they struggle with their fears and anxieties about the world around them. defined folktale as sayings, verbal compositions, and social rituals that have been handed down by word of mouth from generation to generations. Folktale is one of the commonest and most popular form of oral literature in African societies. In term of form, it is a traditional story which is told for entertainment and believed to be handed down in written or oral form. In this context, the folktales as a literary genre embraces a range of narratives that varies from explanatory stories, humanistic stories to fairy tales.

Folklore with Animation

Folklore is a genre of popular culture that consists of stories, music, dance, and customs that are passed down from generation to generation within a community. Folklore with animation is a type of folklore that uses the medium of animation to tell its stories. Folklore with animation has a long history, dating back to the early days of film. Folklore is a genre of animation that often explores the origins and traditions of various cultures. Folklore with animation often includes stories,

music, and other elements of traditional culture, and can be a great way to learn about different lifestyles and customs. One of the earliest examples is Disney's 1937 film *Snow White and the Seven Dwarfs*. The film was based on the Brothers Grimm fairy tale "Snow White," which is a German folktale. The film was incredibly successful and remains one of the most popular films ever made. Since *Snow White and the Seven Dwarfs*, there have been countless other examples of folklore with animation. Some notable examples include *The Nightmare Before Christmas* (1993), *Anastasia* (1997), and *Spirited Away* (2001). These films all use different types of animation to tell their stories, but they all retain the key elements of folklore: they are passed down from generation to generation and are an important part of the culture in which they originated. Folklore with animation is a popular and timeless genre that continues to enchant audiences of all ages.

Thai character design

Thai character design refers to the art and process of creating visual representations of characters that are inspired by or rooted in Thai culture. It involves incorporating distinctive elements of Thai aesthetics, traditional attire, folklore, and visual storytelling techniques to create visually appealing and culturally authentic characters. When designing Thai characters, here are some aspects to consider: **Attire and Fashion:** Explore traditional Thai clothing styles, such as the elegant Thai silk dresses known as "Chut Thai," or the traditional male attire like "Chang Pao" or "Sabai." Incorporate elements like patterns, colors, and accessories that are representative of Thai fashion. **Symbolism and Imagery:** Thai culture is rich in symbolism and iconography. Consider incorporating symbols like lotus flowers, elephants, mythical creatures like Naga, or sacred patterns like "Yantra" in the character design. These symbols can convey cultural significance and add depth to the character.

Color Palette: Thai character designs often feature vibrant and bold color schemes. Utilize colors that are commonly seen in Thai art and culture, such as shades of gold, red, orange, green, or blue. These colors can evoke the rich and colorful traditions of Thailand.

Mythical and Folkloric Elements: Thai mythology and folklore offer a wealth of inspiration for character design. Integrate characters from Thai folk tales to add a touch of fantasy and cultural depth to the design.

Posture and Gesture: Consider incorporating specific Thai postures, gestures can provide cultural context and authenticity to the character's expressions and movements.

Cultural context character design reflects the cultural context and time period if applicable. Research specific regional influences or historical periods that may shape the character's appearance or costume design. Thai character design should be approached with cultural sensitivity and respect for the traditions and customs of Thai culture knowledgeable about Thai culture or seeking feedback from the Thai community can help ensure an accurate and authentic representation in your character designs.

2.3.2 Comics

Comics are a form of sequential art that combines images and text to tell a story or convey information. They typically consist of a series of panels, often accompanied by dialogue or narration, arranged in a specific order to create a narrative flow.

The art in comics is usually drawn by artists or illustrators, who bring the story and characters to life through their visual representations. The text, including dialogue and captions. Comics have a rich history and have gained significant popularity as a form of entertainment and storytelling medium. They have inspired numerous adaptations in other media, such as movies, television shows, and video games. Some well-known examples of comics include Marvel and DC

superhero comics (e.g., Spider-Man, Batman, X-Men), manga (Japanese comics), is very popular, with readers ranging from students to people who already work.

Thai Comics

Thai Comics began to develop from paintings on the walls of various temples. After Thailand, we began to develop the country with Western culture. Thai cartoons started to play a role as illustrations for storylines in novels. Also known as graphic novels, especially political Comics. Written in the newspaper very popular.

A Thai comic refers to an animated television show or film that originates from Thailand. Thai cartoonists and animators create these comics, often reflecting Thai culture, storytelling, and artistic styles. They can cover various genres, including comedy, action, adventure, fantasy, and educational content. Thai comics often feature colorful and vibrant animation and unique characters and settings that showcase the country's traditions, folklore, and way of life. They may incorporate elements of Thai mythology, history, or contemporary themes, appealing to children and adults. While there have been several Thai animated productions over the years, it is essential to note that the popularity of specific Thai cartoons may vary depending on factors such as regional distribution and international exposure.

2.3.3 Toy

A toy is an object or material for children to play with and entertain. It is a medium that leads children to the learning process and promotes all aspects of child development. (Surunart Sroyjoo, 2014) Provide enjoyment to the players. Play is a medium that helps children absorb data or keep a record of actions that will lead to physical, emotional, mental, social and intellectual development.

There are four types of toys: (Johnson, Christie & Yawkey. 1987 : 169 - 177)

1. Instructional Materials It is a finished toy that focuses on children's development and learning. It is designed to teach specific skills such as math, science and social learning. These types of toys can be subdivided as follows:

1.1 Puzzles are often designed to enhance visual perception. Moreover, hands together by practising finding relationships in shape and size, including practising idea generation. Holistic from collage pieces In general, puzzles for children should be made of paper or foam. The pieces are large, about 4-6 pieces, which helps to develop small muscle skills. And the development of advanced concepts very well.

1.2 Stacking toys are designed for children to practice sequencing. Compose things Based on size and color from the smallest to the largest. This kind of toy will help teach children to think about sequencing. And strengthen the cooperation between the hands and eyes to be more efficient.

1.3 Stringing toys are made of various materials such as wood, plastic and metal. String toys usually consist of a string without sharp edges and a small piece with a hole in the middle. For the children to string it in. Playing with such toys will help practice. Coordination works between eyes and hands. They also practice learning in order of sorts before-after.

1.4 Nesting toys materials designed to develop skills Sort by and understand the relationship of toy sizes, for example, training children to choose the right size of one piece into another to become the same piece.

1.5 Pegboard Sets are toys that teach different things. Which helps teach children to understand the shapes of different objects, for example, different geometric shapes such as square and circle.

2. Real Materials are unique materials. These toy materials will enhance children's learning as well. Because the mix can be modified in many ways, children are motivated to want to play, imitating the work of adults. The materials for this toy are sand, mud, water, clay, food and carpentry tools.

3. Construction Materials It is a toy designed for children. There are many ways to play together. But it is different from the teaching and educational toys that are available. How to play a specific way as for building materials, there will be a more free form of play, such as Lego (Lego) can be built. Dismantling the shape and building another

3.2 Blocks (Blocks) can have different shapes, sizes, colors and materials used such as wood, plastic. in many ways Normally, the size and shape of blocks should be standardized relative to each other.

3.2 Building Sets are toys that consist of many parts. These parts can be put together and made in different ways. It's a very useful toy. for early childhood children due to their high flexibility in playing and can be modified in a variety of formats such as Lego, Domino, ABC blocks, etc.

4. A toy set is a model of objects that can be seen and touched by the surrounding environment. Some toys are modelled on natural everyday objects such as houses, cars, and animals. Some are imaginative, such as Superheroes. Children can play with toys. This type is easy and can be played anywhere. These toys can be divided into three groups:

4.1 Housekeeping Toys, these types of toys are simulations or miniatures of people and objects in the family, such as kitchen utensils, toys, tables, ovens, and toy strollers.

4.2 Transportation Toys, these types of toys are simulations or miniatures of vehicles such as trains, sedans, trucks and toy boats.

4.3 Animate Toys, these toys are represented by cartoon, movie, and television characters. These toys are made of plastic and are very popular.

2.3.4 Game

A game is a nature of human activities for one benefit, such as for fun and entertainment. To practice skills and for learning and may be used for educational purposes such as serious games or simulations. Games consist of objectives, rules, competition and interaction. Games are often mental or physical competitions. The game has a goal which results in skills development: exercise or education, role play, and psychology derived from games.

A game is a kind of play. Games are a form of media. It is a teaching medium that creates fun for the learners. At the same time, teachers can insert the content of the course to learners through games. The important thing is that the integration of games with learning management must be suitable for learners and subject content.

Video games are electronic gaming devices that are created for enjoyment. Human user interface technology results in actions and returns the calculated value to the machine. Let us calculate and show the results back as well. Light, sound, vibration and images appear on the screen.

Board games are defined as games with specific equipment and rules for the purpose of the game design. The device usually uses game boards, game cards, dice, game pieces and game coins, with rules for playing from easy to difficult levels. which can use a variety of playing techniques such as planning, strategy, luck and other techniques in order to achieve the goal of the game according to the rules.

2.3.5 Souvenir

Souvenir means a symbol of a person, event, story and place that is designed to evoke or emphasize the memory of or be remembered about that person, event, or story, for example, a windmill. It's a symbol of the Netherlands,

symbols of different countries. They are often created as souvenirs when tourists visit that country. These items are usually bought.

Therefore, souvenirs are like symbols that reflect the impression of tourists and are used to promote the identity of the place. Souvenirs come from the French word 'Souvenir' meaning for memory. It is derived from the Latin word 'Subvenire' meaning to come into the mind. The Thai Dictionary (2011) defines souvenirs as those that can make the buyer remember, recalling stories or events that happened in the past. Souvenirs are also a reminder of past experiences. From the definition of souvenirs mentioned above, souvenirs are products created to be a reminder of a story, place, person and event while travelling. Souvenir products thus act as a mark. It shows a cultural identity that differs from other sources or cannot be found anywhere else. The souvenir as a product publicises society's cultural heritage and reflects that tourist destination's essential characteristics. (Anderson & Littrell, 1995)

2.4. Visual Art and Material

Visual art refers to artistic creations that are primarily visual in nature, encompassing various forms of artistic expression, such as painting, drawing, sculpture, photography, printmaking, and multimedia art. It involves the use of visual elements such as line, shape, color, texture, space, and composition to convey ideas, emotions, or aesthetic experiences.

Visual art encompasses both traditional and contemporary artistic practices and can be created using various techniques, styles, and mediums. It serves as a means of creative expression, communication, and reflection, allowing artists to explore and convey their unique perspectives and visions. On the other hand, material refers to the physical substances or mediums used in the creation of visual art. These materials can vary widely depending on the specific art form and the artist's choice. Some common materials used in visual art include:

Paint: Artists use various types of paints, such as oil, acrylic, watercolor, or gouache, along with brushes or other tools to apply colors to a surface.

Drawing Tools: Artists use pencils, pens, charcoal, pastels, or markers to create lines, shapes, and textures on paper or other surfaces.

Sculptural Materials: Sculptors work with materials like clay, stone, wood, metal, or mixed media to create three-dimensional artworks.

Photography: Photographers use cameras and light-sensitive materials, such as film or digital sensors, to capture images that can be further processed or printed.

Printmaking: Printmakers use various techniques, such as etching, lithography, screen printing, or woodblock printing, to create multiple copies of an artwork.

Digital Media: With the advancement of technology, digital tools and software are increasingly used in visual art. This includes digital painting, digital photography, computer-generated art, or multimedia installations.

Collage and Mixed Media: Artists often combine different materials and objects, such as paper, fabric, found objects, or recycled materials, to create collages or mixed media artworks.

The choice of materials in visual art plays a crucial role in determining the visual qualities, texture, and overall aesthetic of the artwork. Artists select materials based on their desired artistic outcome, the expressive potential of the medium, and the desired interaction with the viewer.

In summary, visual art refers to artistic creations primarily focused on visual elements, while materials are the physical substances or mediums used in the creation of visual art. The combination of artistic vision and chosen materials allows artists to bring their creative ideas to life and engage viewers visually and conceptually.

2.5 Perception and learning

2.5.1 Perception

Perception is the process of selecting, organizing, and interpreting information. This process, includes the perception of select stimuli that pass through our perceptual filters, are organized into our existing structures and patterns, and are then interpreted based on previous experiences. When take in information through all five of people senses, but the perceptual field includes so many stimuli that it is impossible for the brains to process and make sense of it all. So, as information comes in through our senses, various factors influence what actually continues on through the perception process. (Fiske & Taylor, 1991)

General perception model can be used for design of human-like artificial perception model. The model, shown in Fig. 6 includes processes correspond-ing to the human sensation, perception and cognition. (Linn Robertsson, Boyko Iliev, Rainer Palm and Peter Wide, 2007) These are defined in the following way:

Sensation is the immediate and basic experience generated as stimuli fall on our sensory systems.

Perception is the interpretation of the sensations, giving them meaning and organization.

Cognition includes the acquisition, retrieval and use of the information.

However, these definitions are very general and there is no firm boundary between the three processes.

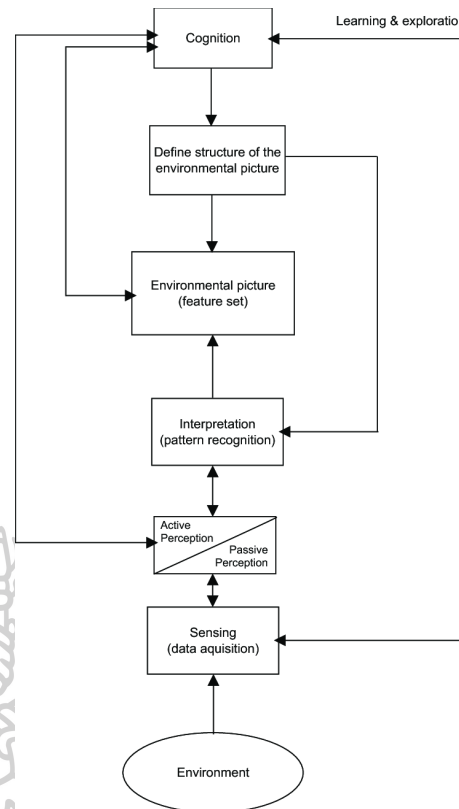


Figure 7 The artificial perception model

Animation and Content Perception any form of learning is a result of interaction between the learner and the content, especially in a distance education scenario.

The sensationism Theory describe that all beliefs and knowledge come from Impression, the experience that comes directly from the senses. which is connection between the external sense and the Inside sense, from seeing, hearing, smelling, tasting, to physical touch, including emotions, feeling of love and hate. Ideas, fuzzy images of things that appear in human mind in form of thoughts, feelings, or sense of touching that are in memory after we are thinking or rationalizing. (Buriphak, P. C. T. & Bhavanabodhikun,2019)

Belief comes from awareness and experience. If wanting to interpret the meaning of belief from human perception, require the method of sensation.

When we think of animation, we tend to think of it as a medium for entertainment – something that is used to create cartoons and video games, for

example. However, animation can also be used for educational purposes, or to simulate real-world scenarios in order to help people learn. How does the process of learning and perception work in relation to animation? Animation is based on the principle of 'persistence of vision', which means that the images we see on a screen are actually made up of a series of individual pictures (or 'frames') that are displayed in quick succession. Our brain processes these individual frames and stitches them together to form a cohesive image. This is why animated films appear to move when they are played back at normal speed – our brain is effectively 'filling in the gaps' between each frame. The same principle can be applied to learning and perception. When we see an animated film or simulation, our brain is able to process the individual elements (or 'frames') and put them together to form a coherent whole. This allows us to understand complex concepts or simulations more easily than if we were just seeing static images. Animation can therefore be a powerful tool for learning and perception, as it helps our brain to make sense of complex information by breaking it down into individual elements.

Perception is one of the main psychological factors that influences individuals' purchasing choices. It is defined as a process of recognition and interpretation of the stimuli from the environment through the human senses: vision, hearing, taste, smell and touch. However, each individual receives and interprets the environmental stimulus in different ways, due to the high subjectivity that is inherent to each one's perception. (Kotler and Armstrong, 2011)

Perception is the set of processes by which an individual becomes aware of interpreting information about the environment. The basic perceptual processes that are particularly relevant are selective perception and stereotyping. Selective perception is the process of screening out information with which we are comfortable that contradicts our belief. Stereotyping is the process of categorizing or labeling people on the basis of a single attribute. (Griffin, 1996)

Perception is defined as the process by which an individual selects, organizes and interprets stimuli into the meaningful and coherent picture of the world. It can be described as “how we see the world around us” Two individuals may be exposed to the same stimuli under the same apparent conditions, but how each person recognizes, selects, organizes, and interprets them is a highly individual process based on each person’s own need, value and expectations. (Schiffan, Leon G., 1999)

Perception is the process of selecting, organizing, and interpreting sensations into the meaningful whole. Three concepts are intimately related to perception : exposure, attention, and sensation. Acquisition of sensory information is possible only when consumers attend to stimuli they are exposed to. (Hanna & Nessim, 2001)

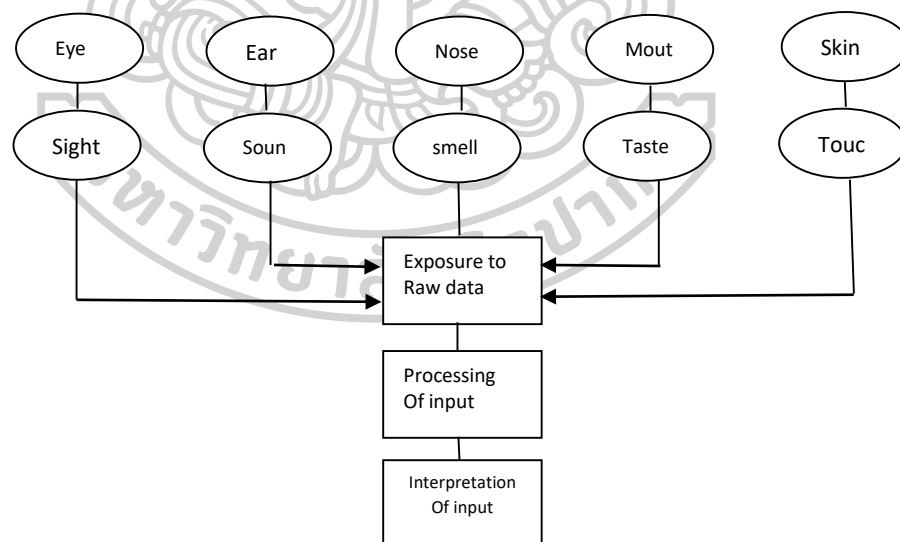


Figure 8 Acquisition of sensory information is possible

2.5.2 Learning

Learning is an active process of appropriation (making one's own) of knowledge, abilities and skill in order to enhance the personal or collective control potential (competence) of shaping reality in a given context or situation. (Hans-Werner Franz and Ruggiera Sarcina, 2009)

In the absence of a human source such as the teacher in the formal classroom teaching, learners' perception of the instructional content becomes a significant determinant of the quality of learning. Studies have indicated a strong correlation between the student's perception of the material and the eventual performance on the course. Therefore, the presentation, layout and design of the content of instructional material is much more important on the internet than in traditional classroom settings. (Charu Uppal & S. Shyam Sundar, 1999)

The role of children in the learning and perception of Local culture is significant. Through their daily interactions with family, friends, and community members, children are constantly exposed to the customs and traditions of their culture. This constant exposure allows children to learn about their culture gradually and naturally. Additionally, as they observe and imitate the behaviors of those around them, children also develop an understanding of the expectations and norms of their culture. As such, it is clear that children play an important role in the learning and perception of Local culture.

2.6 Related Studies

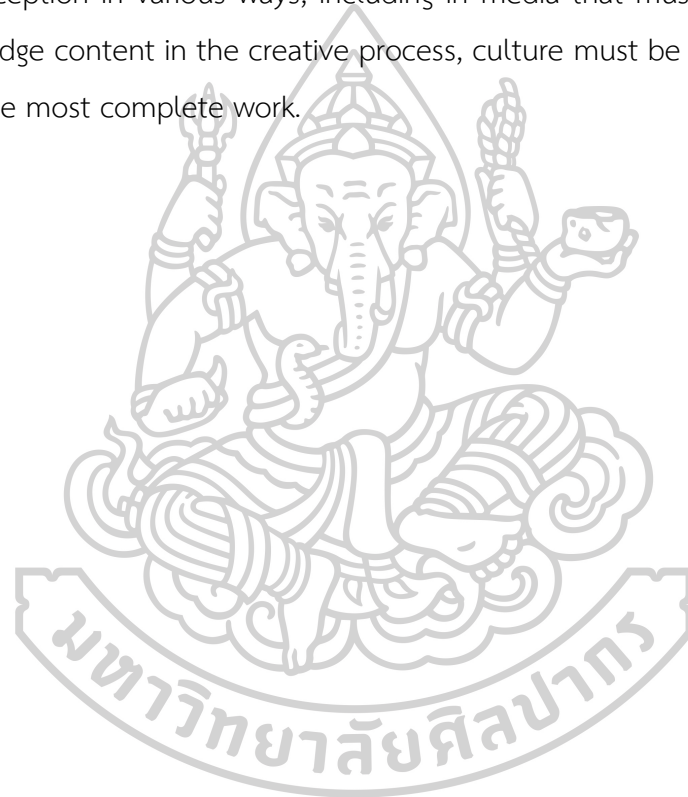
Pei Fen Wu and Kuang Yi Fan (2016), The design ideation process of a character animation story. The Design Structure Matrix approach was used to analyze the ten basic elements which influences story ideation and to find the correlation between design elements regarding their independence, dependence and interaction in two senior animation experts' design ideation process. Then the experts' complex thinking was analyzed. The results showed that 1. Both senior experts repetitively

mentioned the important elements in their design ideation process. These elements became critical thoughts. 2. Experts used the design pattern set into the story ideation; it made the design thinking more efficient. The two experts used the "metaphor" before conception; and then the design form of "camera language" and "body language" were taken up in the later half stage. 3. Expert A1 conceived of "story structure" as the first priority and then emphasized the logic of the whole story. Expert A2 created the "character conflict" to generate opposition in the characters to make the animation show more dramatic tension. 4. The two experts believed that the "character task" and "character personality" were important elements in the process of thinking of ideas. The results of this study provide the beginner with specific guidance and procedural aspects of the ideation process when developing an animation story.

Maya Bhowmick and Ankuran Dutta (2020) studied *Animating Folktales: An Analysis of Animation Movies based on Folktales of three different Indian Languages*. By conduct the research, literature related to the history of folktales and animations, the importance of animations in popularizing and preserving the folktales are studied. Content analysis was applied to analyze each animation individually. A qualitative approach was undertaken to analyze the stories based on the five analyzing parameters such as- a) the Quality of Animation, b) Dialogues, c) Music, d) Characters and e) Storyline. Finding thorough content analysis of the animations on folktales of three different languages (Hindi, Bengali, Assamese), there is a huge difference in the making of animations in each language. The quality makes a huge difference in each animation. While the story can match at certain points, as folktales in different places can have same stories with little variations based on the regions. Through folktales we can understand the people and their history, the stories reflect the society. The stories impart moral lessons to the children or the audiences in the form of entertainment. The same story interpreted in different languages differs from one another in some way or the other.

2.7 Conclusion

The Literature Review found that in creating media works in storytelling, Beliefs in Lanna rice culture know where it came from by studying references from history. The final work must include many medium elements such as history, local wisdom, content, storytelling, visual art, material and identity in Lanna culture. And then used as media to deliver content to the audience to know and understand the content we will communicate, which may require repeated experimentation and human perception in various ways, including in media that must be mixed with fun and knowledge content in the creative process, culture must be taken into account to create the most complete work.



Chapter 3

Methodology

3.1 Introduction

In this section, the research methodology of the study will be discussed.

In this research, the methodology of animation analysis is used to study Lanna rice culture and its connection to storytelling, targeting visitors aged between 10 to 15. The data for this research was collected through visual observation of one short feature film. This research is classification types of historical study and experimental research by studying the Lanna rice culture of Chiang Mai Province and using it to experiment with animation to present complex content for easy understanding with an animation analysis approach, to understand how the storytelling of Lanna rice culture is created through visual animation art. The method used is a mixed method, as the goals are to obtain qualitative and quantitative data.

The process in research and data accumulation is divided into 3 phrases.

1. First Phase: Review and Collection data
2. Second Phase: Develop by Animation Design
3. Third Phase: Measurement and Final Design

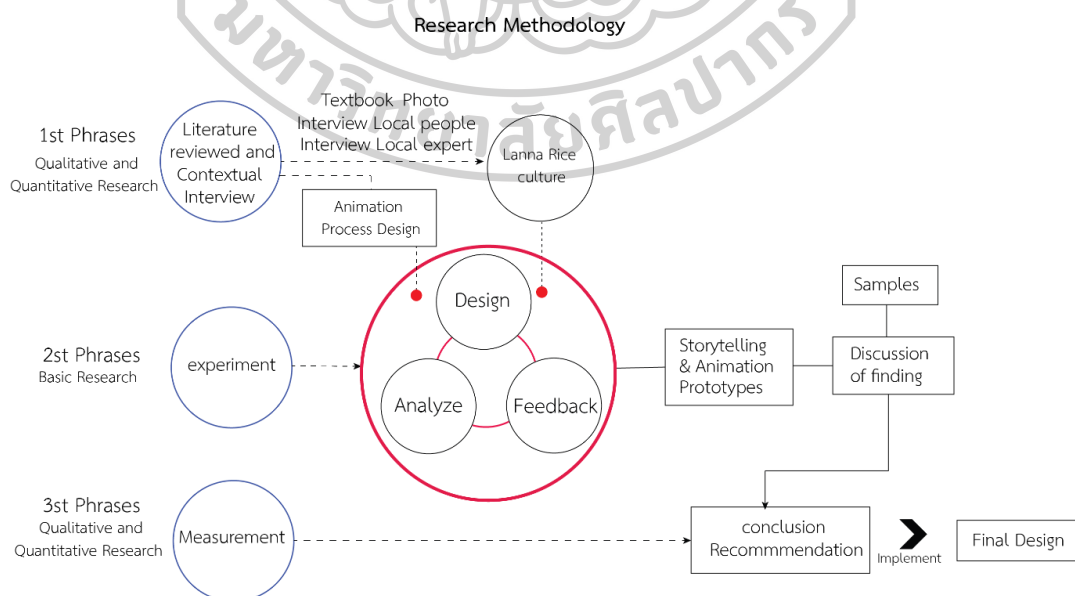


Figure 9 Research Methodology

3.2 First Phase: Fieldwork of Survey

Lanna local rice documents were reviewed observed, then local people related to the Lanna rice were interviewed with. All data in this initial stage is collected with the process of qualitative research, which is gathered from collections of documents and photos. Lanna beliefs was began to studied by taking names and keywords from the Northern Encyclopedia to categorize people who believe in Lanna rice. It has been found that rice is essential and connected to the Lanna people in many dimensions because rice is the main crop in this area, both for consumption and sale. Lanna people like to eat sticky rice.

Regarding rice cultivation, there are many beliefs in every process of growing—rice believes in one cycle of farming from the beginning of planting to harvesting. It is apparently to find out what beliefs still exists and what were easy to understand. Significantly, the rice goddess, Mae Phosop's, story is a strongly outstanding belief among farmers in Lanna culture. Interesting Mae Phosop's story takes an important role in many Lanna beliefs, traditions, and cultural rituals, as a result as theme of the study.

It was planned to collect interview questionnaires with Lanna belief experts and rice experts for the specific information about Mae Phosop beliefs. Because then using that information to make animations for audiences who are children's target groups to see and think will lead to creating a fun story in the form of fantasy content that is suitable for Lanna culture.

3.2.1 Collecting Data on Lanna Rice Culture belief

To the fieldwork of survey exploring paddy fields in two districts of Chiang Mai Province, namely Hang Dong and San Pa Tong Districts. Chiang Mai Province and the other parts are derived from the textbook on rice in the belief from the documentation on farming Combined with interviews with 5 Lanna rice experts who gave their opinions on Lanna rice that the Lanna region in Chiang Mai Province

has many rice cultivation areas with different geography. There are plains, mountains, farm fields, and rice terraces. Different rice cultivation will have different rituals. From this research, we chose the area to study the paddy fields in the plains that have irrigation water throughout the year. In Chiang Mai, there are many areas in which this type of rice is grown.

Lanna rice is a culturally important plant. There are many rituals in the planting process. In the household, glutinous rice is the main dish. Lanna people consume sticky rice very much. When the belief in rice is combined with the belief in ghosts of the old Lanna people, rice becomes more sacred. But later, the peasants were less interested in the religious rituals than before. Because the government's support for rice cultivation is more economic than social and community. And the ancient way of growing rice that uses beliefs is no longer visible because it does not answer the question of productivity. If there is a matter of growing rice using ancient beliefs, it is only in small groups or in educational institutions. who are taught only in cultivation or agriculture as for the rice varieties planted in the new round, they were originally selected from the rice that could be planted and kept making a variety that we called germ rice. Can be collected by ourselves, now must be bought from the rice cooperative group.

Relationship between different dimensions of rice There are many things that happened in the Lanna area, which are now adding to the tourism dimension as well. And if looking at the rice planting process in the planting cycle, the data were collected from two districts in Chiang Mai, namely Hang Dong and San Pa Tong District which is an area with many rice plantations from many districts and is a lowland field with irrigation water rice can be planted twice a year. in the ritual of planting rice by belief There was no need for a person with a technique or a person with a magic spell. Only the head of the family can do it. not strict about making offerings Ritual items include flowers, flower cones, glutinous rice, fruit food,

or household food. it can be done but if it's complete in the old fashioned way, it will be very good.

From interviewing 12 farmers who have been farming for more than 20 years from two areas. Tell about beliefs that you have known or that you have done for a long time. to find answers to the belief in farming that still exists and those lost beliefs, it was found that the rituals of salutation to Mae Phosop, the practice of hackna, the merit-making of new rice There are still some actions. Making Talaew, which is a symbol to drive away bad things in the paddy field, still exists in some areas. Talaew is a piece made of hammered bamboo which is sharpened into thin strips. Let's weave together as a symbol or a mark used for chasing evil things. and bring abundance in the area, there are still old people in the villages in both Hang Dong and San Pa Tong districts. Some of them are still able to weave Talaew. Belief of Rice culture begins to disappear due to 3 reasons: 1) the reduction of rice farming; 2) the migration of Local people and may be replaced by outsiders 3) Farming nowadays is hired to rent a field for farming, not doing it because it is used in the household as before.

In which we may define Lanna rice as rice grown in Lanna land with local rice varieties and also using rituals, beliefs or traditional methods of rice cultivation along with technological advancement. together It may not be 100% traditional ritual methods, but there are some that still blend with traditional beliefs. From the answers, all rice farmers interviewed still have faith in the hearts of all farmers. It is believed that Mae Phosop, the goddess of rice, is 100 percent in charge of rice. It can be concluded that farmers believe in Mae Phosop who will protect rice in the field.



Figure 10 Paddy field terraces in Chom Thong District, Chiang Mai Province



Figure 11 Paddy field in river basin, San Pa Tong District, Chiang Mai Province

The distinctive symbol of rice cultivation in the North of Thailand is the making of Talaew, which is used to hammer bamboo into a pattern. Come together as a symbol or mark used for chasing evil in the rice-growing area. In this belief, in addition to being used in the field, it can also be used with housing to prevent evil as well.

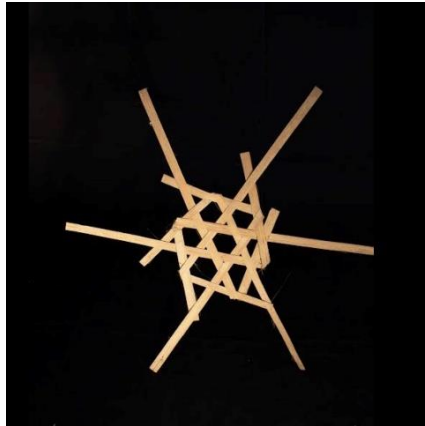


Figure 12 Picture of Talaew planted in paddy field as danger protector



Figure 13 Picture of Talaew planted in paddy field



Figure 14 Demonstration of making Talaew in Hang Dong District, Chiang Mai Province



Figure 15 Demonstration of making Talaew in San Pa Tong District, Chiang Mai Province

For growing Lanna rice, if you plant it for yourself, you will choose to grow glutinous rice because Lanna people like to eat sticky rice as a main dish. Rice can be processed into other products such as liquor, snacks, etc. Is there any maintenance of rice in the field? There are both organic fertilizers and chemical fertilizers. Rice has many diseases and pests. Rice is a plant that needs water. Giving rice water in the field comes from 1. Seasonal rain 2. Rivers, streams or farming irrigation, so the belief in the water. It will also be associated with farming as well, such as the ghost of the water. Rice takes about 120 days to grow until the harvest, with both water and low water needs.



Figure 16 Comparison of early period and flourishing period of rice farming in Hang Dong District, Chiang Mai Province



Figure 17 Comparison of early period and flourishing period of rice farming in San Pa Tong District, Chiang Mai Province

Beliefs in the farming process of the Lanna people is divided into three parts:

1. Preparing period
2. Growing and planting period
3. Harvesting and post-harvesting period




Table 1 Paddy cultivation rituals along with Lanna farming cycle

	Rains						Winter			Summer		
	June	July	August	September	October	November	December	January	February	March	April	May
Thai lunar calendar	7	8	9	10	11	12	1	2	3	4	5	6
Lanna lunar calendar	9	10	11	12	1	2	3	4	5	6	7	8
Preparing	Pang-Ake-Pang-lai	████████										
	rain ceremony Prachaow Sanha	████████										
	moralize Pa ya khan-khak	████████										
	Ji buk fire		████████								████████	
	Phee kun nam		████████									
Growing and Planting	Hang na			████████								
	Maephosop				████████				████████			
	Kuen Thaowthangsee				████████							
	Tan Kaow Tang-num Pum-Tang				████████							
Harvesting	ow mua khew kaow						████████					
	Tum kwan Khway						████████					
	Hab Kaow KeunLong						████████					
	Dan Luo Hing Fai Pha Chao							████████				
	Than kaow Mai								████████			

From this table, we can analyze that the farms of the Lanna people has many rituals and periods. In the farming cycle and what ceremonies are left today? Therefore, six fascinating rituals and beliefs related to rice have been selected and can still be seen in the area.

Table 2 Ceremonies related to Lanna rice table in lunar calendar

Belief Story	Picture
<p>Hae Prachaow Sanha</p> <p>The ceremony of parading the Buddha statue to pray for rainfall</p>	
<p>Hang Na / Talaew</p> <p>Lanna people believe that Talaew will protect the bad evil or fierce animals which can destroy the harvest products.</p>	
<p>Khuen Thao Thang Si</p> <p>The worship ceremony to the Supreme Great Four Gods who protect everything in Lanna belief</p>	
<p>Oaw Mue Wua Khwai</p> <p>The Cows-and-buffaloes Feeding Ceremony after harvesting</p>	

Belief Story	Picture
<p>Hab Kaow Keun Long</p> <p>The after-harvesting ceremony that pay respect, express of gratitude, and invite the Rice Goddess Mae Phosop to protect the rice barn</p>	
<p>The Mae Phosop Worship Ceremony</p> <p>To worship and invite the Rice Goddess to protect and make paddy fields fertilized</p>	
<p>Than kaow Mai</p> <p>With the belief that the Buddha statue can also feel cold as human, the farmers gather firewood to make the weather warmer, and pay respect by offering cooked rice from the new harvest</p>	

In the general description of common rice grown in northern areas, the rice is categorized as sensitized and non-sensitized rice. Most of the native rice varieties are upland rice grown in high places. does not need a lot of water Unlike plains-grown rice that requires a lot of water, rice gets softer grains when cooked. Rice varieties that have been planted are sold better than supported by the government. To the rare crops, there is a belief in a good day for planting rice. good day to harvest Belief in allowing rice to grow naturally Let Thap Sathingsak being in charge of some of the

remaining rituals such as embroidering Taleaw. There are still some. Harvesting rice must be done with a ceremony to thank Mae Phosop before harvesting, all of which have beliefs involved. Nowadays, machines are used to hire workers, spray pesticides, and use chemicals in farming.



Figure 18 Field trip on the rice harvest day at Mae Chaem District, Chiang Mai Province where traditional practices still be used.



Figure 19 Field trip on the rice harvest day at Mae Chaem District, Chiang Mai Province where traditional practices still be used, with Ka-vee; a hand fan, to blow withered seeds and dirt away



Figure 20 Rice harvesting in San Pa Tong District, Chiang Mai Province, with traditional practices, by using sickle lopping mature paddy off, then hand-thrashing



Figure 21 Rice harvesting in Sa Pa Tong District, Chiang Mai Province where farmer's traditional practices still be easily found, using sickle lopping mature paddy off and hand-tie

Buildings and equipment related to paddy fields in the North with a unique identity unlike other regions. Ka-vee, Ku, a place where rice is stored. The people in the North call it Teang-na, Long Kaow or Yung Kaow, meaning barn.



Figure 22 Long Kwoa of the Lanna



Figure 23 Sickle, agricultural hand tool for rice harvesting



Figure 24 Ka-vee; a hand fan, used for blow withered grains and dirt off after thrashing

Most of the remaining Lanna beliefs are often attached to Buddhism because Lanna people still go to temples and believe in Buddhism, if there is a belief that is related to Buddhism, that belief still exists because technology replaces human

labor. Farmers only need more crops. Farmers grow their rice for their food. There are more contracts for farming less binding to the area.

The first step was to identify the elements of animation that were used in each film. Next, these elements were analyzed in order to understand how they contributed to the story being told. Finally, the connection between Lanna rice culture and storytelling were explored. This methodology allowed for a deep understanding of how Lanna rice culture is represented through animation. It also helped to uncover the ways in which this culture is connected to storytelling. This research has implications for our understanding of both Lanna rice culture and the role of animation in representing it. Farming and Faith, it should be a way to store the current remaining information. Faith-only rice farming is good for a community mindset. But the yield was not as high as the farmers wanted. Just need modern technology but we will do it because it grows good awareness about Lanna rice. build relationships among the community which can be seen that many areas of rice farming have been revived and need to be preserved but in the future, it is predicted that farming by using faith will disappear completely.

3.2.2 Storytelling in Animation

Storytelling is one of the most important aspects of animation. It is what allows audiences to connect with the characters and follow the plot. A good story needs to be well-paced, with interesting twists and turns to keep viewers engaged. The best stories are those that are easy to understand but still have enough depth to be engaging. Storytelling in animation often makes use of symbolism and metaphor. This can help to add meaning and understanding to the story, without needing to spell everything out for the audience. It also allows for a certain level of interpretation, which can make the experience more personal for each viewer. Animation also offers the opportunity to create worlds that would be

impossible to recreate in live-action filmmaking. This means that there are no limits to what a story can achieve, making it a truly powerful medium for storytelling.

To create an animation narrative for Wisit, an animation titled *Buatong* has been created about Animation design using the influence of applied Lanna art using a storytelling method Elaboration elaborate from the principles of Semiotic, Semantic, Syntactic and Pragmatic. A film must be produced that is not too short. Because the time is short to make the audience aware of the beauty of art and culture is not enough. (Wisit Supangkaratana, 2015)

A study of new Thai cartoons by Warat Wanichwatanakul has studied the meaning in new Thai cartoons. which the study found in some cases, the narrative and the cultural mix in cartoon works are not always harmonious. Therefore, it is necessary to consider on a case-by-case basis. The results of the mix can be divided into 3 types: Comic Books 2, a fusion of folk tales and comic books, and 3, a conflicting combination of Folktales and comic books.

The study of Jarunee Sukchai who studied the dimension of Thainess in cartoon books found that the elements that most represented Thainess in cartoon books were the source of the story. taken from Thai literature folktale and history mainly Although there are additional modifications.

Black and White 2D Animation: A Technical Report On The Creation Of “Yaro Boy” The purpose of creating this storyline is to create a new avenue in tackling the increased cases of Almajiri children in northern Nigerian streets using 2D animation for teaching key societal issues will go a long way to correcting some ills in our society thereby.

A Model for Animation of Yorùbá Folktale Narratives (S.M. Aládé, 2015) is particularly of African folklore. Yoruba folklore is on the verge of extinction due to modernization. While there are efforts in digital storytelling and multimedia

technology to enhance teaching and learning and competitiveness, given that animation is a multimedia element, it has attracted the attention of both children and adults. and shows that it is A real tool for both formal and informal studies used to understand the place, culture and heritage that mediate. Promote the spirit of reading in children and young people. Promote social and cultural norms and values. Preserving and preserving our cultural heritage and revitalizing our indigenous languages. The purpose of this study was to present a model of Animations for Yoruba folk tales to stimulate reading and social and cultural awareness among children and adults.

From many cases, it can be concluded that taking a story from a folktale is the best way to do it. With belief in culture from the example of Mae Phosop, Lanna-style ghosts have no shape so they must be used. personification Made as a post in the protagonist Personification means There is a person, who takes people or concrete as the basis for describing, assuming inanimate or abstract things to look like people or concrete things.

3.2.3 2D Animation East and West

The art of animation storytelling has long been popular in the East and West. 2D animation is a particular form of this that uses two-dimensional drawings to create the illusion of movement.

This type of animation can be used for a variety of purposes, including entertainment, education, and advertising. Animation storytelling has several benefits over other forms of communication.

It is often more engaging and visually stimulating than live action or textual media. Additionally, it can be less expensive to produce than live action video.

2D animation also offers several specific advantages over other types of animation. For example, 2D animation is typically more fluid and realistic than 3D animation. Additionally, 2D animations can be produced faster and with less expensive hardware than 3D animations. As a result, 2D animation is often the preferred choice for shorter projects or those with tighter budgets. Whether you're looking to entertain or educate your audience, 2D animation can be an effective way to tell your story.

2D animation storytelling has been used in the eastern and western countries for many years now. This type of animation is very popular because it can be used to tell stories in a very entertaining way. 2D animation storytelling uses the skills of both music and drawing to create an enjoyable experience for viewers. The music is used to set the mood and the drawings are used to help tell the story. This type of animation is often used in movies and television shows because it is very effective at conveying a message or story to the audience.

Animation storytelling is a popular form of entertainment in many countries around the world.

It is often used to entertain children but can also be enjoyed by adults. 2D animation is a type of animation that uses two-dimensional drawings, rather than three-dimensional models. This style of animation is often used for cartoons and other forms of light entertainment.

There are many different techniques that can be used to create 2D animations. One of the most important aspects of this type of animation is the storyboard. The storyboard is used to plan out the sequence of events in the animation.

This helps to ensure that the final product is entertaining and informative. Another important Element of 2D animation is the character design. The

characters must be designed in such a way that they are expressive and easy to understand. 2D animations can be used to tell all sorts of stories. They can be used to teach lessons, or simply to entertain. In recent years, there has been an increase in the use of 2D animations for Western audiences. This has led to a more diverse range of stories being told through this medium. Eastern countries have also started to produce more 2D animated content, resulting in a richer variety of stories being told from all corners of the globe.

For Thai animations, many folk stories have been used to create, for example, Pla Boo Thong, Krai-thong and Cha-la-wan. In terms of doing good deeds, we must conclude that Thai animation is probably like Thai cartoons because it came out to create for Thai people. Looks mighty with the process of creating an animation analysis table. Write and take animation from four stories. Let's look at analytical presentations in story creation. that has a story of beliefs used in animation and must be well told.

3.3 Second Phase : Develop by Animation Design

3.3.1 Experiment on Animation Elements

As creating animation, this research focuses on elements or visual art for animation to create works in 4 parts that are colors, characters, scenes, and movements storytelling.

3.3.1.1 Color



Figure 25 Color set 1, through computer Photoshop, by collage method, from which the most colors are red, yellow, orange, brown

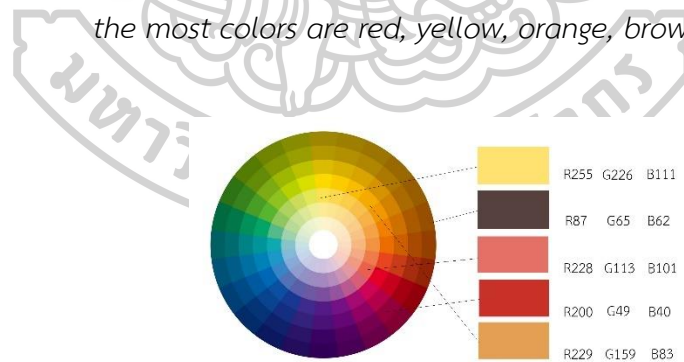


Figure 26 Color wheel and analytical colors

Another color with color in the resulting color set which is powder color which is used to write in the mural already ancient.



Figure 27 The colors used in ancient books or folded Phap Sa are mostly red and orange from natural materials such as bark

Experiments 2 for color determination from northern food. The choosing foods are auspicious names for the auspicious ceremony to test by blindfolding the experimental group and tasting food to create a relationship between food and color in the senses of 20 people, whose colors are red, yellow and orange.



Figure 28 Natural color from food

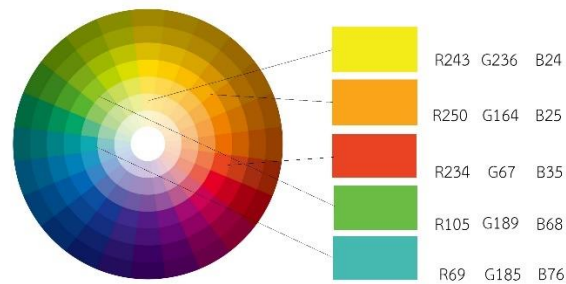


Figure 29 Color wheel and analytical colors of food

3.3.1.2 Characters from Mural Paintings

The Study of the Process of Character Design in Lanna culture for Animation with the creation of our story. Find out what characters in the story they want to design, which most of the story is a child character with both women and men. We can begin to build by gathering information about the creation of characters from various sources, for example, from beautiful murals in the Northern style, such as Wat Buak Khrok Luang, Wat Phra Singh and Wat Pa Daet in Chiang Mai. and Wat Phumin, Wat Nong Bua in Nan or from Lanna cartoon works that have already been created as examples. From the above, we can search and divide as follows:

1. Search for information from old photographs in Lanna Photo Book, various media on the internet, using the search term "Lanna people in the past". As a result, we will get figurative information such as the occupation or costume of the Lanna people in the North.



Figure 30 Portraits of Lanna women in the past, about 100 years ago.

(art-culture.cmu.ac.th)

2. synthesized from wall painting Northern temples or from the mural paintings of 5 temples that are beautiful in northern style, namely Wat Buak Khrok Luang, Wat Phra Singh and Wat Pa Daet in Chiang Mai and Wat Phumin, Wat Nong Bua in Nan.

To look for the appearance of the person, appearance, dress equipment have a clear identity to be Lanna.



Figure 31 Wat Phumin, Wat Nong Bua in Nan

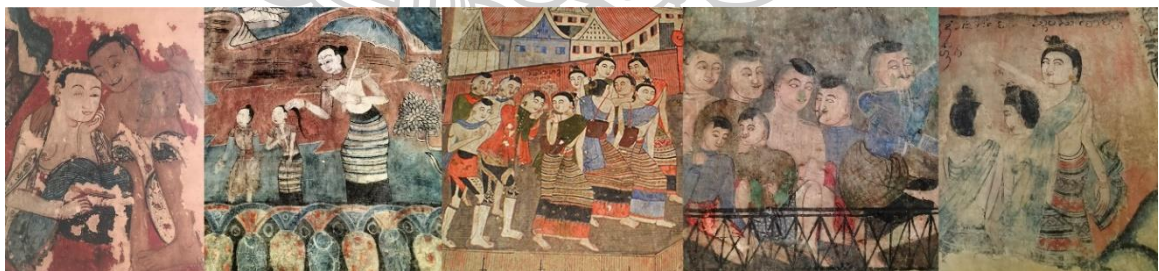


Figure 32 Character of Lanna people in Lanna murals

A cartoon character style based on the cultural model of Lanna's identity was also created. Identity in ways of living and dressing culture by applying the art style of Lanna to be more contemporary by studying the prototype of Lanna's identity from Lanna murals.



Figure 33 The cartoons are designed to show Lanna women and men

3. Compiled from cartoons made to reflect the characters of Lanna men and Lanna women.

The picture above analyzes men's hairstyles, dressing in cotton clothes with a cut in the middle and buttoning along the shape of the eyes and eyebrows that look like curvature lines. Women like to put their hair in a high bun with a barrette or a flower.

4. Look at the surrounding locations, such as the existing characters that are commonly used, or the graffiti on the walls of public spaces. Graffiti talks about contemporary characters as well. Question how those I Images express that. and brought to the preliminary design.



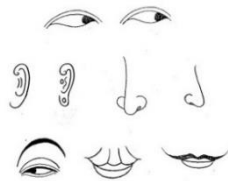

Figure 34 Graphic image in Chiang Mai

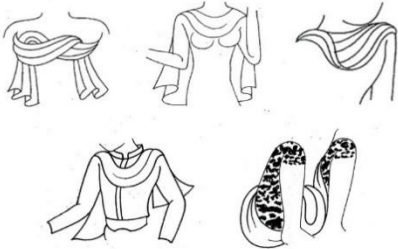
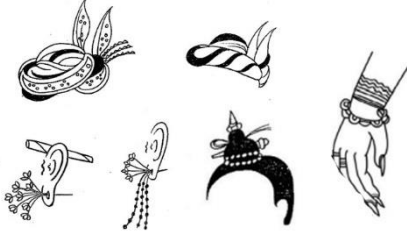
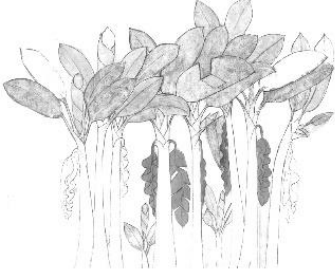
In the murals, the skating method is used to separate what can be visible and interesting enough. They are categorized, from conclusion, into hairstyle, accessories, trees, and a skirt.



Figure 35 Sketching from the murals from the northern temples




Table 3 The component separation of what is obtained from murals

Component	What to find
eyes, ears, nose, mouth	
hairstyle	

Component	What to find
Garment	
Accessories	
Tree, scene	

To character creation, the clothes of Lanna women from various sources of murals are analyzed as followings:

Table 4 Site observation on costumes from murals in 5 temples

Temple Mural	Description
	<p>Wat Buak Khrok Luang women's dress Wear a skirt (Sin) cloth draped over both shoulders</p>
	<p>Wat Phra Singh women's dress The front draping cloth drapes both shoulders backwards.</p>
	<p>Wat Nong Bua women's dress cloth covering the chest. The fabric is slanted across the back. Wear a skirt (Sin)</p>
	<p>Wat Phumin women's dress The fabric is slanted across the back. Wear a skirt (Sin)</p>
	<p>Wat Pa Daet women's dress Wear a skirt (Sin). The fabric is draped over the shoulders to the back. Draped diagonally and draped around the neck, covering the shoulders</p>

3.3.2 Experiment of Movement design in animation

3.3.2.1 Experiments 1 : Zoetrope animation is an experimental animation that uses the principle of moving frame by frame to create movement. In a loop style, there is a content picking up an imager from some plants that have a connection with Lanna beliefs to make a graphic and use the zoetrope cycle animation method. which is a belief about Lanna auspicious things Shown as an example to create an animation.



Figure 36 Zoetrope animation work 01,02

3.3.2.2 Experiments 2 : Create Motion Graphic In addition, and the researcher experimented to find other elements related to Lanna's beliefs in the surroundings. In the rice field, such Talaew made of bamboo were used to prevent evil. to experiment with the design by paying attention to the characteristics of the weave, Create a beautiful space in the style of positive and negative.

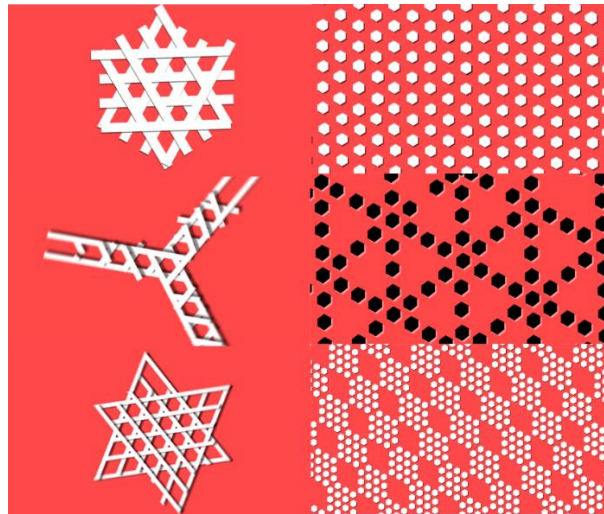


Figure 37 Motion Graphic work

3.3.2.3 Experiments 3 : Motion lines An experiment to see the movement of the play, dance, and posture of the North. It starts with going to the actual area where we observe the dance process. that is a gesture in that area filmed as a different VDO and then brought to motion lines to create animation. The picture shown is a video clip of the Klong Sabad chai performance using the After Effects software process using the Image generated track method to observe various movements.



Figure 38 Adobe After Effects software to find Sabad Chai drumming motion lines

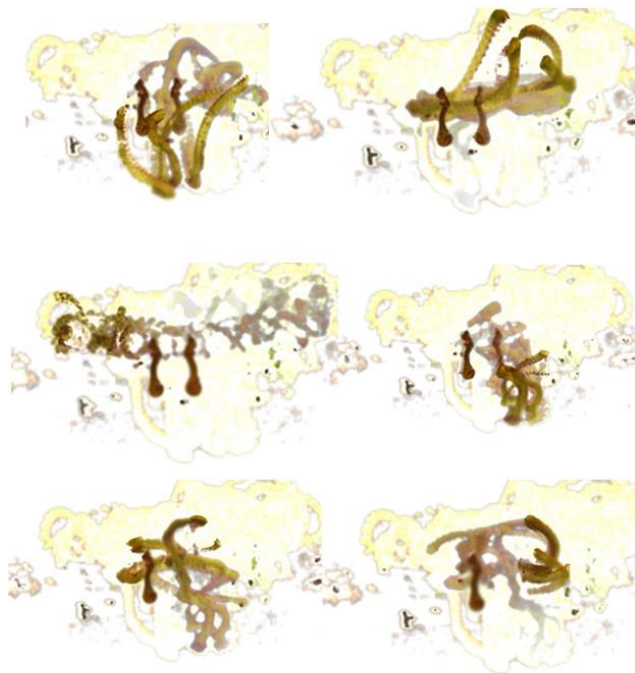


Figure 39 Image generated track from Movement Sabad Chai drumming

It can be concluded that the curved pattern is more pronounced than the straight-line pattern. The pivot motion of human joints is an arched motion, which corresponds to the principle of animation that has been said that Arch is one of the principles for creating animation. It is one of the 12 principles of principle an animation that Curves are elements that can complete animations.

3.3.2.4 Experiments 4: Motion info-graphic design is a modern and sleek way to display information. The use of color and clean lines makes it easy to read and understand. The layout is simple and efficient, making it ideal for presentations or reports.



Figure 40 Lanna Belief info-Graphic

Design motion infographic and motion infographic design is a modern and sleek way to display information. The use of color and clean lines makes it easy to read and understand. The layout is simple and efficient, making it ideal for presentations or reports. After that, from taking still images from infographics to creating in a computer program to turn them into animations. From taking still images from infographics to create in a computer program to turn them into animations.



Figure 41 Example of a motion infographic of Lanna symbol no. 1

3.3.3 Design animation Process

The 2D animation pipeline process typically consists of four major stages: storyboarding, animatic creation, background layout, and animation. In the

storyboarding stage, the animators will work with the director to create a storyboard, which is a sequence of images that tells the story and outlines the action. The images in the storyboard will be used to create an animatic, which is a rough version of the final film with sound and rough motion. In the background layout stage, the backgrounds for each scene will be created. This stage is important for setting the mood and tone of the film. The animators will then use these backgrounds to create the actual animation in each scene.

They will start by creating keyframes, which are key positions or poses that help define the motion of a character or object. They will then fill in-between these keyframes with twining to create a fluid and realistic motion. Finally, they will add any special effects that are needed.

The process of creating a 2D animation is known as the animation pipeline. There are three stages in the animation pipeline: pre-production, production and post-production. 2D Animation process Pre-production, production, Post-production.

The animation pipeline can be a long and difficult process, but it is ultimately very rewarding. Seeing your creation come to life on the screen is a truly amazing feeling.

Pre-production is the stage where ideas are developed, and characters are designed.

Pre-production: During pre-production, the animator will create a storyboard to plan out the structure of the animation, as well as create characters, backgrounds, and other assets. This is also the time to write scripts and plan out voiceover recordings.

Production is the stage where the actual animation is created. Draw, write animations that move. Paint each frame Production: During production, the


animator creates the actual animation frame-by-frame. This is done by creating keyframes and building in-between structures to create smooth motion.



Post-production is the stage where the animation is edited and finalized.

Post-production: After the animation is complete, it's time for post-production. This is when the animator adds sound effects, music, and other finishing touches to the animation. This is also the time to render the energy and create any necessary formats for delivery.

3.3.4 Design storytelling To Study and Analysis storytelling Lanna Rice Culture

Table 5 Analyzing the storytelling style of the Lanna people

Storytelling of Lanna	Description
	<p>Mural is to tell a simple story as a matter of fact, learning about the way of life of the Lanna people in the past through murals. (Suchart Imsamraan and Soamshine Boonyananta,2020)</p>
	<p>Phap Sa is an ancient record book made from mulberry fiber to tell story. Until now, it becomes a historical evidence of the Lanna people presenting myth, belief, spell, as well as textbook (www.finearts.go.th/chiangmaiarchives)</p>

Storytelling of Lanna	Description
	<p>Buddhist sermon of which the contents are about Jataka, doctrines, virtues, and myths through a unique and outstanding presentation, by using Lanna dialect along with melody of the Lanna song. (Pha Nakorn Yang Ya wa shi ro, 2556)</p>
	<p>Pleng Sor is a style of singing in the local Lanna style. which gives both enjoyment fun to educate Thoughts in philosophical morality are narratives about various traditions organized into folk songs.</p>

Storytelling in Lanna on rice culture is very fascinating. They were given the task of growing rice. The rice grew tall and strong, and the humans prospered. However, one day the rice stopped growing. The humans asked the gods what they had done wrong, and the gods told them that they had not been grateful enough for the gifts they had been given. The humans realized their mistake and began to give thanks for all that they had been given. This act of gratitude caused the rice to grow again, and humans flourished once more. The Lanna people believe that rice is a sacred gift from the gods. This belief is reflected in their storytelling. Lanna stories often revolve around rice farming, and the various challenges that come with it.

These stories teach moral lessons and emphasize the importance of taking care of one's paddy fields. In addition to be a source of entertainment, these stories also serve to transmit Lanna culture and values from one generation to the next. The Lanna belief system surrounding rice is an important part of their identity. It has helped them to persevere through difficult times and has given them a sense of pride in their culture.

3.4 Third Phase: Measurement and Final Design

The data for this study were collected from interviews with five professional animators who have worked on animation projects related to Lanna rice culture.

3.4.1 Evaluation by Samples

When the animation is finished, pass it on to the target group, which is for children aged 10-15 to watch. What will they get by using a focus group, using the subject of learning and perception, with questions about Lanna rice culture? Then let the children watch to measure learning, liking, interest in the subject. storytelling we use tools Before watching and after watching for to measure learning It is also important to consider the specific elements of each animation that tend to have the greatest influence on viewers. These elements may include the story, characters, setting, and overall style of the animation. that can create a good attitude in Lanna rice.

3.4.2 Evaluation by Experts

Assessment by people who know the questionnaire was used to ask both experts in animation academia. people who work in animation and people with expertise about animation from the following list.

- Asst.Prof.Dr.Vizit Janma Art and Design Faculty of architecture, Naresuan University Naresuan Thailand.
- Dr.Wisit Supangkaratana Chairperson of Bachelor of Fine Arts Program in Media Arts King Mongkut's University of Technology Thonburi Bangkok Thailand.
- Mr.Ariyawat Meechoui Generalist Environment, Industrial Light and Magic Sydney, Australia.
- Mr.Pitak Thiyanan Outreach manager, The monk studio Bangkok Thailand.

- Asst.Prof.Dr.Donlaporn SrifarMultimedia Technology, Faculty of Mass communication Technology Rajamangala University of Technology Phra Nakhon Bangkok Thailand.

- Dr. Arun kunkad College of Arts, Media and Technology Chiangmai university.

- Mr.Chanate Kungsapiwattana lead animator - Axis studio London UK.

The questions asked in the interviews were gathered from several studies. That tells animation analysis based on the aims of the study, which are to understand Lanna Culture. How the animators create stories about Lanna rice culture through animation visual art and interview data were analyzed using thematic analysis.

To study the impact of animation on Lanna rice culture, it is necessary to analyze the animation itself. This includes looking at the history of the art form, how it has been used in the past, and how it is being used currently. Additionally, it is important to consider the specific elements of each animation that are most likely to influence viewers. These elements can include the story, the characters, the setting, and the overall style of the animation.

Lanna rice culture is one of the many belief systems that guide the everyday lives of the people in the region. The culture has been passed down through generations and as such, has been deeply ingrained in the social fabric of the community. The primary means of storytelling in Lanna is visual animation art research. Can try to make a prototype gathering comments to analyze and adjust again to make the final design work.



Figure 42 Modification of the first-version character to be the fitter second version



Figure 43 Modification of the first-version character to be the fitter second version

However, in working with animation, we use Design thinking process theory to help the creation process achieve better results. Design thinking is a process that can be used to solve problems and create new ideas. It is a six-step process that includes understanding the problem, generating ideas, prototyping, testing, and refining the idea. The first step in design thinking is to understand the problem. This involves research and understanding the user's needs. The second step is to generate ideas. This is done by brainstorming and coming up with as many ideas as possible. The third step is to prototype the idea. This involves creating a mockup or model of the idea. The fourth step is to test the prototype. This involves getting feedback from users and making sure the prototype works as intended. The fifth and final step is to refine the idea. This involves making changes based on feedback and continuing to test until the idea is perfected.

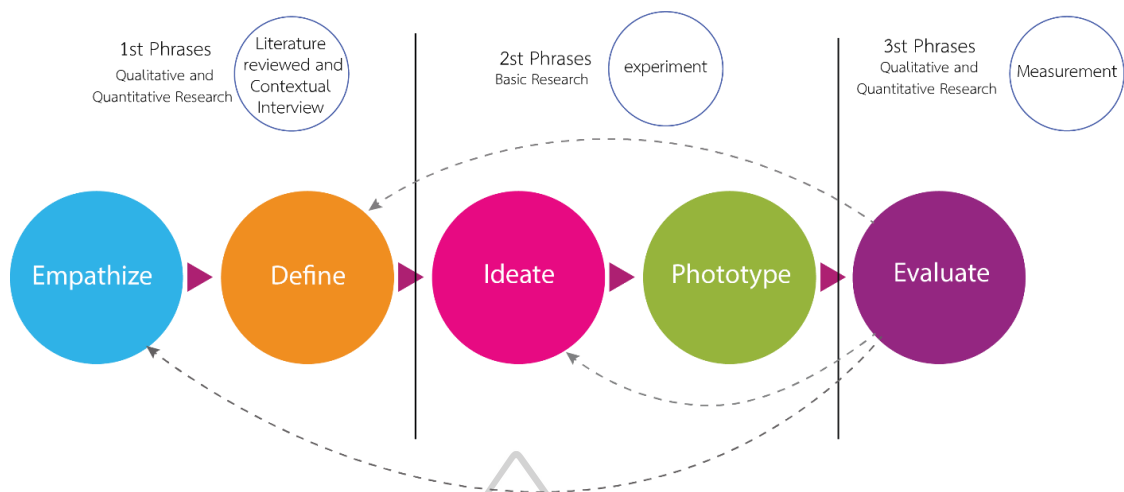


Figure 44 Design thinking process

3.5 Discussion

Since collect information in various forms, including inquiries and field visits, In Lanna's beliefs, there is a strong relationship with Lanna's life. Encountering Lanna rice culture tells us that Rice is a beautiful thing that can well tell the life of the rice farmers in the Lanna area. The belief about Rice is the most interesting. Specifically, the story that the mother posted can still be seen clearly in the rituals of beliefs for farmers today. In coming to produce as a media to tell the youth in the Lanna farming cycle, there are many details, resulting in total yields. It is a belief-based farming that has encountered many rituals that are tied to Buddhism. Some houses still wear traditional costumes to find the colours used, the type, and the form of telling a simple story. Found character development from murals adapted to be quite contemporary. Found a 2D type of animation that was used to create, which should tell a story about culture well. Found a Lanna story that was taken from a fairy tale story. Genre Fantasy is storytelling with a touch of surrealism. Found movement for a humanoid curvature animation. To be used for the creation of animation works.

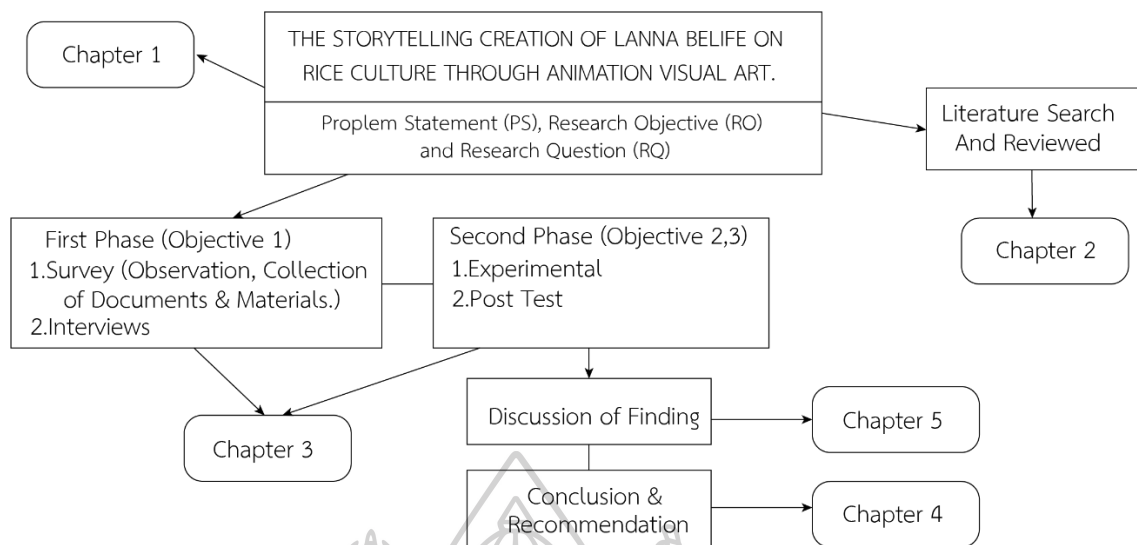


Figure 45 Methodology Diagram, khongthat 2023

In finding methods for evaluating from many evaluative methods of Animation, students have given their views enough to be summarized as follows. Jeremy G. Butler. (1994) wrote an analysis of animated films: genre study and ideological criticism. They are still distinguished by their emphasis on the text and the meanings it might communicate. (P.131) Nitjung Pantapot writes in the research paper Identity and Aesthetics Studies of Animated Feature Films in Thailand during BE 2002-2015 that when viewing animations for analysis, one must have an analysis criterion, i.e. identity. Aesthetics and structure, content, composition, and visual elements Niphon Kunaruck, wrote in an article titled Animation Analysis Critical that in watching Animation, the evaluation elements must be used: 1. Structure 2. Aesthetics 3. Technology 4. Contents Korakot Jairak writes in the research paper. The Aesthetics Analysis of Thai Short Films and Animation Analysis of significant features. 1) A short Thai animation should be at most 6 minutes, which is considered sufficient length to introduce the characters. 2) The conflict is mostly found in common Thai animations between a character and the need within. 3) Allot the studied animations have the predetermined characteristics of perfect goodness, which is rooted in the

values, norms and ethics in Thai society. 4) The aesthetics portrayed in the Thai short animations involve creating animations that reflect the beauty of the mind or being a good person regarding traditional Thai ethical systems for the evaluation of Animation in this research. The two was chosen and used, most of which are similar. Namely, in terms of content and Design, Content includes Theme, Genre, Tone Style, Storytelling and Plot. In contrast, Design includes Character Design, Scene Design, Color, Animate, Voiceover, and Soundtrack.

Table 6 Research questionnaires about usability

Usability Evaluation		Poor	Fair	Good	Very Good	Excellent
The Evaluation form Lanna Rice Culture Animation		1	2	3	4	5
Structure and Content	1. Concept and idea					
	2. Theme					
	3. Genre					
	4. Tone & Style					
	5. Storytelling					
	6. Plot					
Aesthetics	7. Character Design					
	8. Scene Design					
	9. Color					
	10. Animate					
	11. Voiceover					
	12. Soundtrack					

An animation in this research was designed to give young people, 10-15 year-old target group, the essential knowledge of Lanna rice culture with the story of Mae Phosop. There are also added quizzes before watching and after watching to see if the animation media can answer the question about Lanna rice culture knowledge or not.

Chapter Summary

This research study is a mixed method to obtain qualitative and quantitative data for storytelling and animation process design. The initial stage is separated into 3 parts.

Part 1 The first part involves

- obtaining sources of information for Lanna rice culture and studying relevant documents,
- conducting interviews with local people and specialists and
- paying a visit to the community.

It can create interest and fun and help us understand more about Lanna story.

Part 2 This involves gathering information to develop an animated narrative and analyzing related documents, including information sent from the previous step. As a result, it is indicated that the specific characteristics of Lanna rice cultivation and the farming process of the Lanna people in the cultivation cycle.

Part 3 Respond to finding good storytelling and Creating animations and bring it back to edit again. According to the animation structure to produce animation in a fantasy style.

Animation can help recognize and study visitor behavior in the story.

1. Create new experiences, perceptions, learning, emotions and memories.
2. Development, adaptation and hypothetical attitudes of storytelling with contemporary media.

Cultivate awareness of the value of local food, especially rice and glutinous rice, which are the main dishes. From studies and experiments, it has been found that a tool with measurements of the animation structure consisting of four things that are as follows:

1. Structure: all framing from the beginning to the end of the story and the details in the story, which may have a Sub story within the main story and the choice of using the type of movie, fantasy, mixed reality, imagination, 60 to 40, stories can be found from things close to them in that culture. However, not too abstract, the basic narrative is characterized by three acts, with a beginning, climax, and ending.

2. Aesthetics, Characters, and Scenes choose a style that shows nature as much as possible. Color of the character the color of the scene can be obtained from observing the actual space. Movements using gestures that occur may be a play in that cultural society. Use essential art elements. Limit the scope of choosing art close to the way of life or recording according to things in that culture.

3. Technology for animation has three formats: 2D animation, 3D animation and Object animation, which are suitable for traditional 2D animation; frame by frame should be more suitable than other formats or selections. Using too many modern technology animations.

4. Contents Symbol insertion that's not too difficult to be suitable for young viewers as well as creating good attitudes for children, such as doing good deeds will result in a good society or good deeds over bad deeds.

After that, it begins with an animation design process that involves collaboration with animation students. Story and storyboard design to develop story and storyboard prototypes. During the development phase, it was tested on a group of Thai adolescents aged between 10 and 15 years to find areas for improvement after the prototype was completed. All viewers were seen while watching and asked to complete a questionnaire. When they finished watching Therefore, all the opinions and information obtained from this forum will be used to develop guidelines and edit the animation again to be used as a tool to promote Lanna rice culture.

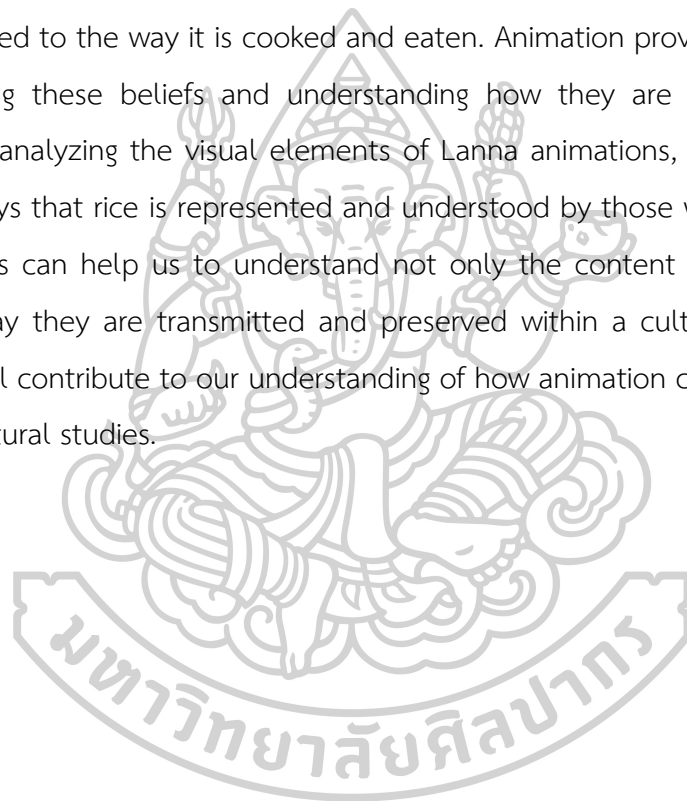
This concept can analyze the production possibilities of animation related to other cultures and can also be applied to storytelling in other media such as games, and cartoon comics. Animation development about Lanna rice culture takes technique, aesthetics and story into account. At this stage, five undergraduate students are selected to develop until the final stages of animation production. Then present, the animation to the target group of Thai children in the North of Thailand, aged between 10 and 15 years, totaling 15 people. Take the results from this step to further analysis the animation concept's feasibility to provide a new experience in learning and obtaining information about Lanna rice culture through animation. This research was conducted in order to better understand how this unique form of communication can be used to create a sense of shared understanding and respect for Lanna rice culture. Through analysis of various animated films, it was found that there are certain elements that are essential to conveying the core aspects of this belief system. Firstly, it is important to depict the close relationship between humans and nature.

This can be done through scenes that show characters working in harmony with their natural surroundings, or through fantastical elements that highlight the magical properties of rice. Secondly, the importance of ancestor worship and respect for elders must be conveyed.

This can be done through stories that focus on filial piety, or through scenes that show characters displaying reverence for those who have come before them. Lastly, the animations should showcase the festive and joyous nature Lanna rice culture. This can be done through colorful visuals and upbeat music, which will help create an overall atmosphere of happiness and celebration. By using these key elements, animators will be able to effectively communicate Lanna rice culture to audiences both within and outside of the community.

The analysis of animation as a form of art research can be approached from various disciplinary perspectives, each with its own unique take on the creative process. In this paper, we will focus on how animation can be used to explore and understand Lanna rice culture beliefs. Lanna is a region in northern Thailand that has its own distinct culture and history.

One of the key aspects of Lanna culture is the belief that rice is a sacred crop. This belief is reflected in many aspects of Lanna life, from the way rice is grown and harvested to the way it is cooked and eaten. Animation provides a powerful tool for exploring these beliefs and understanding how they are expressed in Lanna culture. By analyzing the visual elements of Lanna animations, we can gain insights into the ways that rice is represented and understood by those who hold this belief. This analysis can help us to understand not only the content of these beliefs but also the way they are transmitted and preserved within a culture. Ultimately, this research will contribute to our understanding of how animation can be used as a tool for cultural studies.



Chapter 4

Data Analysis

4.1 Introduction

Based on the literature review and analysis of relevant case studies, the researcher identified the essential elements and narrative methods of Lanna rice culture that could be used to design and develop different media.

In this chapter, the Design Thinking Process approach will be used, consisting of 5 steps: 1) Empathizing understanding the problem .2) Define is analyzing what is important. 3) Ideate is finding ideas to use. 4) Prototype is an experiment to find the best way. Furthermore, 5) Evaluating is taking samples to test to know to Study the Arts and Culture in Lanna Culture.

The researcher did the data collection Site Visit and Fieldwork to explore rice paddies in 2 districts of Chiang Mai, namely Hang Dong District and San Pa Tong District in Chiang Mai Province. And the other part is derived from the textbook on rice in the belief from the documentation on farming gave opinions about Lanna rice that the Lanna region in Chiang Mai province has many rice cultivation areas. There are geographical differences. There are plains, mountains, farm fields, and rice terraces. Different rice cultivation will have other rituals. From this research, we chose the area to study the rice fields in the plains that have irrigation water throughout the year. In Chiang Mai, there are many areas in which this type of rice is grown. From collecting information on Lanna stories, Lanna stories can be divided into five groups: Craft and Folk Arts, Living, Historical, Architecture and Education.

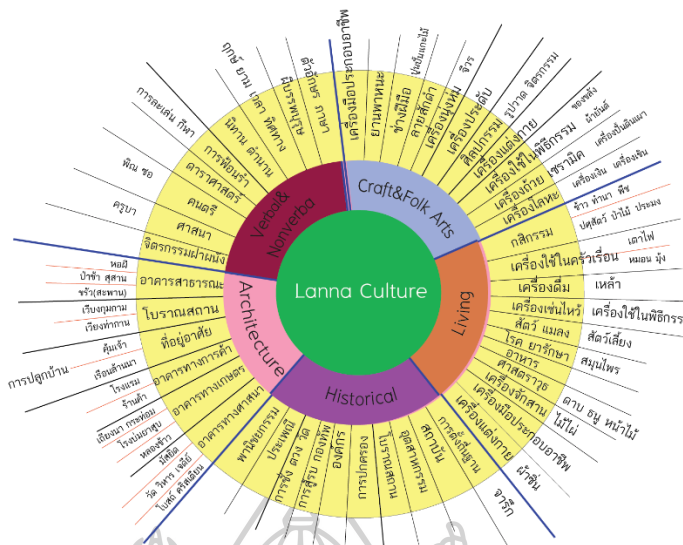


Figure 46 Diagram Lanna culture

From the diagram, the researcher saw that in everyday life is interesting. Because each day, Lanna people have to believe in many things. One of them is growing Rice. How farming in the north is like How the Lanna people grow Rice is significant to Lanna people, having beliefs about birth, old age, sickness, death, living and agriculture relations. Rice is used for both food and rituals. Agriculture teaches tremendous respect for Rice.

Regarding rice cultivation, there are many beliefs in every process of growing—rice believes in one cycle of farming from the beginning of planting to harvesting. The researcher wanted to find out what beliefs still existed and what were easy to understand. Discovered that Mae Phosop is a probable story that farmers still hold and believes in Lanna culture. Mae Phosop is interested in the story of many beliefs.

4.2 The Study the Arts and Lanna’s Culture

The arts and culture of Lanna are rich and diverse, encompassing a range of art forms such as music, dance, architecture, painting, sculpture, and literature. Studying the arts and culture of Lanna can provide insight into the region's history, traditions, and values. It can also shed light on the way Lanna's art and culture have

evolved over time and how they are influenced by neighboring countries such as Myanmar, Laos, and China.

One of the most significant art forms in Lanna is the traditional dance, which includes various types of dances, such as the Fon Leb, Fon Thep, Fon Thian, and Fon Nang. These dances are typically performed during religious ceremonies and festivals, and they often tell stories from Lanna's history and mythology. Lanna's architecture is another notable aspect of its culture. The region is home to many beautiful temples and ancient cities, such as Chiang Mai and Chiang Rai, which are known for their intricate designs, ornate decorations, and unique blend of Lanna and Buddhist architecture.

Lanna's literature is also worth studying, as it includes many fascinating works that reflect the region's cultural heritage. For example, the Lanna Folksongs collection is a series of ballads and songs that tell stories of love, war, and everyday life in Lanna.

Overall, studying the arts and culture of Lanna can provide valuable insights into the region's history, traditions, and values. It can also enhance our understanding of Thailand's rich cultural heritage and its place in the broader Southeast Asian region.

4.3 To Experiment with the Animation Design

Experimenting with creating animation in the previous chapters made me know the process, hard and easy. Learn the process. Has created many results in work, whether mood and tone Image or Movement or Process, and then can be applied to create all our animation works When combined with the way of telling stories about Lanna culture in the form of narrative tales. Make 2D animation work out like a movie. The process starts by bringing in storyboarding design first to gain a greater understanding of storytelling and in the animating team. and then into the

animation production process Pre-production, Production and Post-Production from what has been concluded that the parts that do not need to be cut off. Not all are used, some are not suitable. Until entering the real animation production process.



Figure 47 Mural painting at Wat Pa Daet, Chiang Mai Province, showing the story of farming

4.3.1 Story & Story Board



Figure 48 Storyboard of Rice animation Lanna

A story which has been acquired and collects from the area. be rewritten again for creating animations in the content of Lanna beliefs from the previous chapter and then used to make storyboards from where the Lanna people's rice fields with farming tied to agriculture, thus obtaining 6 six stories related to rice, namely 1. Talaew 2. Kuen Thaowthangsee 3. Hab Kaow KeunLong 4. Mae Phosop 5. Hae Prachaow Sanha6. Than kaow Mai. Each story is important. After that, the researcher has chosen to do only one issue, namely, Mae Phosop. Why did you choose it? Because Mae Phosop appears as part of the rice planting ceremony in One Cycle from before planting to planting. And harvest storyboarding is about bringing a story to create a picture by communicating, ordering images in channels, writing dialogues and narrations and creating emotions using camera angles and containing images to develop understanding. It's like making a movie or an advertisement for a television show. The advantage of storyboarding is that it is easy to understand and create animations for working teams.

4.3.2 Character Analysis

Before creating a final character, after trying to create and modify it to make it more Lanna, In the Visual Style design, the researcher used the concept of Pictorial vocabulary (McCloud Scott, 1994) describing the relationship between reality language and the picture plane to develop a two-dimensional graphic model of a Lanna rice culture animation. The results of developing all three visual styles are Realistic Style, Geometry Style, and Cartoon Style.

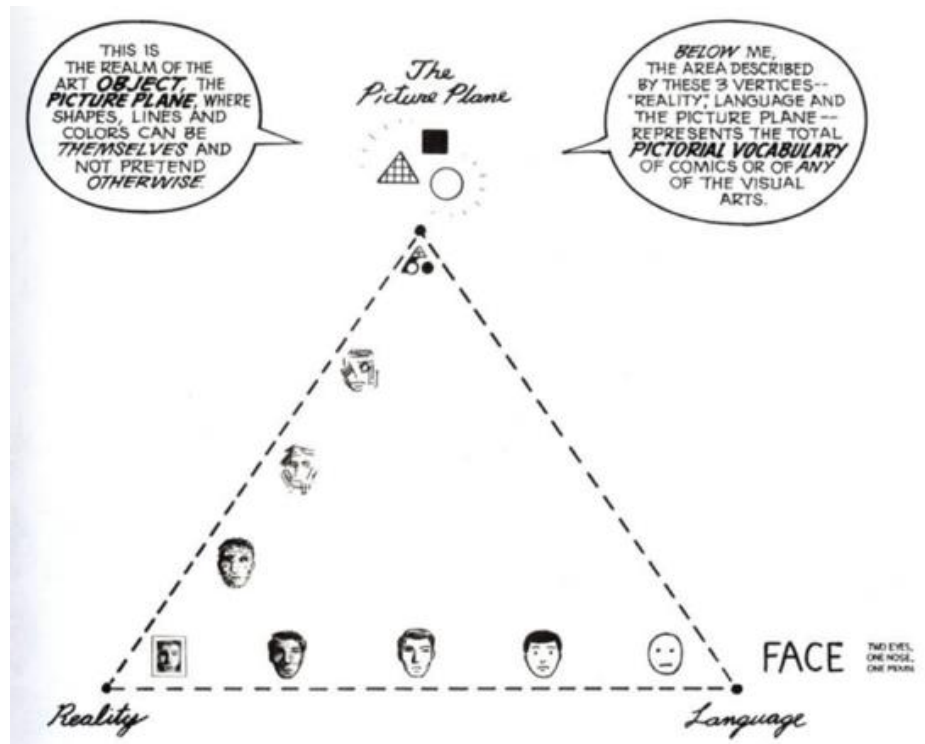


Figure 49 The Concept of Pictorial Vocabulary. (McCloud Scott, 1994)

To make the Lanna character more contemporary to communicate the design of the character, expressing the beauty can be done by:

1. The sketching process develops cartoon character traits by reducing the proportions of the character traits. develop the characteristics of physical elements.



Figure 50 Character Sketch

2. The process of creating a new shape to suit the story you want to tell.



Figure 51 Create a new character shape

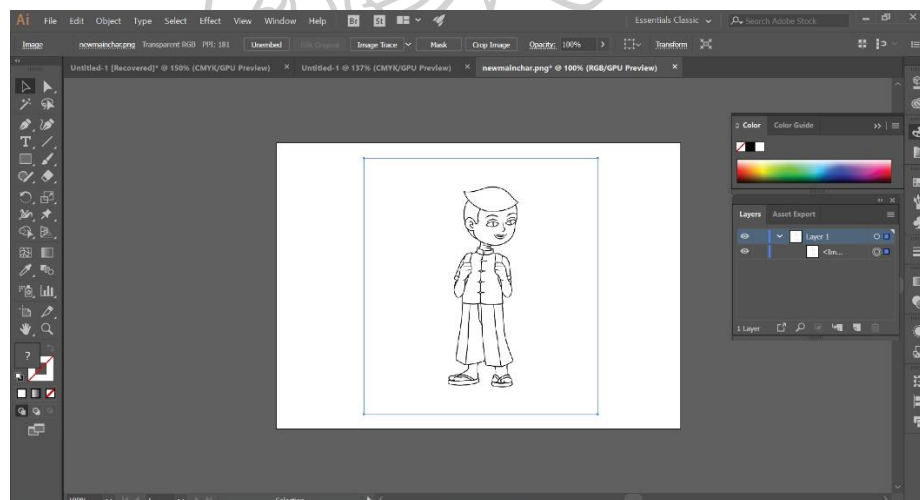


Figure 52 Character development with computer software

3. Stages of character development in computers Take the revised character sketches and scan and draw various elements. They are added to Adobe Illustrator to facilitate the development of characters into animation.



Figure 53 Characters in animation Final works

4.3.3 Character and Story Development

The researcher makes hundreds of different character drawings which are inspired by Lanna Traditional Drawing and selects the characters that consist of Lanna traditional elements. For creating these characters, the researcher uses three methods.

1. Study following the list, designers do research, collect information and images, travel to the location where exists similar kinds of architecture and map it if condition permits.
2. Draw drafts in this step, designers draw drafts and take them to group discussion and determine the original painting design.
3. Determine the style of the character. In this step, designers choose a style from a certain character which is practical drawing that has distinctive cultural characteristics.



Figure 54 Lanna Traditional Drawing Practice to Create Character

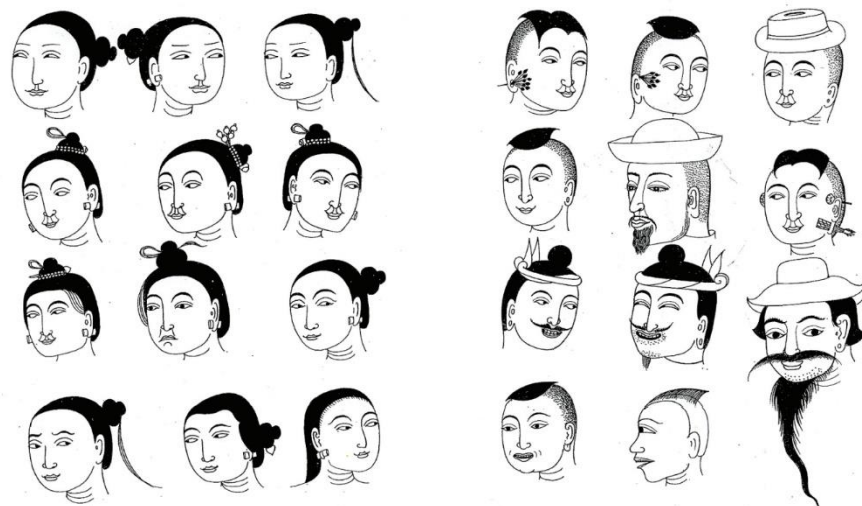


Figure 55 Lanna Traditional Drawing Practice to Create Character

According to the work in the character design book, there are many kinds of character designs, Cartoon Style, Semi- Realistic Style and Realistic Style.



Figure 56 The Result of Character Style

In this step, designers draw the original painting and submit it to production and marketing departments for feasibility research, then revise the paintings according to feedback.



Figure 57 Character Name "Fang"



Figure 58 Character Name "Ton Klar"



Figure 59 Character Name "Aui"



Figure 60 Mood and Tone of Character

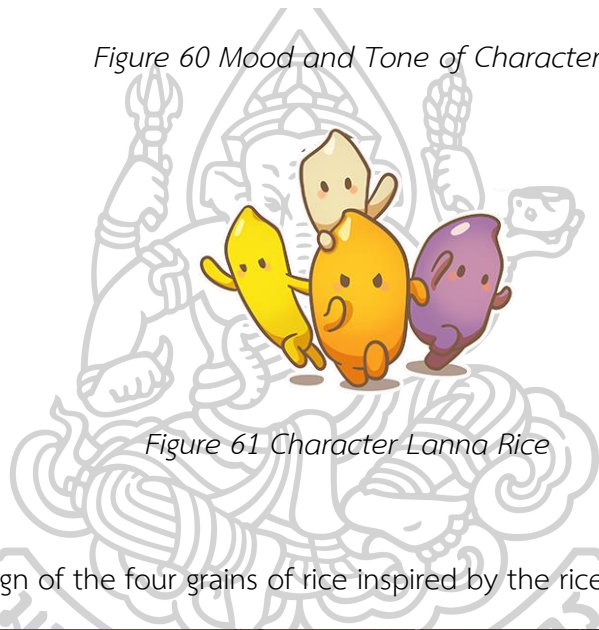


Figure 61 Character Lanna Rice

The design of the four grains of rice inspired by the rice grown in Lanna.

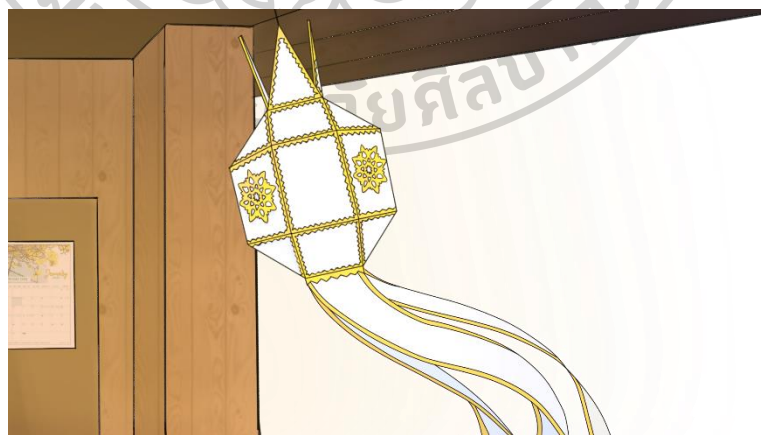


Figure 62 Lanna lantern animation scene elements



Figure 63 Insects and monsters character animation

4.3.4 Animate



Figure 64 Show animation frame by frame

Creating movement is the cornerstone of animation, with the 12 Principles of Animation. consisting of:

1. Timing and Spacing
2. Squash and Stretch
3. Staging
4. Anticipation

5. Follow Through and Overlapping Action

6. Arcs

7. Exaggeration

8. Slow in and Slow out

9. Secondary Action

10. Personality

11. Straight Ahead and Pose to Pose

12. Appeal

4.3.5 Scene Design

We take pictures from real space. Then take the design and draw the scene.

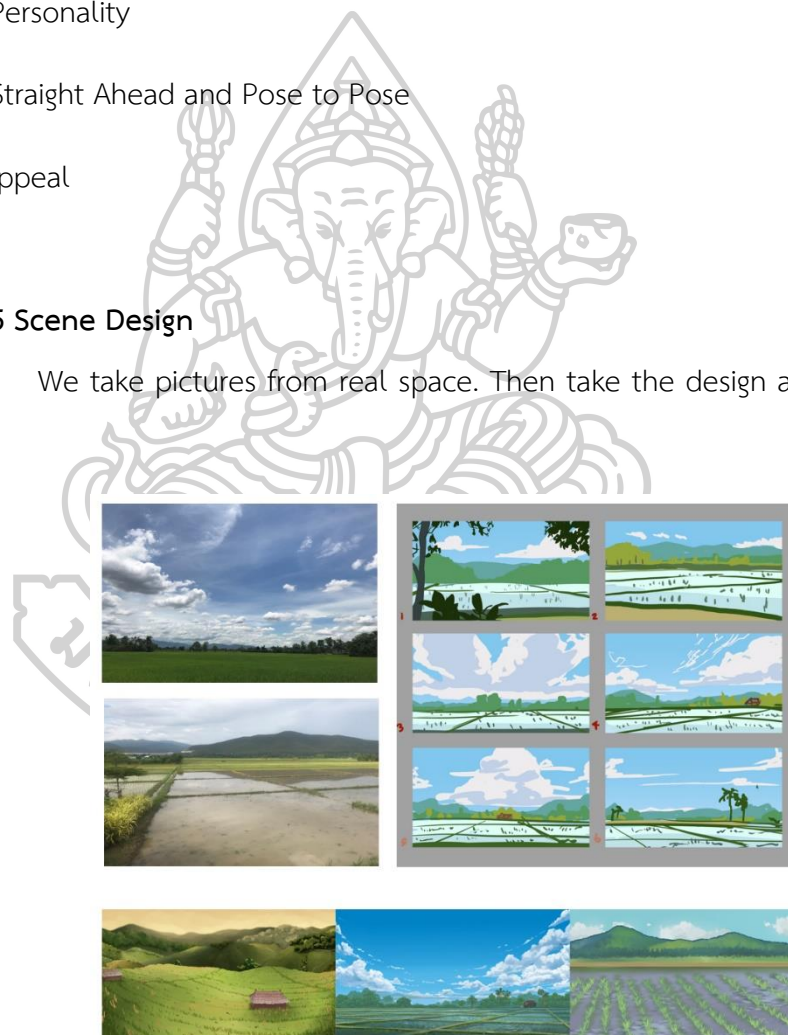


Figure 65 Scene design for animation



Figure 66 Works in animation design for presentation

4.3.6 Edit Design and Sound design

Editing and voiceover Find the right song with Lanna, then we will know what Lanna looks like. What musical instruments did Lanna music come from? Voice search and voiceover by using a computer program add more understanding.

4.4 The Develop and Evaluation of Animation

Evaluation of Phosop animation

4.4.1 Evaluation by Samples

When the animation is finished, pass it on to the target group, children aged 10-15, to watch. What will they get by using a focus group, using the subject of learning and perception, with questions about Lanna rice culture? Then let the children watch to measure learning, liking, and interest in the subject. In Storytelling, we use tools before and after watching to measure learning. It is also essential to consider the specific elements of each animation that tend to have the most

significant influence on viewers. These elements may include the story, characters, setting, and overall animation style. That can create a good attitude in Lanna rice.



Figure 67 Evaluation of animation for audience students aged 10-15 years in schools in Chiang Mai Province

During the research experimentation, structure animation and animation principle were employed in practice in order to seek for suitable approach to create artwork. The yielded experimentation outcome could be summed up in 5 criteria as follow:

- (1) **Poor** –The theory or principle cannot be applied or support the research.
- (2) **Medium** – The theory or principle can hardly be applied or support the research.
- (3) **Good** – The theory or principle can be applied or support some part of the research.
- (4) **Very good** – The theory or principle can be applied or support overall parts of the research.
- (5) **Excellent** – The theory or principle can be applied or support the research in almost every aspect.

Data analysis by collecting questionnaires. Data were analyzed using descriptive statistics, namely percentage and mean. and use the interpretation of the score level as follows:

Average	Meaning
4.21-5.00	Excellent
3.41-4.20	Very good
2.61-3.40	Good
1.81-2.00	Medium
1.00-1.80	Poor

Table 7 Number of respondents

Gender	Number	Percentage
Male	10	66.6
Female	5	33.4
Total	15	100

Table 7, it was found that there were 15 respondents, 10 male students, representing 66.6 percent and 5 female students, representing 33.4 percent.

Table 8 Knowledge of the belief in farming

Lanna elief in farming	Average	
	Pre	Post
1. Know about the farming ceremony	3	4.5
2. Get to know the rice goddess, Mae Phosop, who takes care of rice.	2.0	4.5
3. know how to grow rice	3.0	4.3
Total	2.7	4.4

Table 8, it was found that the students had a moderate level of perception about the belief in farming before watching the movie. The mean was 2.7 when considering each item. It was found that before watching the movie, there was a first perception about how to grow rice. The mean value was 3.0, followed by knowledge of rice farming rituals. The average value is 3.0. Known to the goddess of rice. Mae Phosop who looks after the rice The mean was 2.0 and the perception after watching the film had the highest level of overall perception of belief in farming. When considering each point, it was found that after watching the movie, there was a perception about the goddess of rice. Mae Posop, who takes care of the rice and the rice farming ceremony first and foremost The mean was 4.5, followed by perception of rice cultivation methods. The mean was 4.3.

Table 9 Animation content satisfaction

Content	Average	Meaning
1. Storytelling	3.47	Very good
2. Fantasy Genra	3.40	Good
3. Fun	4.00	Very good
4. Conveying Lanna identity	4.00	Very good
5. Understanding of Mae Phosop	4.33	Excellent
Total	3.84	Very good

Table 9, Animation content satisfaction, it was found that the overall satisfaction of animation content was at a high level. The mean was 3.84. When considering each item, it was found that The first content is the understanding of Mae Phosop, the average value was 4.33, followed by fun and Lanna communication average of 4.00 and storytelling, the average was 3.47. The last one was Fantasy with an average of 3.40.

Table 10 Design satisfaction

Design	Average	Meaning
1. The beauty of animation	4.4	Excellent
2. The character appeal	4.4	Excellent
3. The character conveys the Lanna style.	4.1	Very good
4. the beauty of the scene	4.3	Excellent
5. Movement can be a lot of fun.	4.5	Excellent
Total	4.3	Excellent

Table 10, design satisfaction, it was found that the overall design satisfaction was at the highest level. The mean was 4.3. When considering each item, it was found that The first design is Movement can be fun. The average was 4.5, followed by animation beauty and character beauty. The average value is 4.4. The beauty of the scene. The mean was 4.3 and the final rank was Lanna's character The mean was 4.1.

4.4.2 Evaluation by Experts

1) Asot..Dr.Vizit Janma Art and Design Faculty of architecture, Naresuan University Naresuan Thailand.

“It’s fun watching. During the fantasy period, if there are more colorful and the scene of environment has changed from the normal story these will increase the outstanding. The story was clear and the the story end quickly than it should”

2) Dr.Wisit Supangkaratana Chairperson of Bachelor of Fine Arts Program in Media Arts King Mongkut’s University of Technology Thonburi Bangkok Thailand.

“The sequencing of some scene were confusing”

3) Ariyawat Meechoui Generalist Environment, Industrial Light and Magic Sydney, Australia.

“Regarding art work, that’s should do more research and it should be get more inspiration to mark artwork more modern”

4) Pitak Thiyanan Outreach manager, The monk studio Bangkok Thailand.

“The animation work is good. The sequencing is inconsistent in some parts, causing confusing in the audience”

5) Asot.Dr.Donlaporn Srifar, Multimedia Technology, Faculty of Mass communication Technology Rajamangala University of Technology Phra Nakhon Bangkok Thailand.

“The animation works are unique, clearly reflecting the Lanna Culture. This animation is suitable for story telling of the way of life for young people who are interested in the beautiful traditions of the Lanna people”

6) Dr. Arun kunkad College of Arts, Media and Technology Chiangmai university.

“It’s an interesting work. Reflecting the way of life, Lanna conceptual logic. It is the continuation inherit Lanna knowledge and local identity, which seems to be fading away with time. Choosing this type of media will help to reach new interested target groups, especially youth. This can be published and stored in an easily accessible and convenient format”

7) Chanate Kungsapiwattana lead animator - Axis studio London UK.

“According to the animation, the posture design of movement is already strong. Making the audience more understand the movement, should add in between that will make the animation stronger. The character design is very cute, very pleasing”

Appropriateness Evaluation of the Lanna Animation "Mae Phosop"

Data analysis by collecting questionnaires from 6 experts. Descriptive statistics analyzed data, i.e. mean and score level interpretation.

Table 11 Content Appropriateness

Animation content	Average	Meaning
The concept of the animated film can communicate well about Mae Phosop and the belief in Lanna rice.	4.2	Excellent
The themes taken from Lanna culture are outstanding.	4.2	Excellent
Movie genres can indicate fantasy movies.	4.3	Excellent
Animation styles can communicate well in 2D animation techniques.	4.0	Very good
The editing of the animated film is easy to understand.	3.3	Good
The storyline of the animated movie looks simple without complexity.	4.2	Very good
Total	4.0	Very good

Table 11, it was found that the overall content suitability was at a good level. The mean was 4.0. When considering each item, it was found that The concept of the animated film can communicate well about Mae Phosop and the belief in Lanna rice. The themes taken from Lanna culture are outstanding. The storyline of the animated movie looks simple without complexity. with the highest average value of 4.2, followed by animation style that can communicate well in 2D animation techniques with an average value of 4.0, and the last rank is the sequence of animation movies that are easy to understand. The mean was 3.3.

Table 12 Design suitability

Animation Design	Average	Meaning
The characters are well designed with Lanna expressions.	3.8	Very good
The color of the animated film is beautiful and appropriate.	4.0	Very good
The setting of the animated film is appropriate to the story.	3.8	Very good
Movement can show emotion well.	3.7	Very good
Animation movie voiceovers are appropriate.	3.7	Very good
Soundtrack is appropriate.	3.7	Very good
Total	3.8	Very good

Table 12, it was found that the overall design suitability was at a good level. The mean was 3.8. When considering each item, it was found that The color saturation of the animated film is beautifully created and appropriate. with an average of 4.0, followed by well-designed characters with Lanna expressions and scenes of animated films suitable for the story with an average of 3.7. The movements can express emotions well. Animation movie voiceovers are appropriate. and background music is appropriate with a mean of 3.7.

4.4.3 Assessment Results to Edit

Implement the changes: make the necessary changes to the animation prototype. Animation may involve adjusting the animation's visuals, sound, or narrative. Evaluate the edited prototype: have made the changes, evaluate the edited prototype again to ensure that the changes have effectively addressed the areas that needed improvement. Repeat this process until the work is satisfied with the final product.

4.5 The Expansion of Other Topics

4.5.1 Game created as a board game, similar to the Monopoly type game.



Figure 68 The original sketch used as a board game by linking the design from the animation



Figure 69 A board game called Post Plana with content about Lanna rice



Figure 70 Trying to play Pose Planna game with the test group aged 10-15 years



Figure 71 Create a character in the form of a doll to use as a pawn in the game

Sample groups in the second phase are users aged 16 to 18. (High school students in public schools located in Muang district, Chiang Mai.) There were 20 participants to play game prototype.

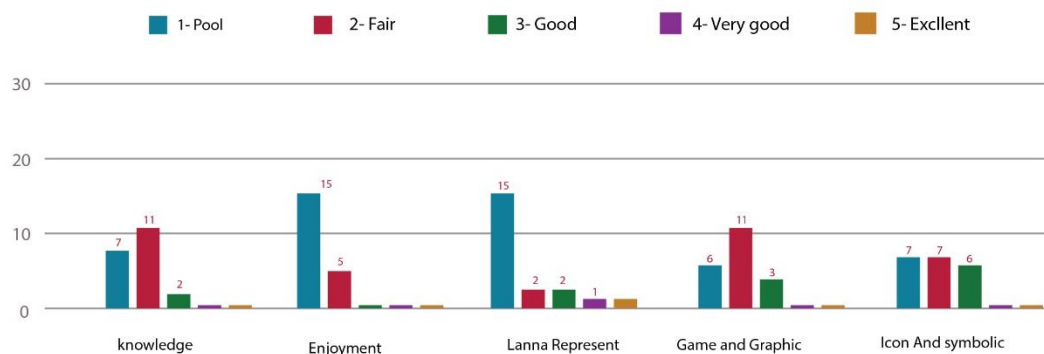


Figure 72 Game evaluation results graph

Measurement Game by Expert

- 1) Asst.Prof.Krittiya Saksrisathaporn, Ph.D Instructor of digital games course Chiang Mai University.

“It's an addictive game, both the graphics in the game have good Lanna There is a story about Lanna rice. But some playing rules are not consistent with the game.”

- 2) Mr. Noppon Wongta Instructor of digital games course Chiang Mai University.

“A good game should be even more dynamic.”

- 3) Miss Supara Grudpan Instructor of digital games course Chiang Mai University.

“The game is easy to play”



Figure 73 Game work has been shown at Chiang Mai University Book Week 2022

4.5.2 Souvenir



Figure 74 Souvenirs inspired by the story of Mae Phosop and Lanna rice grains

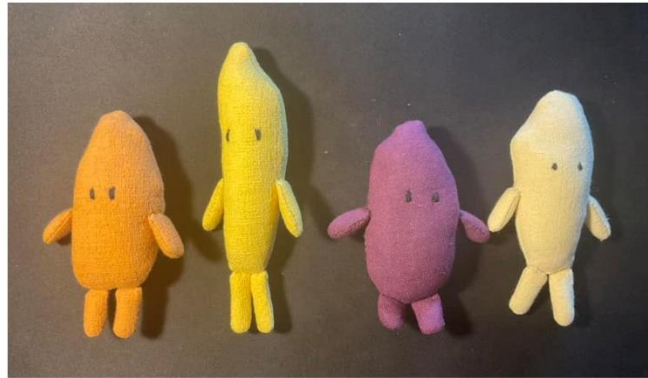


Figure 75 The dolls are designed from the grains of rice grown in Lanna

Methods for evaluating the results of dolls design whether it can tell the story of Lanna or not. It will be evaluated by 4 experts in souvenir product design and toy design as follows:

1) Asst.Prof. Manissaward Jintapitak, Ph.D. College of Arts, Media and Technology Chiangmai University.

First time seeing the work can be immediately identified as related matters related to rice and rice grains I have a feeling of liking all 5 dolls, but there is an additional thing that may need to add other things that are surrounding details to explain the eco system of Lanna rice. The female doll can tell the story of Mae Posop very well. For the design of the packaging box can also add many more story details to create the atmosphere of the rice fields of Lanna.

2) Mr.Peerapong poonjunta The owner of Nai Tho wooden doll house Baan Luang Nuea, Luang Nuea Subdistrict, Doi Saket District, Chiang Mai.

From observing dolls with characteristics, putting their hair up high, wearing a sarong, and having a cloth draped over their shoulders, it can be identified that the doll represents the northern region. In addition, in the hand of the doll is holding a plant or ears of rice, it is believed to be Mae Phosop in the story of rice. As for the

other four small dolls, they can represent the grain of rice very well. Overall, it can convey the meaning of Lanna rice culture very well.

3) Asst.Prof. Thapanon Suwankanit Faculty of Arts and Architecture Rajamangala University of Technology Lanna.

The dolls have a design that resembles the murals painting of the north, which can be determined from the fabric pattern and hair style. But the appearance of the doll's eyes is different from the frescoes. The suggestion is that it may be necessary to improve the colors used in the work without having flashy colors because the colors in the yard are “The raw color or natural shades”. The character of rice grains is similar, the proportions of the arms and legs must also be consistent. The package may have to focus on preventing damage to the doll. This design should provide more support for commercial sales.

4) Ms.Jaruwan Pengsir Program in Arts Education Faculty of Humanities and Social Science Chiang Mai Rajabhat University.

All dolls are adorable. It can be used as a medium to represent the story of Mae Phosop and Lanna rice as well, especially about the different types of Lanna rice.



Figure 76 An expert in souvenir design

Which resulted in that dolls can convey the Lanna style well. has the identity of being northern.

4.5.3 Cartoon or Comic

Reading comics, in addition to comics being fun, comic can tell cultural stories as well. For children to be able to read and learn about Lanna rice easily, the comic will insert knowledge into the book. Inspire help to develop language, encourage reading.



Figure 77 Comic Mae Phosop



Figure 78 Cover Cartoon Comic Mae Phosop

4.5.4 Sticker Line

At present, sending stickers is very popular among Thai people. Communication with LINE applications for communication between individuals and organizations is used increasingly. By sending emotional stickers instead of typing text for speed, we choose to use characters derived from Lanna rice seeds, which are the rice that farmers decide to grow most of them, to design a line sticker.



Figure 79 Sticker Line Lanna rice grains

4.5.5 Lanna Rice doll

A doll that children can hug. How does it good for them? They will have fun and be able to absorb the story of Lanna Rice. Build a bond about rice for children through hugging, creating happiness, and creating optimism. Help build imagination and develop various skills. Instead of friends, dolls are objects that change culturally.



Figure 80 Lanna Rice doll

4.6 Chapter Summary

Researchers use many methods in this chapter: Collecting data through observation and questionnaires. The interview from the animation prototype was developed by a literature review in Chapter 2, followed by creating a Lanna rice culture concept using the Mae Phosop as the story's theme. The consequences of why the story's structure is simple, and in the analysis of cases, the design of Lanna's animation looks more concrete. The results can be used to develop other animation concepts efficiently.

Researchers have developed the first animation prototype. By bringing the rice farming process of Lanna rice culture, beginning with the ritual of belief in farming that will lead to the story, it was tested by a group of viewers aged 10 and 15 years with excellent assessment scores. Then they were asked to complete a questionnaire about their experience before and after watching the animation. Some people are interviewed more about what they like and do not like about seeing animation and what they learned during the test. Finally, the development of the animation "Mae Phosop" began.

This research is about the development of animation that has content about the beliefs of Lanna. This study also aims to promote a local culture with animation due to the potential to create public interest in rice culture. Local, especially among teenagers, is the use of technology to present art and culture to the new generation. It is said that animation has outstanding qualities in creating links between viewing and knowledge. They not only have a fun experience but there is also important content in the learning process in the belief.

The assessment shows that animation creates motivation for data awareness and learning about Lanna culture effectively. Results in terms of youth efficiency are liked. The design of the characters they accept that the design will affect their learning experience. In addition, they were talking about scenes and other elements that were well-designed and suitable for the story of the Lanna region at that time. Storytelling plays an important role in the design of the animation and is involved in determining new learning guidelines suitable for teenagers. Behaviour and interest in real locations in north Thailand resulted in "Lanna of Rice Culture Animation" as another tool to promote cultural transfer using fun media.



Chapter 5

Reflection on the Artefact

5.1 Introduction

This part of this research is a practical base that the researcher has compiled. To tell the reflection of the design that it can explain what effect the researcher's design has on what effect. The researcher can tell a story with various methods through each type of narrative media with the reflections of viewers, readers and players about rice culture and contents to convey Lanna stories to tell things in the context of beliefs. Review process and critical analysis in creating those media means that if those media tell what is hidden in endangered cultures and the impact of media on a critical narrative of a culture or object, it is an accomplishment involving a profound cognitive process. Reflecting and carefully considering the historical, cultural, social or personal context of the cultural narrative media. When contemplating cultural capital media, consider many aspects. There is only one subject, but other parts are included, such as creating characters from the research area. The objective focuses on presenting what is in the belief in rice culture or the process of growing rice or Symbols that appear to represent the Lanna people. The media also mentions the emotions or thoughts that stimulate the belief culture in rice culture. It represents the strength of the cultural group. Therefore, Good narrative positively affects the community where the story originates. It has a good effect on Lanna culture. It has a positive effect on the economy of the northern region of Thailand.

In creating media to tell the story of this culture, it is another form of recording created from the researcher's concept. It is expected that some things in the Lanna culture are disappearing, affecting the relationship between families in the community, such as the belief ritual before farming in the Mae Phosop, the goddess

of rice therefore, recorded using narrative media such as animation, games, comics, character lines and board games. Furthermore, found that the media was born odour of Lanna, indicating the shape and appearance of Lanna. The Lanna identity is in the media. These media should be suitable learning materials for young people.

5.2 Reflection results in the design of works

The Lanna rice culture is of great importance to the Lanna people in Chiang Mai, Thailand. it is also deeply embedded in the history, traditions and everyday life of the region. It plays an important role in establishing the Lanna identity and preserving their cultural heritage. The importance of Lanna rice culture to the Lanna people is in several respects: Economic importance: Rice cultivation has been the main economic activity in this region for centuries. It is subsistence, income and livelihood of many Lanna communities. Lanna rice culture preserves the knowledge and agricultural practices that contribute to the economic success of the Lanna people.

Cultural identity: Rice is intricately associated with Lanna cultural identity. is a symbol of fertility abundance and prosperity Lanna people are proud of their rice farming heritage unlike any other region. Lanna rice culture represents cultural pride, heritage and the way it connects to their roots. Social coexistence: Lanna rice culture promotes community cooperation and social coexistence. Activities related to rice, such as planting, harvesting and processing, are often collective tasks requiring concerted effort. These activities bring people together. strengthen social ties and promote the unity of the Lanna people to spread Lanna rice culture to society and preserve it.

Storytelling and Awareness Media: Efforts to educate young people about the importance of rice culture through schools. educational program and awareness campaigns This helps instill a sense of pride and understanding of their cultural heritage. Rituals in Rice Culture: Hag Na Ceremony, Mae Phosop Rice Kwan

Ceremony, and Tarn Khao Mai rituals Represents aspects of Lanna rice culture. These activities include ceremonies and exhibitions highlighting rice farming practices and their importance.

The use of storytelling media as a tool in cultural centers and museums: institutions such as the Lanna Folklife Museum and the Chiang Mai City Arts and Cultural Center is a stage for exhibitions related to rice culture. They serve as educational spaces and knowledge repositories for locals and visitors. Local communities participate in promoting and preserving Lanna rice culture. They organize community-based tourism activities. where visitors can directly experience farming participate in traditional rituals and learn about the cultural significance of rice with these efforts Lanna rice culture has therefore been propagated to society. foster cultural pride preserve traditional knowledge and guarantee the continuity of the important Lanna heritage.

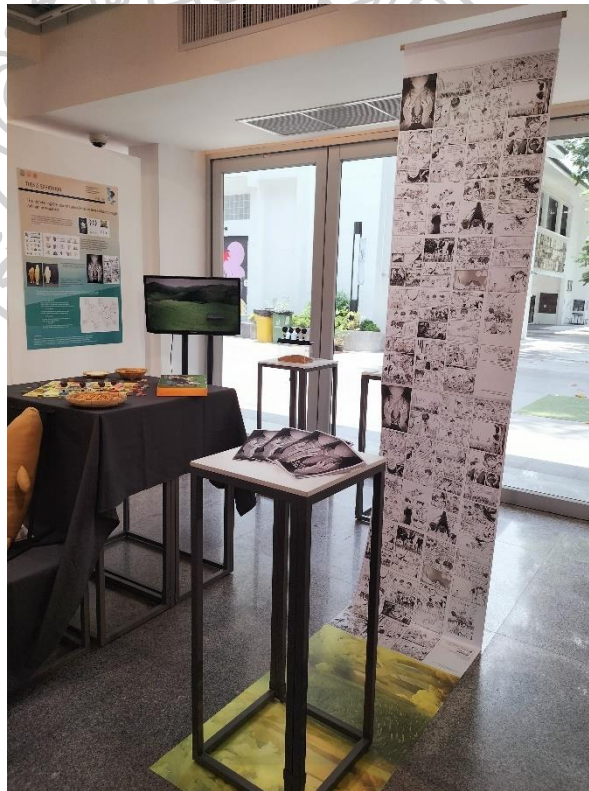


Figure 81 Exhibition of media works for cultural narratives, Khongthat 2023

The new media of storytelling can be used to tell stories and communicate with the new generation of people to understand Lanna rice culture and know their roots. There are some ways new media can be used for this purpose: one that focuses on sharing content related to Lanna rice culture by posting pictures, videos, and informative descriptions highlighting the importance of rice cultivation. Traditions and practices of Lanna rice.

Media Storytelling: Create engaging and interactive digital stories that showcase Lanna's rice culture. This can be done via video. Animations or interactive applications It uses multimedia elements to engage audiences and deliver an experience that captures their attention. Online Learning Platform: Create an online course or module that delves into Lanna rice culture. Learning and understanding platform Combines gamification and gaming elements to make learning more engaging and enjoyable. A mobile application that serves as a comprehensive resource for learning about Lanna's rice culture: including properties such as historical timelines. Map of rice growing regions virtual exhibition, an audio recording of a traditional song or story and interactive quizzes to engage and educate users. Make sure the platform is user-friendly and visually appealing.

1) Stories from storytelling media design: Animation

It is an animation that has a story from farming. Knowledge about the farming process that uses the belief in Mae Phosop as the main element from the actual area to be used in the design. Create fun, design and beauty of the scene and the atmosphere comes from the real space. There is a way of farmers in the Lanna style. There are insect pests in the fields. Watching will be both knowledgeable and enjoyable.



Figure 82 Media for storytelling: Animation Lanna

2) Stories from storytelling media design: Board games

Games with farming content and agricultural tools, farming in 1 cycle from planting to harvesting, knowledgeable, children like to play because they have fun. stories from playing gradually learning by creating benefits, knowing how to plan interactions in groups that play together, many people share knowledge about farming, the characteristics of rice varieties that are grown in northern Thailand.



Figure 83 Media for storytelling: Board games

3) Stories from storytelling media design: Comic

Comic creates stories from beliefs. A story that adopts the same character as animation About Mae Phosop Read and enjoy Reading, we can feel the texture of the paper. Comics help promote reading among young people.



Figure 84 Media for storytelling: Comic

4) Stories from storytelling media design: Toy and Doll

The design, appearance, shape of the cloth doll shaped like a grain. Stories taken from rice paddies, cotton, colors that represent the color of rice grains. Absorption from playing, hugging, similar to hugging a bolster, reflecting tenderness.



Figure 85 Media for storytelling: Toy and Doll

5) Stories from storytelling media design: Souvenir

The story in the simulation box is similar to the rice field. Lanna rice varieties The Story of Mae Phosop The story used. Types of Rice There is a story inside the box. Play like toy souvenirs like those. Recalling stories or events in the past Souvenirs also reminds us of past experiences.



Figure 86 Media for storytelling

6) Stories from storytelling media design: Sticker Line



Figure 87 Media for storytelling: Sticker Line

5.3 Turning the research outcome into a design

Knowledge gained from research to inform and guide the design process. Here's a step-by-step explanation:

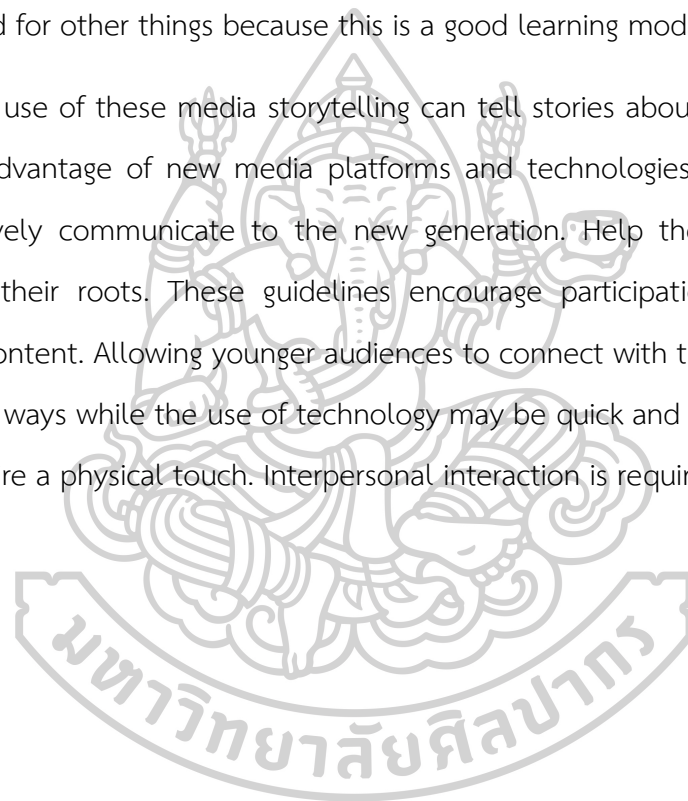
1. Understand the process of designing media in each type.
2. It serves the objectives set in each medium.
3. Analyze usage, patterns, trends, and insights of viewers, players, who can make informed decisions about each medium.
4. Functionality, aesthetics and interaction of viewers, players, promote each medium.
5. The order of viewing, playing, reading, concept before concept in each medium.
6. Create a prototype, lay out the structure for each medium.
7. Make corrections, repeat in each media, try the initial test and come back to edit and improve again.
8. Create manuals for each medium. for understanding.

5.4 Conclusions

Media Storytelling that has been designed to be part of the storytelling of beliefs in rice culture. Resulting in an understanding of Lanna, being able to study and see how to preserve knowledge, valuable stories of the community, each media may have different methods of presentation, but the purpose of the media is told. The story is the same thing, wanting to communicate about Lanna rice. Although the media for telling the story is designed, it may not be the best way to do it. Just the researcher wants to find a way of learning and playing to make some things that are difficult to teach may be easier.

The narrative can be preserved as a digital platform which requires that 1. If told, it can communicate cultural stories 2. Get media for learning in school 3. To get results that are works of art must think about it and have a beautiful work of art. The design works like going back to the past when the technology was not yet high-tech like today. What is telling about culture may be because it is a story based on the natural environment in the rice fields. The selection of media needs to be more modern and digital. However, everything can be digitalized in the future; what we do can be used for other things because this is a good learning model.

The use of these media storytelling can tell stories about Lanna rice culture. By taking advantage of new media platforms and technologies. Lanna rice culture can effectively communicate to the new generation. Help them understand and appreciate their roots. These guidelines encourage participation, interaction, and access to content. Allowing younger audiences to connect with their cultural heritage in available ways while the use of technology may be quick and easy, some narrative media require a physical touch. Interpersonal interaction is required as well.



Chapter 6

Conclusion and Recommendation

The final chapter includes a summary of the study with analyzed findings to create media storytelling design methodology ultimately. The results were analyzed to develop a complete belief culture medias design method. Furthermore, it guides those with similar goals to this research or looking for possibilities for their studies. With mixed methods consisting of quantitative and qualitative data, the research framework includes three specific issues: The Lanna rice culture, media storytelling design, and methods to enhance student's learning, and the development process is divided into three stages which include:

The first stage is collecting information on Lanna rice culture beliefs. And expert interviews. Finding the importance of beliefs in Lanna rice culture to filter information to create media works. Additional data collection and detailed case study analysis are required at this stage. Study media storytelling design that reflects beliefs in rice culture comparison of media elements by 1) Collect media storytelling data with similar content. Alternatively, it is possibly there has been some previous studies that analyze the animation acquisition to make comparisons and write a summary. 2) Interview questions to experts and specialists for specific information.

Stage Two: Developing story and media storytelling prototypes.

From collecting information from documents grouped to see interesting things, it was found that there was a story about rice cultivation of the Lanna people. involved in many activities in daily life rice is the heart crop of the Lanna people. It is found that Lanna rice has a belief growing process at almost every step in the farming cycle. from the pre-planting stage While planting and after planting and believing that the rice will grow well and produce perfect results, must respect the

sacred and sacred things that will take care of the rice in the field It was found that the sacred object that most farmers respected was Mae Phosop. Mae Pho is the goddess who oversees rice. It is a post related to the story of rice planting. From the Mae Phosop story, it seems that it should be used to create a story in this research. Because in telling stories with media, most of them have to use the genre of fantasy that can add imagination into the story, divided into folklore stories from the stories of the Lanna people. Researchers invent many forms of narrative media to find a way to tell those stories. After that, go into the process of prototype media for different types of storytelling, for example, animation, game, comic, souvenir and sticker line.

Stage Three: Final Media Design and Development Complete character design and visual art design based on rice culture. Creation of created media that can be played, viewed, touched, storytelling media, including animation, games, cartoons, souvenirs and LINE stickers. This part of the process is to study the acquisition of narrative media for Thai adolescents (10-13 years old) and tell cultural stories about Lanna beliefs about rice. Different forms of storytelling media can be delivered as digital files that can be distributed on new social media platforms. This type of media is designed to create a positive attitude towards Lanna rice. Able to learn their cultural roots and evaluate their work It was evaluated by two assessors: 1. from 30 high school students in Chiang Mai Province; 2. 6 narrative media design experts and 1 educational technology media expert and cultural belief expert. Lanna rice, 2 people.

Research tools include:

1. Prototypes Media for storytelling and Animation in digital format.
2. The media for storytelling design evaluation pretest and posttest form will be used after viewing the work.

6.1 Conclusions

The summarization of the results based on the research plan can be divided into sub-sections as follows.

6.1.1 Conclusion of research.

Summarize the analysis of the media storytelling creation process for study. On Belief in Lanna in Rice Culture and study the basics and structure of the media storytelling design related to rice culture was analyzed before identifying 6 main elements:

1) Content comes from Folklore from “Mae Phosop” because it is the main line of rice cultivation. And this belief is still present in farming today. 2) The character design is derived from mural paintings of temples in the north of Thailand. Choose pictures of children and the way of life of northern villagers and the concept of personification to raise what is presented as a person. 3) Media focuses on the player's interaction with what they play. 4) Storytelling Rice farming in Lanna. 5) Storytelling media, including animation, games, cartoons, souvenirs and LINE stickers. 6) The color theme is earth tones. The colors are country, natural. If it's a doll, it's cotton.

This study explores the principle of creating this media storytelling to tell the story of the intangible culture that is the belief in Lanna rice. Questionnaires, observations, and interviews were used, and design principles from media storytelling elements were integrated with Lanna cultural content to determine whether media storytelling could successfully communicate cultural stories. Familiar with the audience? Ready to pass on the knowledge of rice belief culture? Questionnaires, observations and interviews are methods used to gather relevant information and identify what is on the minds of the audience. The objective of this study was to understand Lanna rice culture. Structuring key elements that help create media storytelling and learning and perception about beliefs in Lanna rice culture. The

design concepts derived from the study highlighted the importance of using media storytelling to promote culture and benefit the learning process of young people. Media storytelling can be a good learning tool. Share history through storytelling.

To identify the main content about Lanna art to be integrated with animation elements in terms of Lanna art, focusing on learning was divided into 4 aspects:

1. The origin and uniqueness of the culture. Lanna Rice 2. Storytelling of Lanna 3. Mood and Tone of Lanna and 4. Daily life of Lanna people has been designed the animation using animation design principles and storytelling methods. Knowledge of traditions, beliefs and facts will be included in the storyline and characters in the animation.

2. To identify which elements of media storytelling, contribute to creating engaging and meaningful experiences in traditional culture. Choosing the essential media storytelling elements to suit the objectives of a balanced design. Designers will want to design the characters. Take into account the images and camera angles that are meaningful in the presentation and should include sound, subtitles, background music as one of the key elements in understanding the media storytelling goals. as well as stories that want to present well.

3. To identify the experience of each audience that affects the design of media storytelling elements based on Lanna art. Some people have a background. Some people may not have the viewer's experience is important in shaping the concept of media storytelling. The subjects along with experts involved in the research shared their personal experiences while watching the media storytelling. in various ways considering issues such as knowledge, planting, farming, content taught while watching. according to the data analysis process the viewer's experience is influenced. will change according to experience the most viewers said they perceived

the experience as positive because media storytelling serves as a learning tool to raise awareness of cultural values. and keep them motivated. Good Attitude towards Lanna rice.

This research aims to develop a method for producing media to support cultural learning approaches by using design elements of animation and storytelling using cartoon characters. To attract the attention of young audiences to create a positive attitude about Lanna rice and the farmland where they live. There is respect for sacred things so that the community can live well and understand the way. The traditional farming way of life has beliefs. Components of animation that support the audience's learning experienced for example, animation media include: 1) Character roles in style storylines 2) Appropriate use of scenes 3) Movement creation style 4) Subtitles and voice overs the soundtrack of the questionnaire received a very good average rating.

4. To identify the knowledge needed in the media storytelling that talks about the belief in Lanna rice culture for young Thai children. For 10-15 years, no one has done anything about Lanna Rice. This research will increase access to knowledge in arts and culture. especially telling stories about farming with Lanna beliefs, especially focusing on young people from the study it was found that animation can be used for real work. Easy to understand and suitable medium. Media storytelling helps viewers to learn about the culture in a fun way.

6.1.2 Conclusion of Media for Storytelling Visual Art

The search process was created from the murals by using the reproduction method, piece by piece, to find the scene and take pictures from the real space then bring it to design as along with mood and tone from the area. whether from food Clothing and items that existed in the culture were redesigned. reconstruct with a pattern referring to the original culture bring the sound of local music to be put into the work.

6.1.3 Conclusion of Lanna Belief in Rice Culture

In the study of Lanna rice, it was found that the rice cultivation of the Lanna people There are throughout the cycle because of planting, but some rituals are no longer practiced. It has been found that Lanna rice has a belief growing process at almost every step in the farming cycle. from the pre-planting stage While planting and after planting and believing that the rice will grow well and produce perfect results, must respect the sacred and sacred things that will take care of the rice in the field Existing ceremonies are probably attached to religion. Because the Lanna people still adhere to Buddhism as a spiritual anchor along with traditional beliefs.

6.2 Recommendation

6.2.1 The Story Creation Storytelling

Story creation storytelling of Lanna rice culture It can still be done if supported. can be created as content in the international media storytelling industry which can be seen that the Lanna culture is of great interest to foreigners Whether it's about food, dress or culture in the daily life of the Lanna people. Contemporary media creation supports especially the animation with the subject of Lanna culture of Thailand, and there will be two benefits, which are firstly, it could stimulate education. and research related to Lanna arts and culture located in northern Thailand, and secondly, it could stimulate Thailand's animation, comics and game industries. Since animation, comics and games and contemporary media is a science, must to integrate knowledge in many areas such as character design, script writing, animation, etc. moreover, animation, comics and games are soft power can also reflect many aspects of Thai culture. It is essential that animation and script expertise is essentially involved in the design.

6.2.2 Telling Stories

Telling stories about culture or beliefs If told in a short period of time, difficult to understand for understanding May have to do several short media episodes. Or if you must create a long media, it requires a lot of resources to create because you want beauty that goes along with the story you want to convey, not just a story to create knowledge alone.

6.2.3 For any Additional Studies

For any additional studies, a wider range of target groups Must make people not only young people of other ages can watch as well. But it also must be fun. Another form of culture preservation, which is easy to propagate. Like Japan or Korea that often brings culture to create media storytelling can also support tourism When you see it, you want to touch the real space. and became interested in the culture of Lanna beliefs Besides being Lanna, it is also a strong culture.

Another consideration is media storytelling that supports dressing, local clothes or traditional clothes designed in the works and elements of Lanna architecture can be applied to use. It can be extended to include travel activities in sightseeing tours or the Lanna rice culture Museum in a specific area. The work can also be used to support the curriculum in local schools as well.

6.3 Contribution

This research study is supported by the principles of media design. Conducive to cultural experience and promotion of Lanna rice and increase the potential to create a good attitude of viewers towards Lanna rice. This research is one of the studies that defined the promotion of intangible cultural heritage. It can be applied to design learning experiences by integrating fun experiences with technology to create learning tools for educators in schools or in museums, cultural

professionals and the cultural tourism industry. As this animation work is a cultural medium. A new experience in learning new cultures for users. and improve yourself as you learn about the culture.

6.3.1. To provide a method for the extraction of cultural content to store knowledge. How to extract for fun reduce academic knowledge by finding other means of informing. In this research, other media were also included, such as Games Souvenir and Comics.

6.3.2. Useful for cultural learning through watching animation. What are the benefits? What does it maintain? Cultivate a good attitude in today's times where similar beliefs are applicable in other cultures, which media formats are appropriate? For pushing for sustainability in the conservation of the Lanna belief in rice culture.

6.3.3. Guidelines for media storytelling to promote story of Lanna rice culture.

6.4 New Knowledge of Media Storytelling

In finding ways to create media storytelling relevant to specific cultural contexts, achieve the best possible outcomes and conclusions from creation to outcome from inception to output.

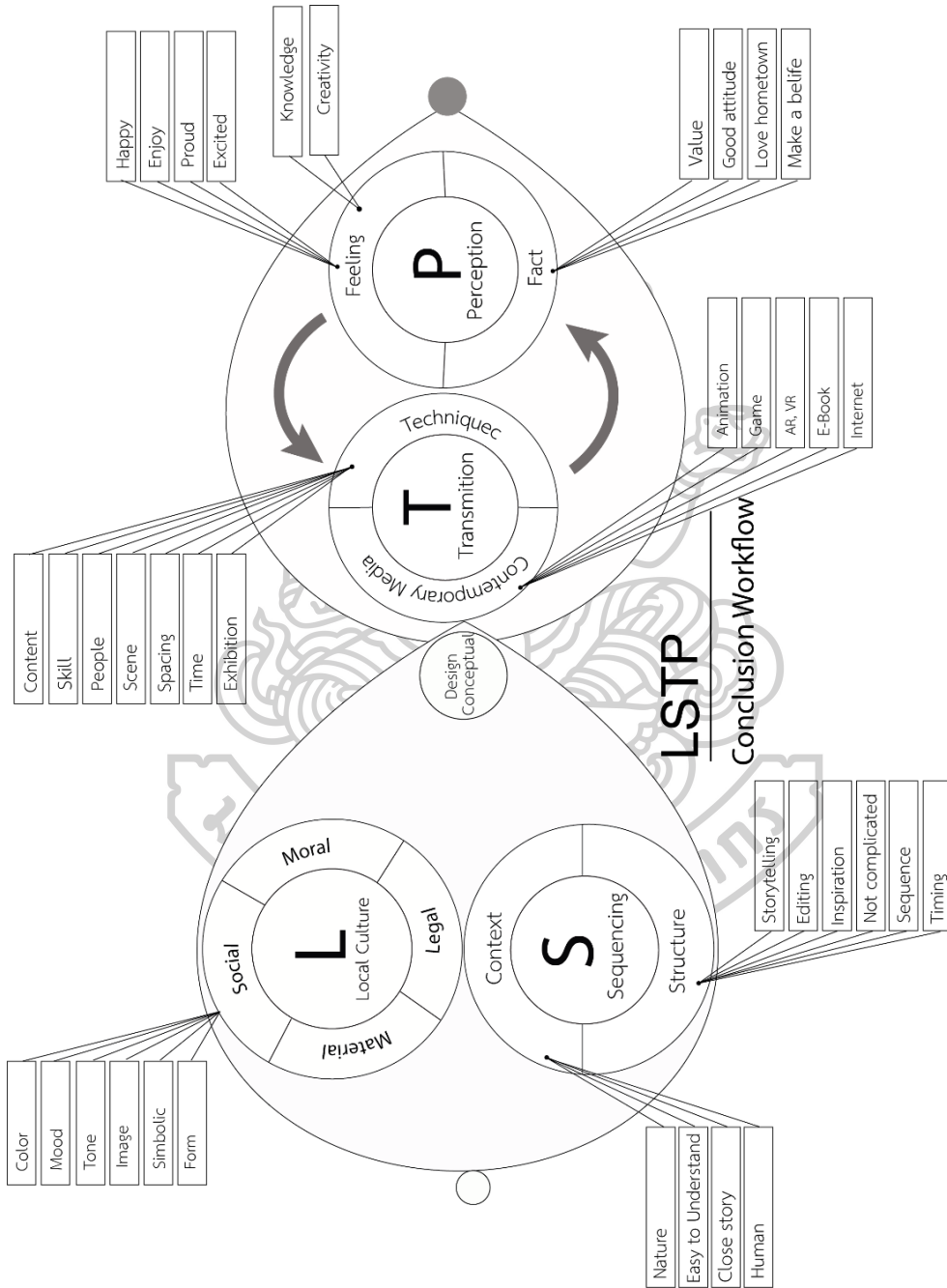


Figure 88 The diagram shows the research conclusion in research

The **LSTP** diagram is to present a way to create better animations. With culture included, it is an animation model that adds importance to the culture part in evaluation as well, using 4 abbreviations L, S, T and P.

Table 13 Description LSTP Frame Work Diagram

LSTP Frame Work Diagram	Principle: The process of creating media to tell cultural stories.
Components of the LSTP	Description
L= Local Culture	Cultural story that we choose from the beginning of the story that we are interested in After collecting the data, it can be separated into shapes Image, mood and tone.
S=Sequencing	Create a narrative What do you want people to see? Provide appropriate information to viewers priority.
T=Transition	To convey the storytelling by using different types of media, choosing appropriately.
P=Perception	The message sent to the receiver, the choice of method, technique, content, beauty a feeling, a perception.

From the diagram it can be explained that to create a media work (animation) that tells about the culture. What factors do we need to consider? come to use as a starting point for the work you want to create It is necessary to have these things together, which these things are used to create. and can be checked by evaluating

when the creation is complete or the viewer or the receiver has already received will convey the story well must be analyzed to be able to separate the work into 2 main parts, part 1 starts first, namely L (Local Culture) and S (Sequencing), then will get a concept design and then proceed to the second part, namely T (Transition) and P (Perception) and then deliver all messages to the audience. So, send the message to the recipient or the audience so that the audience will send Feedback to see how the result is.

Each subject how did it get here? Indeed, there must be a reverse check. If we bring our animation to test back, what should the good result look like? what we got which from the research we selected Lanna rice culture the initial researcher, from the base chosen for animation Because they have the skills and aptitude for creating animations. This diagram is probably best suited for an animation project. But if wanting to apply it to other media, it may work in another way. because there are probably many other factors that are not different from animation. For this diagram, it contains.

6.4.1 Local Culture (L)

From collecting the data, grouping them into 5 groups that we divide from culture, namely Living, Historical, Architecture, education, Craft and Folk Arts, so that we can find out. In this research, the focus was on Living that is close to the basics, easy to see with tangible culture. to obtain the following characteristics with a research method or any other method.

- Color
- Mood and Tone
- Image
- Symbolic
- Form

6.4.2 Sequencing (S)

Focus on creating storytelling stories. Storytelling Find a way to tell in various narrative context.

- Nature
- Easy to Understand
- Close Story
- Human
- Structure
- Storytelling
- Editing
- Inspiration
- Not Complicated
- Sequence
- Timing

6.4.3 Transmission (T)

Focus on telling the story find tools to use in the story Telling stories with contemporary tools.

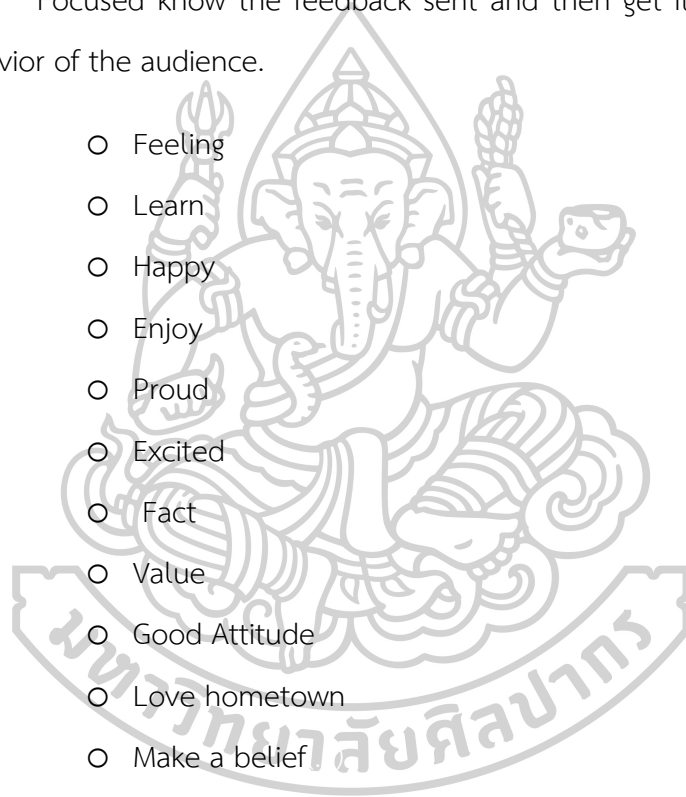
- Contemporary Media
- Animation 2D 3D
- Game
- AR, VR
- E- Book.
- technique
- Content
- Skill
- People

- Scene
- Spacing
- Time
- Exhibition

6.4.4 Perception (P)

Focused know the feedback sent and then get it back. and happens to the behavior of the audience.

- Feeling
- Learn
- Happy
- Enjoy
- Proud
- Excited
- Fact
- Value
- Good Attitude
- Love hometown
- Make a belief



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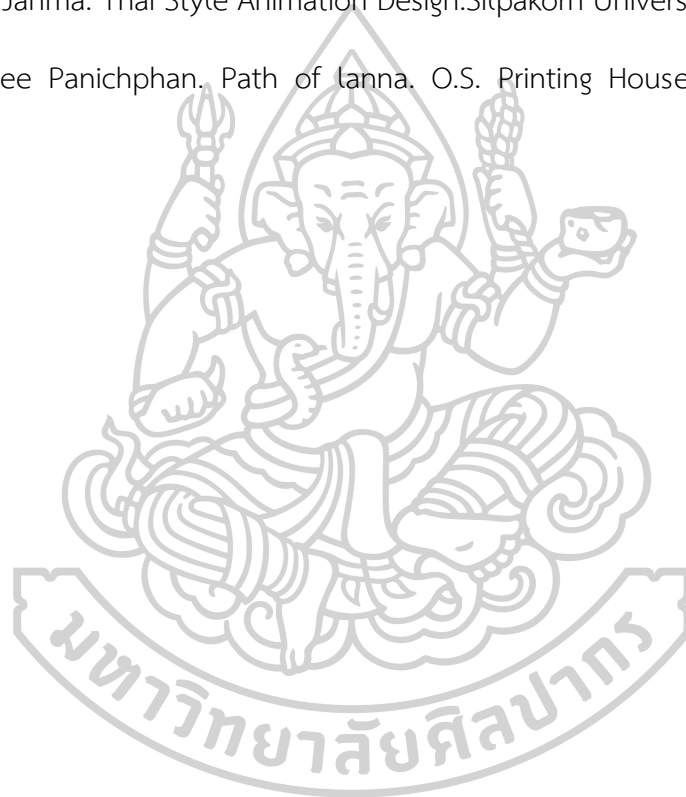
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