

The Development Mechanisms of Screenwriting Personnel Utilizing Lan Xang Cultural Capital for Film Production in the Creative Industry

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Abstract

The research focuses on the mechanisms for developing screenwriting personnel based on Lan Xang cultural capital toward film production for the creative industry. This is supported by Program Management Unit for Human Resources & Institutional Development, Research and Innovation (PMU-B) under the Ministry of Higher Education, Science, Research and Innovation. The methodology consists of a mixed-methods approach, combining qualitative research with action research. The objectives are to examine the mechanisms for developing screenplays grounded in Lan Xang cultural capital and to establish a system for nurturing screenwriting personnel to advance into the creative industry. The research instruments employed in this study include surveys and assessment forms, comprising screenplay quality evaluations and workshop activity evaluations. The findings revealed that the development mechanism consisted of two main components: (1) the mechanism for personnel development through learning from experts, and (2) the screenplay development, which focused on creating narratives based on the shared Lan Xang cultural identity. The outcome consists of 6 Khen Bot Khuen Phukhao workshops. The workshops attracted more than 526 participants, resulting in 19 screenplays selected, among which 7 screenplays were advanced to creative production, and 5 were produced into short films for commercial release. In addition, the feature “Phra Mai” (The Wooden Buddha), which was not part of the official selection of the Khen Bot Khuen Phukhao program, but was developed through the same personnel development mechanism, bringing the total number of produced works to 6. Moreover, the project organized the “Kaen International Film Festival” as a public platform for showcasing works to scholars and investors, serving as a key mechanism for network building and creating opportunities for further advancement into the regional and national film industries.

Keywords: human resource development, screenwriting, Lan Chang cultural heritage, development mechanisms, creative industry

1. Introduction

Films are considered a powerful mass medium with the capacity to create images, construct meanings, and building bargaining power. They are considered a critical tool for national development through the dissemination of socio-cultural and political identities, driving economic growth and strengthens international relations. Since films are considered a product of the creative economy aim to boost cultural capital, social cohesion, and the national image, this is an emphasis that they are an important tool for national development. Many nations have focused on advancing cinematic knowledge alongside strong cultural transmission policies. In Vietnam, film development policies had been put in place, reflecting the importance in managing and directing social development. These policies cover a wide range of specialized activities and play a vital role in the multidimensional administration and the direction of social development (Quyen, 2022). The People’s Republic of China acknowledges the significance of the film industry similar to Vietnam and therefore prioritizes the quality of narrative content. The country formed strategic policies and collaborated with international experts, which helped enhanced the professional capacity of its film personnel, leading to the visible advancement of both the industry and its production technologies (Zhang, 2024).

Thailand is a country with cultural diversity that can be transformed into cultural capital and draws in financial investments to support national development. Chareonwongsak (2017) stated in the research entitled Cultural Strategies for Leading Thailand to a High-Income Country that to develop a country beyond the middle-income trap and moving toward becoming a high-income nation, culture is considered as one form of capital that can be directly and indirectly

used for national development, both in terms of creating economic added value through cultural products and in terms of developing human resources with good values and lifestyles that will benefit the country's development into a high-income nation in the future. This can be achieved by using films to generate such income in tourism aspects, serving as film locations, and the sale of cultural goods and services. This statement is in line with Chuaikerd (2022), who stated that Lan Xang culture, with its historical roots between Thailand, Laos, Myanmar, and Cambodia, represents a strong and diverse source of identity, with cultural heritage such as beliefs, religion, language, and rituals that can be used as creative elements in developing contemporary film screenplays.

According to the 2021 report entitled the Study of Creative Industry Development in the Film and Video Sector by the Creative Economy Agency (Public Organization), when comparing the 2017 revenue of Thai films with foreign films, the revenue from all films was 3,974.52 million baht. However, with detailed examination, the revenue from Thai films was 437.84 million baht (11 percent), which was significantly lower than revenue from foreign films at 3,536.68 million baht (89 percent). Therefore, this reflects the quality of Thai films, particularly the quality of screenplays. This number is consistent with Lopattananont et al. (2020), who stated in the research entitled Analysis of Thai Films in 2019 that the weakness analysis of the Thai film industry found that the screenwriters lack content to develop into screenplays or lack screenplays capable of attracting audiences with contemporary entertaining content.

Despite Thailand's advantage in cultural capital, there remain weaknesses in the film industry, namely that Thailand still lacks readiness in several aspects, particularly in the dimension of film personnel development. Watthanasakorn and Unaromlers (2015) stated that the necessary strategies to enhance competitive advantage in the film industry consist of six strategies and sixteen measures, with one of the key issues that must be urgently improved and developed being the enhancement of film personnel capacity and the establishment of creative collaborative networks for developing Thai film professionals, consistent with Chansarn et al. (2015), who stated that the Thai film industry still has a low level of competitiveness, clearly pointing out problems in production factors, particularly the shortage of skilled and creative personnel in film development, in line with Chanrungrameekul (2020), who stated that an important issue to propose to the government for urgent action is the simultaneous development of artistic, intellectual, and cultural industry capacities, in order to enable talented artists and a new generation with energy and fresh ideas to grow within the film industry and have opportunities to create and present creative works.

Certainly, a good film inevitably comes from a good screenplay as well. From the perspective of the state, particularly the Ministry of Culture, which oversees and regulates the Strategic Plan for the Promotion of the Film and Video Industry, Phase 3 (2017–2021), it clearly specifies in Strategy 1 the development of film personnel, aiming to professionalize personnel in the production sector of the Thai film and video industry. Following this plan, the Draft Strategic Plan for the Promotion of the Film and Video Industry, Phase 4 (2023–2027) also places importance on human development in Strategy 2, focusing on enhancing the capacity of personnel to compete at the Asian level and to become global business partners, developing personnel potential, promoting the establishment of professional business incubation centers in film and video, and supporting the recognition and honor of personnel in the film and video industry.

It may be concluded that the state has made strong efforts to develop film personnel, as reflected in the strategic plans for promoting the film and video industry. However, in practice, it has not been able to effectively ensure personnel quality at an international standard, as many studies have indicated that the quality of film personnel remains insufficient for competition within the film industry. Therefore, all sectors must urgently address and resolve this issue.

Therefore, promoting screenplay writing rooted in cultural foundations requires systematic support mechanisms, not only to strengthen understanding of local culture, but also to extend toward the organization of film festivals that connect cultural and artistic networks at the international level, while simultaneously generating economic income at the local level. In addition, it can enhance unity and community participation in improving quality of life and promoting local identity (Pavliuk, 2023).

This research article is part of the Film Personnel Development Project for the Thai Film Industry under the concept of "Shared Cultural Roots and Identity of Lan Xang." Its objective is to establish and develop mechanisms for training and supporting screenwriters, with an emphasis on using cultural capital as the core for creating works that can compete at the international level, which will contribute to the development of the creative economy and enhance Thailand's image on the global stage.

2. Research Objectives

1. To study the mechanisms for developing screenplays rooted in the cultural capital of Lan Xang.
2. To create mechanisms for developing film personnel in screenwriting and their integration into the creative industry.

3. Scope of Research

3.1 Scope of Population and Sample Groups

- 1) The population in this study consists of film personnel, university instructors, academics, professionals, interested people in the public sector, and local experts with cultural knowledge in Northeastern Thailand.

2) The sample group consisted of 140 people, divided into seven groups as follows:

Group 1: Screenwriters in the film industry, a total of 20 people.

Groups 2–6: University instructors, academics, and interested individuals from the Upper Northeastern Region 1, Upper Northeastern Region 2, Central Northeastern Region, Lower Northeastern Region 1, and Lower Northeastern Region 2 provinces, with 20 people in each group, a total of 100 people.

Group 7: Networks from the private sector, both domestic and international, such as film festival experts, directors, producers, business entrepreneurs, representatives from the education sector, private sector, and communities, with a total of 20 people/organizations.

3.2 Scope of the Study

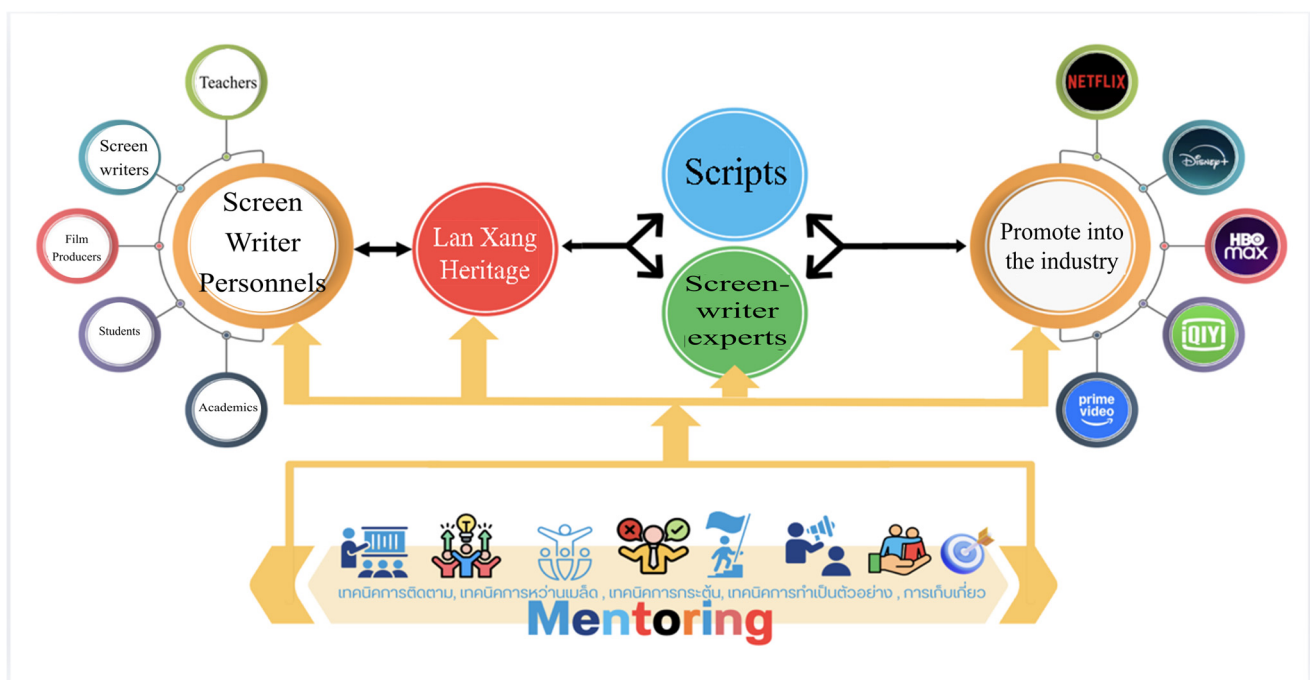
This study focuses on using the shared cultural roots and identity of Lan Xang as the primary approach for developing screenplay content, aiming to enhance the potential of personnel in the Thai film industry and promote their work to an international level.

3.3 Research Tools

The tools used in this study include

- 1) Workshop Activity Manual on Screenwriting
- 2) Content on the cultural identity of Lan Chang
- 3) Platforms and online media for teaching advanced screenwriting
- 4) Film Script Quality Assessment
- 5) Workshop Activity Evaluation Form
- 6) Mechanism for Developing Screenplays to Meet Quality Standards

4. Research Conceptual Framework



5. Research Process

Study the content and analyze the narrative structure by synthesizing information from documents, books, textbooks, research papers, and academic articles on screenwriting. This process includes an analysis of successful commercials and popular films that received awards or high ratings from the Internet Movie Database (IMDb) in Hollywood, Europe, and Asia. This study covers six movie genres, action, drama, horror, thriller, comedy, and sci-fi, 3 films per genre, totaling 18 films. The process involves summarizing the core content and essential elements of the storytelling structure.

Take all the synthesized data to formulate questions regarding narrative structure, the creation of new experiences for the

audience, the design of situations in films, and scene design to create models, structures, concepts for screenwriting, and the criteria for screenplay evaluation indicators. Data is collected through focus group discussions with individual experts in screenwriting.

Analyze and synthesize all data to obtain screenwriting knowledge, then present this information to experts for validation, followed by improving and revising the content based on the experts' verification.

Study and analyze content from documents, books, textbooks, research papers, and academic articles, cultural roots, local wisdom, local food, local games, beliefs, rituals, arts, traditions, and shared culture between Thailand, Laos, Myanmar, and Cambodia.

Conduct field research to collect data on cultural roots, local wisdom, local food, local games, beliefs, rituals, and local arts and traditions, specifically the shared cultures between Thailand, Laos, Myanmar, and Cambodia.

Analyze and synthesize the data to identify the shared identities in local wisdom, local food, local games, beliefs, rituals, and arts and culture among Thailand, Laos, Myanmar, and Cambodia.

Obtain the knowledge regarding the shared identities of local wisdom, local food, local games, beliefs, rituals, and arts and culture among Thailand, Laos, Myanmar, and Cambodia.

Design content and instructional activities through the Mentoring concept, consisting of Accompanying, Sowing, Catalyzing, Showing, and Harvesting techniques, and the mentoring techniques of Eby et al. (2008), as cited in Kaewbooddee & Kitdesh (2018).

Test and evaluate the instructional activities using the Mentoring concept in the dimensions of learning activities, instructional media, and learning facilities, which will be conducted with three sample groups, including those with a high level of screenwriting knowledge, those with a medium level, and those with a low level, measured by their experience in screenwriting.

Revise and improve the instructional activities based on the Mentoring concept.

Implement the instructional activities based on the Mentoring concept by using the identities and shared identities of the target areas as the primary data for developing screenplays to connect these works to international film festivals for further utilization.

6. Research Results

Objective 1, to study the mechanisms for developing scripts based on the Lan Xang cultural capital. The development mechanism consists of the following 8 steps:

Step 1: Defining Goals and Target Groups. This step involves establishing a mutual understanding that this action research focuses on developing concepts and screenplays with value and quality to compete within the industry. If the concept and script can enter the industry, that will be considered a success. In other words, success relies on the film production companies' evaluation. This process affects the selection of the target group for development. The researcher had selected both professional and amateur screenwriters, including digital media production instructors, undergraduate students in media production, and digital media producers. These individuals already possess sufficient foundational knowledge in screenwriting to further their expertise.

Step 2: Designing Learning Activities. Since the research goal is competitiveness in the industrial film market and the target group already possesses screenwriting knowledge, the learning activities must be designed by those who have achieved success in the global film market. The researcher selected Mr. Prachaya Pinkaew, a renowned Thai film director and producer, as a model for designing these activities under the name "Khen Bot Khuen Phukhao" (Pushing a Script up the Mountain).

Step 3: Studying and collecting contemporary concepts. This involves exploring the Lan Xang socio-cultural context, such as beliefs, religion, language, and rituals, to be used as data and inspiration for the screenplays.

Step 4: Analysis and Synthesis. This step helps filter the concepts and synthesizes the collected data into the primary topic, or the "Theme" of the story, which systematically helps structuring the beginning, development, and conclusion, as well as developing depth for the characters until the ideas crystallize into an interesting plot with high artistic and market value based on the content foundation.

Step 5: Presenting the primary work to the experts. This process includes the presentation of the concepts, plots, and screenplay outlines (Film Decks) for feedback. The experts assist in identifying strengths and weaknesses and suggesting directions for improvement. If the criteria are not met, the work is returned for further development before proceeding to the next steps.

Step 6: Evaluation by the expert committees on the work that pass the initial development phase in terms of feasibility, interest, production potential, and selecting the most prepared screenplays for advancement to public platforms.

Step 7: Promoting to real production by pairing screenwriters with directors and producers, encouraging investment and co-production to push the selected scripts into the production process for both short and feature films.

Step 8: Follow-up and systemic expansion, which includes the follow up of the progress of the produced works, collecting feedback from audiences and target markets to improve future processes. This includes developing infrastructure and policy mechanisms to support the growth of screenwriting personnel.

The instructional activities under the name “Khen Bot Khuen Phukhao” is an activity and participatory learning mechanism designed to elevate the skills of screenwriting personnel and those with foundational knowledge in screenwriting. The activity involves practical workshops and individual consultations through a Mentoring model to develop concepts into the presentation of the Film Decks. The activity also includes intense evaluation by industry experts, focusing on literary architecture and plot engineering. This activity emphasizes creating a mechanism for continuous learning development. The Khen Bot Khuen Phukhao activity was held a total of 7 times. The first time was “Khen Bot Khuen Phukhao Season 2.0”, with the target group consisting of professional screenwriting personnel for a duration of 7 days. The second through fifth times were “Khen Bot Khuen Phukhao Season 2.1-2.5,” lasting 3 days each time. The target group consists of amateur screenwriters, digital media instructors, undergraduate students studying media production, and digital media producers. The seventh session was a special session entitled “Rao Lao Lao Rao Lao”, which is when the selection session for all the personnel and screenplay from Seasons 2.0-2.5 for further development into full screenplays. The activities consisted of:

Activity 1: Laying conceptual foundation, principles, and presentation techniques. This activity involves defining what constitutes a good film. In this context, a good film is an entertaining film, with the goal of gaining maximum interest and increase the efficiency in market competitiveness in the film market, learning about film genres, logline writing, selecting concepts for plots, plot construction, defining the theme, establishing mood and tone, using film references, poster design, and developing a Film Deck for presentation to film experts before developing their own unique concepts.

Activity 2: Practice. This activity aims at allowing participants to develop their own concepts after receiving feedback from experts using a Mentoring System. This system includes accompanying, sowing, catalyzing, showing, and harvesting to facilitate participants in preparing their project presentations (Film Decks) for the presentation stage.

Activity 3: Work presentation, including the feedback and suggestions from well-known film directors, producers, and film production companies in Thailand.



Figure 1. Khen Bot Khuen Phukhao Season 2.0



Figure 2. Film Pitching activity and feedback from film experts

The instructional activities clearly improved the skills of the participants, with selected participants coming from across

the country, consisting of undergraduate students and general public who are interested in screenwriting, with the following detail:

Table 1. Details of the number of participants and selected individuals in the “Ken Bot Khuen Phu Khao” activity

Activity	Number of Participants	Number of Selected Individuals
Ken Bot Khuen Phu Khao Activity Season 2.0	150 people	26 people
Ken Bot Khuen Phu Khao Activity Season 2.1	47 people	6 people
Ken Bot Khuen Phu Khao Activity Season 2.2	64 people	14 people
Ken Bot Khuen Phu Khao Activity Season 2.3	86 people	16 people
Ken Bot Khuen Phu Khao Activity Season 2.4	90 people	20 people
Ken Bot Khuen Phu Khao Activity Season 2.5	89 people	28 people
Khen Bot Khuen Phukhao Special Edition "Rao Lao Lao Rao Lao"	19 people, purposively selected	19 people, purposively selected

Participants were able to develop every stage of their concepts and screenplay structures (Decks), starting from creating the logline, character development, plot construction, and preparing data for pitching at the film industry level. Another output from the project was a high-quality Film Decks with good enough quality for the competition. Participants in the "Khen Bot Khuen Phukhao" activity produced screenplay structures (Decks) that reflect narrative approaches centered on the creative application of Lan Xang cultural capital, integrated within both the content and cultural context. Under an intensive workshop led by Mr. Prachaya Pinkaew and a team of experts in storytelling, screenplay structure, and strategic planning, participants were able to develop a total of 19 Film Decks. While the content of these screenplays varies, they share a common goal in using the Lan Xang cultural capital as a narrative foundation, incorporating local stories, way of life, traditional beliefs, dialects, and intergenerational family relationships within rural society.

Table 2. Film scripts selected in each season

Season	Work Title
Ken Bot Khuen Phu Khao Season 2.0	Kod-Buek Mang Pen Pob Phansa Athan Man Yut...
Ken Bot Khuen Phu Khao Season 2.1	Pho Phan Nakharat Mor Lam Rang Song
Ken Bot Khuen Phu Khao Season 2.2	Pin Pua Khaen Khoi Duean Dab Thi Thap Tawan The Temple Heist Bun Khao Sak Tong Chak Thoe
Ken Bot Khuen Phu Khao Season 2.3	DEAD CALENDAR Tai Dai Yang Mai Tai Sakda Nak Kha Parkinson Ghost Memories Lantom
Ken Bot Khuen Phu Khao Season 2.4	Mimi Yak Pen Lisa Athit Sin Saeng Pho Huai... Son Luk Sam Liam Thong Kham
Ken Bot Khuen Phu Khao Season 2.5	Slow Boat Tang Dai Ko Tong Live Saeng Kham Tam Ha Tai Luk
Khen Bot Khuen Phukhao Special Edition "Rao Lao Lao Rao Lao"	19 screenplays from Ken Bot Khuen Phu Khao Seasons 2.0-2.5

Additionally, after the Ken Bot Khuen Phu Khao activity came to an end, the researcher conducted follow-up activities by submitting all screenplay outlines to be considered by a committee of experts focusing on market competitiveness. This was done through a special session entitled "Khen Bot Khuen Phukhao Special Edition: Rao Lao Lao Rao Lao," including 19 screenplay outlines selected by the expert committee to enter the Advanced Script Development Lab and prepare for promotion within the film industry market. One of the key outcomes of the project was the establishment of a Mentoring & Matching system, pairing high-potential screenwriters with professional directors and producers. This process not only provided opportunities for the in-depth development of the screenplays but also created a space for creative collaboration (co-production) that could lead to actual production. From all the screenplay, the following 7 screenplays were produced into commercial short films:

Table 3. List of screenplays advanced into the production process

Short Films	Title of Work
	Lantom Mimi Yak Pen Lisa Slow Boat Saeng Kham Tam Ha Tai Luk Tang Dai Ko Tong Live
Full-Length Films	Phansa Athan Man Yut... Sakda Nak Kha Parkinson

Objective 2: To establish mechanisms for developing screenwriting personnel to enter the creative industry, consisting of the following:

- 1) Learning from Film Industry Experts: Every "Khen Bot Khuen Phukhao" activity involves film production experts, including film directors, executive producers, and film producers, who serve as qualified mentors providing guidance to participants. This includes developing film production concepts (Film Decks) and film pitching skills. These experts include Mr. Thanit Jitukul, Mr. Prachya Pinkaew, Mr. Bandit Thongdee, and Mr. Rachen Limtrakul, among others.
- 2) Systematic Skill Development: This stage follows learning the processes from instructor Prachya Pinkaew regarding "Literary Architecture" and "Plot Engineering." These two core pillars enable participants to understand film narrative structures, logic, cause and effect, and the fundamental principles of film storytelling.
- 3) Learning by Doing: This process emphasizes hands-on practice by the participants through a mentoring system. Professional screenwriters facilitate, consult, and assist participants until they can develop and pitch their screenplay outlines (Film Pitching), resulting in works that can be promoted into the industry.
- 4) Industrialization: Khon Kaen University received funding for the "Research and Development Project to Elevate Thai Screenwriting to the Global Market and International Expert Manpower using Lan Xang Roots and Shared Cultural Identity" from the Program Management Unit for Human Resources & Institutional Development, Research and Innovation (PMU-B). The project aims to study Thai screenwriting knowledge and Lan Xang cultural roots and shared identities to develop world-class screenplays with high-quality, contemporary content that attracts audiences. Furthermore, it creates mechanisms to develop screenwriting personnel for the global market, linking to the establishment of film festivals in Thailand within international networks. This step extends the reach of developed screenwriting personnel into the industry. To facilitate this, the researcher organized the Kean International Film Festival to establish Memorandums of Understanding (MOU) for both professional and academic cooperation.



Figure 3. The poster on a discussion regarding the development of a film city and a photo showing the collaboration between actors and film producers from abroad

7. Research Discussion

From the implementation of the "Khen Bot Khuen Phukhao" project, which serves as a core component of the research to develop screenwriting personnel mechanisms, it was found that the activity significantly elevated the potential of those interested in screenwriting. The project attracted over 526 participants from various regions, resulting in 19 works selected for the Advanced Script Development Lab, a figure that exceeded initial targets. The number reflects the effectiveness of the workshop design, especially in terms of content, the method of passing on knowledge, and the active involvement of professional experts in the film industry. The mechanism for developing screenplays based on Lan Xang cultural capital consists of 8 steps: 1) Defining goals and target groups, 2) Designing learning activities, 3) Studying and collecting data,

4) Analysis and synthesis, 5) Preliminary presentation to experts, 6) Evaluation by expert committees, 7) Pushing toward actual production, and 8) Follow-up and systemic expansion. Crucially, driving this mechanism toward success relies heavily on the mentoring system and expert guidance. The mentoring system differs from specialized teaching by offering diverse forms of consultation aimed at transitioning screenwriting personnel into higher levels of professionalism. This system is distinguished by the interpersonal relationship between more experienced mentors and less experienced mentees, which involves subtle guidance, building positive relationships that promote growth into professional competency, along with support and knowledge transfer, essential elements for open learning. This is in line with Novoselov and Safiannikov (2025), who state that mentoring and counseling play a vital role in individual skill development, facilitating the transfer of valuable knowledge, fostering core values, supporting analytical thinking, and preparing learners for shifting career demands and challenges. Furthermore, Toni et al. (2025) note that mentoring is a sustained supportive relationship where experienced experts provide guidance, encouragement, and expertise to those with less experience, helping them build necessary skills, gain confidence, and navigate various challenges until they can fully enter the labor market. The mechanisms for developing screenwriting personnel to enter the creative industry consist of 1) Learning from film industry experts, 2) Systematic Skill Development, 3) Learning by Doing, and 4) Industrialization. According to Zerbib (2022) in "Place your bets, all bets are off! Film festivals as devices for the construction and management of uncertainty for distributors and arthouse cinemas," organizing international film festivals provides opportunities for producers to access films and screenplays that are competitive within the industry. Both activities promote cultural exchange, rights sales, and investment. Film festivals serve as a negotiation space for distributors and film operators, while film markets focus on the buying and selling of film rights and distribution agreements. Integrating film festivals and film markets together significantly increases reach to target groups.

The result from the development of these mechanisms led to concrete advancements. Specifically, 7 screenplays were successfully paired with directors and producers to enter the creative production process. Among these, 5 works were produced as commercial short films. Furthermore, the film "Pra Mai", which was not part of the initial "Khen Bot" selection process, was created from the same personnel development mechanism and was promoted to actual production. This brings the total number of produced works to 6, demonstrating the project's capability in driving theoretical training toward tangible results within the film industry.

Overall, this project has created a comprehensive "personnel development mechanism" prototype, starting from the identification and selection of high-potential individuals, intensive training and mentoring, and prototype development, to network building and opportunities to be in the real-world film market. These mechanisms not only fulfill the project goals, but the model was also able to expand to policy development and the long-term development of the Thai film industry's ecosystem. Most importantly, linking cultural capital with creative content development reflects an approach that uses culture as "capital" that can generate sustainable economic and social value. This represents a compelling new direction for the Thai film industry, using content as a key driver to bridge the local and the global.

After the completion of 6 "Khen Bot Khuen Phukhao" workshops, 19 developed screenplays were selected for the Advanced Script Development Lab. From this development, 7 screenplays entered into the creative production, with 5 produced as commercial short films. Additionally, the film "Pra Mai," originating from the same development mechanism, was also produced, with a total 6 completed films. The project also organized the "Kaen International Film Festival," which served as a public platform to present these works to experts and investors, a crucial mechanism for networking and opening doors to regional and national film industries.



Figure 4. Wooden Buddha Poster

8. Suggestions

This study reflects the fact that personnel development mechanisms for screenwriting, which integrate the cultural capital of Lan Xang, can generate tangible artistic, economic, and social value. However, to further expand the knowledge and create wider systemic impact, future research should consider extending the scope to include comparisons with other local cultures in Thailand and neighboring countries, which will help build a comparative database of diverse cultural capital that can be developed into broader storytelling approaches at the ASEAN regional level. Additionally, it is recommended that educational institutions, relevant agencies, and interested stakeholders adapt the “Khen Bot Khuen Phukhao” activity as a short-term university course or community workshop to continuously develop the potential of emerging screenwriters.

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Author contributions

Assoc. Prof. Dr. Niyom Wongphongkham was responsible for conceptual framework design, project supervision, and main manuscript writing. Asst. Prof. Dr. Preecha Sakorn was responsible for conducting qualitative and action research, performing data analysis, and editing the manuscript. Mr. Prachaya Pinkaew was responsible for knowledge development, activity design and implementation, and knowledge transfer. Dr. Hawa Wongphongkham was responsible for research design, data collection, and data analysis. Ms. Anusara Khamngam was responsible for data collection, data analysis, project management, and dissemination of research findings. All authors read and approved the final manuscript.

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Competing interests

The authors declare that they have no known competing financial interests or personal relationships that could have appeared to influence the work reported in this paper.

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Obtained.

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The Publication Ethics Committee of the Redfame Publishing.

The journal’s policies adhere to the Core Practices established by the Committee on Publication Ethics (COPE).

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The data that support the findings of this study are available on request from the corresponding author. The data are not publicly available due to privacy or ethical restrictions.

Data sharing statement

No additional data are available.

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