

Creativity in Isaan Local Dance

Sarawadee Phuchomsri, Kritsada Wongkhamchan and Niyom Wongpongkham
Faculty of Fine and Applied Arts, Khon Kaen University,
Nai Mueang Sub-District, Mueang District, Khon Kaen Province, Thailand

Abstract: The article on creativity in the creation of Isaan local dance is part of a thesis titled “12 dance moves in heet 12 to create Isaan dance choreography”. Within the Doctoral program in Culture, Fine Arts and Design program, Faculty of Fine and Applied Arts, Khon Kaen University, to study the inspiration in the creation of Isaan local dance through interviews with the experts from 12 universities who are involved in the teaching local Isaan dance and then analyzed using Taylor’s theory. The result from the research showed that the creation of the Isaan local dance within the Universities came from the heet 12 tradition and the way of life of the Isaan people, especially, the different characteristics amongst Animism, Brahmanism and Buddhism. In addition, these religions have the same goals of doing good deeds with morality and creating good karma. This consists of 6 steps: step 1; basic creativity, step 2; produced work, step 3; creativity, step 4; the creation of creativity, step 5; improvement and step 6 the highest abstract creativity.

Key words: Heet 12 (heet is an Isaan word meaning tradition, custom, practice, rule or rite.), creativity, Isaan local dance, research showed, Isaan local dance, characteristics

INTRODUCTION

The creation of local dance is a science and art that requires many components in the study and research in order to create quality performances and succeed according to the objectives of each creation. Each creative design of the performances requires the research and study from different fields a component to help perfect the performance. Some of the most important mechanism that will effectively help with the creation of the dance are inspirations, idea and the format of the performance. These are crucial aspects that will help in the creation of the dance. The researcher had studied the Isaan monthly tradition throughout the year or what is known as heet 12. The tradition in each month is different and will be practiced throughout the year. Within each tradition there is also an integration of many kinds of arts.

Heet 12 or the 12 months tradition is an Isaan monthly tradition throughout all the 12 months. They are important norms for the Isaan people which have been accepted and practiced. Heet 12 has a big influence on the livelihood the mind and the social-cultural status of the Isaan people (STOU., 2009). This is because the tradition is related to the belief of the Isaan people on animism, Brahmanism, Hinduism and Buddhism (Rajadon, 1962) that were tightly integrated over the years. Heet 12 became part of the livelihood of Isaan people that has been passed down from the past to the present. Heet 12 is a structure of beliefs and the force that molds Isaan people together through deep consciousness within the communities and families. The traditions are based on the way of life of the farmers that has been determined

by the nature and seasons. The time for the production and the consumption were carefully arranged to go in harmony and inseparable from the important religious days and important days for families. The blending of the structure the content the forms had been carefully determined to go in line with the natural cycle.

Heet, we is a tradition that has been practiced by Isaan people in different occasions in each of the months. The traditions allow for people within the community to participate, meet with one another to have fun and to help form the bond amongst the people within the communities. Heet 12 is something that need to strictly be practiced by Isaan people and something that cannot be overlooked or violated. Heet 12 has direct connection to the way of life the beliefs and the natural surrounding of the Isaan people (Barth, 1969). It can be concluded that heet 12 means traditions that Issan people practice each month throughout the whole year. It can be concluded that heet 12 means the traditions that Issan people hold in each of the months that relates to the livelihood and the natural surrounding in each season. The word heet 12 goes in line with the words in Central Thai, “12 months tradition”. However, heet 12 in Isaan has its own unique characteristics in terms of the detail comparing to the tradition in Central Thai. Only a few traditions are familiar.

Within the context of heet 12 or 12 months Boon, we can notice that Isaan people also have the skill in arts and music. During each tradition, music will be played with homemade local musical instruments according to the local wisdoms in different areas. This includes the

arts in forms of the following types of dance: Fon Rum, Seung, Fon Kiew and others which reflect the fun integrated within each tradition. Isaan dance such as Fon has been around for a long time and has always been called "Fon". The word "Fon" can be found in different kinds of Isaan literature. The word "Rum" (another word for dance) has never been found in Isaan literature. For example "Fon, Fon gently. The monkeys Fon as do the magical birds. Lets dance and Fon and do the tip-toe. Fon, all lads and maidens while the steps of the music players awaken..." (translation from Thai). The characteristics of Fon that exist in Isaan literature reflect the identity of the Isaan people such as the body of the dancers would normally bend backward while bending the knees. The dance is normally done slowly while doing in groups in harmony. This kind of Fon exists in a lot of local literature. "Fon Rum" is a kind of exercise, since, it involves the movement of different parts of the body; such as the body, arms, legs and hands, in accordance with the music. The practice of Fon Rum therefore, helps improve mobility skill, body balancing, exercising the muscles. Once people practice until they have enough skills they will be able to control each part of the body to work together in harmony which means the dance will be more beautiful and reflect different aspects of importance (Sensai, 2004).

From the passages above the way of life of Isaan people that relates to the 12 months tradition, impact the creativity of the local Isaan dance. This process of creativity goes significantly in line with the ideology in the idea of creativity by Taylor (Taylor Theory). Therefore, the researcher analyzed Isaan local dance within the framework of Taylor theory which can lead to a systematic creation of Isaan dance.

Research objectives: To study the inspiration in the creation of Isaan local dance.

MATERIALS AND METHODS

This study is a qualitative research that collects data from academic documents, textbooks, research papers, innovative media and data from the field. In terms of research contents, body of knowledge about the inspiration in the creation of Isaan local dance through interviews with the experts from 12 universities who are involved in the teaching local Isaan dance and then analyzed using Taylor's theory.

RESULTS AND DISCUSSION

When compared the creation of local Isaan dance with Taylor's theory it was found that the process of the creation has the following steps that are similar to the ideology.

Step 1: Basic creative idea; which are the freedom of behaviors and expressions of human beings. These behaviors don't depend on any creativity or skills. It is the freedom of expression. In other words, one of the important characteristics of local Isaan dance is "Fon". It became the core in managing the system of the performance; or determine the exact moves and patterns of the dance which is different from the traditional dance. This type of dance was passed down and developed into the unique set of Isaan performances. The performances is outstanding in terms of the moves the costumes and the content of the dance that is related to the livelihood and the Isaan tradition. The plentiful of culture and ethnicity had led to many dance creativity that relates to the different ethnic groups, norms and traditions of each locality. In the beginning the dance sets of Isaan changes according to the local culture of each area. For instance, in Mahasarakham province the dance or Fon that is unique to the area is called Jumpasri dance. The dance evolved from the discovery of the ancient artifacts in Nadoon district, Mahasarakham province (Wongprasert, 1989). Another dance set is a type of Fon called Seung Bang Fai and Fon Klong Toom in Yasothon province which relate to the rocket festival (Nasok, 2008). Furthermore, there are also types of Fon that are performed in special occasions such as Renu Phu Thai Fon which people in Nakhon Phanom use for performing when welcoming the king. Another dance for the province is Bucha Phra That Phanom Fon (Saleepun, 2005). This dance characters reflect the factors contributing to the creativity in Isaan dance of Nakhon Phanom province such as the historical factors, cultural factors, political factors and ethical factors.

Isaan Fon was concretely developed within the educational institutions due to the fact that the dance performances from the central part of Thailand was brought in and blended with the dance performance of the northeast by having the performers stand in line and contain fixed lyrics in order to easier be used for education; for instance the creation of the Sakhon Nakhon Phu Thai dance of Rajabhat Sakhon Nakhon University (at the time), Phu Thai Saam Phao Fon from Roi Et College of Dramatic Arts, Ruam Phao Thai Phuphan Fon from Kalasin College of Dramatic Arts, etc. These Fon or dance sets have also been widely developed, created and modified by different educational institutes; for example, Fon Deung Krok Deung Sak, Fon Phrae Wa Kalasin, Fon Naree Isaan, etc. By creating theses dances, colleges of dramatic arts in the Northeastern of Thailand partake as major roles in creatively develop such dances using choreography through which data were collected from the field to conduct studies on arts and cultures inspired by artist's creativity found in different locality.

Currently, within the Northeast alone, numbers of colleges of dramatic arts have sored such as Khon Kaen

University, Maharakham University, Rajabhat Maharakham University, Loei Rajabhat University, Udon Thani Rajabhat University, Ubon Ratchathani Rajabhat University, Nakhonratchasima Rajabhat University, Surindra Rajabhat University, Buriram Rajabhat University, Roi Et College of Dramatic Arts, Kalasin College of Dramatic Arts and Nakhonratchasima College of Dramatic Arts. Over 12 institutes have been producing students graduated in dancing art as well as help creating performing art that widely contributes to the society for a long time.

Step 2: Producing work using certain skills. Such skill needs not to be considered a new technique but must be newly acquainted by the learner him/herself. In other words the creation of dances related to heet 12 from 12 different institutes should showcases the essence of certain tradition to display the tradition's identity by mimicking dancing patterns to clearly express that such belong to the tradition. The dancing patterns are used to tell stories along with music and the worn costumes.

The creation of dancing performances by different institutes vary depending on what's considered popular to that unique institution. By bringing in heet 12 as part of the performance it can be concluded that the essence of the creation of each performance designed by certain institute usually tell stories about merit making or the birth of the origin of certain tradition. Only some parts of the tradition will be depicted and consolidated in the performance. In designing any performances, context or relationships within the context must be studied for one to deeply understand, so that, the performance can express the essence of that tradition accurately and in line with the its culture's origin.

In the performance of each heet by different institutions, Fon or dancing patterns seem to relate to original tradition. That is to say imitation of merit making tradition is expressed through the Fon or dance. It is found that the Fon or dancing patterns of each institution are similar. Such patterns took after the basic form of Thai performing art as it prototype in order to invent a new performance. Yet, most of the form of basic Thai performing art remains. Additionally, body positioning also follows Thai dance as its prototype, through which the local performing arts are invented. In designing Fon/dancing pattern of the performance the author delved into the essence of how that performance was created. Such is an importance data that will allow us to know the concept and inspiration of the artists who design the dance. It was found that the concept and inspiration of each performance came from the intention to express different traditions. Performing arts, especially, dancing art, express that tradition or ritual through the newly invented dancing patterns which follow certain order. The positioning of groups and rows of the performers also used to reinforce the meaning of the performance.

Step 3: Creativity. This is the step where creativity of an individual begins. In this stage the person must not imitate others, though such idea may be similar to other's study methodology and their creating process of the performance. Following are examples of local dancing art which are in line with heet 12 or 12 monthly performance.

Heet 1: The design of this performance contains dancing patterns which focus on reservedness that implies moral conduct. Nevertheless, the author was also looking into the community's context which revolves around the tradition called 'Khao Kum' and consolidating performance sets from each educational institutes. The results reveal that non of the performances from the universities are related to 'Heet Duen Ai'. The researcher therefore, took the essence of the the tradition 'Boon Khao Kum' to create new dancing pattern of 'Heet Duen Ai'.

Heet 2: The performance originated from 'Boon Koon Laan' tradition or 'Heet Duen Yee'. The tradition revolves around agricultural livelihood. After the harvest, Issan people would hold a ritual called 'Soo Kwan Khao' where rice which the farmers had grown over the years are presented during the ceremony. This belief connects the bonds between the people in Isaan communities. The ceremony teaches people how to be grateful to rice which is considered a life resource for Isaan people. Such is a ceremony related to 'Boon Koon Laan' tradition.

Heet 3: The performance originated from the tradition relating to rice presentation ceremony for Buddha and monks. In this ritual, newly harvested rice would be grilled and seasoned. The performance also presents courting between young ladies and young man in the ceremony called 'Boon Khao Ji' which would be held right after the rice harvesting season ends.

Heet 4: Performances created through studying series of dancing patterns from different educational institutes. The performances relate to 'Heet Duen Si'-an essential tradition of Isaan people. It concerns merit making according to the beliefs held by Isaan people and sermon preached by monks. Additionally there's also 'Boon Pa Wade' tradition which is quite complicated in terms of its ritual. The ceremony implies a belief about harmony amongst people in the community. The author therefore, designed dancing patterns which depict on the essence of 'Boon Pa Wade' ceremony the invitation to 'Pra Oop Pa Koot' to be at presence as the president of the assembly in order to cast out dangers and lead the sermon which can contribute to great merit making.

Heet 5: Performances created based on the essence of 'Heet Duen 5' tradition. This ceremony is to be held on

the 15th day of the 5th waxing moon. It is considered Thai new year, since, the ancient time. On this day, in the afternoon, monks would bring Buddha image from the chapel to the room where the image will be sprinkled. There, villagers would bring scented water and perfume to sprinkle on the Buddha image. After that, villagers would collect some flowers and some make bouquets which will be offered to the Buddha image. The best bouquet receives reward. Other villagers would play music using 'Can' (Issan instrument) and small cymbals to entertain the guests, while the rest would pour water on the hands of revered elders and ask for blessing. Recreational activities would also be held there.

Heet 6: Dance performances created under the concept of Isaan 'Rocket Festival' or 'Boon Bang Fai'. This festival is originated from people's belief about spirits or angels. The 6th month marks the beginning of rice farming season. For this reason, Isaan people would set out 'Bang Fai' or 'local-made rocket' to ask for the angels to send down rain. During the festival there are rocket competition, parade and lighting of decorated rockets. Which rocket does not work the person who made it will be smothered with clay as punishment. There are also 'Seung' (Isaan dance) and 'Fon' (Isaan dance) during the festival.

Heet 7: Performances based on the belief of the cleansing of the heart and the casting out of evil things from villages when 7th month arrives, some call this ceremony 'Boon Berk Baan'. Rituals during the ceremony composes of the belief in Buddhism mixed with superstition. On the day, people would bring offering to monks and listen to the sermon. Offerings are also presented to the house spirits to protect the village from calamity and casting out wicked things from the village and at the same time bring luck or blessings and happiness to all members in the families. Gravels will be scattered around the house to remove misfortune and unholy things.

Heet 8: Performances based on experience and observation on 'Heet Deun 8' tradition or 'Buddhist Lent'. By looking at different postures in preparing the molding of the candles with the help of everyone in the community the artists then depict movements during the ceremony and compose the dancing patterns. Heet Duen 8 tradition has its own unique characteristics; for example, preparing cotton to make candle wick, molding waxes to make candles, offering lotuses in paying respect to monks, etc.

Heet 9: Performances based on experience and observation on 'Heet Duen 9' tradition or 'Boon Khao Pradub Din'. The dancing patterns were inspired by rituals used in making merit to ancestors during 'Heet

Boon Khao Pradub Din'. The depicted postures revolve around livelihood found during the ceremony. For example, making containers out of banana leaves, wrapping rice containers, placing food in the rice container bit by bit until all food and objects, according to ancient heet are placed in the containers. Food and objects being placed there usually implies blessings or holy things; sometimes it can mean seasons or beliefs. Other postures include 'Yai Khao' or making small rice containers from home.

Heet 10: Performances based on experience and observation on 'Heet Boon Khao Saak'. This ceremony is similar to Heet 9, except that more rice containers are made and 'Slak Padd' ('Slak Padd' offering means that instead of offering food or objects to all monks the believer who cannot afford to buy food for all monks can give offerings to only one monk whose name is drawn.) is held. The dancing patterns are inspired by postures found when people prepare things for the ceremony. Certain postures are depicted and used in creating different dancing patterns. For example, 'Khua Khao Tok', 'Pan Kok Ya', 'Tang Slak Paad', 'Lao Pi Nong', 'Yiam Yam Taam Yai', 'Long Wat Faang Taam', 'Song Um La'. Such express the essential moments of heet 10 ceremony.

Heet 11: Performances based on the essence of month 11 tradition or the end of Buddhist Lent. The end of Buddhist Lent is a large festival composing of several rituals. The ceremony gives monks the chances to present one's penance and allow monks to give each other suggestions or warning. As for villagers, numbers of activities will be held 'Tak Bat Devo', lighting up lamps to be decorated on the trees. In some places, sugar canes or bamboo trees are tied together to create a small boat used as floating lamp. The floating lamps are then placed on the river; this is called 'Lai Rua Fai Festival' an offering to the Buddha. For villages located far from rivers, wax castles was made instead of floating lamps. The wax castles are made of leaf sheaf of banana trees and later decorated with wax which is molded into flowers. However, nowadays the castles are usually made with only wax. Later, a parade is formed and then the people joyfully march to the temple to give those castles as offerings. There are many more recreational activities found within the 11th month, for example, 'Khaeng Rua Yao' or long-boat racing.

Heet 12: Performances focusing on the presentation of 'Kathin Festival' from preparing 'Kong Kathin' to finding Kathin robes for the ceremony such as three garments for a Buddhist monk, embroideries and other decorations for 'Kong Kathin' according to Isaan protocol; especially, how to prepare for the robes which is essential in this ceremony. It presents ways how to sew Kathin robes.

After that, Kathin parade is formed and it marches to the temple to present offerings. In front of the parade, a group of people would sweep the floor as they believe as Isaan people that blessing will be graciously bestowed to them if they make merit during Kathin festival. After the parade and the offering, people joined the festival would 'Fon' or dance to celebrate their joy received in this merit making ceremony.

Step 4: The creation of creativity inventing new things without duplicating others works. This stage differentiates one's talent from that of others. That is to say the creation of local Isaan performing arts should come from studying other people's or institute's piece of performing art and then synthesis the data into body of knowledge in order to find the right guideline in creating new local performing art of Isaan.

For instance the study of Isaan Fon (Dance) of 12 Heets from 12 colleges in the Northeastern part conducted by the author. The collected data are used as an important database that delves into the essence of certain performance and also prevent the performance from being duplicated in the same heet.

In creating new local performing art of Isaan, dance sets which are designed and selected by the author are put together as composition, so, as to express the essence or content of each heet or objective. In creating the work during the experiment the used dance pattern/style and music are in line with the original culture, so that, the dance sets or Fon sets are consistent with the objective of the presentation and Heet 12 performances which is considered an important method in creating local Isaan dance performance.

The choreographer creates main dancing patterns. Each main dancing pattern is then used to create the performances for the 12 heets. How local dance performance are created can be concluded as in the following.

Synthesizing the body of the 'Fon' or dance body of knowledge from the performance of 12 heets by 12 educational institutes. The consolidated 'Fon' or dance patterns were studied and dissected to acquire the essence or meaning of the dance.

Bringing 'Fon' or dance pattern in item 1 to create a new dance pattern main or prototype dance or 'Fon'. In coming up with the performance for the 12 Heets researcher also looks into related cultural context to use it as guideline in creating new 'Fon'.

Determining concept in creating the performance 'Fon Heet 12' to invent new creative new dances. Creating creative new 'Fon' or dance by using 43 prototype dancing patterns to create dance postures in the performance of 'Fon Heet 12'. Designing how the performers move around the stage as well as considering various factors relating to the creation of the dance or 'Fon'.

Step 5: Improvement of the work in step 4 to be more efficient. In this stage, focus group discussion is held to achieve a guideline in creatively create Isaan local dance as follow.

Forty-three dance moves designed by the researcher do not need to be deducted or increased, since, the existing moves already look gracious according to the traditions or festivals. The researcher ought to use more props in the performance to make it even more perfect. Dance moves should be adjusted, especially, that of male performers. Dance move of male performers should express more masculinity.

Some heet performance should incorporate props in the scene to reinforce the meaning of the dance. Performers should be able to express emotions related to that certain tradition. Rhythm of the dance should be adjusted. Variety of rhythmic patterns should be incorporated. Physical movements and postures are delicately expressed and are in good harmony.

All movements are done in almost one unison. Each move is just about right and consistent. Physical body postures should show differences between sternness and gentleness as well as slow rhythm fast rhythm to echo with the feelings of each tradition. The movements ought to depict or express all of the said differences. The study bring about integrated development in light of local dance in that it (local dance) may still be practiced in the future. It also benefits in light of academic study concerning the creation of choreography. Terms used in the research should be consistent though out the writing: from 'dance' and 'dance moves' should be changed to 'Fon' and 'Fon moves'. The reason is that the word should be able to keep the identity or uniqueness of Isaan local dance.

Step 6: The highest abstract creativity. In other words, creative product is a product conceived from the process of creative ideas. The characteristics of that product is a genuine structure or form of an idea which expresses new meaning that is independent from the thought or the product itself. This can be in a form of concrete objects or abstractivity.

Arts and tradition of Isaan people from the past to present has led to changes or development in beliefs. In the beginning the beliefs revolve around spirits spirits of ancestors, family spirits and spirits which have power over nature and can give one's happiness and prosperity in all life aspects if the person believes in superpower and life after death. Belief in spirits came before bhraman and Buddhism, respectively. The enter of Bhraminism and Buddhism instill faith and rituals through numbers of doings. Traditions of Isaan people found in all 12 months contains different beliefs and rituals, especially, those concern with the belief that supports people to do merit making in the community, cherty and remembrance of parents or benefactors who already passed away.

Additionally, realization of benefits the nature provides rain that brings about prosperity in one's livelihood found in all 12 Heet traditions of Isaan people is like a mold which binds together love and unity through rituals, beliefs and good conduct by making merits and do charity. There are ways of thinking and inspiration of the author in creating 'Fon Heet 12' by focusing on presentation of the essence of traditions through beliefs, rituals and celebrating festivals.

To make it efficient, the researcher came up with a systematic and sequential creation of the new dance moves. The author bring in the concept together with inspiration to create dance about '12 Heet Tradition'. The concept was then developed and made into the performance of 'Fon 12 Heet' of which content stem from social context and 12 customs and traditions. The performance can be divided into 3 acts.

Act 1: The pattern of the performance implies beliefs and faith in spirits, Brahminism and Buddhism. It also emanates the feeling of fear towards supernatural forces where beliefs in 'pi' or spirits were conceived. It's also tells about the learning about oneself and mind, while linking the story to the entering in of 'Buddhism' and 'brahminism' through the act of faith and rituals. The precept on building images for worship and relics changes man's perspective (from feeling of fear) to the desire towards orderliness and goodness. The performance focuses on worshipping in return for protections and blessings. The author presents this 'Heet 12' performance through multicultural beliefs between the beliefs in spirits, Brahmin rituals and Buddhism.

Act 2: The pattern of this performance showcases dance moves of 'Heet 12' through storytelling about rituals. From the creation of the main dance moves of 'Heet 12', postures or movements during the rituals are important compositions to the choreographer who uses those languages as the main dance moves in 'Heet 12'. The dance or 'Fon' communicates people's livelihoods which is the essence of this act.

Act 3: Drum was brought and used in each heet in act 2. The drum which has a unique characteristic was used to tell story about Isaan people. The sound of the drum implies unity, love, harmony and fun loving of Isaan people. For this reason, researcher uses drum as a mean to present Isaan character through fun rhythmic pattern of Isaan drum.

The choreographer design the performance by using body of knowledge conceived from the research work to create 'Isaan Fon' movements. The work was achieved from the study that follows research methodology. The 'Fon' moves were then created and used as the main 'Fon' moves. The author titled the main 'Fon' moves as

'Mae Ta Kraabuan Fon' (prototype Fon moves). The author designed a new performance to develop the body of knowledge from the research work. 'Mae Ta Kraabuan Fon' or prototype Fon moves which has been newly invented was used in creating a performance the author wishes to present a story about Isaan 'heet 12' traditions in a new performance. The presentation aims at traditional beliefs of Isaan people which are still embedded in different traditions: belief in spirits, Brahminism and Buddhism. The fact that people hold different religions is the evolution in rituals and beliefs. Such beliefs can still be found in all heet 12 traditions of Isaan. The author therefore, present the performance which express Isaan traditional beliefs as well as Isaan festival and celebration found in numbers of merit making tradition which is presented as a contemporary dance art. The performance can be divided into 3 acts.

Act 1: The choreographer designs the dance moves that are consistent with the form and the concept the author wishes to present. That is belief in ancestral spirits, supernatural powers Isaan people hold as their pillar of faith and a last resort they turn to when they are in trouble or ask for happiness and prosperities for oneself, family and communities. To be filled with happiness betwed upon them by supernatural powers.

By designing the dance moves for the performance the author created movement using one's imaginations together with 'Mae Ta Kraabuan Fon' or the prototype Fon in inveting the dance move for the performance. Other props were also employed to help better communicate the meaning. The dance moves aims (for the audience) to see all kinds of rituals relating to the beliefs in spirits-origin of all 12 monthly traditions of Isaan people.

Act 2: The choreographer designs the performance to present about Isaan 12 monthly related to Brahminism and Buddhism. As presented the performance pattern the author designed the dance move in act 2 to be consistent with the presentation pattern and concept. The author used 'Mae Kraabuan Ta' as an essential part in designing the dance moves for act 2 to present the uniqueness of each tradition using movements and music and props in the performance. In design different dance moves the concepts relating to rituals are used as inspiration in creating the dance; for example, 'Boon Bang Fai' or 'Boon Duen 6' is a tradision where Isaan people hold to ask for rain. During 'Boon Bang Fai' festival there would be some kind of performance, sing or dance to ask for rain. The rhythm and custumes show unique characteristics of the tradition. Such were used as inspiration and concept in designing the dance moves by using Isaan 'Mae Ta Kraabuan Fon' as the dance moves for the performance. The design of postures and links between each move or posture are consistent and not in conflict with the trational tradition.

Act 3: The choreographer design the performance to show (audience) the celebration in merit making traditions of Isaan people. By this the concept of local music came into the picture, especially, drum as drum has been the main instrument of ethnic Isaan in Isaan region for a long period of time. Such were presented as (Thai) contemporary dance performing art. The author designed the dance move which is the move in Thai dancing art mixed with normal dance and new movements. 'Mae Ta Karbuan Fon' was developed and applied to make it consistent with the performance. In designing dance moves the author focuses on celebration in Isaan tradition using local instrument. In a local music band, drum is the main instrument. The author therefore, brought in the drum and incorporated it into this contemporary performance. Hence, the design of dance moves are in line with the performance to create unity in the presentation of Isaan people or 'Heet 12'.

From the study results on inspiration in the creation of local Isaan dance in accordance with the objectives the performance was produced by employing analyzed body of knowledge and determine a method in creating the main dance moves. The main dance moves are the results of the study on 'Fon' moves compositions from different performances as well as the analysis on traditional cultural context of Isaan traditions; hence, the newly invented dance moves and performance compositions. The performance therefore, developed from the newly acquired body of knowledge the author sets as guideline in creating local Isaan dance performance. The study on arts, culture, traditions and religious rituals, especially, 'Heet 12' which concerns with the tradition of good conduct and merit making, must therefore be studied thoroughly. The reason is because local dance has close connection to every aspects of relationship within the society. This is especially, true in Isaan community from birth until one's death. Whether it's an individual or collective rituals, all revolve around the dance and local music more or less.

The development, adjustment and application of the performance based on concept and inspiration incorporated in the performance creating processes rituals, tradition, beliefs in spirits, Brahminism and Buddhism, since, everything has long been in close connection. And the performance was also developed into a more contemporary one to show how Isaan 'Fon' moves were being applied in all forms of the performance.

Isaan tradition which is called 'Heet 12' composes of 'Duen Ai (1st month)-Boon Khao Kum', 'Duen Yi (2nd month)-Boon Koon Laan', 'Duen Saam (3rd month) Boon Khao Ji', 'Duen Si (4th month) Boon Pra Wade', 'Duen Ha (5th month) Boon Songkran', 'Duen Hok (6th month) Boon Bang Fai', 'Duen Jed (7th month) Boon Sumha', 'Deun Pbad (8th month) Buddhist Lent', 'Deun Khao' (9th Month) Boon Khao Pradub Din', 'Duen Sib (10th month)

Boon Khao Sak', 'Deun Sib Ed (11th month) the End of Buddhist Lent', 'Duen Sib Song (12th month) Boon Kathin'. Data were collected from 12 higher educational institutes whose curriculums include dance class, located in the Northeastern part of the Thailand: Khon Kaen University, Mahasarakham University, Rajabhat Mahasarakham University, Loei Rajabhat University, Udon Thani Rajabhat University, Ubon Ratchathani Rajabhat University, Nakhonratchasima Rajabhat University, Surindra Rajabhat University, Buriram Rajabhat University, Roi Et College of Dramatic Arts, Kalasin College of Dramatic Arts and Nakhonratchasima College of Dramatic Arts. By analyzing data concerning 'Fon' moves for the performance about 'Heet 12' of the said educational institutes, creation methods and theories of Tayler (Tayler Theory) was employed. Analysis process composes of 6 steps: step 1; basic creativity, step 2; produced work, step 3; creativity, step 4; the creation of creativity, step 5; improvement and step 6; the highest abstract creativity.

Creativity is like a torch which lights the path of education, giving it clear goals. By this, creative definition are analyzed; new works are invented with the guide of the collected knowledge through education. An idea an original one which is achieved without copying other's or even his/her own previous works are developed to be applicable and suitable for any use. It is also in line with education purposes, becoming a proper tool which resonates well with rationality and value of accepted standard rendering a quality education. It also pushes forward the tradition to be able to catch up with economic era where cultural tourism is being promoted. Here's the way to maintain this priceless local wisdom by applying and adapting it, so that, it became more visible to people in the society and those in the vicinity. In the context of politics, cultural performance is one of the indications that is used to indicate the person's patriotism. For this reason the researcher has delved into all of the above processes to determine an analyzing guideline and to come up with a database which can be used later on.

CONCLUSION

Creativity in creating the work of local Isaan dance is the newly invented local Isaan dance in accordance to the patterns and concepts in the following 6 steps: step 1. basic creativity, step 2; produced work, step 3; creativity, step 4; the creation of creativity, step 5; improvement and step 6; the highest abstract creativity.

The author found that from the very first step of creating local Isaan dance is basic or follows common traits of creating and discovering new things to express through the dance. This is especially true for step 1 which is the common step. Common step means that the

creativity follows the feeling and thinking (of a person). That is to say that the 'Fon' or dance was done emotionally according to the environment and feeling of connection between the performers and music. Step 2; produce dance to create the work. The creativity in step 2 is the creation that follow a somewhat structure. Designing stages are systematic. From determining concept, setting the pattern of the performance and inventing dance moves to create structural dance. Step 3: creativity. This is the most important step in creating dance moves by transforming ideas, forms, concept and inspiration in a performance. The creation was done systematically with clear steps to render a successful creation that is consistent with objectives, steps and concept including plan of the presentation, other related compositions and rehearsal which is utterly important in creating the dance. Step 4: the creation of creativity. In this stage the creation must be different and not duplicated with other's works. The creation is done according to his/her own style to make the work unique and original. The is the stage that must be gradually developed to create one's own work. Step 5: improvement, the creation of the dance was done systematically with clear steps to make each performance consistent with the objectives of the creation. This stage is about development and improvement to render a quality performance which has been developed and improved based on the received feedbacks from the audience and suggestions from specialists. The feedbacks were used to develop and improve to enhance the quality of the performance. Step 6: the highest abstract creativity. The creation of dance conceive from bringing in ideas one gets

from an inspiration to create and express in the form of performance concept, form or pattern and the designing of dance moves that is consistent with the context in different aspects such as art and culture as well as livelihood relating to the creation of that certain performance. The design of other compositions aside from dance moves include music, costumes, stage props, background scene, light, color and sound to achieve performance perfection.

REFERENCES

- Barth, F., 1969. *Ethnic Groups and Boundaries: The Social Organization of Culture Difference*. Universitetsforlaget, Oslo, Norway.
- Nasok, W., 2008. *Development of fon Klongtum Kantararom district, Srisaket Province*. Master's Thesis, Chulalongkorn University, Bangkok, Thailand.
- Rajadhon, P.A., 1962. *Comparative study on religions*. Department of Religious Affairs, Bangkok, Thailand.
- STOU., 2009. *Buddhism in the Today's World*. 15th Edn., Sukhothai Thammathirat Open University, Bangkok, Pak Kret, Thailand.
- Saleepun, N., 2005. *Development of worship dance at Phathatphanom*. Master Thesis, Chulalongkorn University, Bangkok, Thailand.
- Sensai, P., 2004. *River of Isaan Dance*. Klang Nana Wittaya Company Ltd, Khon Kaen, Thailand.
- Wongprasert, C., 1989. *Isaan fon dancing art*. Master Thesis, Academic Resource Center, Mahasarakham University, Talat, Thailand.