

THE 9th INTERNATIONAL FESTIVAL OF ARTS AND CULTURE 2019

13-14 JUNE 2019

4.00-8.30 PM

Music and Performing Arts Hall,
4th Floor
Professor Dr. Saroj Buasri
SWU Innovation Building
Srinakharinwirot University
Bangkok, Thailand





THE 6TH SOCIAL SCIENCES, ARTS
AND MEDIA INTERNATIONAL
CONFERENCE 2019

PEER REVIEWER

DANCE AND THEATRE



SOM BINTE MOHAMED SAID

Founder/Director, Sri Warisan Som Said
Performing Arts Academy, Sin-gapore

JULIA TUTARSKAYA

Director, Russian Embassy
SchoolBallet Studio, Russia



R. NAGARAJU

Director, School of Theatre Arts,
Andhra Pradesh, India

PEER REVIEWER
MUSIC

PROFESSOR DR. TAN SOOI BENG

Professor of Ethnomusicology,
School of Arts, Universiti Sains,
Penang, Malaysia



DR. THOMAS MARKUS MANHART

Director, Studio fur Musikethnologie,
Tussling, Germany

DR. MARIE AGATHA OZAH

Senior Lecturer, University of
Port Harcourt, Nigeria



PEER REVIEWER
VISUAL ART



ANDREW WONG

Senior Lecturer, Republic Polytechnic,
Singapore

GIOVANNI GUAZZOTTI

Retired Visiting Fellow,
University of London, UK



SASCIA PELLEGRINI

Former Visiting Artist and Alumni,
'G.Puccini' Conservatory, Italy

SCHEDULE OF PERFORMANCE
THE 9th INTERNATIONAL FESTIVAL OF ARTS AND CULTURE 2019
JUNE 13-14, 2019
MUSIC AND PERFORMING ARTS HALL (MPA HALL), 4th FLOOR
PROFESSOR DR. SAROJ BUASRI INNOVATION BUILDING
SRINAKHARINWIROT UNIVERSITY, THAILAND

JUNE 13, 2019

04:00-04:30 PM	Registration time
04:30-04:45 PM	Speech for Opening Ceremony by Associate Professor Dr. Somchai Santiwatanakul President of Srinakharinwirot University, Thailand
04:45-05:00 PM	Flag Parade Ceremony and Certificate Ceremony
05:00-08:30 PM	Performance Show (Art, Music, and Performing Arts)
	1) IN THE WIND by Chulalongkorn University, Thailand
	2) KATYUSHA & KRITI by Russian Embassy School of Ballet Studio, Russia
	3) SHUFA by Srinakharinwirot University, Thailand
	4) KAEW KIN NORN SONG KRUENG by Chulalongkorn University, Thailand
	5) LAI TAEM by Burapha University, Thailand
	6) TINIKLING by Sanglahi Dance Troupe, Philippines

7) KAI KAEW HOM CHU

by Nakhon Ratchasima Rajabhat University, Thailand

8) PIROM RAMPEI

by Bunditpatanasilpa Institute, Thailand

9) TAREK PUKAT DANCE AND RATOJ JAROE DANCE

by Ragam Budaya Nusantara Group, Indonesia

10) PUSPANJALI AND KIPAS KEPRAK DANCE

by Tatranea and Color of Indonesia, Indonesia

11) ARRANGED MARRIAGE

by Srinakharinwirot University, Thailand

12) SAMULNORI, SEOLJANG-GU

by Korea

13) THE BIRTH OF PADAVAN BROTHERS

by Srinakharinwirot University, Thailand

14) SEN SAI LAI SILP

by Naresuan University, Thailand

15) JHYAURE DANCE

by Himalayan International Culture Association, Nepal

16) LIMITED SPACE

by Srinakharinwirot University, Thailand

17) BUNLOM LONG KAO MAI

by Thaksin University, Thailand

18) KATHAK DANCE

by School of Theatre Arts, Visakhapatnam, India

19) TEAW U CHU CHUE (LION DANCE)

by Nakhon Sawan Rajabhat University, Thailand

20) RUM-TONE BANGKOK NOI

by Dhonburi Rajabhat University, Thailand

21) SNAKE CHARMING DANCE

by Bagladesh Nitto Rong, Bangladesh

22) VALU NI VANUA

by Fiji

23) PRABARAMEE SRI PANDIN

by Chandrakasem Rajabhat University, Thailand

24) DEEP TO BLUE

by Sripatum University, Thailand

25) TRANSCENDENT MUSIC ON THE SENSES

by Italy

26) THAM LUANG

by Srinakharinwirot University, Thailand

27) DAICHOVO HORO

by Bulgaria

08.15:08:30 PM

Performance Group Photo

IN THE WIND

Creator: Professor Dr. Naraphong Charassri

Chulalongkorn University, Thailand



Introduction

This dance is a male solo, an introduction to a full length piece of Naraphong Charassri's "In the wind" was focused on the idea of freedom and the physical work of a man who played with the the wind.

Objective

To create a dance piece for a male solo who played with the wind, an introduction to a full length piece of Naraphong Charassri's "In the wind"

Performer Siwapon Kanjanapuk

KATYUSHA & KRITI & COPPELIA & ESMERALDA

Creator: -

Russian Embassy School of Ballet Studio, Russia



Introduction

Russian folk dance is an important part of Russian culture. Some of the unique characteristics suggest that many elements were developed by the early Russian population. Russian dances were also influenced by cultures from eastern Orient and western Occident. Many Russian dances became known from the 10th century. Russia witnessed various invasions from other countries. Due to its location and size the country also came into contact with many different cultures through migration and trading. In turn, a Eurasian cultural mix of music and dance helped develop Russian folk dances.

Many of these early dances were performed and practiced by the lower classes. Typically the upper classes would watch performers rather than participate in the dances themselves. The original Russian folk dance traditions continue to play an important part in the culture of the country and have been in constant interaction with Russia's many ethnic groups. Russian folk dances are also in interrelations with other types of artistic expressions. One example can be seen in the Ballets Russes, which invokes Russian folk dances and music in its pieces.

Objective

The actual ballet dance did not invent in Russia but the country has contributed very much for its development and currently Russian ballet has gained popularity all over the world. Various ballet dance performers along with the ballet companies have raised out of Russia and ballet theatres are attracting people in larger number. It has been known from past many

decades and considered as the indicator of the classical dance. It leads other type of dances. Thus Russian ballet dance has captivated large number of audiences all around the globe.

Concept and Inspiration

Russian Embassy School Ballet Studio under direction of Julia Tutarskaya. Winners of the Grand Prix in the nomination "Dancing Young Stars" of the International Festival of Foreign Studies School of the Ministry of Foreign Affairs of Russia, working in Asia and Australia "Young Talents" 2017 and 2019 Beijing, China. Regular and multiple participants of International Dance Festivals of Thailand.

Process

In 2010, Ms Julia Tutarskaya graduated from Moscow State Academy of Choreography commonly known as Bolshoi Ballet Academy of Russia which is one of the oldest and most prestigious schools of ballet in the world, located in Moscow, Russia. In 2012, Ms Julia furthered her study at Faculty of Choreography, Tambov State University. The training that she learnt during the university includes classical ballet, folk dance, modern choreography, jazz choreography, contemporary, and stretching. Ms Julia has been performing in both Russia and Thailand for more than 9 years. She is a director for all dance classes at Russian Embassy School, Bangkok.

"Russian Dance" (P.Tchaikovsky, variations from "Swan Lake") - This dance is one of the most well known classical Russian ballet which was composed by Pyotr Ilyich Tchaikovsky in 1875 - 1876. The scenario in two acts were adopted from Russian and / or German folk tales. The story is about Odette, a princess turned into a swan by an evil sorcerer's curse.

Technique and Equipment

1. "Katyusha" war army Dance. Perform by principal dancers of the Russian Embassy School Ballet Studio: Anastasiya Savinova, Daria Popkova, Alena Nikulina, Saveliy Korvyakov, Vyacheslav Yavorskiy, and Ivan Kulemin.
2. "Kitri" variation. Music by Ludwig Minkus. Choreography by Marius Petipa and Alexander Gorsky. Perform by soloist of the Russian Embassy School Ballet Studio - Anastasia Grishina, Winner of the international ATOD competition 2019, Winner of the Grand Prix in the

nomination "Dancing Young Stars" of the International Festival of Foreign Studies School of the Ministry of Foreign Affairs of Russia, working in Asia and Australia "Young Talents", 2019 Beijing, China.

3. "Doll variation". Music by Leo Delibes. The ballet "Koppelia", perform by soloist of the Russian Embassy School Ballet Studio - Irina Subbotina.
4. "Lilac Fairy". Music by Pyotr Tchaikovsky. Choreography by Marius Petipa, Perform by Isara Moriya, Grand Prix Winner of the international ATOD competition 2019. Participant Asian Grand Prix 2019 (Regional, Bangkok). Finalist in the Asian Grand Prix Competition 2019 in Hong Kong.
5. "Esmeralda". Music by Ludwig Minkus. The ballet "Esmeralda", performs by soloist of the Russian Embassy School Ballet Studio - Anastasia Grishina, Winner of the international ATOD competition 2019. Winner of the Grand Prix in the nomination "Dancing Young Stars" of the International Festival of Foreign Studies School of the Ministry of Foreign Affairs of Russia, working in Asia and Australia "Young Talents", 2019 Beijing, China.
6. "Pereplyas", National Russian Dance. Winners of the Grand Prix in the nomination "Dancing Young Stars" of the International Festival of Foreign Studies School of the Ministry of Foreign Affairs of Russia, working in Asia and Australia "Young Talents" 2017, 2019 Beijing, China. Regular participants of International Dance Festivals of Thailand, Principal dancers of the Russian Embassy School Ballet Studio: Anastasiya Savinova, Daria Popkova, Alena Nikulina, Saveliy Korvyakov, Vyacheslav Yavorskiy, Ivan Kulemin.

Shufa 书法 (Shū ǎ)

Creator: Dr. ruksiney Acalasawamak, Nattawan Thammawong

Srinakharinwirot University, Thailand



Introduction

Chinese Calligraphy 书法 (Shūfǎ) has a long history along with China. It is considered to be one of the four advanced arts of the Chinese nation. Chinese calligraphy has simple lines and layouts. It is also a science and art that not only communicates the spiritual thoughts of the author but also demonstrates the characteristic of the living lines, the rhythm of the writing and the elements of the beautiful text as well as indicating the character of the handwriting and being a good meditation practice as well (Chinese Calligraphy. 2016: Online).

The art of this type of writing needs a brush to write the Chinese characters. It is originated in the Shang Dynasty. Chinese calligraphy art has simple lines and layouts but able to reflect the thoughts and souls of the author, which formed a line of life from Chinese calligraphy art. Chinese characters are the form of letters based on the images which basically express the meaning of the letters written according to images of people, animals or objects in circles, triangles and squares. The characters have undergone changes by being adjusted to be more organized and more exact. Each character has a certain number of exact lines and points (History and evolution of Chinese characters. 2016: Online).

The Chinese calligraphy will be pressed and followed by rotation and drawing in various directions, with heavy and light force ending with flicks. Pressing with the force and lifting the brush will cause the boldness and lightness of the lines, making them being thick and thin. Chinese people use the "Yong" character to describe 8 basic ways, including points, horizontal lines, stroke changing lines (direction changing lines), vertical lines, flicks, oblique up to the right lines, oblique down to the left lines, and oblique down to the right lines. These characters consist of different rhythms. They are linked and arranged in various forms so it is easy to remember and be in good order ((Susan M. Allen; and Lin Zuzao. 2010: 14-15). Yong characters have all the elements in writing Chinese characters (Chinese Calligraphy. 2016: Online).

Based on the initial study, the creator of the work is interested in presenting the art of Chinese calligraphy where in the spirit of life is hidden and formed into a living line through the

Chinese calligraphy that pressed and followed by rotation and drawing in various directions, with heavy and light force ending with flicks in contemporary dance style

Objectives

To present the choreography that is inspired by the art of Chinese calligraphy (Shūfǎ) with pressing, rotating, dragging and flicking, presented through contemporary dance styles

Creative Methodology

To present contemporary dance performances to present Chinese calligraphy through the method of calligraphy, with continued pressing, rotating and dragging, and ending with flicking in one session of performance, using a total of 8 performers, with a duration of approximately 4 minutes and 30 seconds.

Performance design

Performance design

The creators of the work using the information obtained from the formulation of the design of the in one session of performance, presenting Chinese calligraphy method with continued pressing, rotating and dragging, and ending with flicking.

Expected Benefits

To present the beauty of Chinese calligraphy from calligraphy techniques which is considered one of the four advanced arts of Chinese civilization through a contemporary dance.

List of Performers

1. Mr. Patihan Sangngiw
2. Miss Siparatt Rodcharoen
3. Miss Nataporn Visalthorakul
4. Mr. Eakarat Boonrod
5. Miss Jenjira Ketram
6. Miss Phinyanan Pakdeeruengkit
7. Miss Kanyapat Sritheingtum
8. Mr. Sriharach junjan

Kaew Kin Norn Song Krueng

Creator: Dr.Phatcharin Suntiatchawan, Dr.Jiratchaya Burawat
Chulalongkorn University, Thailand



Introduction

Nang Kaew Kin Norn was Kinnaree who stayed at Kao Krailas. She was the elder sister of other 4 Kinnarees. Pra Unnarut liked them. When they came to visit the forest; later they all were Pra Unnarut's wives.

This performance was based on royal composition, Unnarut, and was added story on to the original by the choreographer's imagination. The choreographer created two Thai classical solo dances which were Kaew Kin Norn Song Krueng and Kaew Kin Norn Chom Prai. Both performances could be played jointly as one show. Phatcharin Suntiatchawan, Ph.D. and Jiratchaya Burawat, Ph.D. composed the poem and Somchai Tubporn composed a melody to the poem for the show in 2019

"Kaew Kin Norn Song Krueng" was a solo dance in the type of "Kan Ram Song Krueng" (Dressing Dance). The song and the Dance set concentrated on "Kan Ram Song Krueng" which was so elaborate like Kinnaree. There were a combination of the standard of dance which was an original traditional dance and the new creative dance. The movement which mixed the gracefully proceed between female human and bird. The choreographers created this performance under the concept of fully maintaining the traditional dance.

Concept

Kan Ram Song Krueng of Kaew Kin Norn, a wife of Unnarut in the dramatic play called “Unnarut”. It started with showing the gorgeous and gracefully traditional royal apparel, putting on the shape and head with the ornamentation and the embellishment on wings and tail. Then, flying to the “Sukontharn” Pond.

Objectives

To create the Thai classical solo dance on the viewpoint of Kinnaree’s dressing dance.

Creative and Research Methodology

1. Formulated and submitted a research plan to the Department of Dance’s meeting and the Faculty Administrators’ meeting, respectively, for project and budget approval.
2. Collected documentary data and interviewed master dance artists who created Thai royal classical dances for female leads.
3. Analyzed the creation of Thai classical solo dances for female leads .
4. Created a new Thai classical solo dance for female lead based on the analyzed choreography principles.
5. Presented the research findings and the dance creation at the international venue for creative work presentation.
6. Summarized the research findings and wrote the final research report.
7. Wrote an article based on the research findings for publication in a national, peer-reviewed academic journal.

Expected benefits

To create a dance creation that is a testimony to the usefulness of such principles and to provide alternative dance performance and dance instruction at the higher educational level.

List of Performers

1. Ms. Kulisara Itsaranuthep

Lai-Taem

Creator: Suphasuta Chuaprafang, Nungruthai Chamnongwari
Burapha University, Thailand



Introduction

Pha-Taem is one of the most important archaeological site and a famous tourism attraction in Thailand. The coloring painting of “Pha team” presented the art of an ancient prehistoric civilization. It is also the place where the villagers still believe that there are sacred spirits to protect the place and those beautiful sceneries. There are strange colored paintings that are traces of prehistoric stories that people of the era were created from their wisdom, knowledge and capabilities through patterning color on the wall of a cliff in order to communicate and tell the stories of way of living of their people. Whether it is a story of their lives, way of living, hunting, farming, including the tools, appliances, devices that were used at that time recorded as paintings on a cliff just near their habitat.

Recording through these paintings by the previous generation would be the only way to communicate the identity of the evolution of living. So that the next era or someone will see it. This is to be aware of the presence of a group of people in that age who have created these, even if they do not know whether or not these things will be useful in the future.

Objectives

- To create Lai-Taem dance performance
- In order to promote the Pha-Taem paintings to be widely recognized

Creative Methodology

Creative Dance

Research Methodology

Creating the creative dance project of Lai-Taem

Expected Benefits

- To succeed a creative dance project of Lai-Taem
- To let Pha-Taem color paintings to be greater well-known than only among the locals and in the region

List of Performers

- | | |
|--------------------|-------------|
| 1. Ms. Thitivorada | Preiysom |
| 2. Ms. Panyada | Duendao |
| 3. Ms. Sumonrat | Tarapron |
| 4. Ms. Penpisuit | Kiennog |
| 5. Ms. Nithikorn | Sirlakun |
| 6. Mr. Nutchapon | Sugchuy |
| 7. Mr. Thanakorn | Chingsakul |
| 8. Ms. Suphasuta | Chuaprafang |

TINIKLING & SAYAW SA BANGKOK

Creator: -

Sanglahi Dance Troupe, Philippines



Introduction

The culture of the Philippines comprises a blend of traditional Filipino and Spanish Catholic traditions, with influences from America and other parts of Asia. The Filipinos are family oriented and often religious with an appreciation for art, fashion, music and food. Filipinos are also hospitable people who love to have a good time. This often includes getting together to sing, dance, and eat. The annual calendar packed with festivals, many of which combine costumes and rituals from the nation's pre-Christian past with the Catholic beliefs and ideology of present day.

Objective

The Philippines enjoys a rich cultural heritage, which includes a diverse collection of traditional dances. From the well-known national dance the Tinikling, which pays homage to the movements of a much-loved bird, to dances that reflect elements of daily Philippine life, these folk dances all offer a glimpse into the history of the country. The Philippines has many popular folk dances, which have evolved and changed as they have been passed down from generation to generation. Although a particular dance might be performed slightly differently from one region to the next, its remains true to its roots.

Concept and Inspiration

SANGLAHI DANCE TROUPE formed in JUNE 2008 as a school-based dance group of Villager High School in Pasig Line Sta. Ana Manila. From school performances to winning in some of the different competitions, the group became synonymous in the different dance venues. They had joined a number of international festivals such as in Malaysia, Oman, New Zealand, and Thailand. Sanglahi Dance Troupe repertoires include Filipino folk dance, hip-hop, street dance, as well as contemporary dance. The group members consist of present and alumni students of Villager High School with artistic director - Allan L Concepcion; a senior member of the Philippine Baranggay Folk Dance Troupe and their choreographer - Regie N. Lacandula; an alumni of Villager High School.

Process

Before the recorded history of the Philippines, before the Spanish conquistadors conquered and Christianized the populace, from the earliest occupation of this volcanic archipelago, the people danced. They danced to appease the gods, to curry favor from powerful spirits, to celebrate a hunt or harvest, to mimic the exotic life forms around them. They danced their stories and their shamanic rituals, their rites of passage and their remembered legends and history. Rural dances include such favorites as the high-stepping Tinikling, which mimics a bird, and the Gaway-Gaway, which features the movements of children pulling the stalks of the gaway roots during a bountiful harvest. The pagan tribes, the Higaonon, Subanon, Bagogo, and others who have inhabited the Philippines for thousands of years, preserved their customs and symbolic dances. Partly through isolation, they kept their culture free from the influence of the waves of immigrants who settled the archipelago over the centuries. Today, tribal dances like Dugso (a dance of gratitude for a good harvest or a male heir, danced with ankle bells), Sohten (an all-male war dance) and Lawin-Lawin (another male dance which mimics a swooping, soaring eagle) are carefully documented and kept alive in performance by Filipino folk dance troupes and cultural institutions.

Technique and Equipment

The history of dancing in the Philippines is a long and rich story that shows how intertwined the dances are with daily life and important events. Traditional dance still performed at celebrations of births and weddings. Modern folk dance festivals still feature ancient dances

performed in costumes of the tribal period of the Philippines. A recent rebirth in interest for all folk and cultural dances has spurred many resources to appear.

1. The Tinikling is considered by many to be the Philippines' national dance. The dance's movements imitate the movement of the tikling bird as it walks around through tall grass and between tree branches. People perform the dance using bamboo poles. The dance is composed of three basic steps which include singles, doubles and hops. It looks similar to playing jump rope, except that the dancers perform the steps around and between the bamboo poles, and the dance becomes faster until someone makes a mistake and the next set of dancers takes a turn.
2. The Sayaw sa Bangko is performed on top of a narrow bench. Dancers need good balance as they go through a series of movements that include some impressive acrobatics. This dance traces its roots back to the areas of Pangapisan, Lingayen and Pangasinan.

KAI KAEW HOM CHU

Creator: Assistant Professor Dr. Nuanrawi Krataithong, Professor Chumphon Chanama

Nakhon Ratchasima Rajabhat University, Thailand



Introduction

Folk tale titled Kam Phra Kai Kaeo (the Orphaned Chicken) in which in Sida district, it appears as a clear evidence that there is the pond (Bo Kai Kaeo) and Black Pagoda where is a residence of Nang Sida exist, according to the folk tale that Sida district people have narrated long time ago. Bo Kai Kaeo Temple and Sida pagoda, the twin legends, where the word "Prang Sida" may be named after the name of "Nang"Sida", the main heroine in the literature and still appears In the Lao folk tale called "Kam Phra Kai Kaeo (Orphaned Chick)"

According to the beliefs of the villagers, the pond excavated from the hole is called "Bo Kai Kaeo", a rectangular laterite stone column (the ancient pillar inscribed from Khmer model) in the Bo Kai Kaeo temple where an annual fair is organized every 15th waxing moon day and 5th month. Bo Kai Kaeo, Sida district, in Nakhon Ratchasima province, is not particularly known. The researcher had the opportunity to perform at Bo Kai Kaeo Temple which makes it possible to know the legend of Bo Kai Kaeo which is linked to the folk tales of the community. The researcher, therefore, wants to convey the story of Kai Kaeo at Sida District, Nakornratchasima province by bringing folk tales about Kaew Kaew Hom Chu to create a series of folk dance performances that cultural identity of Isan region conveying the story through the show in the series titled "Kai Kaew Hom Chu"

Research Objectives

1. To study the history of folk tale titled " Kam Phra Kai Kaew", the story of the orphaned chick, from Sida District, Nakhon Ratchasima Province
2. To convey the story of a folk tale titled "Kai Kaew Hom Chu" through the dance performance show.
- 3 To create a folk dance performance series named "Kai Kaeo Hom Chu".

This research on "The Study for the creation of "Kai Kaeo Hom Chu" performance show", aims to create a performance show and to find concepts for the creation of dance show. The research team has studied the background history and the importance of the problem through a creative research process starting from with the study of related literature through research methods, data analysis and information summarization to create the performance show and to summarize the concepts for the creation of the show" Kai Kaeo Hom Chu" series, in accordance with the objectives of the research in all respects.

From the implementation of the previous creative research process, the research team would like to summarize the results of the creative research on "Study for the creation of a performance show entitled " Kai Kaeo Hom Chu", as follows ; This research aims to study the myths of folk tale " Kam Phra Kai Kaeo" and the performing arts by studying from documents, related research works, interviewing with qualified persons who have been narrated about folk tale "Kam Phra Kai Kaeo" by the villagers for generations.

The Production

As for concepts of the show design, the researcher creates the works through the performances in the form of beautiful chick figure in tracing back to those days in the past based on the folk tale by imagining to the beauty of the chicken with its lovely style of movement. And to remind the reminiscent beauty of Sida, which has the beauty and the creation for a series of performances that link to the story in the tale so as to create the interesting points and to raise awareness to preserve the legend of folk tales of Nakhon Ratchasima Province

As for concepts in designing the sessions of dramatic dancing art "Kai Kaeo Hom Chu", the guidelines for creativity or the identity of the show are to imitate the behavior of the chicken by using 10 female actors and 1 male actor to convey the story via the characteristics of chicken which are cute and mischievous and to convey the story of orphaned and Sida who transformed into a chicken by interpreting the scripts. The show is divided into 4 sessions as follows.

The first session is a show that demonstrates the story of orphans by interpreting the role according to lyrics.

The second session is a chicken dance show performed in the traditional Isan style which conveys the behavior of chickens in the wild that are mischievous in the form of natures of chicken.

The third session is the depiction to the beauty of Sida who transformed into a chicken by interpreting the role according to lyrics.

The fourth session is the show of baiting for the chicken of the orphaned and ends with a chicken escaping to the hole leaving only the tail that the orphaned can catch.

Concepts in designing the dance performance style are to study chicken behaviors and then create the show by incorporating the dance postures with beautiful styles in traditional Thai dance styles and with newly created choreography, in order to present a style that is delicate, beautiful and consistent with a folk tale by creating the acting from the imagination to the beauty of the chicken who has the energetic and cute style of movement and to remind the reminiscent beauty of Sida who transformed into a chicken to create a comprehensive dance style by interpreting the role according to the beautiful lyrics.

For concepts in designing music and songs for the performance, the instrument used for the creation of performances is Isan folk music instrument by incorporating the harp band which is considered a unique instrument of the Isan locality and the unique singing style that represents the identity of the local atmosphere. As for costume design concepts, the

researcher adopts the format, physical characteristics of the chicken as the prototype for the design of the costume. The jewelry used for the show in this time, the researcher opts to use wickerwork and silver jewelry as a simple ornament that demonstrates Isan soul and the atmosphere of northeast locality presenting the beauty and realism in nature so as to understand more increasingly in the acting role which will be divided into 3 parts according to the role of the performer.

1. As for dressing of the orphaned, according to the study, it is found that the orphaned is a young man having chicken baiting as an occupation, the researcher, therefore, designs the dress to be simple and suitable for the role of a man who is a general villager by using a Mauhom shirt wearing loincloth folded at the leg, wrapped on the waist with a bathing cloth and wearing a Trakrud necklace

2. As for the dressing of Kai Kaeo, according to research on Kai Kaeo folk tale, it has been discussed about the beauty Kai Kaeo that it has a beautiful white color. The researcher, therefore, brings a white fabric to tailor into the costume of Kai Kaeo and decorate in golden color to make it beautiful with using ornament made from wickerwork to convey the identity of the northeast locality.

3. For the dressing of the second chicken performer, according to the research, the researcher uses the sarong cloth to tailor into a costume for the second chicken performer in order to create beauty like the diverse colors of chicken feathers and also represents Isan locality and the ornament made from wickerwork is used incorporating with Mudmee patterned cloth for wearing to convey the Isan locality.

For concepts for the deployment patterns, deployment in various ways has the movement in a different pattern of rows using different areas of the stage to create beauty, such as deployment into a column, into V-shape, into skewing line, etc.

As for concept of casting, it is done by determining actors to be 10 women, 1 male, using actors who are capable of performing dance arts in order for the actors to have the best understanding of the mood and expressional feelings in a cheerful style of the chicken while they must have a good personality with same body height as well.

List of actors

1. Miss Thanaporn Sithidet
2. Miss Sirinapa Khaochalard
3. Miss Khanittha Phimphong
4. Miss Areerat Monpan
5. Miss Pimchanok Ngoenkhoksung
6. Miss Kanyanat Kirum
7. Miss Kanyapak Kirum
8. Miss Pawinee Saenman
9. Miss Montita Sunglai
10. Miss Surarak Khongpornklang
11. Mr. Thirawat Pholthong

PIROM RAMPEI

Creator: Assistant Professor Pimnaphat Thamangraksat

Bunditpatanasilpa Institute, Thailand



Introduction :

"Pirom Rampei" Creative Dance was creation of a performance defining the concept on uniqueness of dressing and reflecting the way of life of nobles in Royal Court in the reign of King Rama 5 of Rattanakosin Kingdom as well as a creation of a performance under the tradition of Thai dance.

Dance pattern was divided into 3 parts including: Beginning Part - It was the part to show beauty of ladies referring nobles in royal court as well as to show beauty of costume. Dance movements were performed along with elegant postures with fans while prelude was

being playing. Grouping was used to introduce beauty of costume; Middle Part – It was the part to show beauty of movements with fans by using footsteps, face movements, and Thai dance movements along with melodies in order to represent elegance; and End Part- It was the part to show entertainment along with quick music and ended with grouping in order to convey elegant dance movements and conclusion of movements with fans. This performance consisted of 8 performers that were selected from women with beautiful faces, tall and slender figures, that looked similar to one another. These performers represented nobles in royal court reflecting and conveying elegance of personalities and gestures of nobles in royal court. The meaning of the title of this performance, "Pirom Rampei" conveyed a format of a dance performance which performers had to use fans as dance

props. There were 2 melodies in this performance including: Pirom Rampei song with two ching strokes and one ching stroke that was newly composed; and Cheen Ram Pad song with two ching strokes that was the existing song. They were played consecutively and the meaning of melodies conveyed gestures and personalities of elegant women while they were moving and pleasure feeling. These two songs were played by a Piphat Mai Nuam Band added with castanets for controlling tempo. For costume, dressing of nobles in royal court at the end of the reign was applied and improved to create costume of this performance including light pink long sleeve lace blouses with upright collars which their shoulders were decorated with stitched lace. All blouses were fit with the figures of the performers and their front flaps were curved while their back flaps were long enough to cover performers' hips. They worn light purple loincloth with black belts decorated with artificial diamonds. They also worn overlapping pearl necklaces, and pearl earrings with pear pins on their breasts. They worn white stocking, and black shoes while holding small fans in their hands. Their hairstyle was Thai vintage hairstyle (Dok Krathum).

Performer:

1. Wanatsanan Pengmanee
2. Todsaporn Phomkliang
3. Pimchanok Wongsuman
4. Sutthida Sukkasem
5. Warunya Sangrit
6. Kanittha Pianthong
7. Wipada Suer-udom
8. Natanareeporn Rodsawat

TAREK PUKAT DANCE AND RATOH JAROE DANCE

Creator: -

Ragam Budaya Nusantara Group, Indonesia



Introduction

Ragam Budaya Nusantara is a dance group located in Tangerang city near Jakarta, the capital of Indonesia. The group perform various dance from different cultures in Indonesia. This time around, they will bring the dances from Aceh province on the north part of Sumatera. The province called Nangroe Aceh Darussalam (NAD) and it was where the oldest Islamic city in the South East Asia located, and become the center of Kasultanan Aceh that has strategic location in this part of archipelago and become Aceh central government. There are several arts in Banda Aceh, Tarek Pukat dance and Raoth Jaroe was some of them.

Objective

In Aceh, Ratoh Jaroe dance is usually offered to welcome guests or in certain customary events. The dance also performed at the opening ceremony of the Asian Games. This dance symbolizes education, religion, courtesy, heroism and togetherness.

At the beginning, the Tarek Pukat dance is created to enliven the spirit of Aceh society in the Aceh youth congress that must be proud of Aceh's land fertility. This dance tells about how Aceh society life in the coastal area.

Concept and Inspiration

This dance divided into two names. When the dancing female called Ratoh Jaroh and for male dancers named Saman. This is a Gayo Tribe Dance, which usually displayed to celebrate important events in Aceh tradition. Poems in the Ratoh Jaroh dance use the Gayo dialect. In addition, this dance is usually also displayed to celebrate the birth of the Prophet Muhammad. As time went on, Ratoh Jaroh dance changed its function as an entertainment medium for the community, as well as a place for hijab dancers to continue to be able to channel their hobbies and participate in developing national culture. Because of the many interests of students, at present almost all schools have a Ratoh Jaroh dance team and because of this there are many competitions between schools that are held to mentally train students to get used to appearing in public.

Tarek Dance Pukat is an expression of the life of Aceh's coastal people depicted through movement, property and poetry. Tarek Pukat dance seen from the character of the coastal community of Aceh that is, Reactive, Militant, Optimistic, Consistent, and Loyal, which become character of coastal society which is reflected in dance Tarek Pukat.

Process

Tarek pukat dance created by Yuszizar in 1958. Tarek pukat describes the fisherman's activity in catching fish in the sea. Tarek means pull (tarik), while Pukat means a tool (a kind of net) used in catching fish. In Aceh language, Tarek Pukat means pulling the fish net (pukat) that lasts in coastal area as a routine activity of fishermen. Tarek pukat activity is very strongly related to Aceh culture as we know that Aceh is surrounded by seashore. This dance tells about how Aceh society's life living in the seashore in which being fishermen are their livelihood. This dance also describes the life of fishermen on how they make their fishing tool/net and how to row the canoes. With the traditional musical instrument accompaniment the movement character in this dance is dynamic and cheerful.

Technique and Equipment

Elements in the Ratoh Jaroh dance:

1. Syech (Live music singer and play hand drum)
2. Dancer

The basic movements needed in the Ratoh Jaroh dance:

1. The position of the attitude is perfect: sit in a straight position, chin lifted, hands tight and smile teeth.
2. Power, namely the power of the hand to produce claps, speed, that is speed in motion (this speed is divided into three levels, namely level one = slow, level two = semi fast and level three = very fast), and “genjot” which is to bring up the dancer's feel and add power.
3. Movement:
 - a. Opening: Greetings enter, tap empty, empty one and al-Fatihah.
 - b. Middle movement: Transition, bungong, ratoh bantai, aamiin, and dayong sampan.
 - c. Movement of cover: Switch, plow and closing greetings.
4. Music: Sing by a Syech and dancer alternately according to the beat.

Tarek Pukat dance has social elements that cooperate each other to reach a success, it must be maintained and developed. Aceh dance is generally not separated from the previous condition that becomes a reflection sociocultural background of Aceh society. All movements in this dance describe a cooperation among fishermen in making Pukat or fishing net. The movements are: Tarek Pukat (pulling fish net), Kayoeh (rowing), Ikat Taloe (tying boat's rope), Pasoe Engkot Lam Raga (putting the fish to the basket).

PUSPANJALI AND KIPAS KEPRAK DANCE

Creator: -

Tatranesa and Color of Indonesia, Indonesia



Introduction

Jakarta is the capital city of Indonesia, located on the northwest coast of the island of Java. Indonesia is a country consisting of over 13,000 islands with a population of over 180 million people who speak 200 different languages. The country exhibits a beautiful and historic mix of cultures, linguistic and religious traditions. The beautiful cultural mixtures include Javanese, Malay, Chinese, Arab, Indian and European that obviously influence the country's architecture, language and cuisine. The capital is a melting pot of representatives from each of these ethnic groups. It is no wonder if some traditional dance group in Jakarta like to perform diverse-range of culture, such as the Tatranesa Group from University of Indonesia. In this festival, they will collaborate with Color of Indonesia.

Tatranesa is a student club in the Faculty of Public Health, University of Indonesia that focuses on developing skills and interests in Indonesia's traditional dances. Tatranesa established on 29 February 2008 and until now; Tatranesa has been performing in many occasions and events, from campus's internal events to international events such as Indonesia's Asian Para Games 2018 and cultural missions. Indonesia is a wonderful country with beautiful culture and here, Tatranesa's ready to preserve and promote it through the art of Indonesia's traditional dances.

Objective

As the melting pot of many people from different places in Indonesia, Jakarta has a diverse range of traditional culture that live and passed through generation. At school and university, students can choose to learn different dance or music provided by the institution.

Many groups and art centers also provide the training for different cultures. Tatrana, together with Color of Indonesia, try to promote two dances. Those dances came from Bali, the most well-known island in Indonesia, and also Betawi, the native culture in Jakarta.

Concept and Inspiration

1. **Puspanjali dance** is one of the traditional dances originating from Bali. Puspa means flower and anjali means respect. Puspanjali dance is a dance of respect that presented to the guests.
2. **Kipas Keprak Dance** is a dance originating from Betawi (Jakarta). This dance describes a Betawi woman who not only has a soft side as a woman, but also has a strong side. The gentle personality of the Betawi woman, depicted with movements and music subtle is at the beginning of the dance. While the personality of a firm and strong Betawi woman portrayed through a silat movement with a fan property that sounds simultaneously when played.

Process

Puspanjali Dance is one of the new creations, created in 1989 by dance artist N.L.N. Swasthi Wijaya Bandem and collaborated with I Nyoman Windha as the musical accompaniment. This Balinese dance is classified as a group dance, performed by 5-7 female dancers. The dance movements are soft, swift and dynamic, also full of smile and beauty. Puspanjali takes a lot of inspiration from Rejang Dance, a special dance performed during religious ceremonies of Hindus in Bali to honor the God.

Technique and Equipment

Puspanjali dance has a dance structure consisting of: Pepeson, Pengawak, Pengecet, and Pekaad. Pepeson is the beginning of a dance. Pengawak is a part of the composition that shows the dance movements with slow tempo. Pengecet is a part of the composition that features moderate to high dance movements. Pekaad is a part of the composition marked by fast dance movements and then slowly to end the dance. In dance performances, the costume and makeup are important that can bring up certain characters depicted in the dance.

Arranged Marriage

Creator: Dr.Dharakorn Chandnasaro, Preamruetai Sanka

Srinakharinwirot University, Thailand



Introduction

Arranged marriage is a marriage planned and agreed to by the families or guardians of the bride and groom, who have little or no say in the matter themselves. This “first-agreement” practice existed long time ago in the past and is still practicing in the present for certain areas of some countries. This expression is derived from a gambling called “cockfighting”. A gambler will bring a cock to the pool, cover the cock in a bag and does not allow the owner of the opponent to see it first. There is a negotiation prior to the gamble, even when the cock is still in the bag. This method is called "the first agreement" which has similar meaning to “arranged marriage” by the mean of the bride and the groom do not know each other, and they do not have an opportunity to choose their own partners by themselves ((Kanchanakphan, 1979: 217-218).

By such an incident which occurred in the past and began to lose the values of love that everyone desires to receive. Although - all of us need love in the way which they can be customized in their own ways without any regulations. They want to be free to choose their own path of lives. In addition, there has been an investigation through the use of questionnaires - there were 40 respondents which divided into 12 men and 28 women. The outcome indicated that their marriage has been forced or arranged. The bride’s or groom’s parents forced them to marry without their consents. Not knowing each others means a person needs to marry another person without knowing each others before and yet

they will end up spending their lives together. Boundary limit refers to those who are arranged to be organized like people who must be in the framework or scope that has been created. There is no opportunity for them to move out themselves out of that boundary nor have the opportunity to choose the path by themselves.

Based on the important characteristics of the arranged marriages as mentioned above - the researcher became influenced with the ideas and inspiration from the keywords, including the enforcement, unfamilisation, and the limit of boundary means the marriage with no intimacy and without the freedom to choose a spouse in their marriages. The researcher interpreted through with the skills of international dance such as repetitive, body contact, body contact improvisation, etc. including the specific skills of Mata Graham's dance - "breathing skills, which is the basic practice of the whole dance movement, involves the contraction of the muscles or the contraction" (Naraphong Charatsri. 2016: 117). The nature of this dance is relying upon contemporary dance styles, which is the main method of creation.

Objectives

To represent a lack of freedom from marriages through the use of forces, not being familiar to each others and the boundary limit of young couples by representing through the contemporary dance styles.

Creative Methodology

From the research studies, the researcher has the following creative process:

1. Study of data sources
 - 1.1. Study of arranged marriages
 - 1.2. Study the subject of human freedom
 - 1.3. Study the meaning and style of contemporary dance
 - 1.4. Study of the elegant of the dance work

2. Design and Creation

The dance represents the boundary love of both men and women which results in a negative consequences. The work exhibits in a contemporary dance style with the 5-6 minutes duration through the use of 8 actors with an appropriate design.

Act 1: Unknown

Act 2: Force

4. Expected Benefits

Benefits of this research are as follows:

5.1 The knowledge gained from the creation of the dance to initiate or further study on the way to create the dance in a relevant way, especially, in dance.

5.2 It is useful for the development of education and research in creative dance. Research results can be taken as creative work, published in academic or national seminars or international conferences in order to be widespread both within the country and abroad.

5.3 It is an additional document or academic information on dance, addition to small number of such material existing in the present when compared to other arts.

5.4 Faculty of Fines Arts, Srinakharinwirot University which is a unit to providing the education on dance. It plays an increasingly important role in society as a source of learning and exchange of society and community, as well as being a leader in research on dance, performing arts or national arts.

SOGO DANCE & SAMULNORI, SEOLJANG-GU

Creator: -

Korea



Introduction

Sogo is a traditional Korean “hand drum” dance performed with drums and sticks. It goes back to the Joseon Dynasty, and its name can be translated as “a small drum.” The dance is very dynamic. Vigorous and nimble moves representing scenes of combat and hunting merge with delicate and calm moves inspired by everyday life. The performers wear Hanboks – traditional Korean dresses. Originally a song performed by farmers, it’s melodies are light and playful. The theme is excitable and joyful, aiming to make the audience join in and dance with the music.

Samulnori is a genre of percussion music that originated in Korea. Samul essentially means four objects while nori means play. Seoljang-gu basically represents an hourglass-shaped drum, one type of Samulnori. Seoljanggu performances do not vary much relatively throughout the regions. It has always been seen as a virtuosic act reserved for the best janggu player in a troupe and due to this disposition, there were more communication and trade of techniques and rhythms in the name of friendly competition.

Objective

The objective of **Sogo dance** is to spread joy and festivities during farmer’s festivals. Excitable and joyful music aimed at including the audience and getting them to join in with the performance and dance to the music. Celebrating successful harvests and hunts with scenes of combat and softer moves inspired by everyday life woven into the performance.

Samulnori, seoljang-gu is widely used in folk music as well as shaman ritual and court music. It's the most representative drum in traditional Korean music. The two heads that produce sounds of different pitch and timbre are believed to represent the harmony of man and woman when played together.

Concept and Inspiration

Korean traditional dance originated in ancient shamanistic rituals thousands of years ago. By the time of the later Korean kingdoms, Goryeo and Joseon, in the 2nd millennium AD, Korean traditional dance benefited from regular support of the royal court, numerous academies, and even an official ministry of the government. Sogo dance is one of the few traditional farmers dance that survived the annexation of Japan being preserved in secret and reinvented by pioneering Korean dancers who evolved it into what it is today.

The janggu (hourglass drum) is the most significant instrument in traditional Korean music, because it is widely used, and the seoljanggu performance shows how it coordinates breathing, beat, and movement through the performance, and finally, the visual effect of the dynamic energy is materialized through the movement of the sangmo (long ribbon attached hat) dance. As difficult as learning to play seoljanggu well is, the most positive note is to consider that in essence, you learn one, you learn them all.

Process

Sogo dance is a Korean traditional dance using drums and stick which was discovered back in the Joseon Dynasty era. This dance was to create a bond between all the villagers as it gives out a lively energy through the dance. The dance moves are vigorous and also calming at the same time as it represents the scenes of combat and hunting and also the everyday life of the village during the Joseon Dynasty.

Samul nori, seoljang-gu originated from pungmul nori which translates to “playing Korean traditional percussion instruments”, which consist of Korean folk genre, acrobatics, music, folk dance and rituals. Samul nori is a modernized version of pungmul nori which only features four important instruments.

Technique and Equipment

Sogo dance only has a small drum and stick where they use it a prop for their dance and not really playing the instruments. The people who will give the rhythm and tempo are the ones who will be giving the music but the dancers will just along, and act like as if they are playing the instruments they are holding. The dance consists a lot of big movements such as turning around a couple of times in a circle in their hanbok to not only show the beautiful hanbok, but also portray the “bonding” in their dance.

As for Samul nori, there are four different kind of instruments that are being used and each instrument represent different elements of the weather. The instruments are Kkaenggwari, a small gong, Ji, a larger gong, Janggu, an hourglass shaped drum and Buk, a barrel drum which is the base drum. These instruments produces different tones and sound and also represents different elements in the music. The Janggu represents the rain, Kkaenggwari as thunder, Ji as wind and Buk as the clouds. The Buk and Janggu are leather-based instruments so it represents sounds the earth whereas Kkaenggwari and Ji are metal-based so it represents sounds of the heaven. A Samul nori performance is only complete with the sound of people as it portrays the traditional Korean culture.

Creative Work

This part is called Creative work. The creator is able to present and interpret your work in details. The pictures, music scores, table, charts, figures and so on are available; however, they should be centred below and heading should be above

THE BIRTH OF PADAVAN BROTHERS

Creator: Chitpon Pleansiri, Patsachon Polcharoen

Srinakharinwirot University, Thailand



Introduction

Mahabharata War is one of major epics of India. However, it might not be widely recognized as much as the Ramayana.

Based on Brahman and Hindu beliefs, the Mahabharata depicts one of Narayana's avatars called Krishna. In the Ramayana, however, the deity incarnated Rama. That is why the recognition of the Mahabharata or Mahabharata War is less than the Ramayana. In Thailand, the Mahabharata was publicize, interpreted, translated, and compiled for interested people by several scholars, such as Karuna - Ruang-urai Kusalasai, Weera Weerapat, and Associate Professor Dr. Chakkrit Duangpatra.

The Mahabharata is a great epic and recognized as a significant sacred scripture in Hinduism. It is a great benefit for us to study the story as it reflects vigorous cultures of the East that root so deeply that they become great values. The study on the literature has brought out knowledge and perspectives in various dimensions, such as way of life, culture, custom and tradition, society, morality, religion, politics and administration, arts, and tradition of warfare in ancient India.

Synopsis: The Mahabharata is a story of a conflict between two families the Kauravas and the Pandavas. Both families were descendants of Bharata of Hastinapur. The conflict escalated into the Kurukshetra war where a large number of alliances of each family joined the warfare. The war cost huge loss of life. This valuable literature contains signifieds of a battle between good and evil which represent goodness and badness. Eventually, the Pandavas won this war.

This creation presents the significance of the Pandava brothers - Yudhishtira, Bhima, Arjuna, Nakula, and Sahadeva. Representing good, the family is very important. For this creation, the creator presents the birth of the Pandavas to demonstrate their divinity, love and harmony, as well as to narrate the significance of each member of the family that, in the end, could conquer the war.

SEN SAI LAI SILP

Creator: Assistant Professor Prapasri Sripradit, Kittamet Chueamuang, Chadaporn

Thaworn Naresuan University, Thailand



Introduction

Phitsanulok city was originally an old outpost established during the period of the Khmer era. The former site of the city was built 5 kilometers south of the current site of the present Phitsanulok province. Phitsanulok has been called Song Kwae City (a city of two rivers) due to the fact that there were two main rivers (the Nar River and the Kwae Noi River) flowing through the city. At present, the Kwae Noi River has changed its direction. Notably, on the former site of Phitsanulok city, around 10 kilometers from the city center, is where Wat Chulamane, the oldest temple of the city, is located. Later in 1900 B.E., the city of Song Kwae was relocated to the present site in accordance with the order of Somdej Phra maha Dhammaraja Lithai. Although the city has been renamed as Muang Phitsanulok, it is still remembered as the city of Muang Song Kwae. At present, there are a number of beautiful ancient temples such as the Wat Phra Si Rattana Mahathat Temple, known locally as Wat Yai. The temple is a spiritual anchor for Phitsanulok locals, and it is a renowned temple as one of the most popular tourist attractions having beautiful sculptures and decorations in the temple complex.

Lai Thai, a traditional Thai pattern, represents a style of Thai arts and cultures in which has been remained for centuries. Lai Thai is characterized by subtlety and delicacy of lines and forms. It is considered one of distinctive identities of the nation. Lai Thai patterns were mostly derived from natural shapes and were modified and altered into distinctive traits. Lai Thai patterns have been developed since the Sukhothai period and the Ayutthaya period to the Rattanakosin period. They have gradually been developed until reaching its perfection in the Ayutthaya period. In this era, there were different Lai Thai patterns adapted from flower patterns. The most popular flower pattern was of Lotus shapes. Aside from that were of animal shapes.

Based on the aforementioned information, Lai Thai patterns have been reviewed and studied, especially a study on major patterns of Lai Thai by Petals of the Lotus and different decorative patterns of Lai Thai sculptures and murals, including patterns of Kanok, Naree, Krabi, and Kacha. Combinations of these lai Thai motifs have created other different Lai Thai patterns, and this idea has become an inspiration of the creation of this choreography.

Objectives

1. To logically and practically apply the knowledge and skills gained from the school in making creations of Choreography and Thai Performing Arts based on frameworks, principles and practices of choreography and Thai performing arts.
2. To present the importance of the sculptures and murals in the temple complex of the Wat Phra Sri Rattana Mahathat Temple where the famous Phra Buddha Chinnarat image is housed.

Creative Methodology

Inspiration

The creator has gained an inspiration from details of Lai Thai patterns presented on murals and sculptures in the temple complex of the Wat Phra Sri Rattana Mahathat Temple. The temple is widely known as Wat Yai. It is considered a symbol of Phitsanulok, and it has been a major spiritual anchor among Phitsanulok locals and Thai people for a long time.

Concept of the Creation

The creator has established a concept of this creation from Lai Thai patterns that were derived from lotus patterns. The lotus patterns have been combined into different Lai Thai motifs including the motif patterns of Kanok, Naree, Krabi, and Kacha, and they have been developed into other Lai Thai patterns.

The Structure of the Creation

The creator aims to present a show of the Thai performing arts in a contemporary context. The show consists of 3 parts with 15 performers.

Part 1: The origin of Lai Thai motifs by the Lotus pattern

Part 2: The 4 major LaiThai motif patterns : Kanok, Naree, Krabi, Kacha

Part 3: Different Lai Thai patterns from combinations of Lai Thai motifs

Research Methodology

1. Documentation

Relevant books and documents have been reviewed and studied. They were collected from the main library of Naresuan University and the library of the Faculty of Humanities at Naresuan University.

2. Field Studies

Interviews with local people living by the temple area have been conducted in order to gain information on the history of the construction of the temple complex of the Wat Phra Sri Rattana Mahathat Temple.

Expected Benefits

1. It is expected that this project would lead to an opportunity in promoting the significance of Lai Thai patterns on the murals and sculptures in the Wat Phra Sri Rattana Mahathat Temple.

2. It is expected that this project would be served as a guideline for future studies and creations.

List of Performers

1. Miss Panhathai	Gluayhomyhong
2. Miss Rinyarat	Chotphitiwararom
3. Miss Saowaluk	Wongthip
4. Miss Kanjanaporn	Pinngoen
5. Miss Arthiyaporn	Phichaichom
6. Mr. Wuchcharapol	Umepan
7. Mr. Worawat	Chaila
8. Mr. Sippawit	Amjuy
9. Miss Pawarisa	Yaemthat
10. Miss Kanyanat	Phaptib
11. Miss. Nadcha	Tuamak
12. Miss Panida	Heetnakram

NEPAL

JHYAURE DANCE & NEWARI DANCE

Creator: -

Himalayan International Culture Association, Nepal



Introduction

The culture of Nepal is intertwined with the culture of the border Indian subcontinent and Tibet. The cultural heritage of Nepal has evolved over the centuries. This multi-dimensional heritage bounds the diversities of Nepal's ethnic, tribal, and social groups, and it expresses in music and dance; art and craft; folklore and folktales; languages and literature; philosophy and religion; festivals and celebration; foods and drinks. Its culture is mostly influenced by Indian culture and Tibetan culture.

Objective

Himalayan International Cultural Association a non- government organization and non-profit making organization been formed by a team of music enthusiasts to develop the local cultural heritage of Nepal since 2000. The main objective of the association are:

- a) To preserve traditional Nepalese Cultural heritage
- b) To promote the Nepalese traditional music and cultural dances
- c) To train the young generation about the folk dances and folk music which are about to vanish.
- d) To popularize the Nepalese Music and art of dances to different countries.

- e) To establish a cultural exchange between different institutions and associations of different countries
- f) To develop cultural tourism in Nepal

Concept and Inspiration

Legends state that dances in this country originated in the abode of Lord Shiva — the Himalayas, where he performed the tandava dance. This indicates that dance traditions of Nepal are very ancient and unique. With altitudes and ethnicity, the dances of Nepal slightly change in style as well as in the costumes. The Dishka, a dance performed at weddings, includes intricate footwork and arm movements. Accompanying music and musical instruments change in tune with the themes, which revolve around topics like harvesting of crops, marriage rites, war stories, a lonely girl's yearning for her love, and several other themes and stories from everyday life in the villages. The famous Tharu stick dances, and the crazy peacock dance are two highlights, but there are plenty of other surprises. Expect to be invited to join in the dancing, as the evening reaches its climax.

Process

Dances of Nepal change a little bit from landscape to another. Each domestic ethnic group has its special dress, a slight variation in the music and dance. Most of the folk dances will tell stories of everyday life in the village and local traditions: a young girl's search for love, marriage rituals, and dance of war, harvesting and more. Nepali dances are very important for life, culture, and traditions. It is also the good source of entertainment as well as an effective refresher. The movement of feet and body in the rhythm of song or music in a pleasing way is dance. The complement of dance is song and music. Mainly we can classify Nepali dance into two kinds, 'classical and folk dances.'

1. Classical Dances: This type of dance is based on the ancient classic.
2. Folk Dances: This type of dance is based on flock songs and music.

Technique and Equipment

1. JHYAURE DANCE: Based on love theme, it is very popular amongst the young boys and girls in the western hilly part of Nepal. Jhyaure songs and dances are the media of entertainment in the hilly regions of Nepal. This dance is very free and not restricted to any time but even during the rice-plating season it may be seen. The girls will sing the Jhyaure song and boys reply in the same manner. It is very joyful song and is a ritualized love theme.
2. NEWARI DANCE: the dance is a typical farmer dance of the Newar people. They are the historical inhabitants of the Kathmandu Valley and its surrounding areas in Nepal and the creators of its historic heritage and civilization.

LIMITED SPACE

Creator: Dr.Sathasai Ponghirun

Srinakharinwirot University, Thailand



Introduction

Creation of "Limited Space" performance reflected social thinking style towards LGBTs hindering them from expressing themselves freely. They felt like they were imprisoned in limited areas hindering them from choosing alternatives beyond those defined by the society. Moreover, this performance also included other group of people in this society who were unable to make any decision to think out of the box in order to "be themselves" because they still focused on thinking of other people who were judging people leading them to lose self-respect and identity.

Objective

1. To create a physical theatre "Limited Space".
2. To communicate the concept of physical, theatre "Limited Space"

Performer

- | | |
|--------------------------------|------------------------------------|
| 1. Pitchapong Nakhayuenyongsuk | 2. Thakorn Promsatitkul |
| 3. Natruethau Srisuwan | 4. Michelle Angela Rephee I Guinto |
| 5. Kittipoom Sakulpiyawong | 6. Nathicha Peeramongkolpithak |

BUNLOM LONG KAO MAI

Creator: Amonrat Chaisiri, Ampawan Thongperm, Jirawan Chanyotha

Thaksin University, Thailand



Introduction

Rice worshipping ceremony (Kwan-Khao ceremony) or sacrificial ceremony the Mother Rice (Mae Phosob) is a wisdom and ritual that has been inherited for a long time by farmers in Ranot District, Songkhla Province, believing that the sacrificial ceremony the Mother Rice (Mae Phosob), who is the spirit of rice and an expression of gratitude to the Mother Rice (Mae Phosob) is the belief of the generation to generation which makes this tradition not lost Nowadays, although the farming of villagers today is influenced by foreign culture with the use of modern technology used in farming but there are still some farmers, especially the old people who still have faith and practice firmly. Therefore, the culture beliefs and rituals of farming still exist today.

At present rice worshipping ceremony (Kwan-Khao ceremony) of the people in Ranot District, Songkhla Province has affected farmers in Ranot district on the issue of faith. The praise of the Mother Rice (Mae Phosob) is for the prosperity of the family and is a morale for the farmers in the rice farming in the following years. This resulting in the creator inspiring to raise the sacrificial ceremony the Mother Rice (Mae Phosob) to create a work of performing arts in order to disseminate and promote the sacrificial ceremony of the mother rice of the Ranot district people, Songkhla Province, to be a distinctive identity of Ranot District through the work of performing arts. That will be a link to allow people more easily access the good culture in today's society.

Objectives

Study of the sacrificial ceremony of the Mother Rice (Mae Phosob) of Ranot District, Songkhla Province. Design and create a new display of the Bunlom Long Kao Mai (Bunlom celebrating the new harvesting rice). This is to publicizing the cultural traditions of Ranot District, Songkhla Province to be known to the public.

Creative Methodology

The creators designed the creative production process using principles of periscope dance of Professor Emeritus Dr. Surapon Virulrak as follows:

1. Inspiration of the shows

Sacrifice ceremony of the Mother Rice (Mae Phosob) of Ranot district people, Songkhla Province, is a belief in the story of praising the Mother Rice (Mae Phosob). This for the prosperity of the family farmers in Ranot district and to promote the sacrificial ceremony of the Mother Rice (Mae Phosob) to disseminate the cultural traditions of Ranot district, Songkhla province to the public.

2. Study of information

Study the information about Rice worshiping ceremony (Kwan-Khao ceremony) or sacrificial ceremony the Mother Rice (Mae Phosob) and the beliefs of Ranot people on the ritual sacrifice ceremony the Mother Rice (Mae Phosob).

3. Creation of concepts / performances

Presenting creative performances in the southern folk dance style. There are 2 chapters in the song. The duration of the show is 7 minutes. The actress use 10 peoples. The performances are divided into 2 sessions as follows.

Session 1: shows the sacrificial ceremony the Mother Rice (Mae Phosob). The praising the Mother Rice (Mae Phosob) for the prosperity of the family and was a morale for farmers in Ranot district, Songkhla Province.

Session 2: shows the happiness of the farmers who have obtained the complete rice production.

4. Creative music design

The creator has determined and designed the music for the performance. Writing details as a draft according to thoughts and imagination by using the newly created melody and use the Nora instrument combined with the flute and the bell to create interesting patterns as follows.

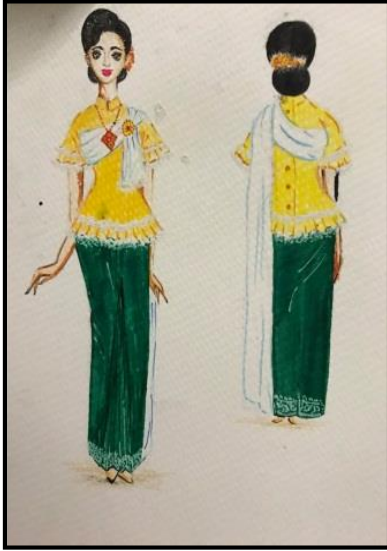
Session 1: opened with sound of flute, demonstrates the joy of rice production and faith in the mother rice (Mae Phosob). The sound of cymbals and tubular bells inserted with a clarinet Nora tone. Continue the 2 songs, there is a story about the sacrificial ceremony the Mother Rice (Mae Phosob). Which falls on the 15th day of the 6th lunar month with flowers and auspicious rice expressing respect to the Mother Rice (Mae Phosob), who helped bless the farmers to achieve the desired output.

Session 2: matched with a clarinet showing the happiness of the farmers who have produced the desired products. Using the sound of feeling fun music and enjoy music.

5. Creative costume design

The creator studied the clothing of the upper southern women with lace shirts and the using of Batik cloth go to the temple. Therefore, the methods of costume design for the performance of “Bunlom Long Kao Mai (Bunlom celebrating the new harvesting rice)”. This is shown to be a beautiful, latent appearance with strength according to the characteristic of women in the upper southern region. The creator designed the shirt to be in the shape of a turtle neck lace shirt. Using light yellow with white lace on the sleeves and waist area.

Design a ready to wear twisted Sarong by using the Koh-yo woven, the product of Songkla province. The dark green stripes in the fabric. The design of the breast cloth to wrap over one shoulder. This use white chiffon fabric to decorate at the edge of breast cloth with white lace to make more sweetness. Jewelry consists of a small necklace, diamond pendant, earrings, bracelets, diamond brooches. Cambered hairstyle with artificial flowers on the back of the head and put the flowers on the left as the following picture.



Picture 1: the sketch of Bunlom Dress

Source: Ampawan Thongpeum



Picture 2: the picture of Bunlom Dress

Source: Ampawan Thongpeum

The production process of the accessories tools for performance by using the wicker basket to put the rice in and spray with gold color on the basket. Bring the chiffon to sew the fabric, lace the fabric to sew with the basket. The bottom of the basket will use a cardboard wrapped with golden ribbons, round shape, suitable to the actor's head. To symbolize the mother rice (Mae Phosob)



Picture 3: The complete tools

Source : Natnari Thongsuk

6. Creative dance design

6.1 Dance style

Create a dance structure design based on ideas and imagination by choosing the dance steps of the upper southern folk dance combined with the Nora dance. There are 28 main dance moves, 34 join dance moves, 17 dance set, 1 symbolic dance set, 7 dance with the tools. There is divided into 2 phases as follow.

Session 1: shows the faith that the farmers to the mother rice (Mae Phosob). This is a symbolic rice worship for the mother rice (Mae Phosob). There are 13 dance steps.

Session 2: shows the happiness of the villagers who have complete productivity. There are 29 dance steps.

6.2 The use of space on the stage

The creator has adopted the principles of visual arts. Arranging visual art elements and the theory of movement used in the design of rows and arches. In order to create aesthetics and various meanings. The creator analyze the grouping of row transformation into 8 characteristics, namely;

- | | |
|------------------------|---|
| 1. Independent rows | gives the feeling of freedom and chaos |
| 2. Circle rows | gives the feeling of harmony, tenderness |
| 3. Triangle line rows | giving a strong feeling, strong, unchanged |
| 5. The column rows | gives serious feeling |
| 6. The oblique rows | gives an uncertain feeling. |
| 7. Zigzag rows | feeling cheerful, confused |
| 8. Line of troops rows | giving the feeling of being resolutely resolute |

List of Performers:

1. Ms.Bussakorn Musikko
2. Ms.Nipapan Phetpheng
3. Ms.Kullasatree Srideng
4. Ms.Yanisa Suwanmanee
5. Ms.Pemika Meunklab
6. Ms.Jiraporn Tabsang
7. Ms.Piyanuch Chuthai
8. Ms.Nattakul Somkai
9. Ms.Patinya Tepso
10. Ms.Chadchadaporn Chudam

KATHAK DANCE AND BHANGRA DANCE

Creator: -

School of Theatre Arts, Visakhapatnam, India



Introduction

The culture of India refers collectively to the thousands of distinct and unique cultures of all religions and communities present in India. India's languages, religions, dance, music, architecture, food, Languages and customs differ from place to place within the country. Indian culture, often labeled as an amalgamation of several cultures, spans across the Indian subcontinent and has been influenced by a history that is several millennia old. Many elements of India's diverse cultures, such as Indian religions, philosophy, cuisine, languages, martial arts, dance, music and movies have a profound impact across the Indosphere, Greater India and the world.

A state which does not have dance as part of its culture can never be regarded as a culturally rich state. Our group came from Andhra Pradesh. Andhra Pradesh is one such place which has always had a very rich culture. A collection of performing arts have originated here including dance, music, and drama. Dance is the most important kind of performing art which is why it has always been encouraged by people to be followed ever since the age of dawn.

Objective

India has had a long romance with the art of dance. The Hindu Sanskrit texts *Natyaashastra* (Science of Dance) and *Abhinaya Darpana* (Mirror of Gesture) are estimated to be from 200 BCE to early centuries of the 1st millennium CE. The Indian art of dance as taught in these ancient books, according to Ragini Devi, is the expression of inner beauty and the divine in man. It is a deliberate art, nothing is left to chance, each gesture seeks to communicate the ideas, each facial expression the emotions

Concept and Inspiration

Dance in India comprises numerous styles of dances, generally classified as classical or folk. As with other aspects of Indian culture, different forms of dances originated in different parts of India, developed according to the local traditions and also imbibed elements from other parts of the country. Sangeet Natya Academy, the national academy for performing arts

in India, recognizes eight traditional dances as Indian classical dances, while other sources and scholars recognize more. These have roots in the Sanskrit text *Natya Shastra*, and the religious performance arts of Hinduism.

Folk dances are numerous in number and style and vary according to the local tradition of the respective state, ethnic or geographic regions. Contemporary dances include refined and experimental fusions of classical, folk and Western forms. Dancing traditions of India have influence not only over the dances in the whole of South Asia, but on the dancing forms of South East Asia as well. Dances in Indian films like Bollywood Dance for Hindi films, are often noted for freeform expression of dance and hold a significant presence in popular culture of the Indian subcontinent.

Process

Classical dance of India has developed a type of dance-drama that is a form of a total theater. The dancer acts out a story almost exclusively through gestures. Most of the classical dances of India enact stories from Hindu mythology. Each form represents the culture and ethos of a particular region or a group of people. The criteria for being considered as classical is the style's adherence to the guidelines laid down in Natyashastra, which explains the Indian art of acting. All classical dances of India have roots in Hindu arts and religious practices. While folk dances and plays in India retain significance in rural areas as the expression of the daily work and rituals of village communities.

Technique and Equipment

1. 'Bhangra' traditional Punjabi folk dance. Choreographed by R.nagaraju. 'Punjab is a state in northern India. Bhangra is the Traditional Folk dance of the state. Its music is very energetic. Most of the Punjab state people perform this dance in the Vaisakh festival. Now people all over India perform this dance for all types of happy occasions.
2. 'Kolattam' Andhra Traditional Folk dance. 'Kolattam is a popular folk dance belonging to the rural areas of the state of Andhrapradesh and Tamilnadu. The meaning of 'Kolkattam' is stick dance. (Kol-stick and Attam- play in tamil language). Maximum performing females of Kolkattam dance is equal to the number of songs performed because of spiritual and historical stories explaining some human characters. This dance is performed in traditional festivals, temple areas and many happy occasions. In Gujarat state there is also a variation of this dance known as 'Daan dia'
3. Telugu Agency folk dance 'Relare'. Choreographed by R.nagaraju. This 'relare' folk dance is performed in the rural, tribal areas of andhra pradesh. It is not a traditional folk dance. Rural people perform this dance for entertainment purposes and happy occasions. This dance represents joy and unity among the people.
4. 'Kathak' dance. 'Kathak' dance is one of the major Indian classical dance forms. The word 'Kathak' is derived from the word 'Katha' which means story or 'Kathaka' which means storyteller. Its form today contains traces of temple and rural dances and the influence of the spiritual movement. Now this dance is performed all over India and abroad in official classical festivals and government cultural exchange programmes.

TEAW U CHU CHUE (LION DANCE)

Creator: Pueksa Khunsingto, Praparot Setraksa, Kritsana Apichaipanpracha, Potchanat Krisuwan,

Nutsara Keadkan, Nopparat Sawanbueasod

Nakhon Sawan Rajabhat University, Thailand



Concept

Because Nakhon Sawan province is a large number of Chinese-Thai people. Chinese New Year Festival is a unique festival in Nakhon Sawan province and is one of the most prominent in the country. Each year, the event has a great grandeur with light and sound. In the event there will be a parade, Guan Yin, Dragon Parade, Lion Dance, Angkor and Fairy Procession. Many tourists are amazing of lion dance, which it is impresses the audience. In addition to being a traditional show and Chinese tradition and also conserve the precious art of China in the future.

The creators inspired the creation of the series of **Teaw U Chu Chue (Lion Dance)**. The word of "Chu Chue" in Chinese means "lion" and the word of "teaw U" in Chinese means "dance". This show gets to the legend stories of Chinese people about the Kong Sil lion. The gesture is to the character of the lion that is perverse, mischievous and colorful on the lion's body and the nature of manipulation lions, unison

harmony and strength to this creative show.

Actors

- | | |
|--------------------------------|--------------------------------|
| 1. Miss Praifa Teahan | 2. Miss Nilawan Panyasom |
| 3. Miss Sananta Jitrakyat | 4. Miss Kuljira Trongklang |
| 5. Miss Palita Wonghiran | 6. Miss Piyaporn Donchaeam |
| 7. Miss Sasithorn Chaisong | 8. Miss Marisa Imiaum |
| 9. Miss Suppawan Nuchpuang | 10. Miss Auyyaluk Kaewthindong |
| 11. Miss Narissara Weeradeacha | 12. Miss Parisa Kongchaeon |

RUM-TONE BANGKOK NOI

Creator: Chanida Janngam

Dhonburi Rajabhat University, Thailand



Introduction

Then, there was some short lyrics added into the rhythms and developed the dancing movements according to the lyrics. Thai people loved to play Ram Tone and its favorites reached at the top during World War 2. So, the songs for Ram Tone had been composed since the time of the Field Marshal P. Phibunsongkhram in 1944 (Supak Anukul and Walaiporn Niyomsujarit, 2003: 94-95). According to that period (The World War 2), Thais were anxious and depressed from the war, so, they gathered and played Ram Tone together for remedy. Ram Tone' songs were composed in simple language, said about courting between youths. There were lots of professional composers who wrote lyrics and made rhythms go along with the drum sound. The styles, movements and costumes were obviously simple, focusing on the show and amusement for releasing stress. So, the original play was not created elaborately. Until the time of the Field Marshal P. Phibunsongkhram, he was afraid that when the foreigners had seen the plays which were very popular at that time, they would think that Thai plays weren't attractive enough. The Field Marshal then developed Ram Tone to be more modern for indicating Thai beautiful cultures. The arousing songs were used in Ram Tone at that period for convincing Thai people to follow government's policies and leadership as well as establishing "state convention". Thai youths played Ram Tone for releasing stress during the period of war; it encouraged their lives to fight against risks and stress. It was said that Ram Tone was the very important entertainment for Thais at that time.

During the World War 2, Bangkok Noi district was the one that Ram Tone had been inherited, the district was affected from the Japanese Invasion because Thai Government were forced to let Japanese Troops make the passage through Burma to India where was the British's colony and the main base for the Allies. Japanese troops made Bangkok Noi's train station as the headquarter to deliver supplies to Thailand-Burma Railway at Kanjanaburi province, so that, Bangkok, the area included Pak Klong Bangkok Noi, Siriraj Hospital, Amarindraram temple, Steam station Banbu community and Bang Khun Nont, was the main target to be destroyed by bomber. The Allies sent bomber fleets to drop bombs from midnight of 29th November, 1944 until the dawn, causing extreme damage to the train station, some part of Siriraj Hospital, the whole Amarindraram temple except Bot Luang Po, Bot Noi and Mandapa. The damage also covered Banbu community; more than one hundred people were dead, injured and lost their home at one terrible night.

According to the information above, Bangkok Noi was considered as the community which had been important since the past. Apart from its history, Bangkok Noi was the center of art and cultural such as Fine arts, handicraft, home economics and performing arts. So that, the researcher intended to present the background, events and the importance of Bangkok Noi community from the past to the present through Thai dance performance focusing on the identity of the local conservative Thai dance called Ram Tone. Its lyric showed the identities and story of Bangkok Noi community to attract audiences and people in the society and encourage them to realize to the importance and value of the commune as well as to convey people to study more deeply about it.

Objectives

1. To study background and the culture of Bangkok Noi community.
2. To design the conservative Thai dance performance called Ram Tone Bangkok Noi.
3. To conserve, develop and promote the conservative Thai dance performance called Ram Tone Bangkok Noi to community integration.

Research procedures/design (to mention the methods, scope of the study, activities and required details for gathering information and creative works.)

This research was the creative study, using qualitative information gathering by on-site surveys for the historical and cultural information in Bangkok Noi district, Bangkok.

1. Documentary was collected by documents, textbooks, academic papers, thesis, paper from the government sector, information from mass media such as academic context. This research collected and study the information then analyzed and categorize them.
2. Observation and Interview were used for collecting information from Thai Dance experts, music or dance professors to pile up the knowledge to complete the research and creative works. The researcher then used techniques as following;
 - 2.1 Participant and Non-participant observations.
 - 2.2 Formal Interview and informal interview
3. The research tools that the researcher used for gathering information
 - 3.1 A Recorder.
 - 3.2 A digital camera.
 - 3.3 A digital and video recorder.
 - 3.4 A computer.

Expected Benefits

- 1.) Getting the knowledge about the historical and local culture in Bangkok Noi district.
- 2.) Establishing the conservation Thai dance named Ram Tone Bangkok Noi.
- 3.) Developing the knowledge and making integration together with the society and promoting the knowledge in the journals including using it to improve Bangkok Noi community.

List of Performers

1. Seksan	Thitiworawut
2. Athiwat	Ngoenyuang
3. Aphinya	Srilabut
4. Phatcharaporn	Kotawong
5. Nittaya	Auafua
6. Suphanat	Inklat
7. Benchaphon	Chanthip
8. Teeradet	Soparat
9. Pathtaraporn	Konhasuk
10.Kawinvorakan	Promkhot
11.Pruksa	Pongsai
12.Rattanachai	Bumrungraksa

SNAKE CHARMING DANCE AND THE HARVEST DANCE

Creator: -

Bagladesh Nitto Rong, Bangladesh



Introduction

Bengal, a land of fecundity and prosperity embraces all within her fold. The varied hues of her rich culture color her songs, music and literature. The numerous tribes and ethnic groups of Bengal have their own distinctive folk arts, as varied and beautiful as the tribes themselves. Bengal's repertoire of folk songs with its lyrical appeal and richness, its thematic diversity and range is a reflection of rural Bengals creativity and imagination. As a traditional art form, folk dances of Bengal have gained immense popularity and recognition over the years. The dances contain themes that range from ritualistic to satirical and from allegorical to social. They involve prayers, offerings, celebrations and odes.

Objective

The culture of Bangladesh incorporates festivals and celebrations. These events include Eid ul-Adha, Chand Raat, and Eid ul-Fitr from Islam as well as Janmashtami and Durga Puja from Hinduism. Other festivals in Bangladesh include the Christian Christmas and Buddha Purnima from the Buddhist religion. Some of the popular dances include the harvest dance. This dance inviting all the village folk to come out of their homes and join in the festivities. Dance were perform widely throughout the festivals.

Concept and Inspiration

Nabanna is a Bengali harvest celebration usually celebrated with food and dance and music in Bangladesh. It is a festival of food; many local preparations of Bengali cuisine like pithe are cooked. The festival celebrated with mela, which called Nabanna Mela. It is one of the numerous festivals that gave the name "baro mase tero parban" (thirteen festivals in twelve months) to the land of Bengal. Although the nabanna parban is somewhat different from other ones since it is not connected to a religion such as Ratha Yatra.

Snake charming is the practice of appearing to hypnotize a snake by playing and waving around an instrument called a pungi. A typical performance may also include handling the snakes or performing other seemingly dangerous acts, as well as other street performance staples, like juggling and sleight of hand. Many snake charmers live a wandering existence, visiting towns and villages on market days and during festivals. During a performance, snake charmers may take a number of precautions. The charmer typically sits out of biting range and the snake is sluggish and reluctant to attack anyway.

Process

Usually performed during festive seasons, or to mark a happy occasion, these dances ingrained in folk culture, reflect local faith, tradition and custom. These dances encompass a broad spectrum, from invoking the rain Gods for a good harvest to depicting mythological events. In fact, some religious festivals celebrated through songs and dances that characterize devotion, prayer and worship. These dances performed round the year on various occasions, at fairs and festivals and religious conglomerations.

Technique and Equipment

The Snake Charmer Dance

The Snake Charmer Dance tells about the flawless beauty the young snake charmer enthrall everyone. Infused with the richness of Bangladeshi culture and folklore, this is one play guaranteed to capture all of your senses and transport you to another world.

The Harvest Dance

This dance is a ritualistic dance performed after the harvest. It is a religious ceremony associated with cultivation and harvesting. Thus, the dance become the expression of the happiness of the farmer's families after a successful harvest.

VALU NI VANUA AND VIEWEKANI

Creator: -

Fiji



Introduction

The culture of Fiji is a tapestry of indigenous Fijian, Indian, European, Chinese, and other nationalities. Culture polity, traditions, language, food, costume, belief system, architecture, arts, craft, music, dance, and sports which will be discussed in this article to give you an indication of Fiji's indigenous community but also the various communities which make up Fiji as a modern culture and living. The indigenous culture is an active and living part of everyday life for the majority of the population.

The culture of Fiji, including language, has created a unique communal and national identity. The inhabitants of modern Fiji are of indigenous Fijian background, as well as of Indian, Chinese and European ancestry. Indigenous culture has shaped the nation and is an active and living part of everyday life for the majority of the happy folk that live here.

Objective

When you come to Fiji, you'll notice that music and song are a big part of everyday life. You'll also experience cultural 'meke', meaning all kinds of traditional song and dance, from graceful fan performances to athletic war dances that make the hair stand up on the back of your neck. The dancers are usually accompanied by a seated group who sing, chant and play percussion instruments. Men perform in warrior outfits, some bearing Fijian traditional tattoos, and the women wear traditional dress with their skin shining from scented coconut

oil. Each performance usually tells a story of history, love or legend. Whenever you get the chance to experience a meke, grab it. Fijians take great pride in their performance and the quality is exceptionally high.

Concept and Inspiration

Originally from the beautiful Islands of Fiji in South Pacific, John Manasa Lutua started his passion with energy and enthusiasms to dance at the age of 13. He joined BCT Dance Crew as a dance artist when he was 17 years old and combined folk dance with contemporary style. Currently, he is living in Indonesia as a staff at the Fijian Embassy in Indonesia.

Process

Dance in Fiji is symbolic of the salad bowl of cultures that exist on the islands. Modern instruments such as guitar and the mandolin are common, as are Western methods of composing music. However, just as indigenous Fijians have held on to their cultural roots through traditional food and dress, they have demonstrated just as lively a patriotism by keeping alive indigenous Fijian dances along with their original meaning and significance.

Technique and Equipment

The first performance will begin with "Valu Ni Vanua" or "war between two countries", telling about the colonisation of Fiji, when the British landed in the island. The second performance is "Veiwekani", a traditional game from the pacific with the idea of bringing people together and moving together.

PRABARAMEE SRI PANDIN

Creator: Luckana Saengdaeng, Kullanad Pumumpa

Chandrakasem Rajabhat University, Thailand



Introduction

The performance of “PhraBaramee Sri Pandin” (or The Glory of the King in the Kingdom of Thailand) has been created and inspired by the dancing arts and creation to honor our king and monarchy on the occasion of His Majesty King Maha Vajiralongkorn Bodindradebayavarangkun ascended the throne as King Rama X of the Royal House of Chakri.

The Rajabhat Universities nationwide receive his grace that make these institutes on the importance to be the center of sustainable local development and improve the curriculum of teaching and learning to enhance education to meet the needs of each region. Over the past 30 years, His Majesty the King conferred degrees on the Rajabhat University graduates with his countless abundant grace.

The creators of this performance truly realized the grace of His Majesty the King. Especially as the representative from the Rajabhat Universities, we therefore created this series to honor His Majesty King Rama X, our beloved monarch of Rajabhat Universities and Thai people.

Objectives

To create a dance and performance “Phrabaramee Sri Pandin” (The Glory of the King in the Kingdom of Thailand).

Creative Methodology

1. Perform the composition concerning the dance of “Phrabaramee Sri Pandin” (The Glory of the King in the Kingdom of Thailand).

Research Methodology

1. Collect the field data and documentary related to the creation of “Phrabaramee Sri Pandin” (The Glory of the King in the Kingdom of Thailand) dance and performance.

2. Perform the composition concerning the dance of “Phrabaramee Sri Pandin” (The Glory of the King in the Kingdom of Thailand).

3. Publish the research paper in any academic journals.

Expected Benefits

To create a dance for inheriting and conserving the traditional ceremony to honor our king and monarchy on the occasion of His Majesty.

List of Performers

1. Tungporn Meesup
2. Wilasinee Noikhonburi

DEEP TO BLUE

Creator: Phitchayapha Wisitsin

Sripatum University, Thailand



Introduction

Based on the study of patient's condition with depression in Thailand today, there has been an increasing number of cases for Thais. From the statistics, it discovered that the number of people experiencing this problem has increased steadily, and it could become very severe if the matter is continued to carry on. Should a person has become depressed and does not receive a proper treatment - this may result in suicide. Darawan Tahpinta explained that "The depression is a common emotion when people faces loss or when people confronts something they do not expect. They usually reacts to the situation through crying, depression, thinking of the same matter over and over; lack of consciousness and decrease an interest for things surrounding them". The depression can happen to a person who cannot confront with the life crisis, and the person cannot control or resolve the situation when it happened. The depression can be categorized in many conditions through the English definition "Depression".

Based on the study of depression, there are stages to indicate the depressive disorders. The researcher refers the normal sadness stage as "normal low mood, feeling blue" which is commonly occurred to a normal person. This feeling happens through the certain stimuli or situations that causes an unhappiness, disappointment, losing hope, unfulfilled to a person. This emotional state occurs to a person's as a part of everyday life. It may occur over a period of time, or day. This emotion can be reduced by itself or when the person faces a new stimuli / a new conditions. A person emotion will move between happiness and sadness depends upon the situation of the person. The sadness is a normal emotion which does not required any medical treatment.

The study of sadness in general, it happens after a person faced a stimuli or a situation where it causes the sadness, disappointment or even sometimes including the loss of the love ones. The sadness feeling usually diminishes by itself after a new event is triggered, it will change the mood to a normal person. The symptoms that occur in the behavior of an individuals sometimes cannot analyze or distinguish themselves from depression whether it was due to the depression or sadness. Generally, the person can recover the feeling by themselves. And if there is a feeling of being first in depression In addition, the presentation of depression in creative dance works is also found in small numbers. The creator then look into the factor of emotions that occurred through the depression and was able to create "Deep to Blue", the creative series to present the perspective of a normal depression or sad mood in contemporary dance style.

Objectives

To study the concept and the process of creating the "Deep to Blue" performance.

Creative Methodology

The creation of the series "Deep to Blue" has the scope to create works by studying normal feeling of depression (normal low mood, feeling blue). The sad feeling that can occur in normal human behavior and wants to present the emotional state that occurs after encountering a sad situation, though it can cause depression without the person knowing it. Therefore, the creator chose to use the method in collecting data from documents, texts, information media, field data surveys. In additional, using data to analyze, experiment, edit and design as a show in details as follows:

1. Documentary survey - the study of document information from books through various texts and academic articles on issues related to creative acting;
2. Information media, which the information related to depression causes and symptoms This information involves the creation of works, including creative work and choreography both locally and overseas;
3. Field survey and observation - explore information about depression from people around the creator as well as observe the work create a dance from a dance performance.

Research Methodology

Analyze the creation of works, which include the 8 acting elements: concepts, actors, styles, sounds, display equipment, costumes, space, and lighting. The creator of the work analyzed and created performances according to the elements of creation as follows:

1. Concepts

The creation of works is a collection of ideas from experts who have given meaning to various processes. These data was then taken to analyze to obtain the idea of creating jobs by dividing it into dance concepts and the concepts of depression as follows:

1. 1 Dance Concepts

Many scholars have given meaning and ideas about the creation of performances ie the core of creation. The creator has compiled as follows:

Naraphong Charatsri (2014: Interview) "Post-modern dance" is a drop-off old art performance, which is the ideal definition of modern dance or contemporary dance. It does not focus on the expression of skills in the artist ie the movement that appears in the post modern dance will have a style called "un-trained" which means not offering or choosing the movement skills that come from any form of dance whether to be ballet, modern dance, jazz dance which the dance movement come from everyday postures (everyday movements). It also includes exhibitions, dances outdoors such as performance in the parks, in front of the museum; or even performances that do not rely on music or rhythmic sounds. The core focus of the performance is to explain the essence of modern postmodernism, often acting in a straightforward and in a sharp manner. It emphasizes the presentation of views or transcriptions that are influenced by the ideational stimuli of dance".

Dharakorn Chandnasaro (Interview: 2015) "Contemporary Dance is a type of dance that has a mix of cultures, concepts, beliefs or various communication, the objective of the contemporary dance is to express some inner thought through that dance to the audience. The audience themselves may be able to understand all the essence or just some certain parts. Contemporary dance is a representation of different cultures in each era, but it is based on fine, flawless body movements, although there is communication or hidden viewpoint for the audience. There are a variety of disciplines in the field of dance which makes the dance work more valuable than just a work of art that gives a beautiful but rather a unique style of dance (Reference in Kwankaew Kitjaroen, 2015:67).

Natthanon Sippapakun (2011: 21-24) stated that "the art of entering the postmodern era will focus on the identity of yourself in particular (Originality) which emphasizes the importance of creativity and self-initiative; it must be unique and fills with unity. Therefore, it shall consider as a good job - emphasizing the art form which must be "universal" (universal) that is international or modern and the art in the latter group has rejected all. They believe the art that can be made - can also be copied (Copy) to others. There is no need to think about one's own identity. There is not having to consider the unity because it can be fully integrated the art in this era without the need to be just in the museum alone. In additional, they believe that there is no need for an international format. Local or local style can also be as valuable".

The creation of modern art is the postmodern art that focuses on the expression which related to environment, culture and society. This art creates knowledge in an integrated media and combines the performance together.

Tiranan Anawatsiriwong and the faculty (2004: 13) elements of expression (emotion) and elements of form or type of work is an important element in art. As for the composition of the recipients' relationship with the messenger and the cultural elements, are all equally important elements of communication. There is a relationship between the art of communication and the choreography. The choreographer uses knowledge and choreography use ability to communicate stories through body movements and this choreography must also consider the culture of Thai society so that the work is not being limited the idea to creating choreography.

The Stimuli of the Inspiration

Naraphong Charatsri (M.P.P: 72-73) refers the stimuli that have inspired him. An inspiration is the first thing that makes the artist leap up to create work. Spiritual or spiritual stimuli which escalate the artist to create sequence of activities. These activities divided into:

1. Auditory stimuli has integrated with the performance already, especially with dance. Many choreographers have created choreography after being impressed with the song.

2. Visual Stimuli are the stimuli that comes from images or images that are seen.
3. Kinesthetic Stimuli, a performance inspired by pure style of movement.
4. Tactile Stimuli, such as the male and female dance styles, represents in the S-style of the Burapha spirit show, which appears to be gentle and warm.
5. Idea stimulation, the story (Ideational Stimuli) is a performance that can induce understanding of the story.

1.2 Concept of depression

The operational model to prevent the depression of adolescents in Thailand is still unclear and systematic at present. This may be due to misunderstandings about the depression in adolescents, including the unclear in the work of the public administration system of Thailand, which is not yet covered in all sectors. The operation to prevent depression in adolescents is a job that requires co-operation from many parties.

Chittrak Bangkok Center (Online) advised that the depression is a common emotional disorder. With a 12% prevalence throughout life, such disorders are found in women more than men, and it can be found at any age, especially, when unfortunate events occurred, and it affects an individual feelings such as loss, disappointment or divorce. This disease does not mean that the person is weak, failed or not capable, but because there is medical evidence confirming that depression is one of the causes of abnormal brain function. At present, the depression can be treated with medication and psychological treatment. If depression has not been treated, there may be an impact on daily life, work and relationships with those around you - leading to more severe depression, such as delusions, ringing ears, nonsense thoughts, self-harm or even a suicide.

In addition to having specific symptoms treatment, the medications is also different. The cause of the disease can be divided into 3 types ie by genetic, by biochemical abnormalities of the brain and by the environmental factors which found in the elderly, pre-reproductive children, adolescents with the following symptoms:

1. Melancholy, not being cheerful and sad
2. Easily get angry, agitated and aggressive
3. Lose of interest to the matter surrounding

4. Insomnia (Sleeping disorder)
5. Loss of appetite, either weight loss or eat more / gain weight
6. Fills with thought, slow movement or else, full of excitement
7. Feeling that they are worthless
8. Exhaustion
9. Loss of consciousness, easy to forget
10. Have a tendency to die, trying to commit suicide

Based on the research and data collection including bringing analyzing relevant document, the causes and characteristics of depression symptoms indicates the importance of depression stages and therefore presented in contemporary dance styles by conveying the feeling of dominance that can exist in the general person. The stimulus that encourages the creator to present this work comes from the idea of ideational stimuli that the creator selects during the depression. It is for the audience to get to know things occurs in depression during the normal mood stage in order to help remind viewers to perceive their own feelings through body movements through the contemporary dance.

2. Actors

Satasai Phonghiran (2014: Interview) explained about the role of dance actors. "The way to cast an actor is to consider firstly the skills and talents. The dance actor should possess one type of physical skills, such as ballet, jazz, street gymnastics, etc, however, an actor without dance talent requires to undertake the following actor role design is as follows:

1. Auditions selection (audition) means the selection from a large group of people, there is no limited number of candidates and the judge have not seen the talent of the actors previously. The issues for the selection ie the judge will have different way to judge the candidates. But eventually, the final candidates would be selected and some candidates would be rejected through the process of selection.

2. Casting selection means casting from smaller groups. There is a limit number of candidates and the judge has already assess the skills of the candidates prior to the casting. The judge will ask the candidates to show their talents according to their own selection. By this method, certain candidates will be selected and will be rejected as well.

3. "Try out" selection means casting in a limited number of groups. The judge has already assessed the potential and ability of the candidates. The candidates will perform their additional talents / skills in front of the judge for their further observation. The selection of this method is mainly used for the dance work, whereas the first 2 selections Audition and Casting are more popular with drama rather.

Through the "Try Out" selection process to select the actor based on the basic knowledge of dance and performance, the actor is not only required to use just the body movement but also ready to use meaningful communication skills - conveying the feelings through emotions along with movement. The performing arts students have learnt the basics of acting and dancing, thus, enable them to communication and interpretation problems easily, including easy and accessible to understand. The creator and volunteers to perform this choreography as the performers have a genuine interested but do not have enough time to practice, therefore, the creator needed to filter out a few performers. As a result, there would be 7 dancers by 3 being males and 4 females. They all have experience in dancing.

3. Style

The creator choose to use the contemporary dance as the presentations. It is a dance which combines its presentation from the interpretation Characteristic analysis of emotions which occurs in a depression

Naraphong Jaratsri (Interview 2015) stated that "The theory of body movement in ballet of basic posture, body movement includes the 7 types ie flex (to bend), tip toe (to rise), scroll (to glide), rotate (to turn), jump (to jump), stretch (to stretch) and dart (to dart). These postures are the basic postures which depicts in the ballet culture use to plot styles by linking postures to be continuous and to help support the next posture to be more completed" (References in Kwankaew Kitcharoen, 2015: 62).

Ruksinee Akarasawamek (2014) alludes that the basic concepts of 7 body movements in dance:

1. The bending movement is the curve, flexion, bending, etc.
2. The rising movement is the nature of tip toe or rise.
3. The circular movement is slippery. Or moving from one place to another.

4. The circular movement is a circular motion or rotation.
5. The jumping movement is the movement of the body in the air from one point to another.
6. The movement of extension is the movement, extension or spread.
7. The movement of adhesion is characterized by rapid movement, etc. (Reference in Kwankaew Kitcharoen, 2015: 62).

For the basic concepts of the 7 types body movement, the creators used the analysis of body movement to create more efficiency in this choreography through the analysis.

4. Sound

Naraphong Charatsri (2007) mentioned "The inspiration comes from sound stimuli. (Auditory Stimuli); whether to be the movement of choreographers; the use of all body parts; the choreography - which is consistent with the methodology of the creation (Methods of Construction) of Naraphong Charatsri's quote. The inspiration that stimulates (Stimuli) are Kinesthetic Stimuli, such as performances that are inspired by all movements, choreography and choreographers by focusing on the communication through symbols".

Susan Cooper (Staging Dance: P 39,1988) presented the idea of choosing and using music as

.. "MUSIC or song is part of the performance, apart from other factors - the complete choreography must consist of the development of posture design, the music with an energetic atmosphere will help support the choreographer to design their dance moves. The rhythm will assist the dancer for their attention while the music will improve their interest, especially the song with lyrics will assist the dancer to design their dance moves and improve their choreography. "...

As for the selection of songs in the show, the creators uses music with little musical instruments. Emphasizing the hit beats and string instruments which provide fast and slow rhythms, such as drum sounds, percussion sounds. The music can be used to determine the audience's feelings and can indicate the situation as well as allowing the audience to understand the story that the creator wants to present.

5. Display equipment

Dharakorn Chandnasaro (2015) stated that "the designing props for performing other dances or performing arts needs to have a display device which helps to communicate the essence to the audiences. It is something that helps explaining the characteristic of the dancers, something to reinforcing the event description; creating an atmosphere of the location of the story during the show, for example, weapon, cane, chair and many others which relates to the story. Although, the creator is able to link choreography to gain benefits through the use of the display equipment such as clothes and ribbon". (Reference Wanwipa, Matthayomnanthapha and Naraphong Charasri).

The creators chose to use the fabric as a display device based on the analysis and design to show the depression condition or normal mood which can occur in individuals in general. It is like having a shield to cover the individual's feeling, hence, fabric is used to represent in the show.

6. Costumes for performance

Corrigan (Robert W. Corrigan) gave the meaning of display costume in the performance that "If the surrounding area which we live is an indication to ourselves like pieces of clothes that we wear, then those clothes are an indication of ourselves in a drama-creation. Only the body or clothing that creates a person's personality, but all of us are able to create a self-image in our daily lives. "

With the consideration of the content of the show and the communication through the dancers as the main focus, the above paragraph flows with the opinion of Pruet Sukasetasiri, who stated that "The costumes that the actors wear will make the audience reach the focus point of the story, more understanding to the character accordingly. The makeup, hairdo of the dancers, clothes and accessories also play parts of communication to the audiences whether they are aware of this communication or not. All these will reflect the character's image to the audiences".

In the design of the costume, the creator has focussed on convenient movement which can be found in general because based on the interpretation and analysis of data that the creator found, all ages can have depression disorders. The costume in the show is exactly like what people wear in the current society by using the tone of black, purple and blue. This is to convey the condition that it can happen to any person.

7. Location

The rehearsal and selection of performing location has a lot of influence with the outcome of the show. For the completion of whole work elements, therefore, the primary place for rehearsal was at Sripatum University. The creator used 2 rooms for rehearsal for the total of 10 hours. And the location of the actual performance “Deep to Blue” is going to be at Srinakharinwirot University Musical Hall and Performance. This show will be included in Arts and Cultured Festival 2019 between 13th and 14th June 2019.

8. Lighting

Morgan (Nigel H. Morgan) stated "The lighting in the theater stage has become a necessity for today's stage performances. Not only makes the audience see the actors on stage. Today, light is also an important part of guiding. It creates the emotional response of the theater audience as well" (Reference in Noppadon Inchan).

Lighting can help create the atmosphere and mood in the show (Atmosphere Mood) and the atmosphere in the show is another function of the lighting designer to ensure audiences easily receive the mood or flow with the story from the show. Lighting can tell the audiences of time whether it is the morning, afternoon, day, evening or night, certain season as well as the environment around the character in the show. Moreover, it can represents the mood of the character during the time, for example, happy, frighten, sad, excite, aggressive, etc (Noppadon Inchan).

Lighting design allows the audience to understand the presentation of the story. The creator selected the cool tone, emphasizing sad emotions so that the audience will understand the story more.

Conclusion

From the study and research of creative presentations, "Deep to Blue" is a presentation of the depression perspective by using information to interpret, analyze and collect information about normal depression or sadness caused by regret in a situation or situation, including from individuals which consists of sad emotions, depression, disappointment, unrequited excitement and anger. All these emotions, the creator uses to analyze and design through the body movement and present it as a dance in contemporary dance style. Body movements derived from the use of stimuli, ideational stimuli as the basis for acting the movement brings the basic concepts of the 7 movements as the main creation. This is to comply with the work creation of Dharakorn Chandnasaro, which discusses the creation of contemporary dance work, "It is a form of dance that has a mix of cultures, concepts, beliefs and various communications, which is intended to explain the story from show to the audience. The creation of "Deep to Blue" creates a work, performance, and design, which it needs to be studied, detailed, analyzed and compiled so that the presentation can be fully completed.

5. Expected Benefits

Performing the creative dance work in relation to the normal depression or sadness, share the knowledge and its results in creative performance for those who are interested.

List of Performers

- | | |
|----------------|--------------------|
| 1. Phanthakarn | Sanseemon |
| 2. Tada | Harnphiphatmongkol |
| 3. Wanida | Charaunsuk |
| 4. Sirinapa | Singsaii |
| 5. Kanyanat | Anurakrungro |
| 6. Supakkawan | Yannawattanasakul |
| 7. Mantana | Taweerat |

TRANSCENDENT MUSIC ON THE SENSES

Creator: -

Italy



Introduction

World music (also called global music or international music) is a musical category encompassing many different styles of music from around the globe. It includes many forms of ethnic music, indigenous music, folk music, neotraditional music, and music where more than one cultural tradition, such as non-Western music and Western popular music, intermingle.

World music's inclusive nature and elasticity as a musical category may pose for some obstacles to a universal definition, but its ethic of interest in the culturally exotic is encapsulated in fRoots magazine's description of the genre as "local music from out there".

Objective

In the universe, everything that we call energy is the result of different types of vibratory movements. Sound is an invisible form of energy that affects the human body and can be used for healing it. In Southeast and Far-East Asia, sound healing has been used for centuries. They have learned that the sound balances a person Chakra and energy system helping to release stress, tension and pain.

To play their music, Holograms adopt the A = 432 Hz tuning that based on the universe natural frequency that generate a beneficial effect among the listeners. Music played at A = 432 Hz tuning is vibrating within the human system releasing positive energy, inducing natural relaxation and expand consciousness thus bringing natural harmony and balance to the body and mind.

Concept and Inspiration

Holograms music is inspired by many musical styles to combine in a unique sound that fills every tune with fantastic emotions. Alessio Monti, Giovanni Guazzotti and Panitcha Yingyong music will make you feel the natural energy and organic vibration of your body and of the world

that surrounds it. Filling you with a sense of peace and wellbeing. The music will put you in harmony with the universe around us.

The combination of modified guitar, mystical sound of the Hang Pan and the magis sound of the Tamera and Sungung Bowls, produce a brand new sonority. Giving the opportunity to the listener to enjoy and benefit from the music this very new magic ensemble.

Process

This group consists of three members:

1. Alessio Monti. Guitarist and composer. Began his musical experience in 1966, playing electric guitar, writing songs against the war, and playing with famous Italian groups. He completed his formal guitar studies at L Cherubini Music Conservatory in Florence (Italy), achieving the highest marks with honors. He performed in solo concerts and with orchestra in Italy and abroad. He also performed live on radio and television broadcast in countries he visited, and often participate as an examiner at prestigious international music competitions.
2. Giovanni Guazotti. Began playing the drum kit at the age of sixteen and in 1972 moved from Italy to UK. He had a long worldwide musical career as a working drummer and performed with many international musicians and artists. Giovanni has a Master's degree in Ethnomusicology from the School of Oriental and African Studies (SOAS) University of London, where he developed an understanding of Far-Eastern musical cultures and traditions.
3. Panitchaya Yingyong. She plays Tamera (an Indian ancient and sacred instrument), the Nepalese Singing Bowl and percussions, which give the music its very distinctive flavor. She is an expert in Pranic therapy. The sounds she uses are for recharging the spirit, relaxing, healing and rebalancing the body and mind energies

Technique and Equipment

Music that combines Western music styles with many genres of Asian music, using guitar, Hang Pan, Tamera, Singing Bowls and percussions. Music from around the world exerts wide cross-cultural influence as styles naturally influence one another.

Tham Luang

Creator: Assistant Professor Dr.Piyawadee Makpa, Panphailin Phongkaew

Srinakharinwirot University, Thailand



Introduction

The incident when 13 lives were entrapped in Tham Luang Cave is considered another significant event in the history of the world that attracted the attention of everyone worldwide. This incident involved searching and rescuing 13 lives who were stuck in Tham Luang Cave, Tham Luang Khun Nam Nang Non Park, Mae Sai, Chiang Rai between 23 June and 10 July 2018. The people trapped inside were 12 members of a local youth soccer team and their assistant coach who had entered the cave to explore and got lost. All of them went into Tham Luang Cave and were unable to escape due to torrential rains that caused flooding along the cave pathway from Doi Pha Mi and the entrance to the cave through the fissures and crevices of the mountain to the mountain ridges until the cliff or lowest areas of the cave became flooded after all 13 of them had gone inside. So, the path the 13 of them would have to take was flooded and the exit was blocked by flood waters and the 13 of them were trapped inside. Over 10,000 people worked together to rescue the boys and their coach, including both Thais and foreigners. There were lots of rescue workers, representatives from government agencies from Thailand and abroad, police and military staff. Helicopters were needed to survey the area with police ambulances and 700 hundred diving tanks. Over a billion liters of water was pumped from the cave (BBC Thai, 2018: online). Furthermore, the principle unit in this rescue was that of the Royal Thai Navy SEALs who were there to help from Day 1 until all 13 of the lost soccer players were found.

The SEAL unit, or the Underwater Demolition Assault Unit (UDAU), is a special naval warfare unit under the Royal Thai Navy that is considered the most heavily trained unit in the special warfare units of all military forces, because this unit's training and missions are generally the most dangerous and put the unit under the greatest physical and psychological pressure (Khon Khao, 1956, and Rajraman, 2018:144). In this incident with 13 lives trapped inside Tham Luang Cave, the SEALs took the trip to boost the efforts of the rescue teams at Tham Luang Cave, Mai Sai from Day 2 after the incident occurred. The unit was tasked with the mission of taking responsibility for the

search for the Wild Boar Academy soccer team inside the cave. Plans were made for the search inside the cave and on the mountain in the nearby vicinity by working together with the original search team. The operations involved in rescuing the Wild Boar Academy soccer team inside the cave were faced with a number of obstacles making the search and rescue extremely difficult. For example, there were plans to put a cable in place for use in leading deep down into the cave, but layout of Tham Luang Cave is completely different from the ocean bed, because it is so dark that there is no visibility. Instead, the rescuers had to use their hands to sense the hollows of the cave. Some parts of the cave are incredibly winding and complex amongst the stalagmites and stalactites and other areas were heavily flooded amongst the cliffs and ravines, while still other parts of the pathway were narrow with limited space. Many, many times, the divers ran into dead ends and had to use their hands to find new pathways, but no one was discouraged. Rather, the rescuers were determined to help the Wild Boars out, no matter what. Throughout these operations, the SEALs recorded the water levels inside the cave to be used in making plans for further operations, because they would have to make the decision to withdraw if the water levels rose (Udomporn Sompong, 2018: 114).

The creator of this performance was, therefore, inspired by the story of the 13 lives trapped inside Tham Luang Cave and has presented the endeavors and difficulties of the SEALs in confronting the many obstacles in the cave until their endurance and efforts paid off and they were successful in finding all three Wild Boar Academy soccer players. The presentation was created in the form of contemporary Thai dance.

Objectives

To create a presentation to showcase the efforts of the SEAL team in overcoming obstacles in Tham Luang Cave in order help the Wild Boar Academy team survive the incident where 13 lives were trapped in Tham Luang Cave.

Creative Methodology

The dance movements in performance were designed as dance moves showing the SEALs getting ideas based on the real-life context of the SEALs who are strong, healthy and agile. The dance movements show the obstacle of water. This idea came from the water conditions in the cave where the water was constantly rushing by and was never still. The dance movements also show the obstacle of the cave fissures and crevices with rocky crags. This idea came from the conditions in the cave, which were both deep and shallow with narrow, winding ways.

List of Performers

1. Mr. Nuttakarn	Leelasakulnan
2. Miss Kanchana	Bukhalaksana
3. Miss Natkrueta	Wethakarn
4. Miss Farida	Jetanakhedkij
5. Miss Krittika	Premasuk
6. Miss Areerat	Phosri
7. Mr. Akhornwin	Kusolsong
8. Miss Natthalada	Sonthisuk
9. Miss Patharawadee	Prongdong
10.Mr. Tawatchai	Nukornram
11.Miss Piyathida	Wongsuwan
12.Mr. Songpol	Suthinual

DAICHOVO HORO AND SHOPSKI

Creator: -

Bulgaria



Introduction

Daichovo Horo is a Bulgarian folk dance done to a 9 beat meter. It is unique as it is a circle dance and yet it has a leader. The leader in the circle can call out variations to be performed, starting on the first beat of a pattern. This is done as a banter between the leader and the rest of the circle. Following the banter, the entire circle performs the variation, and then resumes the basic dance step. Each variation has its own name, and it is not uncommon for new variations to be developed within a given group. This dance originated in North Bulgaria, then spread throughout Bulgaria and into Serbia, Romania, Macedonia, etc. It became a favorite among Bulgarian immigrant communities like the United States and Canada. This is the most common form among Bulgarians, a simple, sociable and relaxed dance. This is the traditional Bulgarian dance from north Bulgaria. The musical size is 9/8 and the fourth time is longer than the other three. Unbalanced musical dimensions are typical of Bulgaria.

Shopski is a Bulgarian folk dance which is well-known in Sofia, the capital of Bulgaria. In terms of temper, behaviour and language, people from the Sofia region are different compared to people who lives in the other region of Bulgaria. Hence, it explains the Shopski dance as it is being said that it is the fastest Bulgarian folk dance.

There are different styles of folk songs in the Sofia region which are old-time songs and songs associated with social gatherings and/or harvest. Each song has its own emotional intake behind the lyrics and the ones with most meaning behind it usually has more variable for the songs.

The 'shopi' or Shopski dance is light yet lively and it looks like as if the dancers are not touching the ground. Since they are the fastest dance compared to the rest of the Bulgarian dances, the light movements show the audience that fast dance do not have to be heavily inclined with movements.

Objective

Daichovo Horo is a traditional folk dance originally used in village get togethers to spread joy and revelry during festivals. Originally, segregated by gender with a strict "no touching" rule, nowadays the dance can be used to spread the Bulgarian culture to other parts of the world and preserve the old ways. It is also sometimes used to allow men and women to mingle and get to know each other better in a social and neutral environment.

Shopski was originally a men's dance often accompanied by bagpipes and drums emphasising emotional, masculine and expressive elements. The dance has a variation including both genders. For female dancers, the dance emanates a sense of power and dignity. Male dancers' rhythm speed up gradually during their performance. Their high steps emulate willingness for a fight, illustrating this region's rough historical times.

Concept and Inspiration

Because of its wide diffusion, Daichovo styling varies greatly between regions, individual dancers and especially according to the speed and tempo at which it is played. The most popular and widely recognised "Standard" style uses a moderate tempo, covering a lot of ground, with a very erect bearing. There is a second more relaxed but more elusive style using solid-yet-elastic movements produced by dancing lightly on the full foot, with knees very slightly bent. The dance evolves according to individual preference and individual renditions of the basic formula. No two groups of dancers will sound or look the same because of this. This makes the dance a very unique way of preserving the Bulgarian culture which is constantly evolving and changing with influence from their neighbouring countries.

In terms of music, the Shopi are known for playing particularly fast and intensive versions of Bulgarian dances. Their temperamental quality is expressed through shouts at the climax of the performance. Rhythmic patterns are affirmed with dexterity, ease and jumps. Their temperamental quality is expressed through shouts at the climax of the performance. Rhythmic patterns are affirmed with dexterity, ease and jumps. Coordinated arm and head movements synchronised with the main steps emphasize their dynamics postures. The “natrisane” movement is mostly characteristic for women. It quivers their whole body from the waist up, making their necklaces, made of coins, jangle to the rhythm.

Process

The literal translation of Daichovo Horo is “Dajco dance,” making it a Balkan dance that derives from personal names. A Bulgarian dance researcher gives one possible explanation -- it seems that a century ago there lived in Pleven, a rich cattle merchant named Dajco. He was not well-liked, and he ended up penniless after withdrawal of the Ottoman Turks from Bulgaria in 1878. Local tavern musicians started to sing derisive lyrics about Dajco’s downfall, to a dance in lively 9/16 meter. People started dancing and singing to the tune and Daichovo Horo is born.

Technique and Equipment

Shopski is a very dynamic dance with duple metre which require exceptional virtuosity, especially from male dancers. They dance mostly to songs with moderate tempo. Male dancers’ rhythm speed up gradually during their performance. Their high steps resonate a kind of willingness for fight, illustrating this region’s rough historical times. Performances are accompanied by the combination of instruments, like the zurnas (oriental flutes with a powerful voice) or the gaida (Bagpipes) and drums.

SCHEDULE OF PERFORMANCE
 THE 9th INTERNATIONAL FESTIVAL OF ARTS AND CULTURE 2019
 JUNE 13-14, 2019
 MUSIC AND PERFORMING ARTS HALL (MPA HALL), 4th FLOOR
 PROFESSOR DR. SAROJ BUASRI INNOVATION BUILDING
 SRINAKHARINWIROT UNIVERSITY, THAILAND

JUNE 14, 2019

04:00-04:30 PM	Registration time
04:30-04:45 PM	Speech for Opening Ceremony by Assistant Professor Dr. Rawiwan Wanwichai Dean of Faculty of Fine Arts, Srinakharinwirot University, Thailand
04:45-05:00 PM	Flag Parade Ceremony and Certificate Ceremony
05:00-08:30 PM	Performance Show (Art, Music, and Performing Arts) 1) FA LUNG FON by Srinakharinwirot University, Thailand 2) SORN RAMAWATAN by Lopburi College of Dramatic Arts, Thailand 3) UMA-KALI by Srinakharinwirot University, Thailand 4) ANDAMAN HANSA by Prince of Songkla University, Thailand 5) THAI DRAMATIC DANCE CREATION ART AND CRAFTS IN PHATHUM THANI by Rajamangala University of Technology Thanyaburi, Thailand

6) LAY KA KALONG

by Chiang Mai Rajabhat University, Thailand

7) NAWATTASIL THIN PATHUM THANI

by Rajamangala University of Technology Thanyaburi, Thailand

8) BREATH OF LIFE

by Srinakharinwirot University, Thailand

9) SUKSARAN ISAN MUAN CHUEN

by Srinakharinwirot University, Thailand

10) PUT

by Valaya Alongkorn Rajabhat University, Thailand

11) A BRONZE DRUMS SERIES: BRONZE DRUMS TO DELVIER SPIRITS

by Thasin University, Thailand

12) TAM WITEE SUKHOTHAI

by Sukhothai College of Dramatic Arts, Thailand

13) VIEWEKANI

by Fiji

14) BIBHATSYA

by Thammasat University, Thailand

15) THE BUDDHISM, FAITH AND THE YELLOW ROBE

by Srinakharinwirot University, Thailand

16) THE HONOR OF HIS MAJESTY PHRA RAMATHIBODI

SRISOONTHORN BOPHIT

Pranakhon Sri Ayutthaya Rajabhat University, Thailand

17) AXE DANCE MUSICAL ENSEMBLE

by Ang Thong College of Dramatic Arts, Thailand

08.15:08:30 PM

Performance Group Photo

FA LUNG FON

Creator: Dr.Darinee Chamnanmor, Aphirat Kaewkan

Srinakharinwirot University, Thailand



Introduction

From past to present, dance performances had played the role in several royal ceremonies of monarchy under royal tradition because they were considered as another procession of Umbrella of State besides providing entertainment on the auspicious occasion of the coronation ceremony of His Majesty King Maha Vajiralongkorn Bodindradebaya varangkun.

Consequently, the creator was inspired to create a dance performance to honor King Rama X that was considered as the origin of the concept of a creative dance performance “that was developed from arousing or inspiration as a dance performance whereas level of creativity depended on each artist. If there was no framework or rule, the creator would gain more freedom on creativity.” (Narapong Jaratsri. Interview. 2015). As a result, the creator developed the concept of this performance based on an idiom, “Clear Skies after Every Pouring Rain” representing that there would be beautiful skies after raining and storm, i.e., “There will be clear skies after heavy rain” that met with an English proverb stated that After a storm comes a calm. This proverb referred that chaos would be ended and peace would return.” (Chalatip Charnchaipruek. n.d.: online). This was compared as the light of faith, peace, and happiness of Thai people after experiencing with bad situations and sadness. They were required to start again with encouragement in living. This was presented through a contemporary dance integrated with street dance representing the power of new generations. Although time was changing, loyalty of Thai people towards monarchy was stable up till now.

Besides dance style, the creator presented the concept through symbolic costume and props that were inspired by the First Royal Command of King Rama X given to Thai people that "I shall sustain, preserve, and continue and shall reign with righteousness for the benefit and happiness of the people forever." Leading to design and creativity under the concept of "Unisex, Uniform, Union, Unique and Unity" in order to suit with contemporary dance style.

Objectives

2.1 To create a contemporary dance on the auspicious occasion of the coronation ceremony inspired by the idiom, "Clear Skies after Every Pouring Rain".

2.2 To design costume and props under the concept of Unisex, Uniform, Union, Unique and Unity.

Creative Methodology

To design a dance performance on the auspicious occasion of the coronation ceremony, the creator presented this dance performance through a contemporary dance inspired by the idiom, "Clear Skies after Every Pouring Rain". The creator also designed costume and props under the concept of Unisex, Uniform, Union, Unique and Unity. The performance consisted of 12 performers with the duration of 5 minutes. It could be divided into 3 parts as follows:

Part 1: Tears as Pouring Rain

Part 2: Under Royal Benevolence

Part 3: Power of Faith

Research Methodology

To conduct a research on creation of the contemporary dance performance, "Clear

Skies after Every Pouring Rain", the research method was as follows:

1. Studied on data related to the research topic from books, articles, and internet.
2. Interviewed with some experts on contemporary dance and costume design as the guidelines for creativity.

3. Analyzed data from documents and interview in order to develop a creative performance.

4. Designed and created a performance.

5. Perform the performance to publish this academic work to public.

Expected Benefits

There would be a contemporary dance performance on the auspicious occasion of the coronation ceremony representing the power of faith, love, and hope of Thai people under Royal Benevolence and long-term loyalty towards monarchy.

List of Performers

- | | |
|----------------|-------------------|
| 1. Sathonthorn | Proramattamasakol |
| 2. Jassada | Jangdaecha |
| 3. Pattana | Kerdpeng |
| 4. Patihan | Sangngiw |
| 5. Jenjira | Ketram |
| 6. Saharat | Polsoda |
| 7. Nattawan | Thammawong |
| 8. Nutthakarn | Kovitdamrongk |
| 9. Chanetsada | Udomphol |
| 10. Phinyanan | Pakdeeruengkit |
| 11. Pimtip | Charoenput |
| 12. Preeyanoot | Phatoomsriwiroge |

SORNRAMAWATAN

Creator: Raksit Meelek, Piyamas Srisuwan, Jutarat Sumarurat

Lopburi College of Dramatic Arts, Thailand



Inspiration

Ramawatan creative dance is inspired by Lopburi constructional legend referred to Ramayana epic. It said that after defeating Totsakan, Rama had constructed new town by shooting the magic arrow to a mountain. It exploded into pieces and fell down Prommas field of Lopburi. Hanumana followed it and used his tail to collect scattered stones to build the town wall. The Rama's magic arrow was so hot that it could burn the town. So it is full filled by water all year days. To be happy and calm, Lopburain has had the worship ceremony every year. With the belief, Lopburi College of Dramatic Arts creates Sornramawatan Dance. Mr. Raksit Meelek, Mrs. Piyamas Srisuwan, Mrs. Jutarat Sumarurat and drama teachers create dance process, costume and ornament according to basic dance theory. The performance organizes as follow.

Scence 1. The magic Ram's arrow

Scence 2. The worship ceremony process

Scence 3. The extremely calm and happiness

UMA-KALI

Creator: Dr.Prattana Kongsamran, Natthakan Lilasakunnan

Srinakharinwirot University, Thailand



Introduction

For anger, it has been mentioned by many religions throughout the world and they also mention on how to hold temper in different dimensions. Most of them consider that anger is a kind of sin leading to bad actions, for example, Hindu teaching on humans treating in society as shown in Bharata scripture stated that we should omit hurting people and anger with the effort to satisfy and sacrifice ourselves for benefits of all creatures. However, anger occurred in the form of Kali was not caused by cruelty. According to recorded legends and stories of Bharata, Uma Dhevi was considered as a woman with love, kindness, loyalty, and sacrifice. She was under dominance of anger until she turned to be Kali because of her love towards humans therefore she sacrificed herself to protect humans from devils.

Objectives

To present love of Uma Dhevi who sacrifice herself to become cruel Kali to prevent danger and bring peace to all creatures.

Creative Methodology

The creator would like to apply routines of Indian Bharatanatyam dance and Thai dance to create new routines integrated with contemporary dance in order to represent emotion and feeling while remaining uniqueness of Uma Dhevi and Kali. The content of this performance would give the message to audiences in order to make them understand on Mahabharata of India as well as meaning demanded to be conveyed by the creator through this Thai contemporary dance.

Research Methodology

1. Uma Dhevi
2. Kali
3. Belief on Uma Dhevi – Kali
4. Angriiness
5. Angriiness in Brahmin – Hinduism
6. Indian dance
7. Creative dance
8. Contemporary dance

Expected Benefits

To gain understanding on Kali in the light of angriiness that was not only negative side but this kind of angriiness was caused by kindness to protect other persons from general angriiness of humans that are violent with bad effects against other persons.

List of Performers

1. Mr. Patihan Sangngiw
2. Mr. Saharat Polsoda
3. Mr. Akkarawin Kusolsong
4. Mr. Jittrakorn Tewanchai
5. Mr. Sutthipon Chongchaya
6. Mr. Waranyu loithung
7. Mr. Sittichai sajuntuk
8. Mr. Kasab phumphuang
9. Ms. Thanchanok Rotjanasangworn
10. Ms. Srirada Intaraprom
11. Ms. Thunyakorn Khliktho
12. Ms. Ananya Chuaychoo
13. Ms. Nutthakarn kovitdamrongk
14. Ms. Natkritta wetakarn
15. Ms. Napitchaya cheejang
16. Ms. Saengtien sukkaban

ANDAMAN HANSA

Creator: Chutika Kosonhemmanee, Tilada Kongpat

Prince of Songkla University, Thailand



Introduction

Dance art is the essential performing art that has been used in social dance music in all generation. Singing and dancing connect young people together and in the southern region of Thailand, this type of outstanding performance are Rong-Ngeng, Plengreua including Rumwong folk dance, etc.

Rong-Ngeng and Likae-Pa are the unique Southern folk dance that reflects the way thinking of the Southern people which is popular in the Andaman Sea and the Andaman coast of Thailand.

The performance style of Likae-Pa or Likae Ramana is process is similar to Drama. The Rong-Ngeng emphasises the dance with local music similar to Rumwong , with the male performer invites the female to be a dance partner. Rong-Ngeng is also a activity for young generation to socialise and to have the opportunity to know each other.

These performances become alienated from the local people because of the development of technology, communication, the society changes , beliefs including the concepts in diversity of lifestyles, the creativity of folk dance using the concept of traditional folk performances and combined with the new way of life.

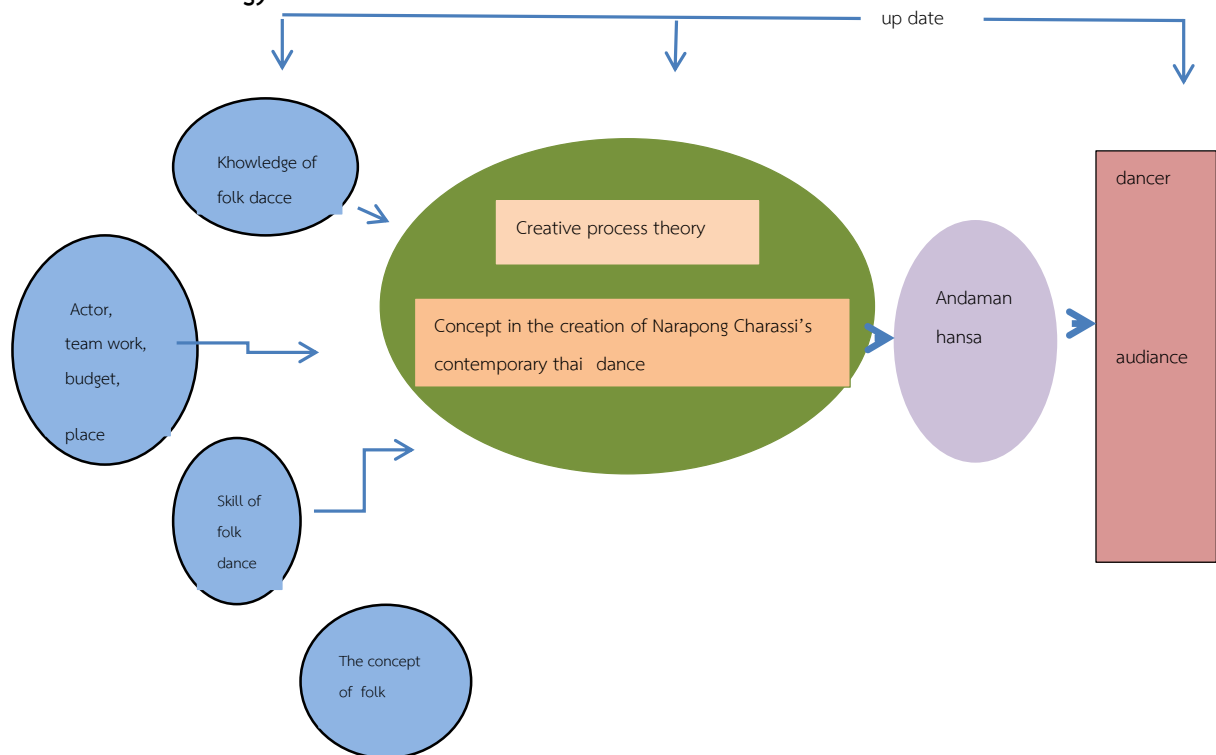
The Choreography of Rong-Ngeng and Likae-pa compiled from flirtation of man and woman which allow younger generations to easier access to traditional Southern performing arts as well as the link to the traditional culture and the way of life in the present. This is also an alternative way to develop the continuation of the Southern folk performances in contemporary society.

Objectives

2.1 To create southern folk dance performances using in social gatherings.

2.2 To create southern folk dance that is consistent with the current social context.

Creative Methodology



Conceptual framework of the process of creating southern folk performances Andaman hansa

In the creation of the show: Amazing Andaman, the researcher uses 4 creative processes as Follows:

1. Target Setting is a creative structuring process consisting of 3 main parts: inspiration, conceptualization and formulation.

1.1 Inspiration: The performances of the Amazing Adaman series commences from the need to include folk dance to be part of the southern new generation lifestyle and inherit the performing of Rong-Ngeng and Likae-Pa in the current social context.

1.2 Defining concepts: The researcher defines from the simplicity of folk dance to design. The Choreography, the music and the costume, uncomplicated movements to Consistent with the local way of life. The content related with teasing and flirtation between man and woman using the eye connection to communicate , the woman's perception and the approach of the male.

1.3 Formulation: the researcher uses the Southern folk dance styles and Modern dance styles.

2. Basic design: it is a synthesis of the research information from the goal setting and be clearly developed. These consists of 4 main parts: design style ,defining music genres and musical performances, costume designing and design of other performing elements.

2.1 Movement Designing is a motion for showing gesture to communicate content of the lyrics and correspond to performance music. Creating a main posture which designed by bringing the main structure from the southern folk dance, using the main movement of the feet that is a typical dance style in southern folk performances. The movement is touching the toes, toggling left and right while the hands are moving into the nature of walking. Unique or specific style of the movement is the movement of the male performance while touching the toes alternating with the moving of the face is a movement from the rhythmic dance. Only female performer, while touching the toes, turns left and right along with the hip lift, are value added to female.

Other postures designed for movement with emphasis on simple and fast movements, with a posture alternately between male and female positions.

2.2 Formulation of music genres and musical performances: Music is a symbol that indicates the background, culture and time, which is an important part that highlights the show. In this performance, choosing the Ramana to be the main instrument and the melody of the Tanyong song bring the audience and actors to appreciate the culture of Andaman Sea.

2.3 Costumes design extend the concept of folklore that emphasizes simplicity in line with the way of life. By designing from the dress of the southern teenager, the dress of the female performer is designed by using batik cloth and lace fabric to cut into flared pants for easy movement and flexibility suitable for the modern era. Design a shirt using lace and cut it into a bell sleeve shirt and used to cover the hair according to the Muslim dress culture. Male performer wears jeans, shirt, batik with a Taqiyah cap. The costume for woman and man include the bright colors to create a sense of the coastal atmosphere and fresh colors which can be seen in the southern Muslim lifestyle.

3. Trial and evaluation

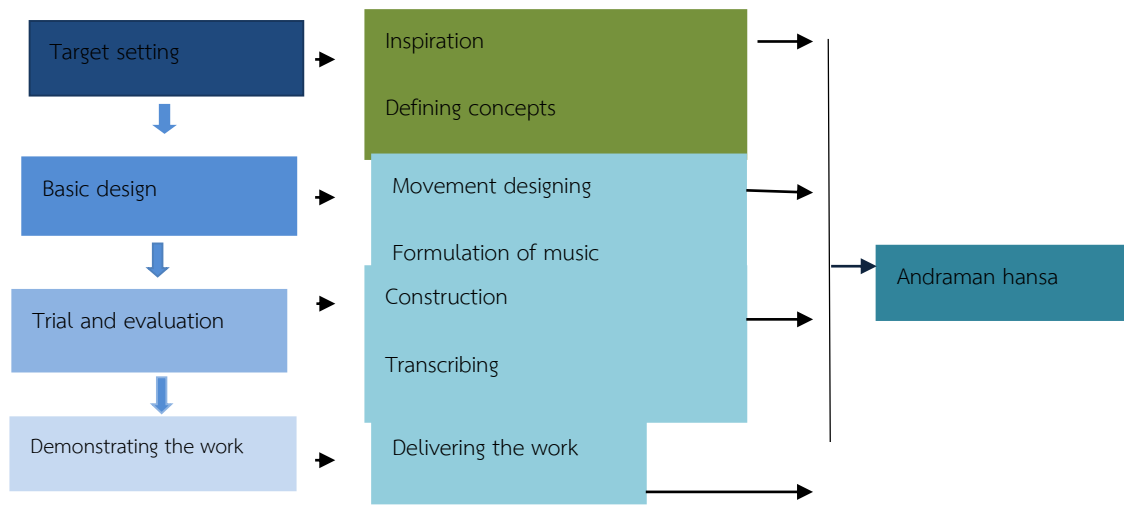
3.1 Construction is the experiment of adapting the movement of motion with performance music. This step, the researcher has passed the experience to create various postures , practice and choose the right posture that is suitable for the content of the show and beautiful in accordance with the music for the performance.

3.2 Transcribing the dance posture and the practice takes 1 month to become expert. The researcher determines the target group from general people who do not have the basis of acting in order to experiment the goal, which is simple and everyone can perform so the researcher transfers the choreography to the staff of Prince of Songkla University, Trang Campus. The results showed that everyone can dance but still lack of the expertise and beauty of the choreography which requires the time to practice repetition until being skillful and posture confidently.

3.3 Experimental designs bring all elements to present in the creation of the Amazing Andanam Show creates fun experience in the Staff Sport Games of Prince of Songkla University of 5 campuses.

3.4 Demonstrating the work is developed and modified from the previous show by adjusting the motion posture to be smoother, consistent and adjusting the slowness of the music melodies to make the show more fun in many aspects. The actors are able to join the feeling with the traditional folk performances. The choreography and dance rehearsals were conducted for the volunteer students who were interested in folk dance in the south.

- Delivering the work as a presentation of performances to audiences and communities



The creative process performing art

Research Methodology

Creative Research Amazing Andaman is a qualitative research. Research tools include documentary survey, interviews with experts and local scholars in Southern folk performances, Practice the experiment, Data analysis, Use of information media related to research with a creativity for 9 months. Collect data period starts from October 2018 - June 2019 by interviewing the local philosopher on Rong-Ngeng dance and Li-kae Pa performances Southern folk dance experts, a group of Likae-Pa performers and student group to analyze to answer in creativity research. Search for the patterns and gestures of Southern folk dance and the new generation of The Southern and design the music, costume according to the creative process of performing arts.

Expected Benefits

The Creative Research of Southern Folk Dance Amazing Andaman creates the southern folk dance to unite all groups that are aligned with the current social context, creating new form of the socialising activities. This is also an opportunity for new generations of southern young people to learn and understand the development of folk dance arts in the south and able to absorb the aesthetics of southern folk dance art and to for inherit for the future success.

List of Performers

- | | |
|----------------------|---------------|
| 1. Mister Tanawut | Sangthongkul. |
| 2. Mister Metawin | Thabthawee |
| 3. Mister Sopon | Navarahakun |
| 4. Mister Jhakkrawat | Phetrueang |
| 5. Mister Supakorn | Chamnong |
| 6. Miss Supatawadee | Sukkaew |
| 7. Miss Supaporn | Junmee |
| 8. Miss Prangtip | Loylib |
| 9. Miss Artitaya | Chaipoon |
| 10. Miss.Nutnipa | Nimket |

THAI DRAMATIC DANCE CREATION ART AND CRAFTS IN PHATHUM THANI

Creator: Sirada Panichamnoy

Rajamangala University of Technology Thanyaburi, Thailand



Introduction

Thai Folk Handicrafts are express beauty and approaching functional. Thai people in each locality was created by hand. The works of art that the villagers invented are created according to their needs and feelings in order to meet living essential and aesthetic product. Folk art or local art and creative crafts usually have characteristics that combine the value of functional benefits that Influenced by the environment, natural conditions, creeds, beliefs, cultures, traditions as well as the living conditions of society. The Folk Handicrafts took along with performance that demonstrates the local social unique context and identity by included folk handicrafts into the story.

Thai dance is national cultural heritage one. That present to the tradition way and become a prosperity symbol of the civilization from past. Thai dance still presents the aesthetic value of art as Thai drama. The creation of Thai dance has influenced by society and contemporary culture. The dance works were design on many creative issues such as ritual forms, local traditional, entertainment or performance in many occasions.

The performance creation and movement design, the knowledge is very important factor for a movement designer because design framework would according to the original pattern for many kinds of dance and preserving the traditional performance by emphasizing elegant and being harmonious with the song Rhythm. The melody of the song which stepped to start from defining the story that necessary to compose by excellent composer for compatible with movement designer for design a beautiful movement.

Creation of performances that demonstrate local identity and present the history, the tradition way, art and the outstanding handicrafts in each community from Pathum Thani province. The Mon ethnic group who have unique characteristics came to under his majesty since the past and have adapted themselves with Thai people at the same place, but still strongly maintain identity values of their own ethnic groups instance of dress, lifestyle, and art handicrafts moreover they improved economic and communities more prosper and modern.

Sam Khok district have Mon culture since the past to the present. Mon people have migrated since the reign of King Narai. Sam Khok is an old town dating back to the early Ayutthaya period. In the past Sam Khok had former name "Thung Phaya Mueang" has evidence of being a prosperous city in the Ayutthaya period, before King U Thong or Somdej Phra Ramathibodi 1 (ascend 1350-1912) was established Ayutthaya Kingdom in 1893. The center of Thung Phaya Mueang in the past was on the east side of the Chao Phraya River in the area of Ban Ngio Subdistrict, Ban Wang before being abandoned for a while. Some evidence from Pha Ngew Temple and many abandoned temples, such as the new temple, Nang Yad Temple, Phaya Mueang Temple, had a sand stone Buddha statue that was art in period of King U Thong or early Ayutthaya, instance of Luang Pho Phet and Luang Pho Ploy, Wat Song Phi Nong, Luang Pho Yad and the ancient Chinese wares. From the evidence, it can be said Thung Phaya Mueang had come before the establishment of Ayudhya or at least joined the same period as the early Ayutthaya period. After the fall of Thung Phaya Mueang, the Mon people entered and settle on the west side of the Chao Phraya River at Sam Khok Subdistrict, from under the mouth of Bang Toei Canal. The ancient historical evidence that the house was a city before the establishment of the Ayutthaya Kingdom in 1893, but the lasted documentary evidence can only be identified the name "Sam Khok" already in the reign of King Prasat Thong

Mon people was classified by academic linguists and anthropologists in Mon-Khmar ethnic group, Austro-Asiatic family and considered to be the first nation to live in southeast asia. There is also a long-standing civilization and highly civilized nation in this region. At present, the Mon people do not have a self-governing country but still find cultural traditions that are influenced by Mon to blending lifestyle in languages, religions, architecture, dance, music, beliefs and traditions

Back to the ancestors who built the house of Sam Khok before Pathum Thani province was established. The name of Sam Khok, which appears on French traveler's map in the last Ayutthaya period. At that time, Sam Khok was known as a large pottery community. (PotteBakkersDorp) and also have a relationship with the Koh Kret community (Ban Rua Noi). It is believed that there is the entry of Mon people to Sam Khok. At that time, it was considered a prosperous prosperity caused by Mon's pottery industry and important source of pottery exports during the Ayutthaya, Thonburi and Rattanakosin periods. The evidence found ancient kiln opposite Sing Temple because Sam Khok is known as the source of pottery production. At the present found the ancient Khoke kiln, the shape of a brick kiln lined up like a prone ship with a top cooling vent burned at high temperatures to makes the pottery ripe, beautiful, red orange. This type of kiln is the wisdom of the Mon people in the production for household pottery. All have been popular, especially the "Tum Sam Khok". Mon villagers of Sam Khok are skilled in making clay bricks and pottery work, "Tum Sam Khok", also known as "Tum E-lenge", which is one of the most famous art handicrafts, with, durability and unique sharp. However, at the present, Sam Khok Nam has been swallowed up by time and this inspired researcher interested the value of culture, which is alongside the beautiful craftsmanship in the community that has been dissolved by the time, which is important in the conservation of the wisdom of traditional handicrafts and present by performance.

According on the above information, the researcher gave inspiration to design the performance that regarding to traditional handicraft of Pathum Thani for present the process of creating Tum and the community enterprise production create a value of craftsmanship that always changes by context of society and culture. The performance was took the movement from Thai classical dance to integrate with Mon dance.

Objectives

The researcher conducted a research in Thai dance performances in series traditional handicraft of Pathum Thani province by defining the objectives of the research as follows.

1. To study the history of the Mon ethnic group in Pathum Thani province and history of the Mon community in Sam Khok.
2. To study the process of molding, Tum Sam Khok and the creative procedure of a community enterprise model, Pathum Thani Province.

3. To design the performance and compose music.

4. To design movement of Thai classical dance, and costumes.

5. To instruct the Thai dance performances in series traditional handicraft of Pathum Thani province for student in Thai classical majors, department of Dramatic Arts Faculty of Fine Arts, Rajamangala University of Technology Thanyaburi and interested people.

6. To introduce community enterprise work in traditional handicraft and unique art and cultural of Mon people in Pathum Thani province.

Creative Methodology

The process and procedures of the performance's creation, (Surapol Wiroonrak, 2004:225) the researcher divided the procedures as following;

1. Establishing performance concept by scoping the frame from the studying of textbook, academic papers, researches and interviews.
2. Creating of music rhythms and the performance music.
3. Performer Auditions
4. Choreography
5. Costume designing
6. Presenting the creative performance to the experts, qualifying person for evaluating on quality and the performance's suitability.
7. Performing to public audiences.

Research Methodology

Creative research is a qualitative research. The tools for this research are following

Interview design Is an informal interview design, often used with observation participatory to visualize and understand the social and cultural phenomenon by preparing a wide perspective question and no answer limit. The target was people whose fluence in the field of Mon dance, Thai dance, creative dance costume design and melody.

Data analysis had 2 main methods: the first method is analysis by interpretation, which is derived from observations and interviews that have been recorded. The researcher has seen many events and verified triangular data and remove none require information. After that, it will create an inductive conclusion by writing in a sentence or text according to the theoretical framework or solving research's problem. The second method is content analysis from document research. In document analysis, the researcher must consider the context of the document or data environment and how vary in analysed data. Both methods are descriptive result, there is no constant formula. The result depending on analysed issues or problems and researcher's selection, therefore, having a conceptual framework or theories will be extremely important for analyse the data and create a solid conclusion. Rating Scale evaluate used to evaluate the creation of performances from the research of the identity of the Mon people in Pathum Thani province and analyse by experts in dancing art.

Expected Benefits

1. National and International publicize research in academic Conference and journals.
2. Produce Thai dance performances in series traditional handicraft of Pathum Thani province for introduced dance movement to the students of Thai classical dance and can be introduced to schools in Pathum Thani province and perform in various occasions.
3. Introduce this performance In the form of research papers and articles
4. Create value for cultural art and unique identity of Pathum Thani Province as a guide to students and interested people in creating for the variety concept for creating Thai classical dance performances
5. To promote cultural tourism and local wisdom in traditional handicrafts, of Mon people in Pathum Thani Province.

2. List of Performers

1. Mr. Chanon Nidkrathok
2. Mr. Ekarat Aunkongrat
3. Mr. Phanuwat Purasathammanang
4. Mr. Prapat Jansane
5. Mr. Thanaphon Phetrit
6. Mr. Panuwat Ngamcharoen
7. Mr. Phanupong Homhiran
8. Mr. Nattapon Hogpanna
9. Miss Nattaporn Archakan
10. Miss Manchuporn Maithongngam
11. Miss Parnpitcha Atariyapokhin
12. Miss Pailin Limprasert
13. Miss Araya Pikulthong
14. Miss Anantajit Pooklay
15. Miss Naruemon Kaewichit
16. Miss Artitaya Longkaew

LAY KA KALONG(Lāy ĳā kāhIng)

Creator: Dr.Krilas Jitkul, Pattrasil Sugansil, Sariya Hongyeesibed

Chiang Mai Rajabhat University, Thailand



Introduction

This Thai contemporary dance got an inspiration from the patterns of an antique porcelain in Wing Pa-Pao district, Chiang Rai province. The patterns are called “Lay Ka” and “Lay Dok Kalong” which are mean the crow and the Kalong flower, respectively. The performance reflected to the story of Wing Pa-Pao’s folk tale and the process of making the Wiang Kalong porcelain. The researchers had created a new design of the traditional sarong by using gradient color which it was changed during the firing process of Wiang Kalong porcelain. Additionally, “Lay Ka” and “Lay Dok Kalong” were decorated on the chest-cloth. The hair style of this performance had been inspired from the traditional hair style of Chiang Saen lady and “Lay Kan Khot” pattern on Wiang Kalong porcelain. “Lay Ka Kalong” was divided into three sessions such as, firstly, the performance presented the process of making Wiang Kalong porcelain. The second session presented the movements of drawing “Lay Ka” and “Lay Dok Kalong” patterns onto Wing Kalong porcelain. Finally, the dancers presented the beautiful of the two patterns through the dance movement.

Objectives

This project, firstly, aims to study the history and the process of making Wiang Kalong porcelain in Wing Pa-pao district, Chiang Rai province. Secondary, this performance purposes to increase the popularity of Wiang Kalong porcelain and to be widely known.

Creative Methodology

This creative research based on Northern Thai contemporary dance method in order to create and choreograph a new performance of “Lay Ka Kalong”

Research Methodology

This research utilized the creative research methodology by professor Surapone Virulrak in order to conduct the process of the art work. This method was developed from the general design process and was separated into 7 steps: 1. Design conception 2.design exploration 3. design development 4.design construction 5.design refinement6.design presentation and 7.design evaluation

Expected Benefits

- 1) The popularity of Wiang Kalong porcelain would be increased.
- 2) The model of preserve the traditional art work by using creative performance.

List of Performers

- | | |
|--|--------------------------------|
| 1. Miss Natchataporn Norla | 2. Miss Suwanan Pachana |
| 3. Miss Sutthida Chaichana | 4. Miss Suthida Ruenduangchan |
| 5. Miss Patcharaporn Watthanasirichote | 6. Miss Jeraphan Tippawong |
| 7. Miss Pornpathu Maiwong | 8. Miss Chutinun Tedsanareang |
| 9. Miss Karnchanaporn Kingsaiyud | 10.Miss Pimchanok Sarunyutanon |

AMBOI WITH DOL MUSIC

Creator: -

Sanggar Bumei Gunung Bungkok & Office of Tourism and Culture of Central Bengkulu, Indonesia



Introduction

Central Bengkulu City is one of the city in Bengkulu Province, on the island of Sumatera in Indonesia. The native people of the city are the Rejang and Lembak tribe. There are also some other tribes came from different places. With the diverse cultures, the official language and arts in the city are the Malay. The SANGGAR BUMEI GUNUNG BUNGKUK Art Center will cooperate with the Government of Central Bengkulu to perform in the festival.

Objective

Just like in other parts of Indonesia, the dances in Bengkulu was usually perform during ceremony. Among others are Andun dance during harvesting ceremony, and Kejei Dance that performed during wedding or other sacred ceremony.

Concept and Inspiration

Amboi

The dance represent the happiness of the youngsters as they enjoy the natural scenery of Central Bengkulu. They play freely in the river, waterfall and rice field. The movement also represent the bright smile and warm gesture as they welcome the tourist to Central Bengkulu.

Dol Music

Dol used in various traditional ceremony since long time ago. Nowadays still standings as one of the oldest music instruments. The spirit of the drummers always bring great feeling to the crowd.

Process

The performance is a new creation based on the folk song of *Amboi*. *Amboi* means an expression of impressed or fascinated. The song tells about the fascinating things you can find in the Central Bengkulu City. The dance performance will be accompany with traditional percussion from Bengkulu called *Dol*. This song also use to attract tourists to come to the city. A traditional flute called “Serunai” also use for this song.

Technique and Equipment

The dance performance will be accompany with traditional percussion from Bengkulu called *Dol*. *Dol* usually made from tube-shaped wood, with membrane from goat skin covered the both sides. The diameter is around 70 to 125 centimeter with around 80-centimeter height. There are three techniques to play the instrument: *suwena*, *suwari*, and *tamatam*. *Suwena* techniques played in slow tempo with sad feelings. *Suwari* use the constant one beat tempo. While *tamatam* play fast tempo to show happiness.

THE ORIGIN OF THE HORNBILL DANCE

Creator: -

Dayang Kumang Art Community, Indonesia

Introduction

Sintang Regency is a city under West Kalimantan Province in the Borneo Island of Indonesia. In this city lives 34 sub-tribes of Dayak culture. The area also become the habitat for the Enggang bird (hornbill) which unique to Borneo island. A Hornbill conservation area was set up in the city of Sintang to protect the animal.

According to an old belief of Dayak tribes, their ancestors came from the sky and went down to earth like enggang bird. Because of that, Dayak people really honor enggang bird, so that a dance depicting the bird can be mean as a tribute to Dayak ancestors. Besides that, some people who have opinions that Enggang bird dance is a symbol of Dayak community displacement from one place to another in groups, because Dayak in the past lived a nomadic life.

Objective

Dayang Kumang Studio is a center of excellence in cultural arts creativity, especially dance. The art community also try to raise the artistic values of local wisdom in Sintang regency, as well as strengthening the relationship between artists along with art lovers. All the activities was done to promote music and dance that are full of values of humanism and cultural diversity through local and international organizing events that lead to a just and peaceful world.

Concept and Inspiration

Once upon a time in a village there lived a family of seven children. At the time of the rice harvest season, their parents invited their seven children to harvest rice. The children did not want to listen and ignore their parents.

Then their father felt unhappy and angry while saying "just let them play, and don't prepare the rice, let's hide the rice. If they feel hungry, they see no rice." During the day after

being tired of playing, they began to feel hungry and go back home to eat. When they got home, they opened the pot, saw that there was no rice, and not even rice to cook.

After that they feel sad, cry, and embrace each other. The eldest said, "Our parents no longer love us anymore, let's cut the cotton fabric for us to make wings so we can fly as far as possible."

They followed the elder's advice and did it. When they first try, they kept falling until they tried the seventh time and suddenly there was the sound of *jandeh* (spells in the Dayak language). Bird feathers began to grow all over their bodies and finally after trying many times, they were perfect to become seven tails of hornbills and then they flew across the fields where their parents were.

When they saw seven strange birds, their mother sensed that it was their child and then they soon returned home and got news from their neighbors that their child had turned into the bird. They regret what they did but nothing can change anymore.

Process

Young man and women of Dayak tribe perform the dance. When dancing, they wear accessories with enggang (hornbill) bird motif on their heads, and big earrings. Besides that, they also hold Enggang bird's feathers. They dance accompanied by traditional musical instrument, namely sampe (Dayak typical stringed instrument.), gendang (traditional percussion) and gong (a flat, circular metal disc which is hit with a mallet).

Technique and Equipment

The dance movement use basic movement of enggang (hornbill) bird. The concept of the dance movement is categorized into 3 main movements, namely Nganjat, Ngasai and Purak Barik. Nganjat is a typical movement of Dayak dance like enggang bird that opens and closes its wings. This movement symbolizes beautiful movement of Dayak dancer. Ngasai is a movement like an enggang bird that is flying. Last one is Purak Barik, which is a basic movement which shows migration movement.

NAWATTASIL THIN PATHUM THANI

Creator: Pravit Rittibul

Rajamangala University of Technology Thanyaburi, Thailand



Explanation of performance

The Creative Performance Named “Nawattasil Thin Pathum Thani” had realized the importance and the value of the cultural products which were the identity of Pathum Thani province. So, the researcher had been inspired and chose the format of production, worth and the flow of culture to create the Thai dance performance which was the cultural media conforming to the Pathum Thani’s strategic plan that supported all sections to proceed and participate in the nation’s works as well as to preserve, inherit and develop the religion, arts, culture, traditions, local knowledge as the cultural assets which were important and valued economy. (Pathum Thani Cultural Office, 2017: Online) According to the studies on the background and cultural identity as well as the cultural products that were inherited in Pathum Thani combining with the concept and the theory of choreography, the researcher conducted the creative study titled “A Study of the Cultural Products to be Creative Design Performance” which was funded from the new creative research fund of budget year 2019, Rajamangala University of Technology Thanyaburi.

2. List of Performers

- | | |
|---------------|---------------|
| 1. Nattanit | Tanusin |
| 2. Nattanad | Tanusin |
| 3. Jeerawan | Wichai |
| 4. Kanya | Toopichit |
| 5. Wanatchaya | Daowsai |
| 6. Thaksina | Sripralan |
| 7. Nannapas | Wattanapansak |
| 8. Siyakorn | Khejornrak |
| 9. Prapan | Yomkot |
| 10. Nattawut | Donklang |
| 11. Nakarin | Salagkam |
| 12. Narongsak | Roayutara |
| 13. Yotsapat | Koraneesuk |
| 14. Pongpagon | Kertsomjit |

BREATH OF LIFE

Creator: Thanaphat Phatkulphisal

Srinakharinwirot University, Thailand



Introduction

“Imagination is more important than knowledge” is considered as the eternal quote left by Albert Einstein to the world. Although knowledge can make people more clever, it would be undeveloped if it is not added with imagination. It can be compared that knowledge is present while imagination is future. In the artistic world, the use of patterns for creating imagination on mental perception of beauty has been properly appeared, for example, children’s arts, color folding, psychological pictures with overlapping of two pictures or more, Optical Art considering on relationship between understanding and vision, between illusion and surface or kaleidoscope that is a kind of cylinder camera with many mirrors contained inside and located to reflect one another. Most or kaleidoscopes are contained with plane mirrors inside with the angle of 60 degrees therefore it yields the vision of 6 dimensions of mirror. One of its tip is drilled as the panel for watching while another tip is drilled to allow lighting. Besides mirrors, it is contained with various objects such as beads, pebbles, papers, or scraps of colorful glass. The vision made by kaleidoscope is generated based on the principle of reflection. When turning kaleidoscope to the source of light, objects inside kaleidoscope will reflect with the mirrors yielding beautiful patterns. When spinning or shaking kaleidoscope, those patterns will be changed without repetition. Besides reinforcing

understanding on reflection, the concept of kaleidoscope also gives enjoyment with imagination leading to arts and patterns design.

Webcam stands for Web Camera. However, it is sometimes called by some people as Video Camera or Video Conference. It is a kind of VDO camera that can shoot photos or VDO clips via network systems, websites, and programs. It is considered as an input device that can capture motion pictures to be displayed on screen and send such motion pictures or photos to person in the other side as if we are personally appeared in front of him/her. Program operated with this kind of camera is Webcam Max consisted of some tools for creating special features and effects. One of those features and effects is the effect of reflection or Grids yielding VDO that is similar to patterns appeared in kaleidoscope.

From the things mentioned above, the researcher, as the choreographer, was highly interested in searching for techniques on designing body movement via Webcam Max in order to seek for new guideline on performance creation in different styles leading to attractiveness, interesting, and benefits for juveniles and students in performing art program who are studying in Body Movement Course or Modern Choreography Course.

Objective

To design performance and seek for body movement techniques from the concept of kaleidoscope.

Research/Creative Methodology

“Body of illusion”: the creation of body movement from the concept of kaleidoscope using the multidisciplinary knowledge of Optical Art, body movement, visual arts, aesthetics, that can be characterized by a process of qualitative research that is integrated with creative research.

SUKSARAN ISAN MUAN CHUEN

Creator: Assistant Professor Dr. Rawiwan Wanwichai, Phunchita Detkhrut

Srinakharinwirot University, Thailand



Introduction

It is a show adapted from the play of the South Isan people using a device made from polished coconut shell and bamboo stick for knocking to create the rhythm as the main equipment to represent cadence, rhythm, tempo, and style of the dance, expressing the enjoyment of young men and women.

Objective

This project, firstly, aims to study the history and the process of making Wiang Kalong porcelain in Wing Pa-pao district, Chiang Rai province. Secondary, this performance purposes to increase the popularity of Wiang Kalong porcelain and to be widely known.

Performer

Thunyakorn Khliktho	Yanisa Wisetprasit
Kuntamanee Poolsit	Pornchanok Maong
Jirawan Panya	Kanitta Khamnoei
Prakaywan Wetchakul	Chananya Sangkachai
Kittiyanee Sutsue	Saengtien Sukkaban
Unchasa Thamkhantipong	Supaporn Puengwan
Phisit Sang-ngarm	Thawiwat Khrongyut
Natthapong Nambuot	Kasab Phumphuang
Jittrakorn Tewanchai	Khomsan Saoro

PUT

Creator: Natphat Pholpikul

Valaya Alongkorn Rajabhat University, Thailand



Introduction

The Lord Buddha says that there are three different types of lotus flowers which represent three types of human beings: the underwater water lotus, the water's edge lotus, and the above-water lotus. The researchers compared this notion with today's human behaviors as well as various character traits such as the foolish, the hideous, the intelligent, or the stupid. (PhraMahaboonthai Punyamano, interview, 25 February 2019)

As mentioned above, this became a source of inspiration for the creation of '*Put*', a performance art which is drawn from the notion of the Lord Buddha's three types of lotus flowers. The performance is contemporary, conveying symbolic meanings in order to extend philosophical knowledge through the performance art for those interested in.

Objectives

1. To study the form of the performance art '*Put*'
2. To examine the notion drawn from the performance art '*Put*'

Creative Methodology

In the creation of '*Put*', the researchers created the performance utilizing the eight elements of performance art.

1. In terms of the design of the performance, the researchers created it by employing the concept of three types of lotus flowers in Buddhism, that is, the underwater water lotus, the water's edge lotus, and the above-water lotus. The researchers compared the lotuses to various kinds of humans so as to vividly express this comparison.

2. As for the casting, the researchers specially selected those who were skillful at a contemporary performance art and those who at the same time clearly understood the notion of three types of lotus flowers in Buddhism.

3. For the creation of dancing art styles, the researchers created the style expressing symbolic meanings through contemporary and most modern performance arts. The emphasis was on everyday movement which was straight-forward and realistic.

4. As to the design of performance props, the lotus flowers which had symbolic meanings of human levels were folded from budding to blooming lotuses. The comparison between lotus folding and human beings was also made.

5. Regarding the design of dance costumes, they were divided into two groups: the performers who attained the enlightenment wore white costumes representing the wise and the performers who were clad in brown embodied three types of lotus flowers, in which brown symbolized clay from which the three types of lotus flowers emerged.

6. Concerning the creation of sound and music, the researchers chose the music that created the atmosphere of different places in each interval of the performance. The first act employed the sound of nature and the flow of water representing a lotus field. For the second, third, and fourth acts, the researchers used the sounds that represented the three types of lotus flowers, respectively. Finally, the sound of the enlightenment was used.

7. As for the location of the performance, it could be in a theater or an outdoor stage. Audience was able to watch the show in three ways: the front, the left, and the right of the stage. Watching the performance at the back of the stage was impossible for this performance art.

8. For the light of this performance, it conveyed various meanings depending mainly on the atmosphere and the performance. Morning sunlight was used during the initial part of the show. For the second part, the light gradually darkened meaning the underwater lotus. For the third part, the light turned gold meaning the above-water lotus. For the final part, the light which was brighter than the third part's was used for distinct difference.

The creation of this performance art was performed utilizing the eight elements in order to focus on the performance art '*Put*' and study a variety of its related notions, together with the trial of the show, resulting in the performance itself.

Research Methodology

As regards the methodology, the researchers read related documents, interviewed experts in the field, conducted a field survey, and studied information media relevant to the research as follows.

1. The researchers read a number of documents, texts, and research studies pertaining to the creation of the dancing art '*Put*'.

2. The individual and group interviewing process with experts and those related to the current research was undertaken.

3. A field survey for related documents and works of dancing arts related to the show was administered. The dancing arts included a contemporary dancing art with lotus flowers as a sign in Buddhism as well as the composition of *Pleng Tub Ruea* titled three types of lotus flowers.

4. Information media relevant to works of music and art were also investigated.

Expected Benefits

1. To become a new body of knowledge for those who are fascinated by the performance art '*Put*' with regard to the creative performance art from Buddhist philosophy.

2. To make posterity aware of Buddhist teachings as well as disseminate the body of this knowledge through the creative performance art.

List of Performers

1. Mr.Kamponsak Wannakaew
2. Miss.Supranee Bumrunkyat
3. Miss.Jiraporn Praisuntia
4. Mr.Adsorn Rukphirom
5. Mr.Promboos Khumdum
6. Miss.Sudarat Sudsanguan
7. Miss.Laksameekarn Mongphimai
8. Miss.Sasiwimon Bootwong

A BRONZE DRUMS SERIES: BRONZE DRUMS TO DELVIER SPIRITS

Creator: Jatupon Bunnak, Pattiya Tappa, Orawan Phochanatan

Thasin University, Thailand



Introduction

The bronze drum is an ancient artifact in Dongzou culture group. It found in Southeast Asia for about 2,000 - 3,000 years ago. An archaeological evidence that shows the development of metalwork that is important to the lives of prehistoric man. In Thailand, there has been a discovery of bronze drums throughout the region. The source of most of the bronze drums found usually near the water source and coastal areas. It shows the selection of places that are rich in settlement as a community. In the southern region discovered a huge bronze drum in many areas, such as Mueang Chumphon, Mueang Nakhon Si Thammarat, Chana District, Songkhla and Koh Samui Surat Thani.

Because creators are people in the area Koh Samui district Surat Thani. Therefore chose to study the bronze drum found at Wat Taling Phang (Khiri Wong Karam Temple), Taling Ngam Sub-district, Koh Samui district Surat Thani Province. The appearance of bronze drum found there are 53.5 centimeters in height, with a diameter of 60 centimeters in front of the drum. Embossed on bronze drums tells the story of the ritual after the death of ancient humans related to water or the sea. Believing this, the Southeast Asian people believed that humans were born from the bowels. When he died, he had to send those souls back to the underworld. With a ship to send a corpse as the embossed image on the skin of the bronze drum. Funeral or ritual related to death is the most important ritual of mankind, at least 3,000 years ago, causing the creators to feel the need to convey the use of the bronze drums in the ritual related to this death. Came out to appear as a gesture of movement in the form of creative Thai classical dance. With imagination from archaeological evidence is a bronze drum at Taling Ngam subdistrict Koh Samui district Surat Thani.

Objectives

1. To synthesize the information of the use of the bronze drum in the Bronze Age discovered in Koh Samui, Surat Thani to present as a show.
2. To create a series of dramatic Thai classical dance performances: bronze drums to deliver spirits.

Research Methodology

Performance in the form of creative Thai classical dance conducting research studies using various qualitative research methods. Which consists of studying documents, individual interviews and group discussions. Small group meeting in order to gain in-depth information about the bronze drums found in Koh Samui district, Surat Thani province, used to do activities related to the death of the Koh Samui people in the Bronze Age at 2,000 - 3,000 years ago. Including forms creation of a performance set consisting of dance moves, costume fabrication, Jewelry and music. As well as studying the concepts and theories of the Thai creative classical dance design process of Associate Professor Chantana Iamsakul, the choreography principle of Professor Emeritus Dr. Surapon Virunrak and the concept of creating a series of performances from history: the tradition of giving silver flowers, gold flowers of Chansamorn Phonbun.

Expected Benefits

1. A set of performances in another form caused by integration, linked from archaeological evidence with the science of performing arts. That will make it easier for people to access art and antiquities in the modern society and make people see the value of antiquities as important national heritage. That must help each other maintain and maintain the future generations to learn and rejoice with the precious cultural heritage.
2. Receive knowledge about the invention of jewelry from waste materials within the household. That can be applied to create new benefits for creative works in the performing arts.
3. Get creative process in the form of creative Thai classical dance that shows the relationship of Thai classical dance and archaeological evidence.

List of Performers:

1. Ms.Bussakorn Musikko
2. Ms.Nipapan Phetpheng
3. Ms.Kullasatree Srideng
4. Ms.Yanisa Suwanmanee
5. Ms.Pemika Meunklab
6. Ms.Jiraporn Tabsang
7. Ms.Piyanuch Chuthai
8. Ms.Nattakul Somkai
9. Ms.Patinya Tepso
10. Ms.Chadchadaporn Chudam
11. Ms.Warisa Kasiwong

TAM WITEE SUKHOTHAIR

Creator: Anothai Som Um

Sukhothai College of Dramatic Arts, Thailand



Introduction

Creative dancing art performance called Tam Witee Sukhothai (Follow Sukhothai Way of Life) is created from the historical data of the Sukhothai people in Hat Siao Sub-district, Si Satchanalai District Sukhothai Province. It is about making a career and folk plays based on the style of the Sukhothai people which these cultures are prevalent in the past and may be difficult to find in modern times. Therefore, the idea of a lifestyle in the collection of cotton, the weaving of this Hat Siao people reflects the style of contemporary dance in accordance with the culture of the villagers' occupation. In order to continue the value of Thai wisdom for the younger generation, it must be realized the weaving of the Teen Jok cloth with the way of life of Sukhothai people.

Objective

To create a new dance style based on Thai dance.

Creative Methodology

The gesture design was inspired by seeing the occupation of the Hat Seow villagers, Si Satchanalai District, Sukhothai Province and being a folk art in acting and applied to combine between Thai classical dance and contemporary dance, divided into 3 phases;

Phase 1 Withee Chaoban (Folklore)

Phase 2 Saran Ruan Mangkala (Mangkala drums enjoyment)

Phase 3 Poeng Pa Paree Sukhothai (Poeng Pa Paree female drummers dance of Sukhothai)

Research Methodology

Creating a performance of "Follow the Sukhothai Way of Life" is a form of creative research in the field of creative research, in conjunction with the method of qualitative research, dance theory and the theory of the design of dance with creative research procedures as follows;

1. Study and research information from various information service resources. Select and categorize various data into categories to be convenient for checking and analyzing data from various documents.
2. The researcher observed the weaving and ways of life in various fields and traditions in Mangkala folk art and culture and Sukhothai long drums.
3. Use the data obtained from observations to check with information, documents and various information to analyze data to match various issues.
4. Synthesize the information to be used for designing contemporary dance performances according to the composition of the show.
5. Perform the creative dramatic arts called "Tam Witee Sukhothai" (Follow Sukhothai Way of Life) according to the composition of the performance.

Expected Benefits

1. Create a new dance style based on Thai classical dance
2. Used as a media to publicize the performing arts, culture, dance and music.
3. Used as a guideline for creating dance performances and music in the next series.

List of Performers

- | | |
|-----------------------|-------------|
| 1. MR. SUPACHAI | PATUNGTHANE |
| 2. MR.SAKCHAI | JIWPHUANG |
| 3. MR.RATTANAPHONG | NUANLAONG |
| 4. MR.BUNYARIT | PHOSRI |
| 5. MR.SUPANUT | THONGTA |
| 6. MR. THANAKORN | SOMKANE |
| 7. MISS RINLANEE | KONGRAKSA |
| 8. MISS PRANEE | SENA |
| 9. MISS WANWANACH | LAKSANASUT |
| 10. MISS SUNITA | SAMPAOPHAT |
| 11. MISS NUENGRUETHAI | WONGKAEWLA |
| 12. MISS WORANAT | RACHJARIT |

BIBHATSYA

Creator: Nareerat Phinitthanasarn

Thammasat University, Thailand



Introduction

The nature of the human mind is often appreciated by the body and beautiful things. But disgusted the body when festering Although that is the truth of human beings that everyone cannot avoid.

Objectives

The study and search for ideas after the creation of dance

Creative Methodology

The creation of inspiration in Brava and Rasa theory that describe the 9 emotions of human beings. This feeling of disgust is one of the nine emotions of all. The Creative Dance by three approaches: composition, multiculturalism and postmodernism.

Research Methodology

The proposed research is developed from qualitative point of view : data analysis, interview, survey and Practice experiment.

Expected Benefits

The research found that there are the performance with post-modernistic dance was not focused on narration, but exploration and adaptation processes. Which brings the concept of Minimalism to be applied to 8 forms of performance aspects : The play, The performers, The movement, The sound and music of the performance, The costumes, The space, The lighting and The equipment. Furthermore, dance's beautifully national characteristics and audience's involvement were presented, so new generations can easily learn moral conducts.

List of Performers

1. Thinnapat kongklab
2. Ploypailin limpanavatayanon
3. ChanidaPha Sasuphaphong
4. Natapoom Pew-on
5. Worrapanit Lekboonseng
6. Yannapan Pantarak

THE BUDDHISM, FAITH AND THE YELLOW ROBE

Creator Dr.Thapanee Sungsitivong

Srinakharinwirot University, Thailand



Introduction

According to a faith deviation (distortion) circumstance of Buddhist assembly in Thailand, a vital factor is monks. Monks' is the main reason Buddhists begin to lose their allegiance towards Buddhism. Since, not only do some of the monks do not behave accordantly with monastic discipline, they also interpret the monastic discipline inappropriately in a way that corresponds to their own lust. With mass media, the information about monks has been prevalently expressed and transmitted an image of Buddhist monks in a negative way. As a result, citizens perceive Buddhist negatively which Leads to a widespread criticism that impacts Buddhism's faithfulness In order to project factuality--what is actually occurring in the society; that everything has both good and bad aspects in them which it depends on recipients whether they desire to perceive it positively or negatively, a researcher is inspired and motivated to create Buddhist dramatic works. The purpose of the creation of contemporary dramatic works based on religion societal current affairs named 'Buddhism, Faith, and Yellow Robes' is to, first, present a new perspective and new interpretation of faith in 'Buddhism and the Yellow robes that are worn by monks'. That is, monks shall have the yellow robes as a reminder to restrict them selves to behave appropriately with accordance to monastic discipline. Secondly, to be One of the media that intrigue awareness of informative selection that not only will prevent misinformation, but also will enhance the viewpoint of belief, and faith towards Bhudism later on.

Objective

1. To study knowledge required to create Buddhism drama from contemporary context in Buddhism society, belief and monk's robe
2. To create Buddhism drama from contemporary context in Buddhism society, belief and monk's robe

Performer

Tiwa La-ongdee

Naphitchaya Cheejang

Phakamat Saelo

Cholticha Salasook

Jeeratchaya Duangngam

Unchisa Fuekfon

Wannapat Pajontorraprak

Sitthiphornchai Arunluek

Vorapol Sritakhort

Chaipkuck Khatphong

Aphichai Trongklang

Thanachai Mankhong

Kotchaporn Boon-on

THE HORROR OF HIS MAJESTY PHRA RAMATHIBODI SRISOONTHORN BOPHIT

Creator Dr.Narong Cumanee, Pisan Srisod

Pranakhon Sri Ayutthaya Rajabhat University, Thailand



Introduction

King Ramathibodi I, or to be known as King U-Thong; or another full name of King Ramathibodi Srisoonthorn Bophit the King was the founder of Ayutthaya capital whom established of Ayutthaya as the capital of Siam on Bueang Praram (Nong Sano) on Friday 4th March 1960. The establishment name of the city was "Bangkok Dvaravati Sri Ayutthaya Mahadilokphop Nopparat Rajathanee Burirom". Ever since, Ayutthaya has become the golden city of trading and was the center of trade with many countries. Ayutthaya was a capital city located in the lower Chao Phraya River basin, the land that was geographically appropriate for many purposes. With the abundant of water and soil, the Ayutthaya capital was very convenience for transportation both water and land. Traders and people can travel to the gulf of Thailand easily, making Ayutthaya become the center of important trading operations both domestically and internationally. It was fair to be stated that Ayutthaya has become the most wealthy capital and famous of Asia and the West. Charnvit Kasetsiri stated that "Ayutthaya was a capital that has a geographical advantage. It located in the area of 3 converging rivers making Ayutthaya to be an island surrounded by river. The capital can use its geography as a way to protect enemies. In addition, the area of Ayutthaya was also a flat area which was suitable for agriculture and was yet stil close to the sea, making it convenient to trade with foreign countries. Due to

Ayutthaya's prosperity, it had become the capital of Siam (Thailand) for 417 years. The factors which contributed to the prosperity of the capital during that time, there was an early King of Ayutthaya, including the monarchs that ruled the capital. The King who has knowledges in politics, government and trade, including the expansion of administrative territories to be even greater territories. From the above mentioned, it could be concluded that King Ramathibodi I, the King of Ayutthaya was able to choose a suitable location of the capital with his genius and wisdom. Therefore, resulting in the establishment of Ayutthaya as a capital city that has the highest prosperity. His Majesty was able to be able to achieve the highest level of prosperity. His ideation was based on the following three important factor.

- I: The territory of Ayutthaya was located on a plain which was suitable geography.
- II: There was a clear administrative order and the foundation of unified government.
- III:: The government have a concrete culture.

From the analysis, it can be concluded that these three factors were the foundation of the prosperity of the Ayutthaya capital through the ability and the wisdom of the King Ramathibodi I (the King of Ayutthaya). His Majesty was also the original establisher of the Ayutthaya capital, a prosperous capital where the royalty continuing to descend from generations to generations. The rise and the fall of the glorious capital, today is a story of Thai national history that should be worth remembering. From the creators' view which demonstrated all three important factors that contributed the prosperity of the Ayutthaya capital, therefore, it has inspired the creators for this work as well as feeling the sense of compassion and gratitude for King Ramathibodi I's work and his ability - the founder of the King and the establishment of Ayutthaya capital. The creators have designed this creative dance through the historical studies based on the ideation.

Objective

1. To study and design Thai dance works, created from the historical in relation to the establishment of Ayutthaya as well as the appreciation of His Majesty the King.
2. To honor His Majesty the King Ramathibodi for the establishment of Ayutthaya capital.
3. To encourage and support the Thai people, especially, the people in Ayutthaya, to appreciate the grace and wisdom of the King Rama I.

performer

Saengtien Sukkaban

Thuphom Sukkaban

Rinrada Dechadilok

Pusanisa Heingraj

Pechsongsang Thitiphanpapha

Rungpraysang Thitiphanpapha

Sireetorn Udonsathian.

Unchisa Sudyod

Sittisak Klomdat

Veeris Settaeng

Veeris Settaeng

Naruephob Phrmklap

Nuttawat Munkon

AXE DANCE MUSICAL ENSEMBLE

Creator: Assistant Professor Dr. Suksanti Waengwan, Sutee Amata, Manasvi Kanjanapo

Kanoklekha Pulsawas, Viradee Jintalai, Chamnan Kaewsawang

Ang Thong College of Dramatic Arts, Thailand



Introduction :

It is a creative and artistic dance show created from choreography process that has been very popular since the past to the present especially as seen in the Li Kae (music folk drama) show, known Axe Dance in Burmese Theme. The show uses 10 male actors and spends about 6-8 minutes to perform a new dance show developed from the original dance poses of Li Kae artist, to be organized, adjusted for the hand level, and determined for a dance sequence, movement, row deployment, combination of various elements of the body. Design of the costumes will be made to look similar to those of Li Kae Look Bot with wearing Burmese cloth, wearing Mon head mask, but materials used will be adjusted to create beauty with using the Pi Paat band to perform musical performance for the show.

Performer :

Rungarunothai Youngpradit

Pachara Woraputhanon

Thitiwut Hattasart

Pornthep Phinphat

Thitipong Plaewplueng

Viriya Thongdonthuean

Jakkraphat Taeng-em

Aekraphan Wangkir)

Wutichai Panashing

Pakawat Chaisriha

Bodies and Ball

Creator: Denpong Wongsarot

Srinakharinwirot University, Thailand



Type of Artwork: Painting

Date of Creation: 2018

Size: 60x80 cm.

Technique: Oil and Acrylic on canvas

Concept: A human body is interesting both in aspects of forms and meanings. Every part of the body is capable of expressing feelings, emotions, and sensibility between humans. Though human form is deducted and rearranged into new forms as to convey their symbolic meanings, these new forms are still able to retain their aesthetic qualities along with their stories and meanings.

THAI-BANN

Creator: Somsak Hemarak

Srinakharinwirot University, Thailand



Technique: Ceramic, Underglaze 1,100 C

Size: 90x40 cm.

Year: 2019

Concept: Presentation of porcelain sculpture that reflects the current situation in Thai society. By using the truncated shape of the dwelling and cutting some part of the human shape to expand the statue that reflects the people who have a mutual relationship in the capital city as Bangkok, the city where the congestion of consumption, living, and struggle for life until forgetting about the value or virtue in a man.

Spontaneous and Interlace (into the nature)

Creator: Assistant Professor Dr.Sitthidham Rohitasuk

Srinakharinwirot University, Thailand



Year: 2019

Size: 76.2 x 123.3 Cm.

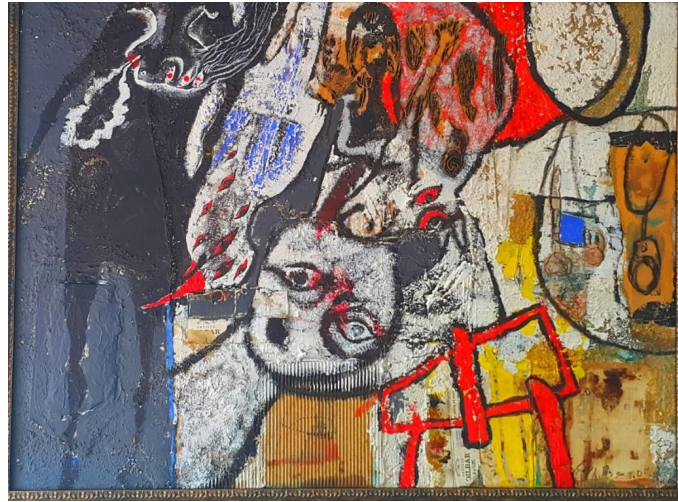
Technique and Medium: Brush Stroke and Color ground Painting by Acrylic on Canvas

Concept: Sitthidham Rohitasuk's presented abstract painting with an abstract expressionism style, focusing on expressing feelings to inside condition of the mind and nature. The artwork is created from the hybridization of dragged and free-handed strokes and varieties of expressive texture that they create. The artist used the Color Ground Painting Technique for interlace with free-handed strokes on canvas. The artist is also inspired by impression feeling into the nature and jazz music that he likes which has a unique technique of "improvisation". The artist is able to create diversity within this series, non-repetitive nor fixed by certain structure. This allows the audience to enjoy its liveliness permitting them to use their experience and feelings to interpret the artwork without any boundaries.

SEEK THE SMOKE

Creator Supoj Siriratchaneekorn

Srinakharinwirot University, Thailand



Technique: Oil on canvas

Size: 46x60 cm.

Year: 2018

Concept: Due to the present economics, society, culture, and loads of information, humans are forced to struggle and keep up with changes. To survive and to live accordingly, these struggles affect one's mental health and the changing of one's behaviour in a worsening way. Humans are not living in the present anymore but the flux of changes in the society where they hold it as the truth. This holistically deteriorates human behaviours in the society both in a mental and a physical way. According to this, it becomes an inspiration for this series or Being smoke in the night, Being fire during the day that reflects the issues of a human mind and soul that never cease to think, act, and struggle in the recurring changes. That being said, one is preoccupied by thoughts in the night, unable to rest, and by working during the day. This will become a problem both for oneself and the society later on. All of these artworks reflects the thoughts in one's head and the behaviour that is being changed in the present society, in aspects of love, society, politics, economics, pollution, and so on, through their artistic expression

THE CREATION OF THAI IDENTITY FROM TOURISTS' PERSPECTIVE.

Creator: PORNNAREE CHAIDIREK

Srinakharinwirot University, Thailand

Type of Artwork: plied Arts

Date of Creation: 21 December 2016

1. Abstract

This research aims to study the meaning of Thai identity in the perspective of foreign tourists, and bring the research results to present creative design guidelines in the form of bags (Shopping Bag and handbag). There is a qualitative and quantitative research, by using the grounded theory to collect data with in-Depth interview, non-participant observation and research from the documents, using the quantitative research methods which the researcher uses survey method that is a tool for collecting data. The main contributor to foreign tourists is 30 people. The research found that foreign tourists have given meaning to Thailand that is a country with beautiful tourist attractions, fun, exciting, beautiful nature. There are many entertainment places with cheap living cost, have their own art and culture, Thai people are always smiling. The symbol of Thailand showing is that comes from tourist attractions and the environment seen from tourism including various food which is a very brand of Thailand. In terms of Thai culture, it was found that there are outstanding cultural arts, historical backgrounds and beliefs, including various religions. The image of Thailand today is the charm of fun, excitement and diversity. To reflect the answers of this research, the researcher proposed the design guidelines in the form of the creation of bags and handbags. For the international, the work that shows the image of a Thai identity that is unique that can be further extended to the next creative design.

Keywords: Identity creation, Thai identity, Brand, Foreign tourists, Thailand

2. Introduction

Thai identity is the sum of the unique characteristics of Thailand that makes it memorable and distinguished from other countries (The Office of the Royal Thai Academy, 2007) that is considered to be the capital for the creation of product design in Thailand. According to the Creative Economy concept linked to the cultural foundation can increase economic value and be a sustainable way of strength of the country and continue to expand (Akrasanee, N., 2012).

Thai identity has many aspects. The researcher found that in the field of creative design, the study of Thai identity is mostly based on the views or perspectives of Thai researchers, which makes the results of the research that are almost no different, resulting in a limit of style or the creative work that has similar stories. Therefore, the researcher is interested in finding a Thai identity in a new aspect that is different from the original, by paying attention to the views of foreigners towards Thai identity.



The image shows that Thai identity in the perspective of Thai researchers.

Source: Images from the researcher

At present, Thailand has many foreigners coming from many continents around the world. There are both permanent and non-permanent residence types. In non-permanent foreigners, large groups in this area are foreign tourists, in 2016 there were 38,277,300 people, the income from these country was 2,007,503 million baht, consisting of 4 major groups: 1. East Asia 2. ASEAN 3. South Asia and 4. Europe (BLT Bangkok, 2016). Therefore holding that this foreign tourist group was a group that creates tremendous value, and the researcher considers the importance of this group to the study of the attitude towards Thai identity.



The image shows Thai identity in the perspective of foreigners. Source: Images from the researcher



The images showing concepts, research processes and related theories

Source: Images from the researcher

In creative design, Thai identity is used in the context of design, appearance, external image of products manufactured from Thailand, considered as a brand design in the currently of the brand era or called "Brand Age". Because of the change of the marketing environment, there are more types of products and services. The consumption behaviors of many customers or tourists has changed, there are more choices in choosing to consume products and services. What is the brand? (Kotler, P., 1984) gives meaning to the brand, meaning the name, symbol, logo of the product or service that tell who the product or service belongs to and how it is different from the competition. Later in 1991, Kotler expanded that The brand must be able to distinguish 4 different types of competitors: (1) the external appearance that will make the recognition (Attribute) (2) tell the benefits (3) make use and feel proud (Value) And (4) have personality (Personality).

Therefore, from this research, to finding the image obtained in the overall picture is Thai identity. The researcher aims to answer the main questions that what is the identity of Thailand in the perspective of foreign tourists? From many factors, such as from the perception (Cognitive image), the image that is born from the attitude (affective image), the image towards the overall image (Baloglu S. & McCleary K. W., 1999). Identity of Thailand in the perspective of foreigners will be an alternative way to create design works that will create recognition and impression to foreigners knowing as the public relations of Thailand and further informed as indirect means of public relations.

3. Objectives

This research aims to study

1. To study and to search for the important forms of Thai identity, obtained from the perspective of foreign tourists.
2. To present the research results in the form of creative works from the research topics "Creating Thai identity from the perspective of foreign tourists".

4. Research Methodology

The research topic "Creating Thai identity from the perspective of foreign tourists" is a qualitative research with the method of creating the grounded theory by in-Depth interview. Key informant number of 30 People, including foreign tourists, were 16 females and 14 males who traveled to Bangkok, who traveled from Eastern Asia and Southeast Asia the most (33%), followed by Europe (25.2%) and America (10.4%). The age of tourists is between 26-35 years (37.5%) and is between 25 years old (26.4%). Most of them were single (67.2%). The average annual income is less than 15,000 US dollars (52.3%), with a bachelor's degree (80%) and most of them are private employees (48.4%), followed by students (18.5%). Using field notes to record general data for analysis and the voice recorder to record the sound of the interview and to remove the audio data obtained in the form of text and create an open-ended semi-structured question.

To study and to understand Thai identity that reflects the true viewpoint of the main informant together with non-participant observation and study secondary data that is researched from documents, journals and books. The researcher is considered an important tool in collecting field data because it is a user of judgment, and is the decision maker of data collection including recording results and analyzing the data obtained from the main contributors.

For the data validation, the researcher used the triangulation method to checking the reliability of the data by dividing into:

1. Data triangulation is to prove that the information that the researcher has acquired is correct or not. The method of verification of the data must be checked in 3 sources, including time, place and person.

2. Investigating triangles in the research is to check how each researcher has different data. Instead of using a single researcher to collect all research data, it is a credibility building that is better than a single researcher.

3. Theory triangulation is to check that the researcher can use the concept. Theories are different from the original. How much data can be interpreted differently (Siriwong, P., and et al., 2011)

To data analysis, using the methods to create foundation theory by using the information obtained to analyze data using the Interpret principle "Creating Thai identity From the perspective of foreign tourists" and trying to reduce the information to only concepts related to research objectives coupled with finding issues in all conceptual connections. To have a theoretical conclusion and a temporary hypothesis as a guideline to select the next main interviewer until the new answer is no different from the existing answer then the grouping of the concept by using theoretical sensitivity until leading to the conceptualization and conclusions as the foundation theory.

The researcher synthesized the data and used as a design criteria to be used in determining the design brief, carrying out the design and experimentation of prototype production according to the concept and design problems.

5. Expected Benefits

1. Get the form of Thai identity that comes from the point of view of foreign tourists.
2. Get the model of creative work from research topic "Creating Thai identity From the perspective of view of foreign tourists" in the form of bags (Shopping Bag) and handbag (Clutch).

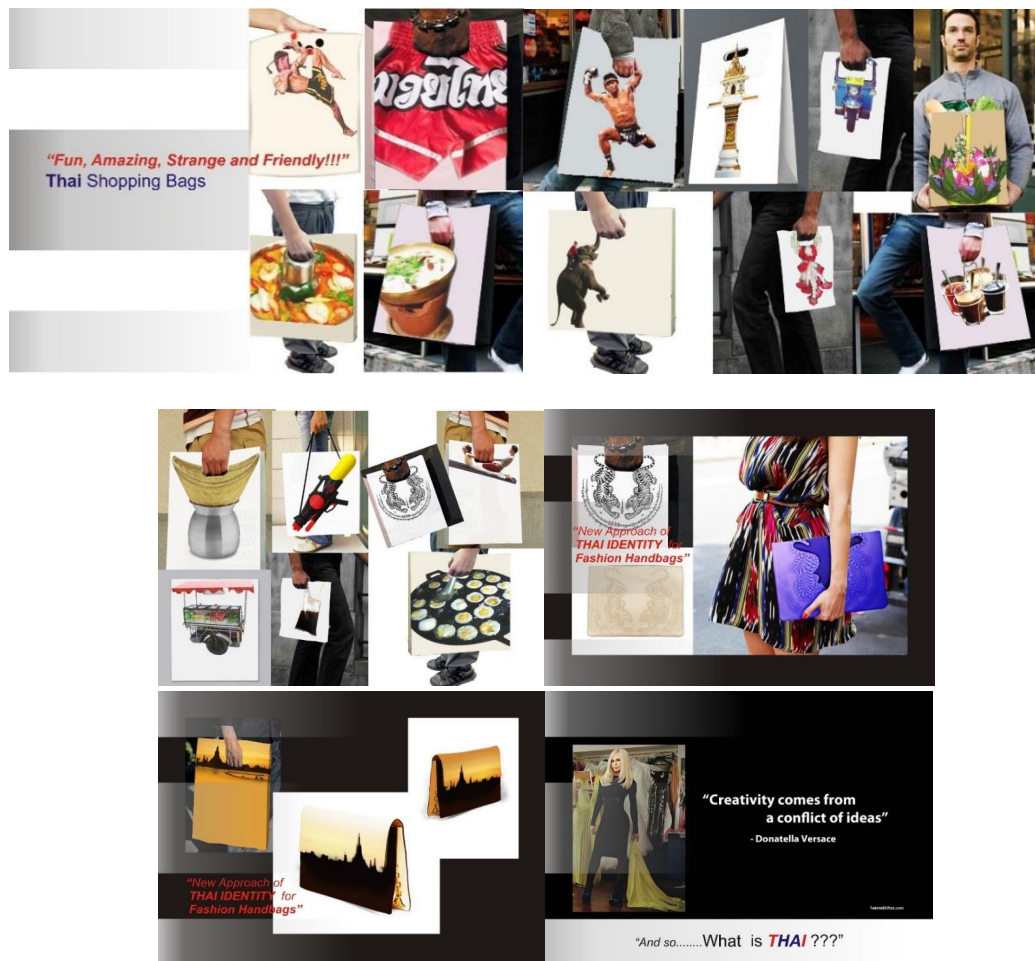


Image of creative work guidelines from research topics "Creating Thai identity from the perspective of foreign tourists" in the form of bags (Shopping Bag) and handbag (Clutch).

Source: Images from the researcher

6. Bibliography/Reference

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