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College of Social Communication Innovation, Faculty of Fine Arts,
Faculty of Humanities, Faculty of Social Sciences,
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Srinakharinwirot University - Thailand.

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The 6th Social Sciences, Arts, and Media International Conference (SSAMIC 2019) scheduled on June 13th – 14th, 2019 at Bangkok (Thailand) is for the scholars, professionals and students from the universities all around the world to present ongoing research activities, and hence to foster research relations between the Universities and the society.

The conference is organized under the patronage of Srinakharinwirot University (Thailand) in collaboration with Ubon Ratchathani University, Illinois State University, University of Missouri – St. Louis, Virginia Polytechnic Institute and State University, San Diego State University, Dalhousie University, University of Essex, Neu-Ulm University of Applied Sciences, IST University of Applied Sciences, Dali University, College of the Holy Spirit Manila, Indonesian Institute of the Arts Yogyakarta are holding on in Bangkok, Thailand. This conference provides a place for academicians and professionals with cross-disciplinary interests related to social sciences, arts and media to exchange new ideas and application experiences face to face, to establish business or research relations and to find global partners for future collaboration. All the submitted conference papers   of articles and creative arts will be peer reviewed by the academic committees of the conference. All accepted papers of the conference will be published in the printed conference proceedings with   valid international ISBN number that will be registered at   Bangkok, Thailand.

I am particularly indebted to the wonderful staff of SSAMIC committee and many colleagues across the institution who have been tireless in supporting this event This conference is a credit to their many talents, passion for academic and dedication to ensuring all our delegates   will have a memorable and enjoyable experience here.

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Proceedings

Animated Connections: Transnationalism, Collaboration, and Multimedia in Animated Film Production

Shannon Brownlee

Dalhousie University, Canada. Email: Shannon.Brownlee@dal.ca

Abstract

Animation is not a simple art form: it encompasses many ways of making moving images frame by frame and accompanied by music, dialogue, and sound effects. This prompts collaboration amongst artists working in a wide range of media, and the diversity of the medium is compounded when animation is an occasion for teamwork across national borders. This article presents three different case studies, each providing a different model of transnationalism, collaboration, and multimedia production. The first addresses animated adaptations of the classic Chinese novel, *Journey to the West* («西游记»), made in mid-twentieth century China and Japan at a time of strife between the two nations. The transnational relations amongst animators were neither detached from military conflict nor simply determined by that conflict. The second case study addresses ink-and-wash animation (水墨动画) based on traditional Chinese brush painting. The film form originated in the 1960; today, computer scientists research how to recreate the form digitally. This discourse around the work is pitched in nationalist terms which obscure the diasporic movement of artists and researchers working in the medium. The third case study addresses the animated training videos of the Canadian Roméo Dallaire Child Soldiers Initiative. Animators who usually produce children's media collaborate here with social scientists, military personnel, former child soldiers, and governmental and NGO representatives to create a transnationally accessible resource. The multidisciplinarity of these case studies and of animation more broadly illustrates some of the many modes of collaboration and transnationalism.

Key Words: animation, transnationalism, China, Canada

Introduction

Animated film by its nature is an especially rich field for collaboration because it requires such a variety of art forms to come together. Visual arts, music, drama, literature, and different areas of engineering all necessarily combine each time an animated film is created. And in the dissemination of the films, we see at work the powerful forces of cultural heritage and local, regional, and global concerns. The cross-disciplinary collaboration that is intrinsic to animation is compounded when animation is an occasion for teamwork across national borders. This article addresses three different case studies, each of which provides a different model of collaboration and transnationalism. The first two focus on my research on Chinese animation, and the third is drawn from my research on work produced in my home town in Canada. Literature, traditional visual arts, opera, music, and digital image creation all combine in different ways in these three case studies and broadly illustrate some of the many modes of collaboration and transnationalism.

One aim of focussing on China and Canada is to undermine the hegemony of the two great animation superpowers: the USA and Japan. First, though, it is useful to address some global trends in today's animation industry by looking at animation in Thailand. The industry

in Thailand is quite healthy, and it contributes especially strongly to relationships amongst East Asian nations. The Ministry of Digital Economy and Society has formed DEPA, the Digital Economy Promotion Agency, whose mandate includes supporting the 70 or so animation studios in Thailand, linking Thai animation companies with other Asian studios, and supporting the 25 or so universities that offer animation programs (Younghusband, 2014).[1] Studios produce visual effects for foreign studios as well as their own properties. For example, Kantana Animation Studios, Thailand's largest animation studio and a branch of the major media company Kantana Group, produces feature-length animation that tops the Thai Box Office (Younghusband, 2014), which is a great feat for any animation industry due to the labour-intensive nature of animated filmmaking. Broadly, Thailand's animation industry is similar to that of many nations outside the animation superpowers of Japan and the United States of America: it is a mixture of outsourced labour from these superpowers and production of local work for local audiences, often supported by public organizations.

We can see from this example how important both local infrastructure and transnational relationships are to the animation industry today. However, the transnationalism is often invisible and often asymmetrical. For example, a viewer may be completely unaware that they are watching the work of Thai or Canadian artists in the latest Disney film or anime series unless they read the credits. The following case studies aim to tease out some of the variety and complexities of these kinds of relationships and note the range of models of transnationalism that apply.

I do not define "transnationalism" in any very precise way but rather using it as a starting point for assessing different ways that people, artistic techniques, texts, and commodities can relate to each other across regional and national borders. In this, I follow film scholar Sheldon Lu in his ground-breaking work on Transnational Chinese Cinemas. Lu (2014) argues that we need "a more precise delineation and classification of various kinds of transnational cinema. One may speak of commercial transnational cinema, independent art-house transnational cinema, exilic transnational cinema, and so forth" (p. 17). The umbrella concept of transnational media is useful for directing us away from monolithic or isolationist concepts of nation and towards the flows of populations, money, and texts in the contemporary world (and, indeed, in ancient worlds as well). However, on its own, it tells us little about how the many forces are at work in a particular context. Therefore, the concept of transnational is useful, but is a starting point rather than an end point: it is a reminder to look beyond nationalist discourses, but the nature of transnationalism is so diverse and complex that, at some point, particular cases and situations are always necessary, diverse, and perhaps even irreconcilable. Moreover, as Higbee and Lim (2010) write, "the national continues to exert the force of its presence even within transnational film-making practices" (p.10). Focus on the transnational includes the word "national" both literally and conceptually.

CASE STUDY #1: *JOURNEY TO THE WEST*

The first case study concerns the mid-twentieth century Chinese and Japanese animated adaptations of the Classic Chinese novel, *Journey to the West*/《西游记》. This form of transnationalism is one of "film cultures/national cinemas which invest in a shared cultural heritage" (Higbee and Lim, 2010, p. 9), although in this case, the two nations do not share that cultural heritage equally. From the fact that the novel *originates* in China, we can see immediately that in this case, transnationalism is premised on imbalance, not only of political power, but of relationship to that cultural heritage. This imbalance does not have to be negative or combative, although it is at points, and we need to foreground consistently the differences in the two nations' relation to the shared cultural heritage.

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[1] These statistics may be outdated. In addition, the information on the mandate has been taken from English-language sources reporting on SIPA, the Software Industry Promotion Agency founded in 2003, which was replaced by DEPA in 2017.

Journey to the West was written in the 16th century and tells the story of a 7th century Chinese Buddhist monk and his companions travelling to India to retrieve Buddhist scriptures. The novel's main protagonist is the trickster figure, Sūn Wùkōng/孙悟空, known in English as the Monkey King. The novel was translated into Japanese in the 18th and 19th centuries and was one of many Chinese novels that streamed into Japan from the 17th century onwards (Pastreich as cited in Vakhnenko, 2017, p. 1). So for centuries, this text has created and been implicated in transnational channels between China and Japan.

The novel was first adapted to screen with live-action actors in 1911 – not in China but in the more developed Japanese film industry (Du, 2019, p. 59). And in 1917, another popular, live-action Japanese film adaptation became the first Japanese-made film to be serialized. The 1917 films are early examples of the Japanese genre of "China drama," emphasizing rather than obscuring the Chinese roots of the story through set design in particular (Komatsu, 1995, p. 79).

In terms of animated film adaptations, the novel was absolutely central to the development of both Chinese and Japanese industries. The first feature-length animated film made in Asia, *Princess Iron Fan/*«铁扇公主», was an adaptation of a section of this novel. It was made by Chinese animation pioneers the Wàn Brothers in Shanghai over the course of three years of Japanese military occupation of that city, and it was released in 1940. The Wàns were inspired to the task when they saw the first feature-length animated film made anywhere in the world, Disney's *Snow White* (David Hand et al., 1937), which was shown in Shanghai at the time but was banned in Japan (Du, 2019 p. 50). Therefore, *Princess Iron Fan* was the amongst first feature-length animated films that Japanese animators saw [2] – and they profoundly admired it. They knew the source material, and they were deeply in awe both of the feat of producing a full-length animated film, and of the technical excellence of the animation techniques (Du, 2019, pp. 47-48).

This admiration prevailed despite the film's anti-Japanese encoding. In her excellent book, *Animated Encounters: Transnational Movements of Chinese Animation 1940s-1970s*, Daisy Yàn Dú (2019) points out that the villain of the piece bears a Japanese sun insignia on his chest (p. 57), and that originally there was a postscript, which was censored by Japanese officials, bidding Chinese audiences to resist the Japanese invaders (p. 42). However, when Japanese and Chinese producers together collaborated to send the film across the water to non-military Japanese audiences, the Wàn brothers down-played this ideology (Du, 2019, p. 48). For their part, Dú (2019) writes that "Japanese film magazines deliberately watered down the Chinese identity of *Princess Iron Fan*" (p. 48), instead framing it as a work of the Greater East Asian Film Sphere and an exemplar of the pan-Asian, anti-Western ideology that informed both military action and much cultural production at the time. In short, in China, the film was Chinese; in Japan, it was Asian. But in both places, it was deeply admired by ordinary audiences and animators. And one of its greatest legacies in Japan is its profound influence on Tezuka Osamu, father of Japanese anime, best known as the creator of *Astro Boy*. Tezuka was a great fan of *Journey to the West* more broadly and created several works based on this text, but seeing *Princess Iron Fan* at age 16 is apparently what inspired to become a cartoonist (Giesen, 2014, p. 17).

Tezuka's enthusiasm inspires the next chapter of this story. The next major animated adaptation of the novel is the 1960 Japanese film, *Saiyūki* /「西遊記」 (dirs. Yabushita and Shirakawa), known in English as *Alakazam the Great*. It was made by the major studio, Toei, which, as Thomas Lamarre (2009) writes, founded its animation wing in 1956 "with the ambition of creating animated films to rival those of Disney and with an eye to exporting Japanese culture to the world" (p. 66). However, Toei Animation Studios was not merely

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[2] Different Japanese animators had different exposure to feature animated films at this period. For example, Disney's *Fantasia* (Armstrong et al., 1940) was screened secretly for a dozen animators in Tokyo 1941 so "so that the animators of wartime Japan could know their enemy" (Ushio as cited in Clements and Ip, 2012, p. 190).

nationalist; it also promoted a pan-Asian identity, as seen in the fact that their first feature film was based on another famous Chinese folk tale, the *Legend of the White Snake*. Two years later, *Saiyūki* was based on Tezuka's 1952 manga, *Son-Goku*「ぼくのそんごくう」,which is named for the Monkey King and preceded *Astro Boy* by two months.

Rolf Giesen (2014) writes that in the post-war environment, the fact that Japan produced the first *Journey to the West* animated feature in colour was a "national disgrace" for China (p. 5), compounded by the fact that the Japanese film "transform[s] the Monkey King into a cute, boyish little ape that ha[s] nothing to do with the Chinese original" (p. 40). This Monkey King is kawai'i or cute, although he is still arrogant and irritable. The film was probably not intended as an insult but more as a showcase of the studio's *international* outlook. It includes visual references from a wide range of cultures. For example, Spanish flamenco style music plays while monkey fights the bull demon with a red toreador's cape. However, one source of disgrace to Chinese culture is quite clear: Chinese opera music is only heard at one point. This opera music is distanced from the Monkey King himself and identified with ridiculous and easily defeated opponents. And the subordination of Chinese aesthetics, as one small element amongst many international references, effaces the roots of the story in a way that Chinese traditionalists could find very insulting.

China's riposte to this national disgrace was a film that is still considered one of the high points of Chinese animation, the Shanghai Animation Studio's *Havoc in Heaven*/«大闹天宫» (dir. Wan Laiming). The film was China's first full-length colour animated film and was released in two parts in 1961 and 1964. Daisy Yàn Dú (2019) sees it as a "continuation and perfection" of *Princess Iron Fan* (p. 4), and Daniel Kane (2008) writes that the "popular consensus is that" it remains the best animated version (p. xxvii) of the novel. While Chinese opera is sidelined and potentially mocked in *Saiyūki*, *Havoc in Heaven* draws extensively and explicitly on the Beijing opera version of the story (Kane, 2008, p. xxvii). Character design is deeply influenced by the Beijing opera make-up for the character, and the non-diegetic music throughout is operatic and used in an operatic way to punctuate and complement physical movement.

The contrast between *Havoc in Heaven* and *Saiyūki* can, however, be overstated. Giesen claims that the cuteness of the Japanese monkey figure "ha[s] nothing to do with the Chinese original" (40), but cuteness is not absent from *Havoc in Heaven* as it is from *Princess Iron Fan*. There is plenty of cuteness in the monkeys that the Monkey King rules over, who are mostly voiced by children. We also see the monkey king's softer side in his relationship with them, which is not evident in *Princess Iron Fan*. Moreover, in the red highlights around the Japanese figure's eyes, Beijing opera is clearly a reference point, and although the Chinese monkey king doesn't have the round limbs of *Saiyūki*'s, his facial shape falls somewhere in between the angularity of that in *Princess Iron Fan* and the roundness of *Saiyūki*'s. So *Havoc in Heaven* is not an unequivocal reaction or absolute opposite to *Saiyūki*.

One striking thing about this history is that, counterintuitively, *Princess Iron Fan* was important to and embraced in both China and Japan while the two nations were at war, whereas the more acrimonious relationship in the field of animation emerges only a decade and a half *after* the war, with the rivalry between *Saiyūki* and *Havoc in Heaven* and the more explicit nationalist interests of each. And yet this transnational rivalry is fought on the ground of a classic text that originated in one and, although adapted and loved in Japan for two centuries, was never detached from its Chinese roots and was, at least at times, a signifier of Chineseness for Japanese artists and audiences. Thus, the transnationalism in this case study works in tandem with changing national identities, ideologies, and positions. Moreover, many media come together in this history – not only literature, but visual arts and opera – and signify these national identities as they cross boundaries.

There are other ways to tell the story of Chinese-Japanese relations during this period. A particularly fascinating figure is Mochinaga Tadahito/持永只仁 (Chinese name Fang Ming/方明), a Japanese animator who was raised in both Japan and China and came of age during the Sino-Japanese War. He took refuge in his second home in Manchuria before the end of the war, where he advocated for equal treatment of his Chinese colleagues in the Japanese

animation studio in which he worked (Mochinaga, 2018). After the war, the studio was handed over to the Chinese (Giesen, 2105, p. 20). About 20 Japanese workers, who hated the Japanese invasion of China, stayed (Song, 2007, p. 29). Mochinaga was one – and an especially respected and innovative member of the Chinese animation industry who learned about Chinese opera (Mochinaga, 2018) in order to use it as inspiration for the first puppet animation in China, *Emperor's Dream*/«皇帝梦» (Chen Bo'er/陈波儿, 1947). When he returned to Japan, his puppet animation studio – which, keep in mind, originated from his engagement with Chinese opera – further internationalized by doing work for a US American company (Giesen, 2015, p. 19). This individual biography demonstrates a willingness for exchange and transnational reconciliation that can be obscured if we attend only to events on a larger scale, and it thus affirms the usefulness of case studies.

CASE STUDY #2: SHUIMO DONGHUA

The next case study concerns ink-and-wash animation, which began as a *nationalist* project in the Mao era. The screen adaptation of Chinese brush painting, with its soft lines created by the bleeding of watered-down ink into paper or silk, was seen to be an important way of developing a national style. However, there were technical challenges. While the static backgrounds for animated film could approximate the softness of this style, the moving elements such as characters were drawn on clear plastic, which did not allow the edges of the forms to bleed. Between 1958 and 1960, however, Duàn Xiàoxuān/段孝萱, who was the only female cinematographer of the Mao era, did some tests and developed a technique for reproducing the softness of form under the animation camera (Song, 2007, p. 30). Under director Te Wei, the first Chinese ink-and-wash animation, or shuǐmò dònghuà/水墨动画, was created. The precise technique is still a state secret (Du, 2019, p. 133).

Ink-and-wash animation was abandoned in the 1980's because it was far too labour-intensive and expensive to stand the demands of the new, market-driven economy. However, in 2003, the form was reproduced using the digital CG software package, Maya (Yang, 2014, p. 10). Since then, several films in the shuǐmò dònghuà style have been made digitally, often positioned as showcases for Chinese national culture. For example, Zhang and Chi (2012) state that the form is "rooted in the fertile soil of our national culture" (p. 1295). This contemporary use of the form has not been embraced unequivocally, however. Apropos of the *Harmonious China*/«和谐中国» (Zheng Dasheng, 2010) film in the China pavilion at the 2010 Shanghai Expo, Daisy Yan Du (2019) argues that in the

> current fervor for using this form to construct a distinct national identity […] the computer-generated hypervisibility of ink-painting animation belies the very absence of this form, much like the role of the panda, an animal threatened with extinction, in promoting Chinese identity on a global stage. (p. 134)

Similarly, Yang Panpan (2014) argues:

> Tragically, in TV production, ink-and-wash animation is remembered only as a style, which, like a sticky note, can be pasted on whatever object that needs to show China's unique cultural identity. […] It is the confrontation with the world that reinforces the sense of national identity and stimulates the desire to re-position China on the global stage with a cheerful image. In the spirit of Horkheimer and Adorno (1975: 12), these products are flawed by the "profit motive naked onto cultural forms" and "eternal sameness." (p. 390)

Despite debates about the value and achievements of this digital form, and there is ongoing research into software tools that allow artists to reproduce the ancient form of painting and the more recent, analogue form of animated film.

It is tempting to tell this story in exclusively nationalist terms. However, one of the values and challenges of the concept of transnationalism is to break down the assumptions that nationalist narratives *ever* suffice. And what this concept shows us, in relation to shuǐmò dònghuà, is the importance of this form for *diasporic* Chinese animators and researchers. While some working in Mainland China have published in Chinese on the topic (Wang, 2011; Xie, 2011), others have published in the more globally hegemonic language of English. These

scholars and engineers are living in China but collaborating with European co-authors (Tang et al., 2018), or living in the Special Administrative Region of Macao (Yang & Xu, 2012), or living in the USA (Chan, Ankleman & Chin, 2002). I have found exquisite digital ink-and-wash animation thesis projects by Chinese students studying abroad (e.g., Zhou, 2014). And Kweh Zijian (2017), an ethnically Chinese Malaysian, aimed in his thesis project at the University Malaysia Kelantan "to promote traditional Chinese ink painting to the new generation so that they will not forget about their tradition." Despite the traditionalist rhetoric in his notes to the video posted to YouTube, his idiosyncratic application of ink-and-wash animation shows that he is not wedded to the past, not merely reproducing either the ancient visual art form or the animation form invented in the 1960s, but rather taking it as inspiration and building on it in his own style. And Yang Panpan, a Chinese PhD student studying in Chicago whom I quoted above, is most positive about experimental, independent uses of ink-and-wash animation that look very little like the classical works like *Little Tadpoles*. Moreover, there are many more examples of ink-and-wash animation posted online in such a way that it is not possible to identify the place where the artist is living or their ethnic or national origins.

In short, while the traditionalist, nationalist rhetoric and interests prevail, they also hide the diasporic movement of students and workers, and the collaborations between Chinese and non-Chinese researchers. They efface the hegemonic position of the English language in which many of these students and researchers work or publish. And they efface the fact that the software that initially enabled this form, Maya, is a Canadian invention and was still Canadian-owned when it was first used for ink-and-wash animation (it has since been sold to a US American company). Thus, global flows of capitalism, and the migration and collaborations that are part of this, are also part of the story of shuǐmò dònghuà today. Although the diasporic is not as central to this case study as it is to the kinds of diasporic and exilic that film scholar Hamid Naficy (2001) famously discusses, it is a significant but suppressed element in the story.

CASE STUDY #3: CHILD SOLDIERS INITIATIVE VIDEOS

The third and final case study is based in my home town of Halifax on the east coast of Canada. Halifax is the site of another very different form of transnational collaboration, this time not between artists of different nations, but between local animators on one hand and, on the other, a collective of military and political experts from different nations. Together they have created work that is aimed at a professionally highly specialized but multinational audience.

Like the context in which *Princess Iron Fan* was produced, this case study begins with a story of soldiers rather than artists. Retired lieutenant-general the Honourable Roméo Dallaire was a United Nations peacekeeping Force Commander in Rwanda in 1994. He disobeyed orders to withdraw, choosing instead to stay behind to try to mitigate the genocide erupting before him. Since then, he has been recognized with military, academic, governmental, and international awards for his activist, humanitarian work opposing genocide. For the last decade, General Dallaire has mainly focussed on preventing the use of child soldiers, of which there are about 300 000, mostly in Africa. To do so, he founded the Roméo Dallaire Child Soldiers Initiative, which includes academics, military personnel, former child soldiers, and public servants from several countries who conduct research and lobby for change, with a particular emphasis on the *prevention* of the recruitment of child soldiers; the organization also conducts training for soldiers, police, and prison officers who often interact with child soldiers. The focus on children particularly encourages transnational cooperation. Children's rights are a point on which there is the greatest agreement from the outset (Josh Boyter, personal interview, July 13, 2018): for example, the 1989 Convention on the Rights of the Child was "the most widely and rapidly ratified human rights treaty in history" ("What is the Convention," n.d.). Thus, this work is fundamentally transnational in its outlook and impact.

The Child Soldiers Initiative may not seem like the most likely organization to be involved with animation production, but they have been. Working with an animation studio in

Halifax, previously DHX and now Island of Misfits, they have produced two training and promotional videos in which, unusually for animation, the stakes are literally life and death. The videos are used to explain and promote the organization's work to policy-makers in NGOs, governments, and militaries. And, in tandem with other training materials, they are used to teach peacekeepers and other adults how to work with current and demobilized child soldiers in an effective way that minimizes violence. I'll discuss the first of the two videos, entitled *Checkpoint*, which presents a worst-case and then a best-case scenario. In the first, two adult peacekeepers interact with two child soldiers manning a checkpoint. The interaction becomes increasingly tense and ends with one of the adults shooting one of the children. The final image of this sequence is a reaction shot in which the adult shooter wears a deeply distressed expression: in addition to the violence inflicted on the child soldier, the adult will be scarred by the experience. The second scenario, which portrays the best-case ending, begins the same as the first. However, this time the adult soldiers call a child services worker and interact more amicably and respectfully with the child soldiers. A child services worker arrives, and the final image shows the child soldier who was shot in the first scenario instead taking the hand of this new arrival.

The artists have made key stylistic decisions that help these videos cross borders and communicate with a multinational audience. The two most salient decisions concern character design and sound design. In both respects, the videos efface cultural specificity in order to reach a transnational audience in an emotionally persuasive way.

The visual design is very carefully thought out and is rooted in a well-established animation tradition. The backgrounds are fairly photorealistic, and the characters, by contrast, are both more cute and more abstract. This situates the videos within a tradition perhaps most strongly identified with Disney's work beginning in the 1920's and 1930's. A great deal of time goes into painting detailed, subtly shaded backgrounds, while the character design is graphically simpler, with strong lines and blocks of colour instead of detailed shading and texture. The reasons are largely pragmatic: visually simpler characters are easier and faster to draw over and over to be projected at 12 to 24 frames per second, while the still backgrounds do not need to be redrawn for each frame. While this distinction between character and background applies to some degree in many animation styles, it is not as sharp in many other cartoons from *Bugs Bunny* to *Astro Boy*. There is no *technical* reason that backgrounds cannot be as graphically simple as characters, but the power of Disney's house style cannot be underestimated. Even amidst very different workflows and technical capabilities of contemporary computer-generated animation, this stylistic tradition has continued to a great extent. In the 2016 Disney film, *Moana* (Clements and Musker, 2016), for example, the titular character's hair and the fringe on her clothing are programmed in a way that is somewhat similar to the moving waves and foliage the backgrounds – both the background and these aspects of the character design are extremely detailed and photorealistic, the movement extremely complex. However, in her facial lines and dimensions and the smoothness of her skin, and we see a tendency towards cartoonish cuteness in character design that is in line with the classic animated work. This tendency is visible not just in Disney's contemporary work, but in 3D computer-generated animation produced around the world today. While this approach is certainly not universal, it is universally recognizable, in part due to Disney's global distribution and influence for almost 100 years. And the average consumer of animation does not necessarily associate this style exclusively with Disney or with the USA; it has ceased to be nationally specific. Animators from around the world now adopt this balance of cutely abstract characters and photorealistic backgrounds.

In the Roméo Dallaire Child Soldiers Initiative videos, the cuteness and abstraction of the character design – the big eyes and rounded features, for example – is used very deliberately to evoke the innocence of children's media and to distance the videos from other more photorealistic computer-generated media, such as teen-rated video games, in which violence is prevalent and naturalized. For Phillip Stamp, the Creative Director of Island of Misfits, it was important to maintain that character cuteness so that the style would evoke the children's genre and the violence would be shocking (personal interview, July 4, 2018).

The sound design, on the other hand, departs from the conventions of dialogue-rich Disney media. *Checkpoint* contains no diegetic dialogue. At a couple of points, we see lips move but do not hear speech, and most of the interpersonal communication is accomplished through body language in order to allow the videos to travel across borders and linguistic cultures (Stamp, personal interview, July 4, 2018). This is a common strategy in certain animation cultures. It is very common, for example, in publicly funded Canadian animation because it is intended for speakers of both official languages: English and French. Rather than dub the work, it is far more common simply to avoid dialogue entirely and focus exclusively on sound effects and music in the soundtrack. In *Checkpoint*, a non-diegetic score enhances the action, and the absence of dialogue forces the audience to focus on the characters' meticulously honed body language. This meticulous motion is more possible in animation than in live-action because it is created frame by frame: when you film a live actor, all their physical and gestural idiosyncrasies are always present. In animation, a greater degree of abstraction and impersonal movement is possible. The resulting clarity plays an important pedagogical role for peacekeepers who interact with but do not speak the same language as child soldiers. For example, *Checkpoint* teaches the viewer that the best course of action is for the adult soldier to turn off the noisy Armoured Personnel Carrier engine and step down from the vehicle when speaking with child soldiers, rather than towering over them from atop the APC. The specificity of the medium of animation allows for a degree of detail, precision, and collaboration between the animators and the Child Soldiers Collective experts that ensures the body language can reflect experience and teach practice that is most likely to be effective in the field.

Viewed in conventional film studies terms, the production of the video is not transnational: it is made in a Canadian-owned studio by animators who are mostly Canadian residents, many born and raised in Canada. And it is made for an organization whose headquarters are in the same city. However, this does not account for the close consultation between the Child Soldiers Initiative, with staff members and advisors who hail from various parts of Africa as well as Canada, at every step of the production process. It does not account for the internationalization of an important aspect of style that was once associated with Disney, or the similarly international avoidance of dialogue. Nor does it account for the fact that the videos are addressed to members of every country in the United Nations. The audience is highly specialized professionally, but it is, by definition, global. If we only prioritize production facilities and company, we efface these transnational dimensions of the work.

Conclusion

To sum up, this paper has not tried to do anything ground-breaking with the concept of the transnational – only to value it, to point to its entanglement with collaboration and the interconnectedness of different media, and to argue that any consideration of the national *also* must attend to the transnational. In each of these case studies, transnational forces have acted in very different ways. In relation to animated adaptations of *Journey to the West*, Chinese and Japanese animators learned from and influenced each other in ways that were out of synch with the political and military actions of their national leaders. Furthermore, these relationships were mediated by a text that originated in one nation but had circulated for centuries in both, and to which each laid different kinds of claims. In the case of ink-and-wash animation or shuǐmò dònghuà, the nationalist rhetoric and narrative around the form obscures the diasporic movements and transnational collaborations of artists and researchers. This transnationalism is not the most important aspect of the development of the form and does not necessarily undermine the national identification of the ancient brush painting on which the animation is based, but it does temper the nationalism of the dominant discourse. Finally, in the Child Soldiers Initiative videos, we see a local animation company producing content for a transnational audience – an audience that is not only composed of citizens of different nations, but of people who move across borders in order to do their work. And it does so in a way that is very different from commercial, capitalist films made for export, whether they be

produced in the USA, Canada, Japan, Thailand, or elsewhere. In all of these, both competition and collaboration play a role, but perhaps collaboration is the most productive place to put our energies and attention.

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Filipino Cultural Representations in Erin Entrada Kelly's
Hello, Universe

Mairenallen Joy M. Basilio and Preeyaporn Charoenbutra

Ubon Ratchathani University, Thailand. Email: mairenallenbasilio@gmail.com

Abstract

The study is a textual analysis of the novel *Hello, Universe* (2018) written by Filipino-American author Erin Entrada Kelly. The main purposes are to explore and analyze Filipino cultural representations in the novel. Using historical backgrounds and support from other literary studies and research on Philippine studies, this paper discusses how Filipino cultures, values, and views are represented by the Salinases, the Filipino family in the novel. The researchers found that Virgil Salinas is from an immigrant Filipino family, and hence, his story is a representation of the modern Filipino transnational. There are two intertwining aspects in this diasporic cultural lens: the history of Filipino diaspora and the present-day Filipino diasporic identity. The Salinases depict a happy and successful modern US family in the 21st century. However, there are still some challenges and issues that come along with being transnational. Moreover, the way Lola's character and storytelling used to encourage Virgil and her interaction with the other kids represent the role that grandmothers play in Filipino society. Another aspect of Filipino culture illustrated in the novel is how Filipino characters utilize languages through translanguaging.

Key Words: Filipino, cultural representations, novel, Hello Universe

Introduction

Despite being overshadowed by other new theories in literature in the past decade's research trends, multiculturalism in young children's literature has always been impressed and ever present across forms of literature, perhaps for a reason beyond creative and literary. In a study by Monobe (2016), multicultural children's literature is simply defined as "literature that is from and about the experiences of people from diverse backgrounds." However, buttressing Cai's (2002) theory of multiculturalism, she added that the existence of multicultural elements and their 'rise' in children's literature is 'a political and transformative effort' that strives to support and represent marginalized members of the society, particularly children and adolescents. These minority groups may include transnationals, persons with disabilities, bullied children, those from minor ethnic groups, children coming from negatively stereotyped communities, practices, religions, and cultures, among others. With such a purpose for literary work that presents sensitive issues to many, the author's understanding of the individuals or groups they are representing for is critical to the success of a multicultural children literature endeavor.

This study adapts the multicultural theory to *Hello, Universe*, a young children's novel with a multicultural theme by Erin Entrada-Kelly, an acclaimed Filipino-American author who for the novel won the John Newberry Medal in 2018 'for the most distinguished contribution to American literature for children.' Her literary work has mostly prioritized stories of children and teens who are struggling with their identities and courage to be who they really are to which Kelly herself had experienced in her early youth, she writes in her website. Hence, her profile

and innate understanding of her literary stories provide a good rationale for the multicultural analysis of *Hello, Universe*.

Hello, Universe is a dynamic story of five kids from different backgrounds (a Filipino-American transnational with a very Filipino family, Virgil; a blind but clever girl, Valencia, two Japanese-American sisters with interests in the supernatural, Kaori and Gen; and Chet, a bully but perhaps misadviced child of his father) whose fates seemingly intertwined. Among the five children, Virgil's story as a Filipino-American transnational stands out because of the other characters—his family—who supported the depiction of his being a Filipino child in America in the story. The author's mother is a native of Cebu, Philippines, perhaps why the Filipino story in the multicultural story of five kids was whole and vivid in itself. This aspect motivated the researchers to analyze the literary text, considering the question:

What are Filipino cultural representations in Erin Entrada Kelly's *Hello, Universe*?

In perspective, applying the multicultural theory lens, this study explored and analyzed the breadth and intricacies of the Filipino cultural representations in Kelly's young children's novel *'Hello, Universe.'* This study hopes to elucidate how the representations of the Filipino in Virgil's character paints the joys and struggles of being a Filipino transnational child and a Filipino family in the 21st western world.

Methods

This study adapted literary textual analysis. According to Fürsich (2018), "based on semiotic and interpretive approaches, textual analysis is a type of qualitative analysis that focuses on the underlying ideological and cultural assumptions of a text." In the process of this analysis, the researchers first read the full novel leisurely to understand the story overall as a multicultural novel, after which a general review of the Filipino cultural representations were discussed between the researchers. The said discussion generated a list of instances that manifests Filipino culture in the novel. Then a close reading of the novel was made, this time focusing on the Filipino cultural aspects of the story that were brought about by the first reading. Close reading enabled the researchers to see the wider and deeper view and understanding of the text and supported the analysis of the novel. At the end of the textual analysis, the researchers arrived to eight main representations of Filipino cultures in the novel *Hello, Universe*.

Discussion

Adapting a literary textual analysis for the conduct of this study and using historical backgrounds and support from other literatures and research on Philippine studies, this section discusses how the novel represents Filipino cultures, values, and views, all through the Salinases, the Filipino family in the novel.

Filipinoness: views, values, and cultures

Filipinoness, shaped from the pre to post-colonial eras and embedded in the collectivist spirit of Filipinos as a society, represents the views, values, and cultures that have profoundly influenced the Filipino way of life in small and big ways. Kelly, as a Filipino-American writer, knowledgeably illustrated in her novel some of these Filipino cultural facets to which this paper discusses below.

The Filipino diaspora culture

Aguila (2015) argued that 'diasporics remain Filipino despite physical estrangement from the Philippines'. This 'view of Filipinoness' perhaps explains why the Salinases still exemplify the conventional Filipino family set up despite living in the United States (US). This connection is an essential cultural truth to look into this study: Virgil is from an immigrant Filipino family, and hence, his story is a representation of the modern Filipino transnational.

There are two intertwining aspects in this diasporic cultural lens: the history of Filipino diaspora and the present-day Filipino diasporic identity. This interplay will be used to explain the diasporic element of Virgil's story analogously.

Although human migration had always been part of the country's history and identity even before Westerners first discovered the archipelago in 1521, the modern Filipino diaspora as known today first took off in the late 1970s. With the country grappling with economic difficulties, former Philippine President Ferdinand Marcos initiated mass workforce exportation to developed regions and nations around the world (Juan, 2001). In 2017, there were 10 million Overseas Filipino Workers (OFW) recorded, excluding permanent immigrants (Asis, 2017). Moreover, there were an estimated 4 million Filipinos in the US alone, placing it as the top migration destination for Filipinos (Zong & Batalova, 2018).

To regard diaspora as one of the central cultural elements in the novel, particularly in Virgil's background story, is to tie and make sense of his family's story altogether. As mentioned above, the primary factor that motivates Filipinos to live abroad is economy; they wanted to be able to provide a better quality of life for their families. There is a popular saying in the Philippines: the US is 'the land of milk and honey.' In the story, Virgil's family lived in a big house (211)—a symbol of a successful Filipino immigrant life. However, this does not mean that they live an excessive lifestyle. For instance, Virgil's mother loves to buy fruits in wholesale packages (2, 19), which can symbolize two Filipino cultures, one superstitious and another economic. In the Philippines, there is a belief that you will attract money and prosperity if you have plenty of fruits at home, a superstition borrowed from the Chinese. Another Filipino culture more closely related to Virgil mother's explanation is the belief that if something of huge quantity were on sale, even if you do not need it at that moment, it would always be worth it to purchase that thing. In other words, the more you get for less the price, the better. In another scene, Virgil's Lola (grandmother) buys ice cream that was bigger and cheaper than other brands, albeit Virgil dislikes the taste (58). Abundance somehow provides a sense of security and comfort for Filipinos in general. In the same way, frugality is a top lifestyle priority for Filipino homemakers like Virgil's mom and grandmother. These two generations of mothers in the family might have different views about budgeting, but they both represent the Filipino mother—who, wherever she is in life, tries to balance these two economic utilities together.

As a transnational family in a socially diverse country, a melting pot of cultures, the Salinases depict a happy and successful modern US family in the 21st century. However, there are still some challenges and issues that come along with being transnational. For instance, coming to terms with one's own identity is one of the many struggles transnational Filipinos like Virgil's character encounter. This intrapersonal conflict might be the case for many Filipino children who grew up abroad (Oreiro, 2014), being addressed by the novel. Virgil's personality's difference from the rest of his family breaks the stereotype that all transnational Filipinos are the same: loud, assertive, funny, and festive. The story speaks of the fact that Filipinoness is not one-dimensional, especially in a multicultural community like Virgil's neighborhood. As Aguila (2015) puts it, the Filipino transnational culture is 'evolving, varied, and fluid,' an interplay of past, present, and future events and environments, all of which are storified in Virgil's account.

Extended family ties

Another Filipino culture embodied by the Salinases is their love for extended family ties. Although extended family stories abound in children's literature (Rudman, 1995, p 76), Virgil's extended family story is distinct in the sense that their family setup is extended by full choice. Lola (grandmother in Filipino) flew from the Philippines to the US to be with the family, and she became Virgil's closest family and strongest comforter. Akin, one of the researchers of this paper attests to this family constellation as a reality. She has seen many of her elder relatives fly to the United States to live with their children's families for some very Filipino reasons. First, working Filipino parents in the United States usually do not employ or trust non-relatives to take care of their children, so they invite parents to come over and help raise their

children. Essentially, the parents believe that only their own parents can raise their second-generation transnational children in the most values-filled and Filipino way. This aspect would be explained in more depth in another section below. Second, Filipinos invite their old parents to live in the US because they believe the fresh environment can help improve the latter's overall health. Third, Filipinos have the culture of '*utang na loob*' (sense of gratitude). They could not leave their parents to live by themselves especially when they have become successful in life.

Storytelling: grandparents' role as co-parents

The way Lola's character and storytelling to Virgil and her interaction with the other kids represent the role that grandmothers play in Filipino society. In Filipino culture, grandparents are considered as the 'loving' co-parents—they love to spoil their grandchildren and teach and entertain them at the same time with their colorful or imaginative stories. Moreover, such activities create a deep bond between grandparents and their grandchildren. Storytelling is one of the 'tools' that Filipino grandparents use to co-raise their grandchildren. Most Filipinos know well the comedic expression "*Wala ka sa kuwento ng Lola/Lolo ko!*" (You story doesn't even compare to the story my grandmother/grandfather told me.) Filipinos love and source strength and inspiration from the tales their grandparents tell them—stories of their glory days when they were younger, hardships of life before, superstitions they believe in, supernatural stories (God and religion), hearsays, folktales, stories with moral lessons, or even dreams that tell of a sign, just like what Lola shares to Virgil. Lola's storytelling to Virgil can be likened to the institutional Filipino children's literature '*Mga Kuwento ni Lola Basyang*' (Tales of Grandmother Basyang). Lola Basyang is an elderly woman who loves sharing stories of folktales, myths, and legends that come with moral lessons to her grandchildren. Gutierrez (2009), in her analysis of Lola Basyang as a glocalizing form of literature, states that "Lola Basyang is the archetypal grandmother storyteller who weaves threads of ethnic and Western narratives into a tapestry that reveals the Filipino human experience." Since Virgil grew up in the West, a part of a world not foreign to fairytales and fantasies, he could still relate to the Filipino stories of Lola. The Philippines had been under Western colonization for almost 400 years, and this effected into a merge between Filipino and Western folklore (Gutierrez, 2009). Hence, through Lola's stories, Virgil is raised to be a young boy with a well-formed identity, a blend of his transnational conventions and roots. Lola's tales implicitly taught him Filipinoness. Ultimately, at the end of the novel, Lola's stories become Virgil's saving grace—the hero to his self-discovery as a '*bayani*' (hero).

Teasing of children

Introvert Virgil's parents call him 'Turtle' because 'he wouldn't come out of his shell' (4). Nonetheless, the 12-year old boy detests the nickname. Teasing or calling children in names of animals, things or characteristics perceived as negative might be inappropriate in other cultures, but it has been very common in the Philippines for a long time. In a 1970 study on the teasing of children in the rural Philippines by Sibley, the term '*bansag*' was mentioned. *Bansag* refers to a 'joke name' which parents mostly use to characterize or refer to their children even though they know it could anger the latter. In the same research, it was found that "although children are generally ashamed of their own *bansag*, almost half (14 of 31), of the children questioned admitted owning such a name." Comparably, this finding holds congruent to Virgil's plight on his spoof name. Even though he hated the way his parents call him, a part of him felt that he somehow really embodied what a turtle is: weak, slow, shy, and always 'inside his shell.' This may explain why when his mother tells him "Don't wander too far, Turtle. *Mahal kita* (I love you). Be careful," (34) he asks his mom to not say "*Mahal kita.*" Evidently, Virgil did not hate those words of care from his mom, but perhaps at that time, he was too ashamed to confront his mother about something that he thinks he might really deserve.

Gossiping

With roots dating back from the Spanish colonization, gossiping has always been one of the most interesting forms of socialization and 'survival mechanism' (PASEI, 2015) for Filipinos. Although gossiping generally implies negative undertones, it can be regarded as a demonstration of forming relationships, helping each other, and a relatable interest for many Filipinos especially for those who lived most of their lives in the Philippines, like Lola. In the chapter 'Drama in the Freezer Aisle,' Lola is described to be 'always ready to hear gossip, no matter where it came from.' She exclaims "What? What happen?" (sic) (56) when Virgil just murmured about something he remembers about the last day of school. Virgil replies "They served green beans at lunch." to which she replies back "If that's your big news of the day, you really need to find more exciting things to do." Lola was at first automatically drawn to Virgil's words because at the onset she has been noticing that Virgil has a problem, and second, she just simply wants to hear some interesting gossip. This part of the story resembles Filipino culture. Gossiping is not only for delight or fanfare, but sometimes, Filipinos want to hear gossip from the people they are concerned with because they want to know more about them or help them.

The Filipino brand of cheerfulness

In 2018, the 41st annual Gallup survey announced the Philippines as the third happiest country in the world (CNN Philippines, 2018). Filipinos are known for their resilience in the face of calamities and unwanted events. As Gines et al. (2003) write, "Being cheerful and fun-loving are some of the strengths of in addressing life, like when we are up or down." This orientation can be seen from the Salinas family, with the exception of Virgil. For instance, when Lola speaks of the 'godlessness around every corner,' Virgil's brother Julius said, "Aw, Lola, don't be such a downer" (20). This makes Virgil think that his brothers are 'perfect...perpetually happy children." In an earlier chapter, Virgil's family are described as 'big personalities that bubbled over like pots of soup' (4). Virgil's mother is also illustrated as someone who is 'always in the middle of laughing' (23). And so when his family convenes in the living room, they look very much active and cheerful, just like any other conventional Filipino family.

Filipino-English translanguaging

Another aspect of Filipino culture illustrated in the novel is how Filipinos utilize languages through translanguaging. Translanguaging refers to the interlanguage (e.g., Filipino and English) systems that an individual creates to communicate, pragmatically and semantically speaking. Hence, translanguaging does not focus on how the language is switched (codeswitching) but on the speaker who does the mix, considering their linguistic and cultural backgrounds. Virgil's Lola, mother, and brother used both Filipino and English in their interactions in the family. For instance, Lola liked to add the interjection '*Ay sus*' (Shortened form of *Ay Hesus*, which literally translates to Oh, Jesus) whenever she somehow caringly but frustratingly reacts to what Virgil tells her. Virgil's mother also uses Filipino in her speech, that is, her saying of '*Mahal kita*' to Virgil and her calling of Lola as *Manang* (older sister or relative) (23). Calling someone '*manang*' in the Philippines might mean negative for city dwellers (It connotes that the woman being called '*manang*' is an old-looking lady) but a form of respect for people from the countryside (This honorific is what Virgil's mother refers to). Lastly, pertaining more to the provincial or regional roots of the Salinas family, Julius greets Virgil in one the chapters, saying "*Maayong buntag*, little brother." '*Maayong buntag*' is the Cebuano expression for good morning. Hence, a conclusion that the Salinases hailed from Cebu can be drawn. Overall, translanguaging as naturally used by Virgil's family reflects their awareness of Filipino values and cultures despite living far from their native land.

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"*Red Onion White Onion*": Reconstructing an Indonesian Folktale, Rewriting Childhood

Clara Evi Citraningtyas and Karina Viella Darminto

Universitas Pelita Harapan, Indonesia. Email: clara.citraningtyas@uph.edu
Asia Pacific University, Japan. Email: karinavdarminto@gmail.com

Abstract

Folktales are very important because they are believed to educate society, especially its young generation. Although aimed for children, folktales are not written for the sole purpose of entertainment. Folktales are written to educate. They are used to shape and educate children, and to hand down important values. In doing so, folktales also shape nations and thus play a highly important role in a society.

It is unfortunate, however, despite society's everchanging culture and norms, many folktales still remain unchanged and stagnant. The old-aged teachings planted into the stories based on previous centuries are preserved as valuable 'tradition'. As a result, the old tales may miss their target in educating children especially in the modern world.

This paper discusses a well-known Indonesian folktale titled "Red Onion White Onion" (*Bawang Merah Bawang Putih*). While there are noble values in the folktale, some parts of the tale contain some worrying elements. This paper evaluates the messages embedded in the folktale, and proposes to reconstruct its worrying that are not representing accepted values today. By doing so, the popular folktale is reconstructed, and childhood is rewritten for a better future.

Key Words: Folktale, folktale reconstruction, *Bawang Merah Bawang Putih, Red Onion white Onion.*

Introduction

As early as 19 BC, a Roman poet Horace was successful in promoting that literature is *Dulce et Utile* - "sweet and useful". According to Horace, literature is supposed to entertain and to be useful for its readers. It is not always the case for children literature, however. Stories for children are generally less entertaining than useful. They are full of teaching elements that are embedded within the story. It is especially true with folktales. Folktales have the strongest teaching elements among other forms of stories for children. So unlike other stories for children, folktales are not solely aimed at entertaining children. They are used more to teach children with values that are deemed important for children.

Being convenient vehicles to pass on teachings from generation to generation, folktales become popular stories directed for children. Every culture has abundant of folktales to transmit desired teachings to their young generation. As a result, there are many different folktales in the world. All of these folktales worldwide, however, are variations on a limited number of themes. A classification system originally designed by Aarne (1910), then revised first by Thompson (1928) and later by Uther (2004), is intended to bring out the similarities between tales by grouping variants of the same tale under the same category.

Antti Aarne was the first to develop the indexing system for folktales, published as *Verzeichnis der Märchentypen*. The indexing system was based on identifying motifs, repeated narrative ideas that made up European traditional narrative. Stith Thompson, an

American folklorist, revised Aarne's classification system. Thompson also enlarged its scope to include folktales from outside Europe. In doing so, he translated Aarne's theory into English, and created the "AT number system" (Aarne-Thompson number system), a catalogue system to classify the tales. In 1961, Thompson further revised his catalogue system to include some 2500 basic plots from which, for countless generations, storytellers have built their tales. Hans-Jörg Uther, in *The Types of International Folktales: A Classification and Bibliography*, updated and expanded the AT-number system in 2004. He developed the Aarne–Thompson–Uther classification (ATU) system and included more international folktales, removing examples whose attestation was limited to one ethnic group. This ATU classification is still widely used up to now.

The tale indexing system developed by Aarne - Thompson - Uther groups folktales into clusters that are each given a certain number. The names used for the grouping are typical, but usage can vary depending on the region and culture where the tale comes from. The tale type of the same group can also include closely related folktales. Tale types 400 - 459, for example, all feature supernatural or enchanted wife (husband) or other relatives (including brothers or sisters) as the primary protagonist; while tale types 500 - 559 all feature supernatural helpers. If variants are present within a certain tale type, subtypes are usually added. The famous Cinderella type, for example, has two subtypes i.e. 510 A and 510 B. The 510A is about the Persecuted Heroine: "The two stepsisters. The stepdaughter at the grave of her own mother, who helps her (milks the cow, shakes the apple-tree, helps the old man; (cf. Type 480). Three fold visit to church (dance), and slipper test. The 510B is about Unnatural Love: "Present of the father who wants to marry his own daughter. The maiden as servant of the prince, who throws various objects at her. The three-fold visit to the church and the forgotten shoe. Marriage."

The rich variants of cinderella around the world

Cinderella is a folktale that is popular worldwide. It is a tale grouped as type 510 in the ATU index. As an old folktale, Cinderella is still popular to 21st Century readers and viewers. So popular is the tale that it has become strong reference for many women around the globe on what an ideal life for girls should be like. It is also famously used as a term to describe a condition of women's fear to be independent. The term "Cinderella Complex" was first used by Colette Dowling in her book *The Cinderella Complex: Women's Hidden Fear of Independence* (1981) to illustrate the unconscious desire of women to be taken care of by others, especially by men. This condition is just like Cinderella in the folktale, who is unable to free herself from her condition, and / or to live independently. Thus, Cinderella is dependent on someone else to take her out of her misery. That someone else is a man, a prince. This creates a wishful thinking among girls to wait for her 'prince', and also creates a belief that only a 'prince' could save girls. The Cinderella complex is based on the femininity celebrated in the tale, that a woman is beautiful, submissive, serving, dependent, and being envied by other females in society in trying to win the Prince.

Another reason for its popularity is the tale's common theme worldwide. Zipes (2001) noted that thousands of Cinderella's variants are known around the world. Folklorists generally agree to consider the story of Rhodopis (around 7 BC and 23 AD) about a slave girl from Greece who was taken as a wife by king of Egypt as the earliest known variant of the Cinderella type. Around 860, a version of the story appeared in China, titled Ye Xian (Beauchamp, 2010). Meanwhile, the oldest written version of the tale was found in Italy in 1634 with the title Pentamerone. It was then made famous by Charles Perrault in 1697 and the Brothers Grimm in 1812.   Since then, thousands of different versions have been found.

Although many variants of Cinderella feature the wicked stepmother, the defining trait of type 510 is in fact a prosecutor who does not have to be the stepmother. Some rare versions even inverted the sex roles where the daughter is oppressed by the stepfather (Warner, 1995). In some versions, the biological father plays an active role in the humiliation of his daughter;

in other versions the father is secondary to the new wife; and, still, in some other versions, the father has died.

The identifying item is not always a glass slipper. In fact, the glass slipper is distinctive of and made popular by Charles Perrault's version and its variants. Other materials are recorded in other versions. The earliest version recorded a pair of ancient leather sandals; the Chinese version recorded beautiful petite embroidery shoes for bound feet; in the French version it is slippers made of velour. In other versions, it is not slippers or shoes at all. It can be an anklet, a bracelet, a ring, or some other object that identifies the right girl. Still in other versions, the identifying element can be the traits within, that the girl has.

Red onion, white onion (bawang merah bawang putih), the indonesian variant of cinderella

The Cinderella variant in the Indonesian archipelago is titled *Bawang Merah Bawang Putih* (Indonesian for shallot and garlic). The tale is very popular in Indonesia, with many Indonesian provinces claim as the origin of the folktale. There are slight differences of the story in various versions around Indonesia, but the corpus of the story remains the same. It is a folktale about a hard-working, kind and humble girl, who lives with her greedy stepsister and stepmother.

There have been at least two different major versions listed by Wikipedia (2019). The plot of the first version tells about a widow who lives with her two beautiful daughters, "Bawang Merah" (Red Onion or Red Shallot) and "Bawang Putih" (White Onion or White Garlic). Bawang Putih's biological father who was also the widows's husband had died long ago. Bawang Merah and Bawang Putih had opposite characters and personalities. Bawang Putih was diligent, kind, honest and humble. Meanwhile, Bawang Merah was lazy, glamorous, proud and envious. Bawang Merah's bad personality was worsened because her mother spoiled her. One day, Bawang Putih was doing her stepmother and sister's laundry at the river and did not realize it when a piece of cloth belonging to her mother was washed away. She was afraid as she could be punished and expelled from home.

So Bawang Putih walked along the river looking for the cloth. Every time she saw someone by the river, she asked them about the cloth, but no one had seen it. Eventually Bawang Putih came to a place where the river flowed into a cave. Surprisingly, there was a very old woman in the cave. Bawang Putih asked the old woman if she knew of the cloth whereabouts. The woman knew where the cloth was, but she made a condition before she handed it to Bawang Putih. The condition was that she had to work assisting the old woman. Bawang Putih was used to working hard so that her work pleased the old woman. The day got darker and Bawang Putih was saying goodbye to the old woman. The old woman handed the cloth to her. Because of her kindness, the old woman offered her a gift of pumpkins. There were two of them, one was larger than the other. Bawang Putih was asked to choose the gift she wanted. She was not greedy, therefore she chose the smaller one.

Returning home, the stepmother and Bawang Merah were furious because Bawang Putih had been away for so long. She told them what happened from the time her mother's cloth was washed away until her encounter with the old woman in the cave. Her stepmother was still furious because she was already late and only brought one small pumpkin, so the mother smashed the pumpkin to the ground. Inside the smashed pumpkin there were beautiful golden jewelry and diamonds. The Stepmother and Bawang Merah were very shocked. They could get very rich with that much jewelry. But greedy they were, they yelled at Bawang Putih asking why she did not take the large pumpkin instead. In their minds, the larger pumpkin was, the more jewelry and diamonds it should contain.

Fulfilling their greed, Bawang Merah followed the steps told by Bawang Putih. She deliberately drifted her mother's cloth, walked along the river, asked people and eventually came to the cave where the old woman lived. Unlike Bawang Putih, however, Bawang Merah refused the old woman's order to work and she even arrogantly ordered the old woman to give her the larger pumpkin. And so the old woman gave the larger pumpkin to Bawang Merah.

Bawang Merah happily brought the pumpkin that the old woman gave, imagining how much jewelry she would get. Returning home, the stepmother welcomed her beloved daughter. Hurriedly they smashed the pumpkin. Instead of jewelry, out came various terrifying poisonous snakes from the large pumpkin and attacked the stepmother and Bawang Merah.

In the second version, the father has two wives, each has their own daughter. The older is Bawang Putih, and the younger is Bawang Merah. Bawang Merah and her mother are jealous of Bawang Putih and her mother. When the father dies, Bawang Merah and her mother take charge of the household and bully both Bawang Putih and her mother. Bawang Putih's mother stands up for her daughter but she soon dies prematurely.

Without her biological mother and father, Bawang Putih is left alone to be tortured by her cruel stepmother and half-sister. Though Bawang Putih suffers, she is patient. One day, when she is out in the woods, she sees a a talking fish in the pond. The fish tells her that it is actually her deceased mother. Bawang Putih is overjoyed to be able to communicate with her mother again, and she secretly visits the pond whenever she can.

Eventually Bawang Merah finds out. Bawang Merah lures the fish to the surface of the pond and catches it, cookes it and feeds it to Bawang Putih. When Bawang Putih finishes eating, her stepmother and stepsister reveal the identity of the fish she just ate. Bawang Putih is so shocked and sad. She gathers the fish bones and bury them under a tree. When she visits the grave the next day, she is surprised to see that a beautiful swing has appeared from one of the tree's branches. When Bawang Putih sits in the swing and sings an old lullaby, it magically swings back and forth.

Bawang Putih continues to visit the magic swing whenever she can. One day, while she is on the magic swing, a Prince who is hunting nearby hears her song. He follows the sound of her voice, but before he approaches her, Bawang Putih realizes that she is not alone, and quickly runs back home.

The Prince and his people find the home of Bawang Putih. In some versions this happens immediately after the Prince's first sighting of Bawang Putih, but in other versions it happens after a long search made by the Prince's people. Bawang Merah's mother, seeing the opportunity, orders Bawang Putih to stay hidden. The Prince asks about the swing and the girl who sat in it. Bawang Merah's mother says that the girl he heard is her beautiful and talented daughter Bawang Merah. Though the Prince agrees that Bawang Merah is beautiful, he requests that she show him how she sang in the magical swing.

Bawang Merah and her mother reluctantly follow the Prince. Bawang Merah sits in the swing and attempts to sing so that it will move, but she cannot. The Prince, angrily ordered the mother to tell the truth. Bawang Merah's mother is forced to confess that she has another daughter hidden. The Prince brings Bawang Putih back to the swing, and as she had done many times before, the magic swing starts moving as soon as she begins singing. The Prince is overjoyed and asks Bawang Putih to marry him. She agrees and they live happily ever after.

The theme of Bawang Merah Bawang Putih has inspired the making of some modern version films and soap operas in Indonesia and even in Malaysia. Some well known films inspired by the folktale:

• *Bawang Putih Bawang Merah*, a 1959 Malaysian live-action musical, starring Latifah Omar as Bawang Merah, Umi Kalthom as Bawang Putih, and Mustapha Maarof as the Prince. This film adaptation does a twist in the characterizations where Bawang Putih is the bad stepsister whilst Bawang Merah is the good sister.

• *Bawang Putih Bawang Merah*, a 1986 made-for-television Malaysian remake of the 1959 version.

• *Putih*, a 2001 Malaysian animated film starring the voices of Erra Fazira as Putih, Raja Azura as Merah.

• *Bawang Merah Bawang Putih* is a 2004 Indonesian soap opera (or sinetron) starring Revalina S. Temat as the good Bawang Putih and Nia Ramadhani as the bad Bawang Merah. The series was also widely popular in Malaysia, which led to a rerun not long after it ended months later.

• *Pohon Ajaib Berdaun Emas*, a 2006 Indonesian film starring Penty Nur Afiani, Chaterine Pamela, Afdhal Yusman, Sally Marcellina and Al-Indra.
• *Bawang Merah Bawang Putih: The Movie*, 2006 Indonesian film starring Laudya Cynthia Bella, Eva Anindita, Nana Khairina and Ferry Irawan.
• *Bawang Merah, Bawang Putih dan Dua Raksasa*, 2007 Indonesian film starring Naima, Vina Kimberly, Lestya, dan Lysewati.

The need to reconstruct red onion white onion (bawang merah bawang putih)

Being a highly popular folktale around Indonesia and its neighburing countries, *Red Onion White Onion* does carry positive values to be passed on to children. The folktale teaches that the good wins and the bad loses. This is an important teaching for children. Children need to be encouraged to do good deeds by giving examples of the rewards gained by those who are being good. In contrast, the bad and the wicked are punished and have to pay for their wickedness. *Red Onion and White Onion* also teaches that someone is worthy due to the person's internal quality. Bawang Putih does not need to own a glass shoe, or a bracelet, or an anklet to be identified as a good person. This is an important teaching for children. Children do not need worldly things for them to be good and to be of high quality. These positive teachings should be preserved.

Although the *Red Onion White Onion* contains positive teachings, there are unfortunately the not so positive teachings embedded in the tale too. Some of the negative values in *Red Onion White Onion* are as follows, mainly on gender portrayal.

a.   Physical beauty reflects internal beauty.

Bawang Putih, who is pictured as more beautiful than Bawang Merah, is also kind hearted. On the other hand, Bawang Merah who is not as beautiful, has a wicked heart. The stereotype that beauty reflect goodness is not educational for children. With this kind of message repeated in this folktale, and echoed by so many other folktales, children will get the message that people who are physically beautiful, will have a beautiful heart as well. While people who are physically not beautiful, are wicked. This thinking is unhealthy and can even be dangerous for children.

b.   Whiteness reflects goodness / colored (red) reflects badness.

Bawang Putih is white, and she is good. Bawang Merah is colored, and she is bad. This is another message that sends a wrong teaching to children. This message echoes so many other stories and folktales where whiteness is regarded superior and good. If this teaching is repeated, children will think that all white people are better than colored people. This is especially unhealthy for the Indonesian children. Having a history of being colonized by the Dutch for 350 years, they already grow up with the postcolonial syndrome that is still looming accross the archipelago. Many Indonesian children still believe that anything originates from the white culture will naturally be better than anything that originates from the non-white culture. This goes from language to fashion, to physical appearance, to beauty, to language, to intelligence and the list goes on.

c.   Step mother is always wicked and does not love step daughter.

The continuous exposure and justification that stepmothers are wicked and do not love their stepdaughters are harmful rather than helpful. Stepmothers have long been unfairly generalized to be wicked. In real live, however, it is untrue that all stepmothers are always wicked. Children need to witness neutral portrayal of stepmothers.

d.   Women are never in good relationship with other women.

Folktales and soap operas often present women who are always in direct opposition with other women, especially in trying to win men's attention, to attract men, or to try to find a boyfriend/ husband. This constant representation of women is highly unhealthy for children. Children, especially girls, will grow with the understanding that they must always compete with other women to win a man.

e.   Unfortunate circumstances, that are suddenly changed to remarkable fortune.

These are some of the disturbing teachings that are embedded in *Red Onion White Onion*. These kinds of teachings cannot be ignored. Something must be done to stop this handing down of the not so positive teachings. A folktale reconstruction is necessary to better some tales.

What is and how does tale reconstruction work? The English word reconstruction is taken from the word to reconstruct. Reconstruction of folktales are rewriting of folktales by changing the parts of folktale that are deemed unsuitable for children. To reconstruct is generally understood as to build again. Something is reconstructed because there is a need to correct it. Citraningtyas proposed the following diagram for the reconstruction of folktales.
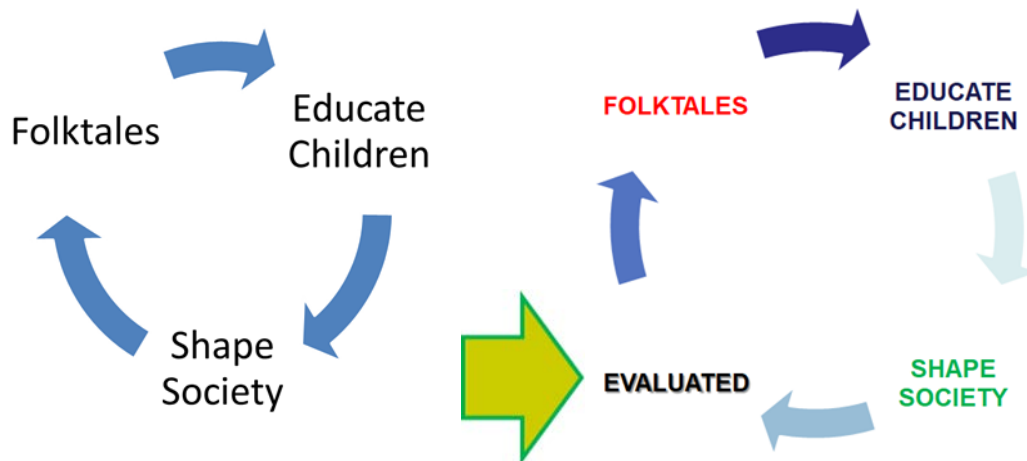
Diagram 1: Folktale Reconstruction

Based on the above diagram, to reconstruct a folktale is to rewrite the tale after an evaluation on its use. Tales are just like plants, according to Bradkūnas (1975). Tales "adapt to a certain environment through natural selection and thus differ somewhat from other members of the same species". Tale reconstruction, therefore, has to be continually carried out so to adapt with the ever-changing cultural and social shifts.

Many folktales around the world have been reconstructed, including the many versions of Cinderella (Citraningtyas, 2012). It is a pity if *Red Onion White Onion* does not go through the same steps that the other versions of Cinderella go through. Thus, it is a necessity that *Red Onion and White Onion* is reconstructed. The reconstruction of *Red Onion White Onion* should be concentrated on diminishing the negative teachings embedded in the story. By doing so, the folktale will be an ideal means of edutainment for children.

Conclusion

With the not so positive elements still embedded in *Red Onion White Onion* and other popular folktales in Indonesia and worldwide, it is important that the folktale is reconstructed. The reconstruction version of the tale must eliminate the negative teachings and pass on more positive teachings. By doing so to children, childhood is thus rewritten for the bettermen of future generation.

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From screen to film-induced tourism

Walaiporn Rewtrakunphaiboon

Bangkok University International College, Thailand. Email: walaiporn.r@bu.ac.th

Abstract

Film-induced tourism is a growing area of tourism research. Film has recently been regarded as a more effective and indirect marketing strategy than traditional promotional strategy to promote tourist destinations. Past studies suggest that film can increase the awareness and enhance the preference of the destination. Those who are exposed to the film will have favourable destination image towards destinations. To date, studies focusing on the connection of viewing film and tourist motivation are still limited. This research area therefore needs to be further examined. To test the influence of film on tourism motivation, this study adopts a fundamental concept of a three-group between subject design by comparing those who watch Korean film and those who do not watch Korean film. The results show that there are significant differences between those who watch and those do not watch Korean film on various travel motivation dimensions. Those who watch Korean film have higher mean score ratings of all travel motivation dimensions to visit film locations than those who do not watch Korean film. The study provides both theoretical contributions to film-induced tourism and practical implications for Destination Marketing Organizations (DMOs) as well as film companies to consider using film to help promoting tourist destinations.

Key Words: film-induced tourism, Korean film, tourism motivation

Introduction

There has been an increasing number of tourists visiting destinations featured through film. This phenomenon is called 'film-induced tourism' or 'film tourism' (Beeton, 2004). Many countries such as United Kingdom, United States, Australia, New Zealand and Korea have been successful at attracting a number of tourists through the use of film tourism marketing strategies. Film locations become very popular after the release of film since places become meaningful through storylines and narration (Busby & Klug, 2001). Film can be a powerful tool to present cultural meanings and values of the destination to the wide audiences (Beeton, 2005).

Film tourism is a niche tourism which has received much attention as an emerging area in tourism research. Butler (1990) states that film can influence travel preference of those who are exposed to the destination since film provides knowledge of destination attributes and creates positive attitudes towards the destination featured on the screen. As a result, the interest and positive image of the destination could lead to an actual visit to the country (Iwashita, 2006). Although past studies suggest that film can enhance the destination preference and increase the interest of visiting the destinations, there are still limited studies to test the influence of viewing film on tourist motivation to visit film locations by comparing the results of those who watch film and those who do not watch film.

Over the past years, an increasing of Korean culture including film, television series, pop songs has been very well received by many Asian countries including Thailand. The rise of this popular culture so called 'Korean wave or Hallyu or Hanryu' has been successful cultural export for Korea. Korean film has created 'Korean fever' among Asians ranging from

food, music and ultimately their intention to visit Korea. Due to the popularity of Korean film in Asia, particularly Thailand, the main research question of this study is to investigate whether viewing Korean film can influence tourist motivation to visit film locations in Korea. The insights into this aspect would benefit both film industry and tourism industry.

Film-induced tourism

Watching film is one of the most popular and convenient leisure activities available to almost everyone. Film can be watched at anytime and anywhere via various electronic devices. Recently, there is an increasing number of tourists visiting destinations or attractions featured on the screen. This phenomenon is regarded as a form of cultural tourism so called 'film-induced tourism'. In tourism industry, film-induced tourism is one of the fastest growing sectors. The term 'film induced tourism' includes the visits to the destination due to the influence of television, DVD, cinema screen, internet and digital media (Hudson & Ritchie, 2006a). The visits of film-induced tourists include locations portrayed within a specific film, studio sets, specific theme parks or attractions featured on the screen and marketed as film locations (Beeton, 2010).

Watching film and travelling can be interconnected. These two activities can be considered as similar forms of temporary escapes from realities (Carl, Kindon & Smith, 2007). When travelling to a film location, the audience is plunged into a fantasy world which is an important part of the cinematic experience (Turner, 1988).   Recently, there has been an increasing number of tourists visiting destinations featured through film and drama series which are not directly related to tourism promotion campaigns. The popularity of film-induced tourism owes to the rise of international travel and the growth of film industry (Hudson & Ritchie, 2006b).   Schofield (1996) believes that film-induced tourism rapidly becomes fashionable since more audiences are interested in cinematographic background through the actual visiting experience. People who seek to visit sights seen on the screen are thus called as film-induced tourists (Busby & Klug, 2001).

Korea as a successful example has gained many benefits on the values of national brand and cultural export through film around the world especially in Thailand. There are several studies focusing on the effects of cultural elements of film on various aspects. Inchan (2013) finds that most respondents like the plot and film setting presented in the film. Storylines, scripts, locations, costumes, food and daily life play important roles to introduce and transfer Korean culture. The study of Chuttrsakulphairatch (2014) reveals that the continuity of watching and the duration of watching Korean drama series significantly relates to culture imitation and value assimilation. Srisurin (2016) also discovers that TV series influence South Korean brand preference which also leads to the purchase intention of tourism products. Television and social media has set Korean trend in Thailand (Lampao, 2013). Although there is a progress in Korean film research in Thailand, it is observed that studies examining the relationship of viewing film and tourism motivation to visit film locations are still lacking.

Tourism motivation

In order to understand why people travel, researchers have searched for a process within the individual. What drives people to action and gives direction once it is aroused or activated is called tourist motivation. Dann (1981) offers a working definition of tourism motivation as a meaningful state of mind, which adequately disposes an actor, or a group of actors to travel. Tourism motivation are internal forces driving people to travel. These forces can be in various forms such as the desire for escape, rest and relaxation, prestige, health and fitness, adventure and social interaction. To successfully market the tourist destination, it is necessary to understand why people travel or what drive or motivate people to undertake certain kinds of travel. Krippendorf (1990) reveal that there are two similar concepts underlying all tourism motivation studies. First, travel is pushed by 'going away from'

something or somebody to shake off the everyday situation. Second, push factors are markedly as self-oriented.

Film tourism motivation has been examined in several studies and a range of tourism motivation dimensions have been identified. However, most of the studies are related to western film. There is still limited understanding of the impact of Asian film on the destination choice. Although past research (Iwashita, 2003) indicates that film can influence destination choice of those who watch the film by exposing to the attributes of the destination, there are still limited research findings on influence of film on tourism motivation to visit film locations and destination choice.

Recent studies start to focus on film tourist motivation on different setting such as at the airport where the tourists have decided to visit the destination (Rajaguru, 2014) or while the tourists are on the film tour (Buchmann, Moore & Fisher 2010; Peaslee 2011). Although these studies provide valuable insights to understand the group of tourists who have strong interest in the film locations of a specific film, Connell (2012) dispute that these results cannot be generalized to the wide audience of film tourists due to the questions on their methodological issues. Furthermore, Fernandez-Young and Young (2008) argue that the effect of film should be thought as fractional rather than the main influence. This study further argues that film tourism studies should extend beyond the destination case study approach.

Method

This study employs a fundamental concept of three group between-subject quasi-experimental design. The design includes two experimental groups and a control group of Thai outbound tourists. The two experimental groups include Thai tourists who watch Korean film in two different levels of frequency; low (1-5 film) and high (more than 5 film). The control group includes Thai tourists who do not watch Korean film at all. The design would allow the researcher to clearly compare the results between those who watch and do not watch film as well as between different levels of those who watch film in order to draw a strong conclusion on the influence of film on tourism motivation to visit film locations.

This study uses a self-administered survey questionnaire. The questionnaire contains key sections including patterns of watching Korean film, travel motivation dimensions, and demographic profiles. Motivation scales of the past film-induced tourism studies are included in the questionnaire. A pilot test was conducted to test the content validity of the instrument. Experts were also consulted to check on the content validity of the questionnaire.

The population for this study includes Thai outbound tourists waiting to depart for their overseas trips at Suvarnabhumi International Airport. The respondents include Thai tourists who are leaving Thailand for various destinations including Korea. The sample size is 610. A multi- stage sampling technique is used to select the respondents for the survey.

Results

Descriptive findings suggest that out of 610 respondents, two-thirds of the respondents (65.9%) are female. A little over half of the respondents (55.2%) are between the age range between 20 and 39 years old. Almost half of the respondents (47.0%) are single and almost the other half (47.7%) was married. Regarding education background, over two-thirds of the respondents (77.7%) have at least a bachelor degree. For occupation, a little over half of the respondents (55.7%) work in the business sector. Over half of the respondents (54.7%) have monthly income between 20,001-60,000 baht.

The number of Korean film watched is used to classify the respondents into three groups in which each consists of approximately one-third of the respondents. Thus, there are 191 respondents (31.3%) who do not watch Korean film, 242 respondents (39.7%) who have watched Korean film between 1-5 film and 177 respondents (29.0%) who have watched Korean film more than 5 film. Out of 610 respondents across all three groups of respondents,

the question further asks whether the respondents would be interested to visit film locations in Korea. There are 394 respondents (64.6%) who are interested to visit Korea. Those who are interested to visit Korea include 85 respondents (21.5%) who do not watch Korean film at all while 170 respondents (43.1%) who watch Korean between 1-5 Korean film and 139 respondents (35.2%) who watch more than 5 Korean film.

One-way ANOVA test is used to test the differences between the three groups of those who are interested to visit Korea; those who do not watch Korean film (None), low frequency of watching Korean film (Low) and high frequency of watching Korean film (High). The results reveal that there are significant differences among the three groups on various dimensions of travel motivation to visit film locations.   These travel motivation dimensions include 'to experience the scenery and landscape featured in the film', $F_{(2,391)}=14.663$, p=.000, 'to add something special to the holiday', $F_{(2,391)}=12.252$, p=.000, 'to imagine one selves in the film atmosphere', $F_{(2,391)}=10.038$, p =.000, 'to see behind the scenes' $F_{(2,391)}=7.195$, p=.001, 'to experience the film atmosphere', $F_{(2,391)}=18.838$, p=.000, 'to take photographs at film sites', $F_{(2,391)}=7.322$, p = .001, 'to experience film locations', $F_{(2,391)}=7.873$, p =.000, and 'to relive the scenes from film', $F_{(2,391)}=21.541$, p=.000. Those who watch Korean film (Low and High) have higher mean score ratings on all tourism motivation to visit film locations scale items than those who do not watch Korean film. Table 1 shows mean score ratings of tourism motivation dimensions of those who are interested to visit Korea by group.

Table 1 Mean tourism motivation to visit film location score ratings of those who are interested to visit Korea by group

Tourism motivation dimensions	None* (N=85)		Low** (N=170)		High*** (N=139)	
	Mean	SD	Mean	SD	Mean	SD
1. To experience the scenery and landscape featured in the film	3.05	0.90	3.58	0.79	3.61	0.83
2. To add something special to the holiday	3.16	0.86	3.56	0.73	3.69	0.81
3. To imagine one selves in the film atmosphere	2.65	0.97	3.15	0.91	3.17	0.92
4. To see behind the scenes	2.78	1.05	3.25	0.84	3.11	0.97
5. To experience the film atmosphere	2.80	0.95	3.41	0.85	3.56	1.001
6. To take photographs at film sites	3.06	1.06	3.50	0.86	3.53	1.05
7. To experience film locations	3.00	1.00	3.42	0.89	3.48	0.94
8. To relive the scenes from film	2.73	1.04	3.26	0.86	3.55	0.89

   *   None refers to respondents who do not watch Korean film.
   ** Low refers to respondents who watch between 1-5 Korean film.
   *** High refers to respondents who watch more than 5 Korean film.

Discussion and conclusions

The main aim of the study is to examine the influence of film on tourism motivation to visit film locations. The study includes both film viewers and non-film viewers to observe the differences. The results show that there are significant differences of tourism motivation dimensions among those who watch and do not watch Korean film. Korean film appears to have the influence on travel motivation to visit film locations. Those who watch Korean film have higher mean score ratings in all travel motivation dimensions to visit film locations than those who do not watch Korean film.   These travel motivation dimensions include 'to experience the scenery and landscape featured in the film', 'to add something special to the holiday' 'to imagine one selves in the film atmosphere', 'to see behind the scenes', 'to

experience the film atmosphere', 'to take photographs at film sites', 'to experience film locations' and 'to relive the scenes from film'. These tourism motivation dimensions are essential to understand the internal drives of film-induced tourists.

The findings provide empirical evidences to support the influence of Korean film on tourist motivation to visit film locations. The study also suggests practical implications that film can be used as tourism motivation or push factors for tourists to visit film locations. Many DMOs have been repeatedly using traditional promotional strategies due to limited knowledge of the power of film tourism marketing. The findings of this study show that film can be considered as an effective marketing strategy to build awareness and motivate the potential tourists to visit the destination. Lesson learned from Korean film can provide knowledge for any countries to consider using film as an alternative strategy to promote both known and unknown tourist attractions.

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Development of OTOP Products Display Design inspired by King's Bhumibhol's Sufficiency Philosophy of Korruak Community, Maemo District, Lampang Province.

Pannathat Kalaya

Lampang Rajabhat University, Thailand. Email: Amnat_gulaya@hotmail.com

Abstract

This research aimed to development OTOP products displays inspired by King Bhumibhol's sufficiency philosophy of Korruak Community, Maemo District, Lampang Province. Based on the participatory action research (PAR) with AIC techniques, focus group discussions, workshops, non-participant observation, and informal interview used as qualitative research instruments and all conducted with 40 community enterprise members who partook this research program. The research finding revealed that from previous unorganized product display pattern which devalues community product,OTOP's product made of Bamboo mushrooms (Dictyophora indusiata) such as a serum, soap, and booster drinks, and did not have appropriate product display design scheme.

After the research process was conducted, King Bhumibhol's sufficiency philosophy is selected as a new OTOP's product display inspiration. The product display has been developed as a knockdown booth from local materials. This research team got a suggestion from designing experts for further design on how to deliver a user-friendly, save the local material, strengthen customer awareness and attitude.

Key Words: Product displays, OTOP, Sufficiency Philosophy.

Introduction

According to the governmental policies emphasized on OTOP (one-tambon-one-product) production, made all related government sectors partake and integrate their proficiency to respond to these national policies. This collaboration made each community to produce and launch its diverse OTOP products based on their natural capital, cultural capital, and human capital. Community OTOP products seem to reach their business goals, generate more income and, distribute prosperity to the community. Furthermore, the community also maximizes OTOP volumes in the consumer market that they intend to increase more income.

When each governmental sector, once used to be their coaches, finished their tasks on a fiscal calendar and gradually faded away from the community, this made tremendous risk and uncertainty status of OTOP community enterprises. Because of a lacking of appropriate business incubation for them, more and more community enterprises could not survive in today's economic condition. Furthermore, a lacking of managerial skills, innovative and creative skills made them try to produce repeated products, maximized production capacity, and do price-cutting. Consequently, many community productions and enterprises vanishingly closed out their business.

Figure 1: Bamboo mushrooms (Dictyophora indusiata) OTOP products

Korruak Community, Maemo District, Lampang Province whose OTOP products are Bamboo mushrooms (Dictyophora indusiata) such as face serum, bodied soap, and booster drinks. The community OTOP products have encountered the mentioned problems which made a decreased sales volume and sales growth rates. These problems reflect a lacking of value-added skills and creative skills of the community's enterprises. A creative and value-added incubation program is essentially needed after the researcher did a site visit and made a panel discussion to investigate a community OTOP selling problem.

A creative and value-added incubation program of community enterprises has less precedence focus. But in reality, these skills could have further development to reach a community creative skills and techniques. This incubation program is quite a complicated work such as ensuring them on their local wisdom, designing product differentiation, creating an identity and projecting product design as well as making a value-added program through an emphasizing of networking, knowledge adding, technology transferring and, adopting appropriate local materials.

An adaptation of creative and value-added incubation program into a community is hard to understand because there are many differences in nature and background of community members. Researcher harmonized this program with King Bhumibhol's sufficiency philosophy which widespread recognized by the locals. This program has been designed for the simplicity and self-conducted of a community member. The OTOP display design would help them on their product presentation and urgently need during the panel discussion. The researcher would organize a creative and value-added incubation program on OTOP display design inspired by King Bhumibhol's sufficiency philosophy to solve an urgent community OTOP selling problem.

Research objective

To develop OTOP products display inspired by King Bhumibhol's sufficiency philosophy of Korruak Community, Maemo District, Lampang Province.

Methods

The research titled Development of OTOP Products Display Design inspired by King Bhumibhol's sufficiency philosophy of Korruak Community, Maemo District, Lampang Province was a qualitative research. The researcher did a research design and methodology as follow;

Research Scopes

Research area

Korruak Community, Maemo District, Lampang Province, a 150-kilometer small district far southward from Chiangmai, Thailand was selected as a research area to organize a creative and value-added incubation program on OTOP display design inspired by King Bhumibhol's sufficiency philosophy.
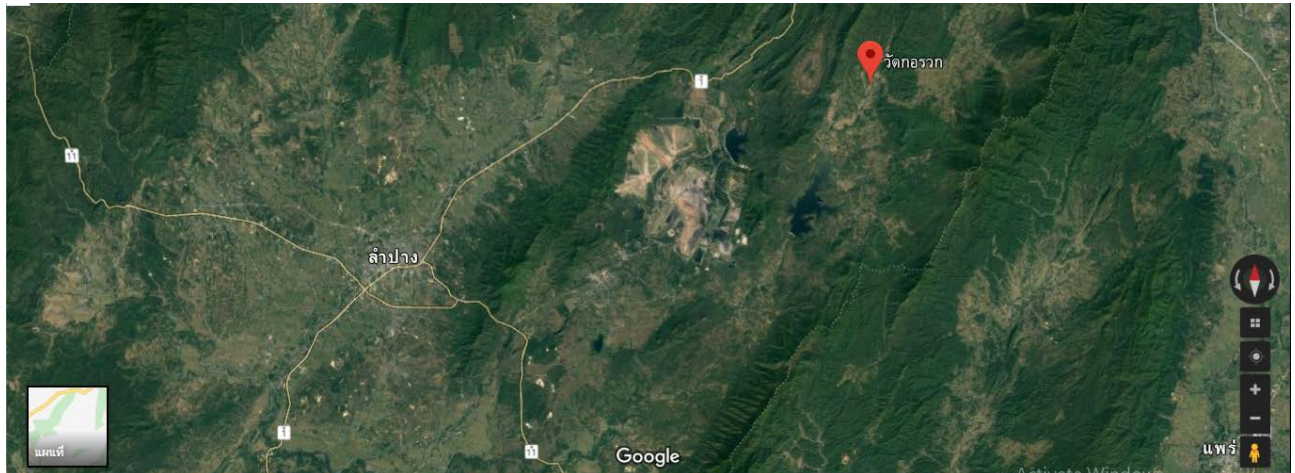
Figure 2: Locale of the study

Research population

40 community members who partook a creative and value-added incubation program on OTOP display design inspired by King Bhumibhol's sufficiency philosophy. The population was also a member of Bamboo mushrooms (Dictyophora indusiata) community enterprise and, were purposively selected.

Research activities

A creative and value-added incubation program on OTOP display design inspired by King Bhumibhol's sufficiency philosophy was a 3 months program, which blends of 3 major activities as follow;

1. Workshop on Esthetics in OTOP products, Colour Theory, Principle of product design, value-added techniques, and technical visit.
2. Focus group discussion on community OTOP products selling problems and King Bhumibhol's sufficiency philosophy adaptation on OTOP display design.
3. OTOP display design presentation and a suggestion from designing experts.

Research Variables

Value-added in Designing variables including 1) beauty 2) Original 3) Functional 4) Economy and 5) Reliability were all applied to this program (Best, K., 2006: 21-23)

Sufficiency Philosophy including 2 pillars; 1) Knowledge condition 2) Ethics and virtues and 3 additional conditions; 1) Reasonableness 2) Self-immunity 3) Moderation were also applied to this program. (Thepsitha, S., 2005: 2-9).

Research limitation

Limitation of Participatory action research (PAR)

When working on this research field, researchers could not collect the data at the designated timeline because of the various numbers of respondents together with their occupation, and seasonality. Then, the formal and informal leaders' authorities were both misused, as well as the AIC techniques would be applied in order to gain controlling authorities. (Kemmis, S., & McTaggart, R., 2005: 12-13).

Conceptual framework

This conceptual framework was used as research methodology guidelines were reviewed from related literature and previous studies as illustrated below.
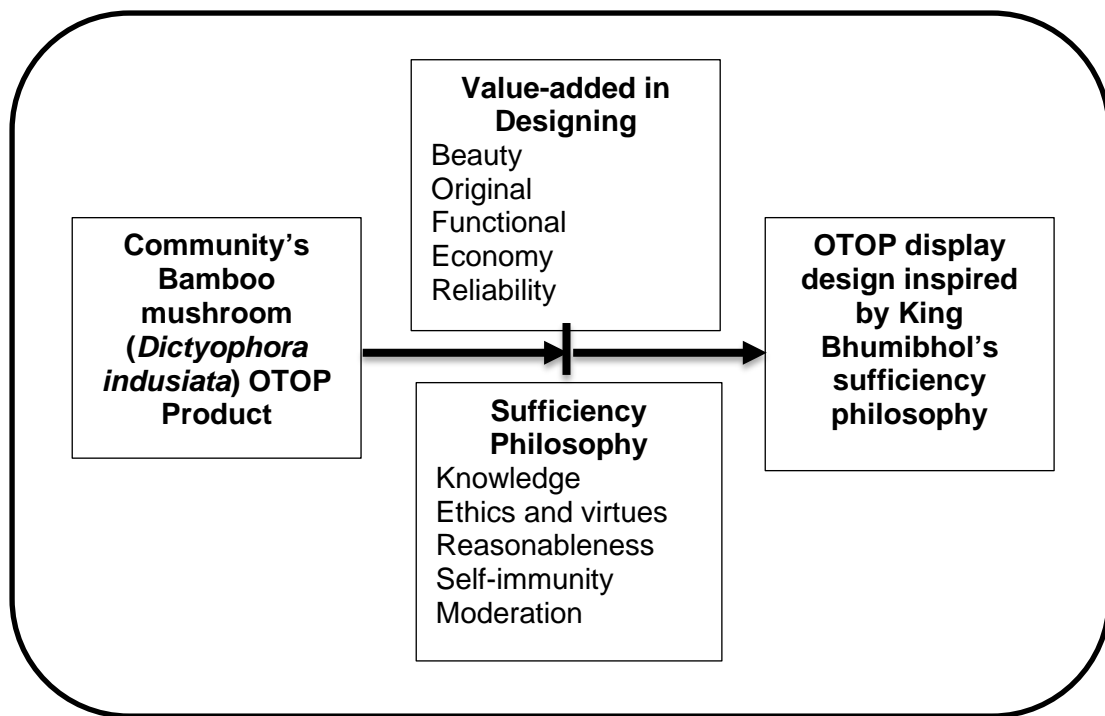
Figure 3: Conceptual framework

Research design

This research applied pre-experimental research design as a one-shot case study technique (Creswell, 2014: 43). Based on the qualitative data, focus group discussions, workshops, non-participant observation, and informal interview were all carried out for qualitative data collection.

Measurement of variables

Value-added in Designing variable is the techniques to adopt new product or service base on existing community's capital which emphasized on 1) beauty 2) Original 3) Functional 4) Economy and 5) Reliability. All variables were measured in the descriptive technique.

In addition, Sufficiency economy is tireless development work to improve the lives of the Thai people and bring them genuine and lasting happiness emphasized on 2 pillars; 1) Knowledge 2) Ethics and virtues with three additional conditions; 1) Reasonableness 2) Self-immunity and 3) Moderation. All variables were measured in the descriptive technique.

Research instruments

The researcher selected research instruments used in this research based on the participatory action research (PAR) with AIC techniques. Focus group discussions, workshops, non-participant observation, and informal interview used as qualitative research instruments during research activities took place. Research instruments used in this research

was created by a literature review theoretically and conceptually from both primary and secondary data. (Grinnell Jr, R. M., & Unrau, Y., 2005: 122-124)

Research result

The research titled Development of OTOP Products Display Design inspired by King Bhumibhol's sufficiency philosophy of Korruak Community, Maemo District, Lampang Province was qualitative research and aimed to development OTOP product display inspired by King Bhumibhol's sufficiency philosophy of Korruak Community, Maemo District, Lampang Province. After 3 months of conducting this research project, the researcher would summarise the research result as follow;

Research design Workshops on Aesthetics in OTOP products, Colour Theory, Principle of product design, value-added techniques, and technical visit.

A researcher has organized training workshop to strengthen the member of Bamboo mushrooms (Dictyophora indusiata) community enterprise in the related issues of community enterprise's problems. The entire workshops were held in Korruak community during 3 months (February – April 2019) which is the community off-agricultural season.

Workshops on Aesthetics in OTOP products

This workshop is the main problem of community enterprise because there is no chance to study this issue in the normal educational system in Thailand. Most of these issues are at the university level, on the other hand, almost all community enterprise members graduate only in primary educational level. Then, Workshops on Aesthetics in OTOP products provide them with Activities-based learning in the simple philosophical and historical development of aesthetic. Meaning of visual elements, materials, methods, and contents. Principles of art composition, balance, rhythm, proportions, harmony, contrast, and unity were also introduced to community members.

Figure 4: Workshops on Aesthetics in OTOP products

Workshop on colour theory

This workshop is also an inadequate knowledge of community enterprise because of lacking experience and opportunity in making artworks in their everyday life. Then, researcher organized the Activities-based learning colour theory training workshop which tends to provide them with the study of the structure and nature of colour as well as an examination of the relationships of different values and dimensions of colours as applied in art.

Workshop on principles in OTOP display design

This Activities-based learning workshop emphasized on the principles for the design of displays, including the issues of planning, cost-estimating, materials, and equipment.

Technical visit program

This program was a field observation and practice program in displays design in most famous Lampang's CIV Village (creative industry village) in Kho-kha district. The community enterprise members had a chance to discuss and exchange about how to applied arts and design to be a value-adding mechanism for their community.

Figure 5: Technical visit program

Panel discussion on community OTOP products selling problem, King Bhumibhol's sufficiency philosophy and application on OTOP display design.

The researcher has organized a panel discussion to investigate the community OTOP products selling problems together with questioning on how to apply King Bhumibhol's sufficiency philosophy into their OTOP product display design. Because King Bhumibhol's sufficiency philosophy is not the only mechanism of development work to improve the lives of the Thai people and would bring them genuine and lasting happiness but also an influential promotion icon which might raise product sale.

Panel discussion on community OTOP products selling problem

This program was organized in Korruak community. The 40 community enterprise had been joined this program to reflect the selling problems of Community Bamboo mushrooms (Dictyophora indusiata) product which has 3 different product such as face serum, assorted facial soap, and booster drink.

Bamboo mushrooms (Dictyophora indusiata) products selling problem, the members, reflected that although this product meets FDA (Food and Drug Administration) standards and obtain the standard sign, this product is not in customer decision. To solve this problem, in the panel discussion, community enterprise should try to have more standardized certification such as GMP standard (Good Manufacturing Practices) for food, HACCP (Hazards Analysis and Critical Points) for booster drink. The grantee of other related standards such as organic, other social responsibilities standards will also make product selling advantage. In addition, these products should be emphasized on product review, influencer marketing, and branding to maximize and response target customer's need and want.

Application of King Bhumibhol's sufficiency philosophy in display design

An application on OTOP display design has been benchmarked by 40 community enterprise member to meet the points which will use as an inspiration of OTOP product display design. The table below shows the outcomes of the panel discussion;

Table 2 Results on benchmarking king Bhumibhol's sufficiency philosophy into value-added in designing

Value-added in designing	Benchmarking with King Bhumibhol's sufficiency philosophy
Beauty Creative ideas which based on community's resources and wisdom reflected on form, colour, and sign.	**Knowledge Pillar** Context of related knowledge such as community resources and community wisdom with the integration of art technique which community enterprise would connect it to meet the considerate planning.
Original Creation of outstanding identity.	**Reasonable Condition** Emphasized on how to spotlight a bamboo mushroom products with the context of community identity. A use of communication techniques such as history, lifestyle, and belief through the use of "symbol" which could be authentic, re-invention, existing, and transformation techniques.
Functional Utility both in physical and mental.	**Reasonable Condition** An understanding in function in its physical which provide comfort from an understanding of physiology and be a user-friendly display.
Economy Value reflect from minimum cost to maximized value.	**Self-immunity Condition** Use of community resources and technology which easy to find and also low cost to produce a valuable display which brings customer attention. This complies with immunity to changes in material circumstances implies having enough savings, being insured against financial risks, and making a long-term future plan.
Reliability Reflect a community's OTOP product to meet its reliability and enterprise reliability.	**Ethic and Virtue Pillar** The display should be marketing communication mechanism and also an instrument to exhibit good corporate governance which has been guided by ethics as a core value to meet enterprise and product reliability.

Focus group discussion on OTOP display design inspired by King Bhumibhol's sufficiency philosophy and suggestion of experts.

The researcher has organized a focus group discussion on OTOP display design inspired by King Bhumibhol's sufficiency philosophy and suggestion of experts. In this focus group discussion, the Bamboo mushrooms (Dictyophora indusiata) community enterprise presented the display design which was inspired by King Bhumibhol's sufficiency philosophy under the facilitation of the researcher. The presentation is focused on inspiration, materials, and concordance with King Bhumibhol's sufficiency philosophy. At last, the experts from the Department of Applied Arts and Design, Faculty of Humanities and social sciences, Lampang Rajabhat Unity gave the suggestion to further design work. After the sessions, Korruak Community OTOP product display has been developed and detailed as follow;

Inspiration

During the research process, the researcher found that the community's OTOP selling problems are inconsiderableness and unreliable, the bamboo mushroom community enterprises tried to create an inspiration to be a presentational scheme. An adaptation of King Bhumibhol's Sufficiency Philosophy which has been widely practiced and confirmed throughout the country. On the other hand, colour, mood, a tone would emphasize on their product. During the focus group discussion, the enterprise's member gave an opinion on this philosophy that individual can adapt it in their daily life to have self- immunity. So, the research team would use this philosophy as a designing inspiration not only maximizing brand recognition but this philosophy also help to strengthen brand image the community product.

This philosophy goal is to create a balanced and stable development, at all levels, from the individual, family, and community to society at large by developing the ability to cope appropriately with the critical challenges arising from extensive and rapid changes. The principle of Sufficiency Economy stresses the importance of following/adopting the middle path for appropriate conduct by the population at all levels of society (individual, family, community, and nation) in terms of development and administration in order to modernize in line with the forces of globalization. In other words, we should try to avoid extreme thoughts, behaviors, and actions. (Ministry of Foreign Affair, 2019: online)

Production

Researcher, incorporation with all community enterprise member, launched the OTOP display design in form of knockdown booth which can be moved and reinstalled. An open-front knockdown booth which consists of 3 major components; 1) knockdown roof 2) foldable structure and, 3) furniture
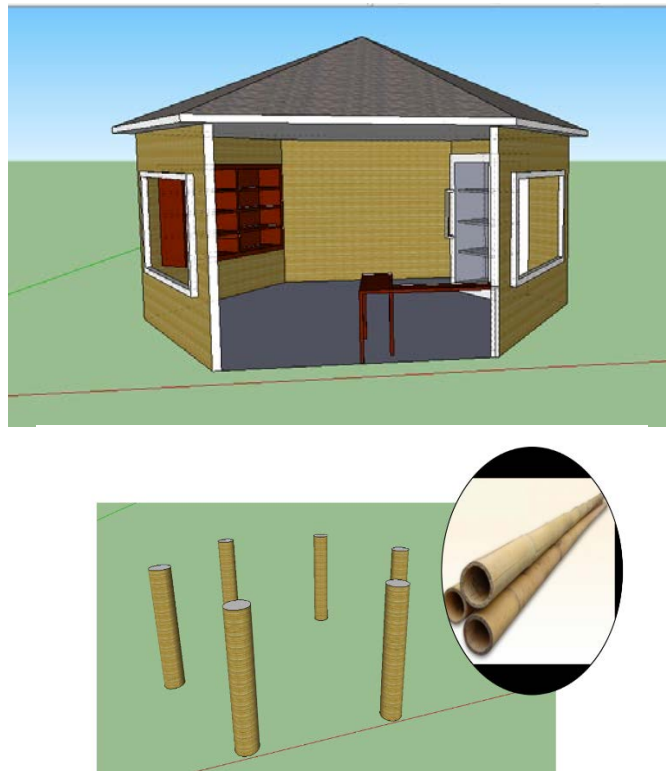
Figure 5: OTOP Display front and bamboo foldable pillars
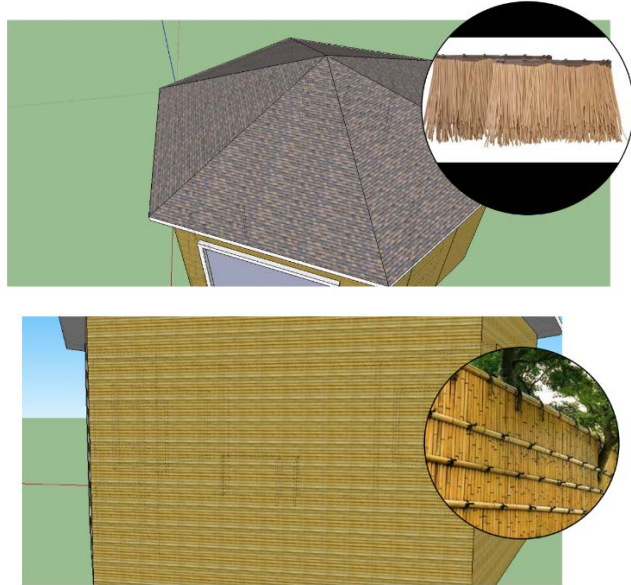
Figure 6: vetiver-covered roof and bamboo-assembly wall
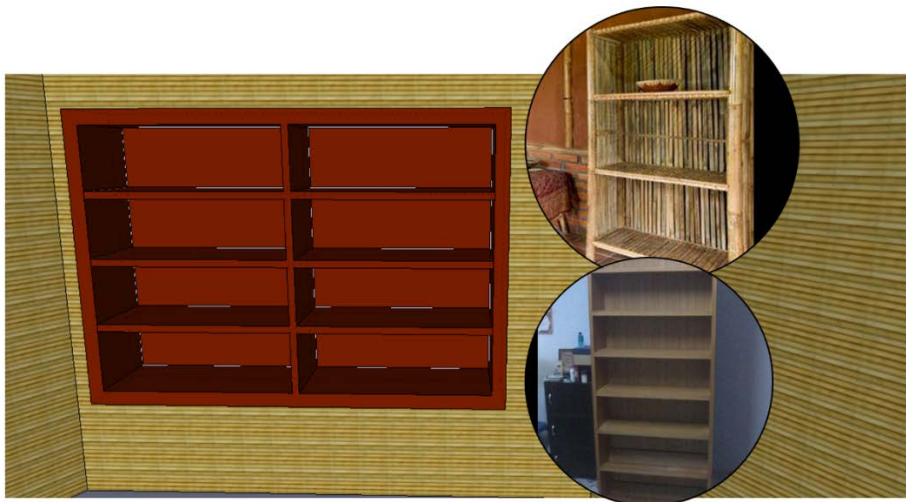
Figure 7: bamboo shelves which can use either bamboo or plywood

Figure 8: the outside-in

Suggestion of experts

After the production is completed, the researcher invited 4 experts from the department of applied arts, Lampang Rajabhat University to do a production commentary. After the academically inspected including a design presentation, they gave a valuable recommendation to the researcher and community enterprise as followed;

1. The utility should be designed on user-friendly principles
2. Community enterprises should sincerely show the facts on how many local materials were used during production, as an information board, to show and ecologically friendly concept.
3. Observe 7 Green concept. Not only a wisely use of natural resources but also increase the enterprise's image.
4. The additional display should be installed such as pictures and infographic boards to increase customer's perception.

Conclusion and discussion
Conclusion

This research aimed to development OTOP products displays inspired by King Bhumibhol's sufficiency philosophy of Korruak Community, Maemo District, Lampang Province. Based on the participatory action research (PAR) with AIC techniques, focus group discussions, workshops, non-participant observation, and informal interview used as qualitative research instruments and all conducted with 40 community enterprise members who partook this research program. Korruak Community, Maemo District, Lampang Province, a 150-kilometer small district far southward from Chiangmai, Thailand was selected as a research area to organize a creative and value-added incubation program on OTOP display design inspired by King Bhumibhol's sufficiency philosophy. Workshops on Aesthetics in OTOP products, Colour Theory, Principle of product design, value-added techniques, and technical visit were all programmed to enhance community enterprise members designing skills as well as an application of the value-added principle in designing (BOFER principle). The designing process began with a panel discussion on community OTOP products selling problem, King Bhumibhol's sufficiency philosophy and application on OTOP display design to meet the design inspiration and motivation characteristic in designing. All King Bhumibhol's sufficiency philosophy which comprises of 2 pillars; 1) Knowledge 2) Ethics and virtues with additional 3 conditions; 1) Reasonableness 2) Self-immunity 3) Moderation were motivational character and inspiration

The participatory community OTOP displays design was developed in the form of the knockdown booth which can be moved and reinstalled. A reflection of His Majesty King Bhumibhol's sufficiency philosophy was harmoniously inspired and blended with wisely use of local materials such as wood, bamboo, vetiver, etc. Lastly, four experts have inspected and given additional comments such as providing user-friendly on designing, conservation concept, and more information on products and King Bhumibhol's sufficiency economy.

Discussion

One tambon one product (OTOP) has been an important governmental policy in order to develop and arouse community enterprises who produce an identity-based product. From an adaptation of Japan's one village one product (OVOP) policy, in the beginning, a potential community enterprises products were chosen in "Tambon" based and labelled it to be OTOP products. Benefits of OTOP products are maximizing of budgeting channel, providing more channel of distribution, and other developing support.

The widespread growth amount of OTOP producers ensure us not only the economic growth rates but also be a mechanism to conserve the community's cultural heritage and wisdom. At the end of 2018, there are altogether 23,650 OTOP producers in Thailand (Community Development Department, 2018: online). Governmental sectors have

continuously operated OTOP policy as an arouser, promoter, and supporter but at present, they turn their roles to encourage community enterprises themselves to take part in development.

Problem on OTOP development still varies from marketing problems, networking problems, budgeting problems, product developing problems, supporting problems, and exporting problems. With references to Moertini (Moertini, 2016), he insisted that small or community enterprises may confront with various supporting problems and would be the main obstacles indicating the survival of a business.

An adaptation of OTOP product display design is a development tool to solve the OTOP selling problems which reflected during the research process. The researcher obtained a grassroots opinion on what problems they confront and participate to find the right solution together. The main problems state that the community OTOP product is inconsiderableness and unreliable. Researcher once do a literature review an found that Sufficiency Philosophy, a philosophy conceived and developed by His Majesty King Bhumibol Adulyadej of Thailand over 60 years of tireless development work to improve the lives of the Thai people and bring them a genuine and lasting happiness, would apply into a designing of OTOP product display to strengthen and clarify product identity as well as a positive image of community OTOP products. Also, Chalapati (2012) reported that sufficiency philosophy produces knowledge for the global market place but also create local wisdom to serve local needs in this way.

Workshops related to maximizing community enterprises designing skills such as aesthetics in OTOP products, colour theory, the principle of product design, value-added techniques, and technical visit. Workshops not only focused on increase designing skills to community enterprise but also introduce them harmoniously with King Bhumibhol's sufficiency philosophy. Value-added design principles have been simplified and complied with King Bhumibhol's sufficiency philosophy to be motivational task character. This is fit with Szalma (2014) who stated that procedures in the design of both simple and complex technologies can, and should, include the evaluation of motivational characteristics of the task, interface, or system.

Product has been designed on a knockdown booth inspired by King Bhumibhol's sufficiency philosophy. Base on recommendation from experts on user-friendly principles to provide vendors can work comfortably and decrease physical stress. This is fit with Cavoukian (2009) who insisted that user-friendly principles are the step which consciously designed around the interests and needs of individual users. A wisely used of local materials and display on how the natural resources were used. Use of pictures and infographic boards was suggested to increase customer's perception. This statement fits with Krum (2013) who reported that 50-80 percent of the human brain is dedicated to forming of visual processing such as vision, visual memory, colour, shape, movement, patterns, spatial awareness, and image relocation.

The 7 Green concept, not only a wisely use of natural resources but also increase the enterprise's image. With references to Siripat C. et al. (2018), they found that an application of 7 Green concept helps to increase the perception and the attitudes of tourists who will be OTOP buyers.

Recommendation

OTOP display design should launch often in order to bring customer interest, this means that display should be various in design and platforms which based on the study of customer behavior. Community enterprise shouldn't stop delivering the customer a quality product, this means the product should meet standard and control.

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The Psychology behind Naming Products with Mythological Characters

Nattaya Piriyawiboon

Srinakharinwirot University, Bangkok, Thailand. E-mail: nattaya1974@gmail.com

Abstract

Mythology is a collection of stories about Gods, humans and the relationship between gods and human. They reflect beliefs and human attempt to explain natural phenomena. Many mythological characters still persist today as seen in such expressions as Pandora's Box and Achilles heels. In the business world, mythological names are used very often as a brand name or a collection name. For example, Nike, the Goddess of Victory, is the name of a company selling sport wear. Apollo, the God of Sun, is the name of a spaceship. The belief that God is almighty and storytelling of myths can be used as a strategy to create a memorable brand. Brand is the image that consumers have in mind. It is also the unique characteristics that have been developed to differentiate actual products from the competitors. Many brands create a unique image by using an existing mythological character because the story is already known by the consumer. This paper examines the type of products/services that use Greek gods or mythological creatures as their brand and also the type of gods used as a brand name. The results of data analysis reveal that 1) mythological names are not patented since the same name can appear in more than one products/services; 2) the attribute of the name can be associated directly or indirectly to the products/services and 3) the most popular attributes that come from Greek mythology used by brands are wisdom and beauty. The uses of gods' names as a branding strategy can be accounted for by Self-enhancement and Superiority biases which explain that human tends to and wants to feel more superior to others. Therefore, using gods' names for products/services boosts the feeling of superiority which makes consumers want to buy the products/services because they feel good about their purchase. This research shows that naming products with mythological characters is a popular branding strategy that gives meanings to the product/service without having to use a more costly method such as celebrities or influencers.

Key Words: brand name, branding, Greek mythology, mythological characters, Greek gods

Introduction

Choosing a name for business or a line of product is vital because it dictates whether it will or will not stay in the customer's mind. A brand name must be easy to remember, recognize and say. While some products are named after its creator (such as Mars) or an existing word (such as Supreme), other products are named after another thing. For example, Jaguar is a brand for luxury cars to help create the image of speed. This branding strategy is called metaphor. Merriam Webster Dictionary defines the word 'metaphor' as a figure of speech that, for rhetorical effect, directly refers to one thing by mentioning another. It may provide clarity or identify hidden similarities between two ideas (Oxford, 1992). In the above case, the car is compared to a jaguar for the shared characteristic 'speed'. In order to talk about brand names, we need to identify first what a brand is.

Brand and trademark

A brand is an overall experience of a customer that distinguishes an organization or product from its rivals in the eyes of the customer (American Marketing Association Dictionary). It is a strategic personality for a product or company, so that 'brand' suggests the values and promises that a consumer may perceive and buy into (Ghodeswar, 2008). Branding in terms of painting a cow with symbols or colors at flea markets was considered to be one of the oldest forms of the practice.

A brand name is the part of a brand that can be spoken or written and identifies a product, service or company and sets it apart from other comparable products within a category. A brand name may include words, phrases, signs, symbols, designs, or any combination of these elements. For consumers, a brand name is a "memory heuristic"; a convenient way to remember preferred product choices. A brand name is not to be confused with a trademark which refers to the brand name or part of a brand that is legally protected. For example, Coca-Cola not only protects the brand name, Coca-Cola, but also protects the distinctive Spencerian script and the contoured shape of the bottle.

A trademark is any word, name, symbol or device or any combination thereof that identifies and distinguishes the source of the goods of one party from those of others (INTA, 2019). Trade names are not the same as trademarks or service marks. Although many companies use trade names as their marks, trade names are corporate or business names. Trademarks and service marks are proper adjectives. A mark should always be used as an adjective qualifying a generic noun that defines the product or service. A mark is a company brand name, not a product or service itself. As adjectives, marks should not be used as plurals or in the possessive form, unless the mark itself is plural or possessive (such as 1-800-FLOWERS, MCDONALD'S or LEVI'S). Certain well-known product names were once a famous trademark with rights exclusively owned by a company such as Elevator, Kerosene, Corn Flakes and Yo-Yo. Today, due to misuse of the marks, they are merely generic product names.

There are several sources of brand names as detailed below.

1. Initialism is a name made of initials such as IBM, UPS.

2. Descriptive is a name that describes a product benefit or function, such as Whole Foods and Toys R' Us.

3. Alliteration is a name that is fun to say such as Dunkin' Donuts.

4. Neologisms is a made-up word such as Wii.

5. Loan word is a name adopted from another language such as Samsung.

6. Founder's names such as Dell, Disney, Mars

7. Geography such as Fuji, Cisco

8. Myth such as Nike, Amazon

9. Pun such as Lord of the Fries, Wok on Water, Eggs Eggscetera

10. Blending is a process of blending two words into one such as Microsoft, Comcast, Evernote, Vodaphone.

Iconic brands are defined as having aspects that contribute to consumer's self-expression and personal identity. Brands whose value to consumers comes primarily from having identity value are said to be "identity brands". Some of these brands have such a strong identity that they become cultural icons which makes them "iconic brands". Examples are Apple, Nike and Harley-Davidson. Many iconic brands include almost ritual-like behavior in purchasing or consuming the products.

There are four key elements to creating iconic brands (Holt 2004):

1) Necessary conditions

The performance of the product must at least be acceptable, preferably with a reputation of having good quality.

2) Myth-making

A myth is a meaningful storytelling fabricated by cultural insiders. These must be seen as legitimate and respected by consumers for stories to be accepted.

3) Cultural contradictions

There must be a mismatch between prevailing ideology and emergent undercurrents in society. In other words, the customer must feel a difference between what they are and how they wish they were.

4) The cultural brand management process

The business must be actively engaging in the myth-making process in making sure the brand maintains its position as an icon.

Schaefer and Kuehlwein (2015) also propose some principles for making a super brand including scarcity, missions, stories, pride, provocation and rituals.

Many famous brands such as Nike, Olympus and Hermes got their names from Greek mythology. The stories of Greek mythology get recounted over and over until they become part of the western culture as seen from such expressions as "as strong as Hercules". Some stories are used to explain human psychological complex such as narcissism, the term which is derived from the story of Narcissus who falls in love with his own reflection. People have heard these stories for a long time so they are well-known in the western culture and therefore using a mythological name as a brand name makes it easier to grasp the main characteristics of the product/service. Stories give a meaning to the business. Hence, it is part of a branding strategy. Mythological names can therefore create a symbolic value for the business. It is interesting to see which type of business uses this strategy and which type of gods is popularly used as a brand name so that business owners can bring more value to the product/service by selecting the right name and so that the consumers are aware of this strategy.

The objectives of this study are:

1. to analyze the type of products/services named after Greek mythological characters
2. to analyze the type of mythological creatures used as a source of brand names

The analysis of the type of products/services allows us to see which type of products tend to use mythology as a source of their names and the analysis of the characteristics of the source allows us to understand what type of image the business tries to create.

Research methodology

Data selection and data analysis were conducted in the following steps.

1) Select 63 Greek god names and 5 non-god names from the list of Greek Gods and Goddesses found on the website greekgodsandgoddesses.net.

2) Search the selected names in the database of INTA (International Trademark Association) which contains more than 9,000 trademarks around the world.

3) Analyze the types of products and services that use the mythological names.

4) Analyze the attributes of the source and how they are associated to the products/services.

5) Find conclusions from the analyses.

In selecting brand names, we did not include proper names or last names of the owner. Only a single word was included. For example, Dr. Irena Eris will not be considered coming from the Goddess Eris. Also, we did not include proper names of sport teams, bands, ships, video game characters and buildings.

We hypothesize that the products/services that are named after gods are mostly those in fashion and luxury such as perfume, cars and jewelry.

Research results

The results of data analysis reveal that 1) mythological names are not patented since the same name can appear in more than one products/services; 2) the attribute of the god can be associated directly or indirectly to the business and 3) the most popular attributes used by brands are wisdom and strength. Figure 1 presents some of the selected brands.

Figure 1. Some companies use Greek gods' name and image in the trademark.

First, we will discuss the type of products/services that uses God's names the most. This is shown in Table 1. The research results reveal that, contrary to the hypothesis, the companies that use God's names the most are those that provide services, especially those in healthcare services, hospitality services and capital investments.

Table 1: Type of services using God's names

Companies	Mythological Names
Capital investment	Caerus investment, Cronos investment, Cerberus capital investment
Hospitals and medical equipment	Apollo Hospital, Athena medical, Hemera Biosciences, Hera Cancer Foundation, Ares medical supplies, Caerus Nursing School
Hospitality services	Pegasus Airlines, Cronos Airlines, Thalia Hotel
Consulting	Maia internet consulting, Plutus consulting group

Table 2 shows the types of products with God's names. It was found that mythological names are not limited to luxury products. They appear in a variety of products, from wipes to condoms.

Table 2: Types of products using God's names

Products	Mythological Names
Car models	Mitsubishi Triton, Renault Clio
Cosmetics and fragrance	Artemis, Nyx, Athena, Demeter
Fashion	Pandora jewelry, Hermes, Nike, Hebe
Miscellaneous	Trojan condom, Hercules tires, Hygea wipes

It was also found that a symbol of mythological characters can be used as part of the logo of a company without the name being used as the brand. This can be seen in the logo of Starbucks which uses Sirens as its logo, Versace which uses Medusa's head as its logo and Asclepius' rod which is used in many healthcare organizations as shown in Figure 2.

Figure 2. Images of mythological creatures are used in the logo of Starbucks, Versace and World Health Organization

Certain gods' names are used directly in the field they rule. For example, Dionysus, god of wine, is used for a winery and a wine trading company. Boreas, god of winter, is used for an air cooling system. We call this type of god-product mapping a direct association. Direct association means the attribute of the god clearly refers to the attribute of the product or service. On the other hand, the other type of god-product mapping is called an indirect association which means the attribute is linked to the products or services by metaphor. For example, Artemis, goddess of virginity, is used for perfume. It is implied that the user of this perfume will feel like a virgin. Table 3 shows direct and indirect associations between the attribute of the god and that of the product/service.

Table 3: Direct and indirect association of the god's attribute and the brand

Direct association	Indirect association
Athena (Goddess of wisdom) used for capital investment	Artemis (Goddess of virginity) used for perfume
Apollo (God of medicine) used for hospital	Pandora (First human woman) used for jewelry
Hestia (Goddess of home) used for home improvement service	Nyx (Goddess of night) used for cosmetics
Hebe (Goddess of youth) used for kid's clothes	Hermes (God of travel) used for leather products
Dionysus (God of wine) used for winery	Demeter (Goddess of agricultural) used for perfume
Boreas (God of winter) used for air cooling system	Nemesis (Goddess of punishment) used for termite baits
Caerus (God of opportunity) used for capital investment	Cerberus (3-headed dog watchers of the underworld) used for capital management
Hygea (Goddess of hygiene) used for wipes	

Discussion

The discussion is divided into three parts. The first part discusses the types of products having mythological brand names. The second part discusses the types of Gods used as the source of brand names. Finally, the reason why mythological names are used and the implications of the study conclude the paper.

1) Types of Products

1.1 It was found that companies providing services, especially those in healthcare services, hospitality services and capital investments, form the majority of those who use mythological brand names. This may be due to the fact that this is a competitive sector and the company must compete against thousands of competitors for the spot in the consumer's

heart. Their name must be meaningful and must create the good feelings of being a good choice. For example, Pegasus Airlines is named after the winged horse Pegasus, son of the human Medusa and the sea god Poseidon. Pegasus was represented as a goodhearted, gentle creature, somewhat naive but always eager to help. This helps creating a good image for an airline company. Mythological names enhance the sense of uniqueness, virtues and superiority to the services provided by the company.

Figure 3. The images of Pegasus and Pegasus airlines

1.2 Mythological names are not patented. The same name can be used in a variety of products and services. For example, Caerus, god of luck and opportunity, is used many times in different areas. Since God's names are essentially proper names, they are free to use. However, unlike any proper names, they have stories and attributes associated to them. Business owners use these names because they want to have the same image portrayed by that god. Gods' names are not limited to luxury or expensive products. The same name can appear as many times as we wish.

1.3 Two types of image associations are found: direct and indirect/metaphoric association. Direct association refers to the attribute of the name being readily understood. The attribute of the god is the same as the attribute of the product/service. On the other hand, indirect association refers to the attribute being associated to the product by metaphor. For example, Pandora is the first woman created by God. She opens a box of evils out of curiosity and sets free diseases and evils. This is where the expression Pandora's Box comes from. A jewelry company named Pandora can be interpreted in many ways. For example, it can mean that the jewelry is so alluring that everyone is curious about it and wants to open the box or it can simply mean they sell jewelry for women.

2) Types of Gods
2.1 Only gods and goddesses of virtues are used as brand names. Those that represent vice are never used, for example Ate, goddess of delusion, and Hecate, goddess of witchcraft, are never used in business and only used in video games or fictions as bad characters.

2.2 Certain attributes are more popular than others. The most popular attributes are wisdom and beauty. The research results show that many products/services are named after Athena, goddess of wisdom and Apollo, god of light, truth and much more.

3) Why mythological names are used
It has been demonstrated that naming products after mythological names is a popular marketing or branding strategy. As mentioned before, a brand can become iconic if it has a myth associated to it. Using a mythological name as a brand eliminates the task of creating a myth. The name has a story known to most people and it is natural to think that the name transfers the attribute to the product it is named after.

The use of God's names as brand names can be explained by choice supportive bias, which states that people will look for reasons to confirm that they make the right choice. We want to feel that we make a smart choice when purchasing a product or service. Having a good name makes people feel good about what they are buying. Another explanation comes from Self-enhancement and Superiority biases, a tendency of people to feel more superior to others. Therefore, using gods' names for products/services boosts the feeling of superiority

which makes consumers want to buy the products/services because they feel good about their purchase.

4) Implications of the study

This study shows that brand names that are associated with existing myths are used more often than we think. When a company has a storytelling, it gives a meaning to the product/service they are offering. Consumers want to feel that their choice or purchase is justified with good reasons and Gods' names make us feel that we are part of something big and legendary. This is a much less costly and more effective way of marketing than using real human to promote the product. However, businesses that want to use this strategy must make sure that their target group knows about the myth. Otherwise, a mythological name may just be a normal name for those who are unaware.

Acknowledgment

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The Development of Online Learning Titled Asean Music Among Secondary School (Matayom One) At Marialai School, Bangkok

Natthapreya piathong and Sitsake Yanderm

Srinakharinwirot University, Bangkok, Thailand. E-mail: piathong.natthapreya@herrenknecht-asia.com

Abstract

This research was an experimental research with the objectives (1) to create an efficient online learning titled ASEAN music for Matayom 1 students at Marialai school, Bangkok, and achieve 80/80 standard; and (2) to compare Marialai school's Matayom 1 student's pre-test and post-test grade result after using online learning titled ASEAN music. The sample of this research were 1 class of Matayom 1 students from Marialai school in academic year of 2018. Simple random sampling technique was used to select 30 participants. In this research, 2 classes (100 minutes) were used. Research instruments were online learning (E-learning) titled ASEAN music and learning achievement test. One Group Pretest-Posttest Design was used in this research. The data using in analysis were mean ($\bar{x}$), standard deviation (S.D.), and T-test Dependent. The finding revealed that 1) the efficiency rate of online learning titled ASEAN music was 85.18/83.43, and 2) Post-test grade result of students after using the online learning titled ASEAN music was higher than pre-test grade result at a significance level of 0.05. After using online learning titled ASEAN music, the students could better know and understand about sounds and history of the music instruments.

Key Word: Online learning titled ASEAN music

Introduction

Knowledge is the main factor in enhancing economic growth and sustainable development. At present, many countries around the world are aiming to create knowledge-based society (Chantanarungsak, 2010). The purpose is to create knowledgeable and competent personnels to compete in the global market. Therefore, online learning (E-learning), which is a part of Information and Communication Technology, is an efficient tool to develop learning and train the personnels. Khlaisang (2010) suggested that online learning is a flexible tool that learners do not require to adapt to many different educational conditions. The learners can study according to their abilities and interests and are able to study anywhere and anytime. It is a good tool that expand educational opportunities for more citizens (Makhum, 2013). This type of learning can respond to the National Education Act of B.E. 2542 (1999) in Section 9 about technology for education. It states that the learners shall have the right for utilization of educational tools and technologies for acquiring knowledge themselves (Learner Centric). Therefore, online learning (E-learning) is a type of learning that can be used within and outside a school system for a continuous lifelong learning basis (Kongsanae et al., 2003).

Pengsuk (2017) suggested that in the era of globalization, the development of information and communication technology (ICT) has accelerated dramatically over the past decade and there are various forms available. In order to make the school-age citizens learn about the information and communication technology, it is necessary to apply such evolution

and advancement in the teaching-learning process so that the learners will have knowledge that is consistent with the current situation. These days, current teaching and learning method are not yet suitable for learners. Learning is still limited to the classroom and is controlled by teachers although each learner has different knowledge, understanding, experience and how they view the world. In addition, the current class classification is not able to meet the needs of individual learners. Hence, technology is of significance. Online learning can help solving those problems. It is about creating learning environment by using the Internet as media. Teaching and learning procedure should focus on learners, not just the content. Teaching and learning via website can promote lifelong learning skills of the learners. Kannika et.al. (2014) stated that the use of technology such as online learning will make learning more meaningful, promoting learners development, and encouraging learners to develop their potential in maximizing the benefit of technology.

ASEAN or Association of Southeast Asian Nations was started in July 1961 by Thailand, Malaysia, and the Philippines. In 1967, the declaration was signed in Bangkok and ASEAN was formally established. At first, Southeast Asian Nations had encountered diversity in ethnicity, religion, culture and history. Competition policy in production, export, marketing, sources of funds and technology causing slow growth of organizations. ASEAN Declaration or Bangkok Declaration is the founding document of ASEAN that indicates the aims and purposes of ASEAN. Those aims and purposes are to accelerate of the economic growth, social progress and cultural development in the region through joint endeavours in the spirit of equality and partnership in order to strengthen the foundation for a prosperous and peaceful community of South-East Asian Nations; to promote regional peace and stability through abiding respect for justice and the rule of law in the relationship among countries of the region and adherence to the principles of the United Nations Charter; to promote active collaboration and mutual assistance on matters of common interest in the economic, social, cultural, technical, scientific and administratif fields; to provide assistance to each other in the form of training and research facilities in the educational, professional, technical and administrative spheres; to collaborate more efficiently for the greater utilization of their agriculture and industries, the expansion of their trade, including the study of the problems of international commodity trade, the improvement of their transportation and communication facilities and the raising of the living standards of their peoples; to promote South-East Asian studies; and to maintain close and beneficial cooperation with existing international and regional organizations with similar aims and purposes, and explore all avenues for even closer cooperation among themselves (Ministry of Foreign Affairs, 2016).

Music is an important component of ASEAN culture. At present, schools and universities are interested in ASEAN music. Music plays an important role and is of necessary in human daily life. Music can bring about happiness and enjoyment. Therefore, music is popular and is in the interest of new generation. Music programs has become commonplace in many of the schools and universities as well. As such, the researchers decided to think of online learning to help learners understand ASEAN music more easily.

Marialai school was established on January 1, 1937. It was owned and managed by René-Marie-Joseph Perros, Vicar Apostolic Emeritus of Bangkok. Amphai Laohabut was the school director in 1946. The school was funded by the Ministry of Education on 1956 and was accredited on June 7, 1962. Currently, Marialai school is the center for students from all religious. It houses elementary school, primary school and secondary school and the school has a lot of learning materials that are suitable for data collection.

As a result, new generation should have new way of learning so that they can acquiring knowledge by themselves within and outside of the school. Websites, online learning, computer programs should be made available, so they can acquire knowledge easily.

Objectives

1. To create an efficient online learning titled ASEAN music for Matayom 1 students at Marialai school, Bangkok, and achieve 80/80 standard;

2. To compare Marialai school's Matayom 1 student's pre-test and post-test grade result after using online learning titled ASEAN music.

Hypotheses

1. Developing an efficient online learning titled ASEAN music for efficient learning;
2. After using online learning, students have higher learning achievement.

SCOPE
Population

Population of this research were students from 1 class of Matayom 1 students from Marialai school in academic year of 2018.

Sample

The sample of this research were 30 students from 1 class of Matayom 1 students from Marialai school in academic year of 2018. Simple random sampling technique was used in this research.

Research Framework

Development of online learning	**Dependent variable**	**Independent Variable**
- User friendly - Beauty and Aesthetics - Learning support	Learning achievement on ASEAN music	Online learning titled ASEAN music
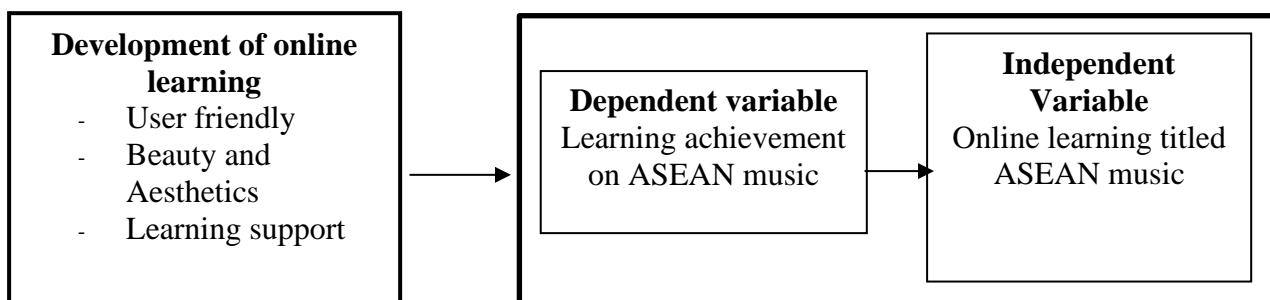
Methods
1. Population and sample
Population were students from 1 class of Matayom 1 students from Marialai school in academic year of 2018. The sample of this research were 30 students who were selected by using simple random sampling technique.
2. Research instruments
2.1 Research instruments consisted of
2.1.1 Online learning titled ASEAN music;
2.1.2 Learning achievement test about ASEAN music.
3. Development of research instruments
3.1 Online learning titled ASEAN music
3.1.1 Study relevant documents and research papers;
3.1.2 Develop online learning titled ASEAN music;
3.1.3 Present developed online learning titled ASEAN music to 3 experts to check for content validity and IOC;
3.1.4 Edit online learning according to experts' advice;
3.1.5 Test efficiency of edited online learning.
3.2. Learning achievement test
3.2.1 Study how to create and analyze content of the test about ASEAN music;
3.2.2 Present to experts to check for content validity;
3.2.3 Conduct a pilot study among 30 participants;
3.2.4 Add the edited learning achievement test in online learning to assess pre-test and post-test grade result.

4. Data collection

Data collection procedures were as follows:

4.1 Contact Marialai school administrators to request for permission conducting research;

4.2 Conduct Pre-test by using learning achievement test about ASEAN music among 30 students from 1 class of Matayom 1 students from Marialai school in academic year of 2018;

4.3 Teach by using online learning titled ASEAN music. The researchers controlled the research activity. The duration was 100 minutes;

4.4 Collect data and assess the efficiency of the online learning titled ASEAN music base on 80/80 standard;

4.5 Conduct Post-test by using learning achievement test about ASEAN music among 30 students who were selected by simple random sampling technique;

4.6 Analyse data by using statistical methods to test the hypotheses.

5. Data analysis

5.1 Analyse the pre-test and post-test grade result after using online learning titled ASEAN music base on 80/80 standard.

5.2 Compare pre-test and post-test grade result after using online learning titled ASEAN music by using computer software.

5.3 T – test for dependent – sample was used to compare pre-test and post-test grade result after using online learning titled ASEAN music.

Results

This research was conducted to find the efficiency of online learning, and learning achievement before and after the use of online learning. Results can be summarized as follows:

1. The results on the efficiency of online learning titled ASEAN music for Matayom 1 students from Marialai school, Bangkok revealed that the efficiency rate of online learning titled ASEAN music were 82.56 for pre-test and 82.67 for post-test or 82.56/82.67. When comparing with 80/80 standard, the online learning titled ASEAN music was able to meet the standard. This might be because the researchers had searched information, develop and edit information according to the experts' advice. The researchers were aware of new learning method and interviewed the experts before designing the online learning. As such, the online learning needed to be beautiful, attractive, easy to read and clear. Illustrations, interesting graphics, and videos were used so that the students could see real music instruments. For usage, online learning titled ASEAN music can be used to teach students. However, it was not completed yet. At the beginning, there should be a music expert to supervise them so that they can understand more on how to use the music instruments. From group discussions and opinions of online learning experts, this online learning was efficient and was able to meet the standard.

Table 1 Efficiency of online learning based on 80/80 standard

Test	Full score	$\bar{x}$	S.D.	Efficiency E1 / E2	80/80 Standard
Pre-test	60	48.52	4.89	82.56	Higher
Post-test	30	24.30	2.32	82.67	Higher

2. The result of comparison between Marialai school's Matayom 1 student's pre-test and post-test grade result after using online learning titled ASEAN music revealed that the mean scores after using online learning was 24.30 and the standard deviation (S.D.) was 2.32. It was higher than pre-test grade result that had the mean score at 48.52 and standard deviation (S.D.) at 2.32. The significance level was at 0.05.

Table 2 Comparison between pre-test and post-test grade result after using online learning

Test	Number (N)	Full score	$\bar{x}$	S.D.	t	p
Pre-test	30	30	13.35	4.25	13.327	0.00
Post-test	30	30	24.30	2.32		

* The significance level was at 0.05

Figure 1: First page of online learning titled ASEAN music
Source: Natthapreya piathong (2018)
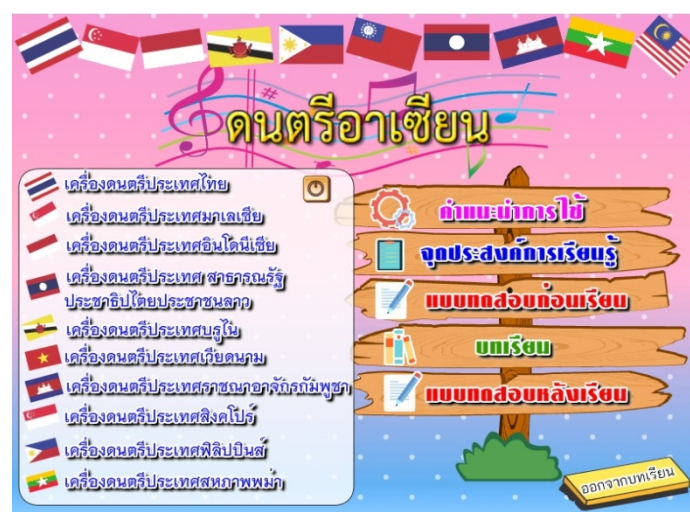
Figure 2: Table of contents of online learning titled ASEAN music
Source: Natthapreya piathong (2018)

Conclusion and discussion
Conclusion

The research entitled "The development of online learning titled ASEAN music among secondary school (Matayom one) at Marialai school, Bangkok" can be concluded as follows:

1. The efficiency rate (E1/E2) of online learning titled ASEAN music was 82.56/82.67. It was able to meet the standard.

2. The comparison between student's pre-test and post-test grade result after using online learning titled ASEAN music revealed that Post-test grade result (X = 24.30, S.D. = 2.32) was higher than pre-test grade result (X = 13.35, S.D. = 4.25) at a significance level of 0.05.

Discussion

The results of the research entitled "The development of online learning titled ASEAN music among secondary school (Matayom one) at Marialai school, Bangkok" can be discussed as follows:

1. The efficiency rate of online learning titled ASEAN music was 82.56/82.67 which was higher than the standard. It might be because the online learning titles ASEAN music was systematically developed from ducoments, textbooks, and other literature reviews. The researchers studied principles and theories about online learning and consulted with various experts such as educational program and music experts. Pilot study was conducted and the online learning was edited to solve errors. Therefore, the online learning titled ASEAN music was of efficiency. The results were conformed with the research done by Thoviriyakul (2000) who conducted research on the development and efficiency assessment of computer lesson for teaching interactive multimedia with the operating system that controlled by computer based on 80/80 standard for digital circuit design module. The research revealed that the computer lesson for teaching interactive multimedia was efficient. Denan (2001) conducted research on the comparison of computer-assisted instruction on the topic of "Plant Propagation" between students who have different grade, based on 80/80 standard. The findings revealed that the efficiency rate of computer-assisted instruction on the topic of "Plant Propagation" among students with high to low grade was at 81.00. The comparison found that learning achievement after using the computer-assisted instruction was higher at the significance level of 0.1. The research done by Thoviriyakul (2000) explored about the design and development of multimedia computer-assisted instruction on universe and space for Pratomsuksa 4 students. It was found that majority of students were satisfied with multimedia computer-assisted instruction (Thoviriyakul, 2000). In addition, Panichpong (1999) developed teaching tool about measurement tools for general theory of mechanics module and the teaching tool had higher efficiency rate than the standard at 85/85. The efficiency rate of the teaching tool was 85.00 which was higher than the standard.

2. The results of the comparison revealed that Post-test grade result was higher than pre-test grade result at a significance level of 0.05. It might be because the online learning was created and developed based on the step mentioned earlier. The efficiency rate was higher than the 80/80 standard. Also, the online learning was systematically used according to the plan. Therefore, the learning achievement towards the ASEAN music was high. The result was conformed with Sintuwongsanon (1991) who studied on the effect of assisted instruction on mathematics achievement on fraction for Pratomsuksa 5 students who got low scores on mathematics. There were 4 sets of assisted instruction. It was found that the Addition of Fractions was at 83.33/80.33, Subtraction of Fractions was at 83.03/81.85, and Multiplication of Fractions was at 81.97/82.67. After using the assisted instruction, learning achievement on mathematics was 80% higher than the standard at the significance level of .05. The students felt that the assisted instruction was fun and made them want to learn more on mathematics. The students could better understand contents and were able to solve the problems faster.

Recommendations on using online learning titled assean music
Recommendations were as follows:

      1. Before conducting research, media and equipment used in learning activities should be prepared. Earphones should be used when using the computer to prevent noise while using the multimedia;

      2. Major problem when using multimedia is the information display that can take a long time. In order to maximise the efficiency of learning process, computer and other equipments should be prepared. Instructors should use computer with sufficient capacity to enhance learning experience of learners.

Recommendations for future research were as follows:

      1. Other researches about ASEAN music should be conducted;

      2. Other teaching and learning tools should be explored so that the learners can learn more about various aspects of ASEAN music and maximize efficiency in learning;

      3. Research and development on integration of online learning about music and other courses should be conducted.

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Study of Students Music Organization Lesson Plans for Grade One at Wat Ratchaphatikaram School in the Dusit District of the Province of Bangkok, Using the Concepts of Carl Orff

Chutima Somboon and Sitsake Yanderm

Srinakharinwirot University, Thailand. Email: nuttchutisb@gmail.com

Abstract

The purposes of this experimental research were as follows: 1) comparison of achievement on the pretest and posttest study of music lessons using the concepts of Carl Orff among Grade One students at Wat Ratchaphatikaram School in the Dusit District of the Province of Bangkok; 2) to observe the behavior of students about music lessons by using concepts of Carl Orff. The sample group consisted of eighteen Grade One students in the 2018, acadamic years, Purposive Sampling was used to research music lessons based on the theories of Orff, on Mondays and Tuesdays for sixty minutes a day for five weeks, a total of ten times. The statistical tools used in this research included mean,median and quartile range.

The research found the following: 1) The score for music achievement was based on the ideas of Carl Orff after the completion of music activity received higher scores at a statistically level of .05. This is based on a set of assumptions. It was found that after studying music based on the ideas of Carl Orff, the students had higher levels of achievement than they did before. It was we found that after class the average score was 17.83 points. It was higher than before, with on average score of ten points. 2) study habits regarding music based on the ideas of Orff had an average increase.

Key Word: Music lessons by using concepts of Carl Orff, Music learning behavior.

Introduction

Music has influenced in every day of human life, it is essential to create human imaginations and emotions. This leads to value of human beings. The music activities were respected as part of academical text and human civilization. Several educational experts believes that music can help to enhance child development, so music has been applied into a lot of educational programs at all levels. As discribed in (Kantasiri, 1977). music is part of art and cultural entities which is highly values to the education, that is because its can help young generation to grow up their bodies and develop their emotional entities also cleverness. Music also defined as a part of science which is necessary for learning and development of children, so it was filled into the group of art and music to be a part of Central Axis of Educational Program 2008. The teaching and learning of music have been part of primary and secondary school program also in the university program. The Ministry of Education also pronounces the music study program criteria in every study level from kindergarten to higher education both on compulsory to general education

Suttachitt, N. (1989) explained that music is a subject of everybody to learn and teach. The subject should be put into study course from primary to secondary school by name of

singing and playing for both thai and international music. Music course in primary school mainly develops cleverness as (Suttachitt,1997) described that music in primary school develops child to have interest knowhow and love in music. So music development is essentially needed in the primary school (Suttachitt, 1998) explained that music was activity that alerted human brains to well thinking and good acceptance. Music also influenced in thinking and help person to have good relation and social humanities this lead to self respect and understanding. All these things influence the school to apply music course for student to develop good show off behavior naturally and properly, the activities allows person to understand the music in accordance to their age and self confidence to imagine and assertive to music melodies

Jitdee, T. (2004) explained that the primary school age is the best period to fulfill the music fundamental entities if students have enough chance to learn, there should be best understanding for the structure and context of music and to have chance to develop later. The music activities in primary school should take mainly self actions and practice more than just the lecture, because the students can move their bodies in harmonies with music. (Panichying, 2010) said the real practice help the student to experience the real music and create thinking and real understanding The good technique for music in the activities which can help students to develop efficiently the music approach. The teachnique for music such as Kodie, Orff and Dan Croach. The music activities together with the hearing, seeing and dancing for the primary students. Now a day, a lot of inventor have written out several principles and music arrangement which are accepted and world wide wellknown. Firstly, music teaching in the way of Carl Orff in the creative acting and pleasantly show together with media and materials. Orff enforced the action in students, they will able to learn from that they have done (learning by doing). The students may accumulate what they have done and later to perform the activities. (Narknong, 1999) explained that. Music of Carl Orff was based on the understanding on children development by intent to develop and selecte the music to fit with the children. The activities projected on group learning and self practecing. Carl Orff has set his basic ideas of music can be as Music Movement and Speech these three subjects can't be separated but must be on unity. He defined the "Elemental Music" by planning to teach from the most simple music to the most complex one. This apply the children's experiences to be the music instruments. The musical teaching by Carl Orff allows teacher to test the sound and the sound interval which Carl Orff has the systematic and various teaching approach by listening, talking, movement in music rhythm. Carl Orff decided that music learning should be start from the simple to the difficult one. The student will have experience and creativity on music.

From the background and significance, the researcher like to make research study at Wat Ratchaphatikaram School which in the old day located at Wat Rachatiwad until 1954 the school was moved to new location at Wat RatchaPhatikaramand and began teaching on 17th November 1955 under Bangkok Metropolitan Administration (BMA). The school were continue expanded and renovated until the present day. The school's address is 147 Ratchawithi Road, Watchira-Phayaban Sub-district, Dusit District. For the researcher is also working as a musical teacher in this school and found that the students still have not so much effectiveness on music learning. The students still learn from book and without interesting media and activities. The researcher has interested to apply the Carl Orff concept to apply to the music study curriculum in the elementary school (Grade One) For the reasons that the Grade One elementary school is the basic year for students to develop their music. The result from this study will be applied for develop and promote the improvement of music activities in this school.

Objectives

1. To comparison of achievement on the pretest study of music lesson using the ideas of Carl Orff among Grade one students at Wat RatchaPhatikaraman School in Dusit District of the Bangkok Metropolitan.

2. To observe the behavior of students about music lessons by using concepts of Carl Orff.

Methods

Population and sample

The population for this researcher are the groups of twenty-three of Grade one students in the 2018, academic year in the same class room of Wat RatchaPhatikaraman School in Dusit District of the Bangkok Metropolitan.

The sampling group consisted of eighteen of Grade One students in the 2018, academic year in the same classroom of Wat RatchaPhatikarama

Variables of the Study

The dominant variables is music study plan under the Carl Orff ideas. The function variables is the effectiveness of music study program and music behaviors.

Sampling Method

1. The researcher has submitted three tools to the expert for revision and correction. The three tolls are the teaching plan, the music effectiveness test forms and the musical learning behaviors monitoring. The three experts namely :
    1.1 Assistance Professor Dr. Tepika Rodsakan, Expert of Music Education.
    1.2 Instructor Dr. Raewadee Petmunee, Expert of Primary Education.
    1.3 Instructor Dr. NavarinTagonetong, Expert of Measurement and Evaluation.
2. The researcher adapts and correct the test forms as experts suggested.
3. The researcher cooperates with Wat RatchaPhatikaram School
4. Cooperate with the teacher incharge of class of sampling group students.
5. The researcher introduces the students to do the test and examine the test to know the pretest result.
6. The researcher continue to test according to the music study plan by Carl Orff ideas for five weeks, at total of ten times (2 day a week) on Mondays and Tuesdays for sixty minutes a day from 2.30-3.30 pm. until finished. The researcher has developed the testing time table in 2018, academic years for examine the step of learning activities for revision and correction.
7. After the process for ten activities finished, the researcher do the test after activities on sampling groups by the music learning achievement test (The same as the pretest study)
8. Bring the result information to analyze the statistical data.

Conclusions

1. The music teaching plan of Grade One students of Wat RatchaPhatikaram school in Dusit District, Bangkok Metropolitan Carl Orff concepts has found that the music leaning achievement by concept of Carl Orff has been increased after the music program had been applied. The different of music learning achievement by Carl Orff ideas after music application increased by 0.05 level statistically
2. Music learning behavior by musics study plan according to the ideas of Carl Orff have increased

Table 1 The comparison of achievement on the pretest and posttest study of music lessons using the concepts of Carl Orff
Reference: Chutima Somboon (B.E. 2018)

Testing	Total Point	N	x̄	Mdn	IQR	Sig
Before class	24	18	10	10	2.25	.000**
After class	24	18	17.83	18	2.25	-

** A significant of statistic at 0.05 level

From Table 1 The music learning achievement marks of Grade One students by Carl Orff ideas after the application of music activities has increased before the application. The effectiveness marks is 7-12, average mean = 10 , median = 10, quartile = 2.25 total marks are fair. After the application of music activities by Carl Orff ideas the marks are 14 – 20 the average mean = 17.83, median = 10, quartile = 2.25 total are very good with a highscores at a significant of statistic of 0.05 level which is according to the research no. 1 which deseribed that after the music learning by Carl Orff ideas students will show btter learning effectiveness than before.

Figure 1. The music learning achievement testing (Before Learning)

Table 2 Average mean of music learning behaviors by music teaching plan according to   the ideas of Carl Orff.
Reference : Chutima Somboon (2018)

Music teaching plan by Carl Orff	Average Mean				
	Learning Behaviors 1	Learning Behaviors 2	Learning Behaviors 3	Learning Behaviors 4	Learning Behaviors 5
1. What is the voice	3	1.39	1.56	1.5	1.67
2. How is the voice (High or low)	3	1.44	1.61	1.56	1.72
3. What kind of voice (Long and short sound)	3	1.56	1.72	1.61	1.78
4. What kind of voice (Loud or low volume)	3	1.72	1.78	1.72	1.83
5. Each name of student have their own rhythm	3	1.83	1.83	1.78	1.89
6. The rhythm in the song	3	1.94	1.89	1.94	2.00
7. Toy Bier	3	2.28	1.94	2.11	2.17
8. Create rhythm	3	2.39	2.28	2.28	2.44
9. Follow the card	3	2.61	2.61	2.50	2.50
10. My song	3	2.83	2.83	2.72	2.67

From table 2 The music learning behavior by Carl Off ideas has shown increasing average mean.

The behaviors No.1, The students learn and do the assignment the result not change.

The behaviors No.2, The students are willing to learn music has increased for 48.00%

The behaviors No.3, The students intent to learn during the class has increased for 42.33%

The behaviors No.4, The students assert to do the music activities assignment has increased for 40.67%

The behaviors No.5, The students cooperate and participate in music activities with other students has increased for 33%

Overall 4 behaviors of students by music teaching plan according to the ideas of Carl Off have changed for 41.08% This prove that the second research No.2 which purpose that music learning behaviors by Carl Off ideas during use of music activities has increased.

Figure 2: Create of music rhythm by students.
Reference :ChutimaSomboon(2018)

Results

The study result can be conclude :

1. The music study plan for Grade one student in the elementary school of WatRatchaphatikaram, Dusit District, Bangkok Metropolitan by Carl Off concepts found that the effectiveness marks of music study by Carl Off ideas have been increased after application of music activities and the differential of effectiveness have increased with the significant of statistic 0.05 level.

2. Music learning behaviors by music study plan according to the ideas of Carl Orff have increased.

Discussion

1. The music study achievement by Carl Orff ideas after the music activities have increased significant of statistic 0.05 level. This is according with the research assumption that after music activities by Carl Orff ideas students can perform better effectiveness than before. Comparison of music study effectiveness test shown that the marks after music study has increased for 17.83 marks (higher than before the music course which average 10 marks.)This results is as same direction as (Siritaja, 2007) which has studied about the effect of music activity by Carl Orff ideas on the creativeness of elementary school student of Srinakarin Thanavirot University (elementary Section) Wattana District, Bangkok. The study result shows that the student creativity can be increased after music activities by Carl Orff ideas has applied at the significant of statistic 0.05 level. The student with Carl Orff ideas of music activity can perform creativity better than the student group without the activity at the significant of statistic 0.01 level.

The result shows that the music activity by Carl Orff ideas is a teaching activity that can help develop the music learning effectiveness of the sampling group student who never joined the music course by Carl Orff ideas. After join the music course the students can perform better score than before joining. The researcher has created the music learning activity plan that begins from the most simple to the complex one, start from basic music course to the practical action, the students can create this own music with pleasant with several kinds of media. The music workshop alleged student to pay attention in music course. This result to increase music learning effectiveness as soon as the research by [9] who has enforced the kindergarten student's mathematic basic parctice by prepare them the music experience by Carl Orff ideas. The result of (Bunlaksil, 1994) found that the kindergarten student who was experienced by method of Carl Orff ideas can improve their mathematic parctice such as : Grouping , Number Encounting , Comparision and Sequence to the better stage than just before at the statistical significance of 0.01 level.

Otherwise, the music activities by Carl Orff ideas has stress on the real workshop that music parctice both single play and group. Step by step the teacher will gradually explain and suggest music activity to the student and they can realize and understand. Students will start to play as they saw together with the small group and large group so the students join with the music activities at the beginning until the end. Also, the music study plan highlight on the relationship between students. This help children to create their own musical work as described by Carl Orff as same as (Srirattanakorn, 2006) who has made study with the cleverness of emotional in case of the abnormal child cases. After apply the music activities by Carl Orff ideas to the children, the result show that they can improve the cleverness of the abnormal children up to the learn-ability children. After the music activity by Carl Orff ideas at the good level, children can upgrade their learning ability to the teachable level. The statistical significances up to 0.05
.

2. Musical learning behavior by Carl Orff ideas between the application of music activity has increased as assumption that the music learning behavior between the 10 activities plans have been improved, by means of comparison between the score difference on 5 Categories has continuously increased. This prove that music activities can help improve the music learning behavior and can help improve the cleverness. This is became music activities allows people to join activity to the others, released and pleasant. Their body get calmness, relax of stress and afraidness and also alert the emotion feedback and behavior as well. Music lead to joy and relax as the natural language. It can help alert person without limit and can get through any kind of body even the disable person or even the handicapped. The good result of music can help child to develop their emotional-self responsive, creativeness, and child development. Music allows child to test and show out their willingness music to develop their cleverness, language, body and self confidence, because music experience help child to learn and understanding the emotional and their own ability and their culture. This referred to (Suphanphasak, 2000) who discovered that the parents who educate their child to have music experience. They also give better chance for child to develop creativeness, emotional and body development and lead their child to be completed developed especially the harmonized in music. It is necessary for parents to concerns about the living environment and music development their children and help them to develop their musical parctice and personal talent. This refers to Clause Bang who explained about music that music is an attractive source which allow person to perceive and learn in several kind of knowledges because any kind of human have music in their own mind even disable an able one, even different format an attitude. The personnal response to the same music melody are different from person to person. So the applications of music activities in childhood may help them to develop their own behavior.

This is according to (Panichying, 2010) who has made study about the development of self - discipline in the elementary school kids. The result shows that the elementary school

who has been applied to music activity by Carl Orff ideas can develop their self-discipline : Their responsible, on time-punctual patient, self-confidence, leadership can be improved statistically signification 0.05. The self-discipline behavior has changed into the positive way for all period of the activities. From the behavior monitoring between the musical activities by Carl Orff, the researcher found that each student has different behavior due to the learning and perceiving of each person. At the beginning period of appling music program by Carl Orff ideas, most of students move so slowly and have no motivation to learn without intention in class and less their self confidence in doing the activities. The researcher try to change the student behavior by let them do their learning by doing, the researcher will closely giving advice and suggestion to empower their spirit or to rewarded to the one who can act bravely. Then we emphasizing them by special games learning. This doing process all creativeness and exercise their skill by means of different media allow students to adopt their behavior in to the better direction and have improved their behavior for all step between the 10 activities according to the plan

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The Development of drama activities in the form of Luang Wichitwatakarn drama to promote self-sufficiency values

Archaree Poonkasem[1], Piyawadee Makpa[2] and Kusuma Theparak[3].

1 Graduate student, Program in Art Education Performing Art Education, Faculty of fine Arts, Srinakharinwirot University, Email: archaree.sjb@gmail.com
2 Faculty of fine Applied Arts, Srinakharinwirot University, Email: piyawadee@g.swu.ac.th
3 Faculty of fine, Suan Sunandha Rajabhat University, Email: Ktdrama2608@gmail.com

Abstract

This research aims to 1) Developmentdrama activities in the Wichitwathakarn Theater format to promote the Values of Self-Sufficiency; 2) The study results of the before and after using the Wichitwathakarn Theater to promote the Values of Self-Sufficiency. The sample group used in this research included a of twenty seven student in Mathayom Three. This research employed an experimental one group pretest-posttest research design. The data was collected data and experiments were performed on the sample group by using statistics, a t-test, the average and standard deviation. 1)The results of the study indicated that the creation of drama activities in the Wichitwathakarn Theater format to promote the Values of Self-Sufficiency by using the drama process for theater in education to learn about Self-Sufficiency Values and learn the drama format, which takes approximately fifty minites per session, once a week for up to nine weeks. The results n the index of item-objective congruence results regarding the format of the drama activities and the purpose of organizing the drama, according to the opinions of expects, with a consistency index of 1.00 in the Wichitwathakarn format. It can be concluded that the experts decided to use the Wichitwathakarn Theatre to promote the Values of Self-Sufficiency; 2) It was revealed that the results of the experiment before and after the using drama activities to promote Self-Sufficiency. The average after the experiment in terms of using drama activities significantly decreased with a statistical significance of 0.5

Key Words: Development Activities, Wichitwathakarn Theatre, Self-Sufficiency

Introduction

Extravagance is a new value of today's Thai society that has been adapted and developed according to the rapidly growing globalization of technology and other things in the local environment. Thai society today is facing a crisis of values, related to luxuries that cause children and youths to behave inappropriately in spending. It also results in families that are not wealthy and unable to respond to increased expenses, caused by family problems which have arisen from the persons who want to follow the various values that have become apparent in society. Schools and educational institutions, therefore, recognize the importance

of developing children and youths to be aware of sufficiency in life, moderation in spending and sharing with others. Cultivating students to learn about self-sufficiency is important and necessary in modern times. As His Majesty King Rama IX said, *"Sufficient means that moderation, reasonableness, and self-immunity. Being moderate does not mean being too strictly frugal; consumption of luxury items is permitted… but should be moderate according to one's means"* This is the development of learners to have knowledge and understanding, and instilling and raising awareness about sufficiency should, therefore, provide knowledge of moderation and sharing. In addition, the model should be adjusted to make it easy to understand, which can be done through theater in education because Theater in Education is another model of learning that helps students to participate in learning activities through the drama process. Students can be encouraged to develop thinking processes, analyze, and exchange opinions, while Thai drama, such as Luang Wichitwathakan drama, can be integrated in the performances model instilling values of patriotism and love for the country. Popular ideals can be cultivated for people in the nation to unite, and can be adjusted to be used to instill sufficiency values. The Luang Wichitwathakan drama model is a type of Thai drama that is characterized by acting, talking, turn-taking, singing that the actors can understand, and easy operation; it also has a style that combines dance and lyrics. It can also enable the learners to understand the difficult learning content more easily. The key is to be able to adapt in the future.

Objectives

1. To create drama activities in the Luang Wichitwathakan drama model to promote sufficiency values

2. To study the effects before and after the use of drama activities in the Luang Wichitwathakan drama model to promote sufficiency values

Scope

The 227 students in secondary school grade 9 (*matthayom 3*) of St. Joseph School, Bangna Samrong Nuea subdistrict, Mueang district, Samut Prakan province

Hypothesis

Learners gain knowledge and understanding from taking part in the study of the development of drama activities in the Luang Wichitwathakan drama model to promote sufficiency values and realize the sufficiency values.

Instruments

1. Test of knowledge of the values of sufficiency (in terms of moderation and sharing)

2. Theatrical activities in the Luang Wichitwathakan drama model to promote sufficiency values

Methodology

1. The students of secondary school grade 9 (*matthayom 3*) took the test on values sufficiency.

2. After the sample group was decided on, the sample was brought to participate in the drama program in the Luang Wichitwatakan drama model to promote the sufficiency values in all nine activities.

3. The sample group learned about the history of the Luang Wichitwathakan model in order to instill values of sufficiency.

4. The sample group learned about sufficiency, and together found ways to promote sufficiency values.

5. The sample group learned about the characteristics of Luang Wichitwathakan drama, such as dancing, singing, negotiation of characters, etc.

6. The Luang Wichitwathakan drama was organized to promote the values of sufficiency among students within the school. Teachers and parents watched the show and criticized the performance together.

Data collection

1) The researcher requested permission from the director of St. Joseph School, Bangna, to collect the data.

2) The researcher prepared a document to clarify participation in the research. The researcher provided a letter of consent form so that consent for participation in the research project could be provided for those under the age of 18 years or those who were unable to express their consent on their own.

3) The researcher explained the drama activities in the Luang Wichitwathakan drama model to promote sufficiency values for the sample group to acknowledge and prepare for.

4) The researcher selected the sample group. The sample group took the 20-item test of sufficiency values (in terms of moderation and sharing) and those with a level of extravagance higher than 60 percent were chosen using a purposive selection method. The sample group of 27 had to pass the selection and participation criteria, and were used as an experimental group. (Experimental Research)

5) The researcher used drama activities in the Luang Wichitwathakan drama model. The activities defined by the researcher were conducted by the researcher with the sample group for nine weeks, once a week, for 50 minutes each time.

6) After performing the drama in the Luang Wichitwatakan drama model to promote the values of sufficiency, the researcher collected the final data by administering a test of 20 items to measure sufficiency values (in terms of moderation and sharing). The data collected from the sample group was analyzed by using a statistical program and the experimental results before and after the activities of the sample group are presented.

Results

1. Development of drama activities in the Luang Wichitwatakan drama model to promote sufficiency values

The research on the development of drama activities in the Luang Wichitwatakan drama medel to promote the values of sufficiency can be summarized as follows.

Activity design process

1) The researcher studied the extravagance of students in grade 9 and studied related research.

2) The researcher collected data by studying the process of Theater in Education, studying the pattern of Luang Wichitwatakan drama, and studying drama activity design appropriate for the sample group.

3) The researcher designed the drama activities by studying drama activities, including studying the standard indicators of the education curriculum of the Ministry of Education. The desirable characteristics of students in educational institutions and teaching plans were used to design drama activities in the Luang Wichitwatakan drama model to be suitable for the sample group and in accordance with the objectives to promote the values of sufficiency.

4) The researcher examined the instruments used by drama activity professionals for educational purposes, in terms of measurement and evaluation. Incorporation of Luang Wichitwatakan drama resulted in an activity plan that contained the essence of the activity, activity management process, assessment, and materials used. At first, the researcher found problems in the design of the activities; the researcher did not have an evaluation form for each activity, which may have made the summary of information in each activity unclear and made the researcher unable to assess the understanding of the sample. Experts of drama activities therefore recommended the design of an assessment form to be used in each activity. In addition to the drama-component learning activities, the experts suggested adding one more activity, which is an interested drama activity. This is to allow the sample group to learn more about the composition of the drama. Therefore, the researcher reconsidered the activity model according to the advice of the drama activities expert, and divided it into nine activities: 1) drama media activities, 2) Maya trap activities, 3) dramatic activities, 4) interested drama activities, 5) singing and music activities, 6) dancing activities, 7) performing activities, 8) sufficiency drama activities, and 9) Luang Wichitwatakan drama activity to promote sufficiency values.

Drama activities in the Luang Wichitwatakan drama model to promote the values of sufficiency allowed the drama process for education (theater in education) to be used in making the sample learn about sufficiency values through self-learning in 50 minutes of activity per week, over nine weeks. After that, the researcher used the drama-style activity instruments to examine the effectiveness of the model and to analyze the accuracy of it. The researcher received advice on how to improve from three experts, whose average scores were analyzed. When considering the scores, it was found that the average score was 7/9, which is considered a high average score. It was concluded that the experts were of the opinion that various elements of the drama-style activities were consistent and appropriate for the drama activity model.

5) After the activity model had been considered by experts, the researcher used the drama program in the Luang Wichitwatakan drama model to promote sufficiency values. The model was tested in an actual trial with the sample group in accordance with the research of Woranyu Pin Ju (2015: 24), who said that drama activities had benefits in creating learning. Furthermore, the researcher intended to promote the sufficiency values of students in grade 9, St. Joseph School, Bangna, to help them be quality youths and help reduce the value of social extravagance.

2. The study of the results before and after using the Luang Wichitwatakan drama activity to promote sufficiency values

Experimental results before and after using each of the nine drama activities in the Luang Wichitwatakan drama model to promote the values of sufficiency were analyzed. The concept of theater in education was used in every activity so that the sample group could learn and understand on their own, details of which are as follows.

Process Steps of the Activities

1) The results of the first drama activity: drama media activities. The objective of the first drama activity was to enable the learners to gain knowledge about Luang Wichitwatakan drama, characteristics of the show, and its various display styles. Before the activity, 33.32 % of students knew the performance of Luang Wichitwatakan drama, 55.54 % of students had heard the name of Luang Wichitwatakan drama, and 11.10 % of students did not know the Luang Wichitwatakan drama.

After the activity, it was found that 100 % of the sample group had a good understanding of the history, style, and characteristics of Luang Wichitwatakan drama, which means that the sample group had gained basic knowledge of Luang Wichitwatakan drama.

2) The results of the second drama activity: the Maya trap activity. The objective of the activity was to enable the learners to understand the issue of extravagance. Before conducting the activities, the sample group was classified as belonging to one of two categories of extravagance: 70.35 % of students belonged to consumer goods (goods) extravagance, and 29.62 % of students belonged to foodstuffs (food) extravagance.

After the activity, the sample group shared opinions and found solutions to the problem of extravagance, which can be classified as follows: 59.24 % of students suggested reducing spending, 22.21 % suggested thinking carefully before buying, and 18.51 % suggested to give up to buy.

3) The results of the third drama activity: dramatic activities. The objective of the activity was to enable the learners to know and understand the composition of drama and the creation of plays. Before conducting activities, 55 % of the sample group had knowledge of the composition of drama and 40 **%** understood the creation of plays.

After conducting the activities, 90 % of the sample group had knowledge of the composition of dram, and 80 % understood the creation of plays.

4) The results of the fourth drama activity: interested drama activities. The objective of the activity was to allow learners to know and understand the composition of the drama and enable the creation of plays by using the content from the sufficiency story. Before the activity, the researcher inquired about the learning of the drama elements; 85.3 % could remember the drama elements and 14.81 % could not remember them. In the sample group, 90 % of them had experience in the composition of drama and 48% had experience of writing plays. This suggested that a large number of the sample group still remembered the information on drama elements well.

After the experimental activities, the sample groups were divided into two groups in order to jointly write a drama about sufficiency in terms of modesty and sharing. Of the sample group, 88.87 % could understand the composition of drama and 11.10 % did not understand it. The sample group had started to compose lyrics that were used in the performance of a song, namely Pho Pheng Dae Ao Jao.

5) The results of the fifth drama activity: singing and music activities. The objective of the activity was to enable learners to have skills in performing the Luang Wichitwatakan drama

and apply them for their benefit. This activity was an activity to learn about Nadtayasub posture and body language posture. Before the activity, 77.76 **%** of the sample group could dance in Nadtayasub posture and 55.13 % could use the body language posture.

After the experiment, 88.87 % of the samples were able to perform in the Nadtayasub posture and 74.06 % were able to use the body language posture. In this activity, the sample group applied the skills that they had learned to the Luang Wichitwatakan drama to promote sufficiency values.

6) The results of the sixth drama activity: dancing activities. The objective of the activity was to enable the learners to apply their acting skills in the Luang Wichitwatakan drama show and apply them for their benefit. Before conducting the activity, the researcher inquired about the Nadtayasub posture and body language posture of the previous activity. Of the sample group, 82 % could perform gestures according to the order and 18 % could not remember.

After the experimental activity, 75% of the sample group could apply gestures to be used in plays, in the manner and words of the play. Then, the sample was divided into two groups: one with the duties of acting and performing, and one with other duties. There were separated the factions in the sufficiency group, dramatic character group, extravagant drama group, and supporting actor group. The sample group was the discrimination operator.

7) The results of the seventh drama activity: performing activities. The objective of the activity was to allow learners to work in a theatrical style and understand the action. Before the activity, the sample group was divided into work groups in order to prepare for the activity.

After conducting the activities, the sample group was analyzed with regard to dance posture and the dance posture was improved to be appropriate for the role of Luang Wichitwatakan drama to promote the sufficiency values. Analysis found that 74.06 % of the sample group could understand gestures and were able to apply them, and 25.92 % of the sample group did not fully understand them. In the case of the latter, the researcher gave additional suggestions.

8) The results of the eighth drama activity: sufficiency drama activities. The objective of the activity was to enable the learners to practice expression in the form of Luang Wichitwatakan drama to promote the sufficiency values. Before conducting the activities, the sample group was divided into groups according to their duties to prepare for rehearsals of the actual performances.

After conducting the activities, the sample group's rehearsals were analyzed and criticized, and it was found that 77.76 % of the actors could remember the script and 29.62 % could not. The researcher organized another rehearsal of the performance for the students who could not remember the script.

9) The results of the ninth drama activity: fun activities and performances. The objective of the activity was to enable the learners to present the Luang Wichitwatakan drama to promote sufficiency values. Before the activity, the researcher allowed the sample to prepare for beginning the show.

After the performance of the show ended, there was criticism from the audience. Of the audience, 95% understood sufficiency (modesty) and 85.5% had an understanding of sufficiency (sharing). After that, the researcher asked the sample group to summarize their understanding of performing drama in the Luang Wichitwatakan drama model to promote the sufficiency values, which they had studied nine times. Of the sample group, 95% had an

understanding of modesty and 90 % had an understanding of sharing. Then, the sample group together took a post-test to measure the values of sufficiency (in terms of modesty and sharing). The average scores before and after using drama activities to promote the values of sufficiency were 79.07 and 67.33 respectively. When comparing the average score before and after the experimental drama activities in the Luang Wichitwatakan drama model to promote sufficiency values, it was found that the mean scores after the drama activities were lower than before the experiment, at the statistical significance of .05.

Discussion

In the research on the development of drama activities in the Luang Wichitwatakan drama model in order to promote the aspect of sufficiency, the objective was to study the effects of extravagance and promote sufficiency values. The following is a discussion of the results of the research.

1.   Model of drama activities in the Luang Wichitwatakan drama model to promote sufficiency values

The researcher studied the process of theater in education; drama activities; the pattern of Luang Wichitwatakan dramas; the desirable characteristics of students within the schools of St. Joseph School, Bang Na; and to study the standards and indicators of dance arts. The researcher studied the above so that the teaching plan would be in line with them and because the activities would be based on learning according to the dramatic arts. It was necessary for the learners to learn and gain knowledge in accordance with the standards and indicators of the Ministry of Education so that the sample group would not have a negative impact on learning. The integration of knowledge about sufficiency in the Thai dance performances model allow students to learn more as well. The process of theater in education is a process that allows learners to understand self-sufficiency content, learning processes, the searching of information, practice, teamwork, the immediate solving of problems in the acting, and the cultivation of self-sufficiency for students, in which the learners understand the stories themselves. This is in line with Pornrat Damrung (2013: 6), who said that theater in education means the use of the drama process as well as the application of drama creation knowledge with teaching and learning, and developing learners in the school system using a teaching technique that allows students to have direct experience in working and self-development.

2.   Results before and after the development of drama activities in the Luang Wichitwatakan drama model to promote the sufficiency values in the sample group of grade 9 students (Mathayom Suksa 3) of St. Joseph School Bangna.

The model of such activities consisted of the essence of the activity, activity management process, assessment, and the materials used in the dramas. The researcher facilitated the activity nine times, for 50 minutes each time, as follows.

Activity 1: Drama media activity The researcher used the conceptual theory of theater in education (TIE) in searching and action. The sample group expressed their opinions on the topic of knowledge transfer or methods of cultivating particular knowledge to have a memory or awareness of that matter. The sample group found answers and gave some comments. It was noticed that the sample group could share opinions openly as the sample group mentioned the following.

1. It was felt that theatrical performances gave more knowledge than the book itself.
2. Performing helped students to remember the stories more easily.
3. Luang Wichitwatakan dramas are very useful if used on the topic of sufficiency because sufficiency is an easy thing that many people cannot do and this activity will help promote it.

This corresponds to the theoretical concept of the theater in education (TIE) process that requires the learner to use a self-learning process through searching and action, by adopting the characteristics and Luang Wichitwatakan drama model and using them to cultivate today's values of patriotism in sufficiency. This is in relation to Rudee Chanokpiphan (2003: 59), who said that "Luang Vijit aimed to use the drama as a tool to stir up public consciousness".

Activity 2: Maya trap activity The researcher used the conceptual theory of theater in education

(TIE) to educate students on issues and brainstorming. The sample group were able to jointly analyze the problem of extravagance in a very interesting way. It was observed that the sample group had dared to comment on the most extravagant things as the sample group mentioned the following.

1) The most extravagant things are brand name items, such as shoes, wallets, watches, etc.
2) The most expensive thing to buy for oneself is an international artist concert ticket.
3) The use of products by celebrities and favorite singers, such as clothing, shoes, bags, etc.

After that, 79.07% of the sample group did a test on the measure of sufficiency values (in terms of moderation and sharing) and 60% of the group had extravagance criteria higher than the criteria set by the researcher. Therefore, the members of the sample group that had exceeded the criteria had to join the research. This is in line with the conceptual theory of theater in education (TIE) that requires the learner to use a self-learning process through education on issues and brainstorming, in accordance with Pornrat Damrung (2014: 48), who said that "Drama presents stories of specific problems that occur within schools which are topics that the schools see as problems."

Activity 3: Dramatic activities The researcher used the conceptual theory of theater in education (TIE) in searching and action and brainstorming. In this activity, the researcher invited experienced speakers to impart knowledge about the composition of drama and the creation of plays to the learners. It was noticed that the sample group was interested in learning about the composition of drama and the creation of plays. In the event, there was a drama workshop in which the learners sat in a circle and followed the instruction. The learners shared the following opinions after the lecturer had gone back.

1. It helped to write the script for a drama like Bup-pay-san-ni-wat because it is Thai. This should be suitable for the Luang Vijit Theater.

2. It promoted self-sufficiency in a new way, and compared people with enough money to live a humble life with those who are so extravagant and like to dress up for attention. It allowed the audience to see images of the rich people but they are still having sufficient life which can be seen nowadays.

That is relevant to the conceptual theory of theater in education (TIE) that requires the learner to use a self-learning process through searching and action and

brainstorming. This is done to use the elements of drama and the creation of plays to compose the songs which instill sufficiency values.

Woranyu Pinchueang (2015: 27) said, "Playing drama games and performing live drama (improvisation) allows children to try to open their hearts and do things where they do not have to worry about face; they can be courageous and risk losing face. Learning in the form of drama elements is considered good because the learners can answer questions and share opinions very well."

Activity 4: Interested drama activities The researcher used the conceptual theory of theater in education (TIE) in searching and action and brainstorming. The sample was divided into groups which created plays that contained sufficiency content with regard to moderation and sharing. It was noticed that the sample group was able to give the following feedback.

1. The drama emphasized modesty. The storyline of the drama, "Bup-pay-san-ni-wat", was used and music was composed using its melody. This was so that people would feel accustomed to the melody and would be able to get into the Luang Wichitwatakan drama model, which requires singing, dancing and dressing up in Thai clothes.

This is in line with the conceptual theory of theater in education (TIE) that requires the learner to use a self-learning process through searching and action and brainstorming. The drama and dialogue styles of the characters, which followed the Luang Wichitwatakan drama model, were needed to allow the writers to insert the ideas to motivate and promote sufficiency values and reduce extravagance. In relation to this, Pornrat Damrung (2004: 13) said, "This occurred learning is not the knowledge of drama. But it is learning about "Issues" that uses drama as a medium to present ideas, or causes reactions that lead to criticism and seeking good conclusions together". The composing of the lyrics of the sample was not consistent with the Luang Wichitwatakan drama model, with regard to the story of the song. This is because the content of the song was too long and the listener was unable to sing along or was the lyrics not familiar like other songs of Luang Wichitwatakan drama with short lyrics, which listeners can understand easily.

Activity 5: Singing and music activities The researcher used the conceptual theory of theater in education (TIE) in action and performance. The sample group learned about the basic aspects of Thai dance, namely Nadtayasub and body language posture. It was noticed that the sample group expressed the following opinions about the activity.

1. The sample group felt that they had been able to practice Nadtayasub, body language posture, posture of dancing, and learning in a position that had never been used before.

2. The sample group felt that they had been able to apply the posture of dancing in the drama that it had composed by themselves.

This is in line with the conceptual theory of theater in education (TIE) that requires the learner to use a self-learning process through actions and performances. This is consistent with the study of Wimon Srisupramai (2010: 3), who said, "dance practice is part of the development of people, both physically (physical) and with regard to mental values and attitudes (affective), so that dancers and theater performers will receive the results of our knowledge of dance and drama" and that dancing by using various gestures was still used in the Luang Wichitwatakan drama model, in a simple dance style.

Activity 6: Sufficiency dramatic dance activities The researcher uses the conceptual theory of theater in education (TIE) in performance and action. This activity brought the dancing posture lessons that had been learned in the previous activities to be applied to

the sufficiency drama. It was noticed that the sample group provided the following comments on the activity.

1. Clear division of work would help the job run smoothly.

2. Dance posture was applied to the drama.

This is in line with the conceptual theory of theater in education (TIE) that requires the learner to use a self-learning process, and is in line with Kanittha Sangkarat (2016: 10), who said, "to work and develop themselves by working with a group of friends is aimed at developing learners, and focused on making students have confidence in themselves, be assertive and practice rational analysis. This is a learning process that allows learners to develop, create and express themselves with friends of the same age." Furthermore, it is the singing and the dancing itself, in the Luang Wichitwatakan drama model in the drama-based performance, which has a character that is natural but elegant.

Activity 7: Sufficiency drama activities The researcher used the conceptual theory of theater in education (TIE) in acting, action, and brainstorming. It was noticed that the sample group provided the following comments on the activity.

1. They had been able to dress in the Luang Wichitwatakan drama model.

2. They had developed the characteristics to dance, chant, and carry out character negotiations.

3. They had been able to work in a group-work style, listening and solving problems.

This is in line with the conceptual theory of theater in education (TIE) that requires the learner to use a self-learning process through acting, action, and brainstorming by applying various dance postures that have been learned to usefully apply in accordance with Pornrat Damrung (2007: 8), who stated, "Drama is a method that allows children to try to find reason, remember, create, fight, and solve problems." Therefore, in the use of the drama process for education, students have fully shared their opinion. The sample group learned and understood more from the drama.

Activity 8: Sufficiency drama dancing and singing activities The researcher used the conceptual theory of theater in education (TIE) in acting, action, and brainstorming. It was noticed that the sample group made the following comments.

1. A script with "enough sufficiency" words should be added to cultivate the realization of self-sufficiency in the audience and actors.

2. Problem-solving on the topic of the dance and characters' words should be carried out to suit the performance.

This is related to the conceptual theory of theater in education (TIE) that requires the learner to use a self-learning process through acting and action in accordance with Woranyu Pin Ju (2015: 23), who said, "Drama that makes the classroom more useful to learners by allowing students to participate in the activities and be part of an audience is drama that can motivate students to have freedom in thinking, motion, and practicing real work together with others, and gives students the opportunity to try and correct mistakes."

Activity 9: Fun activities and sufficiency drama performances The researcher used the conceptual theory of theater in education (TIE) in presentation, criticism, and questioning. In this activity, the sample group performed in a real show. It was noticed that the sample group made the following comments.

1. The students felt they had been able to present the Luang Wichitwatakan drama performance very well.

2. The audience paid attention while watching the show and were able to collaborate to criticize the show appropriately.

This is related to the conceptual theory of theater in education (TIE) that requires the learner to use a self-learning process through presentation, criticism, and questioning and relates to Woranyu Pinchoo (2015: 23), who said that drama activities that brought dozens of people together in the drama was an activity that required cooperation management, both privately within the group and between groups of workers. This provides a clearer of time for the whole process. This process must have the working - communicate with each other - listen to other opinions - conflicting problems - try to solve problems - negotiate – bargain - develop direction to find common goals. There are talks to fulfill the task. All activities take time, people want interaction, negotiation, exchange, and to search for the work methods."

From organizing drama activities in the Luang Wichitwatakan drama model to promote the sufficiency values, every activity had a positive effect on student learning because it was really new and strange for the students. Some activities led to good relationships among students and resulted in students having an open mind and building a positive attitude towards dramatic arts courses. The activities that students liked best are considered to be a variety of drama activities, from workshops with speakers to carrying out activities. There were also activities for singing, dancing, and making music that allowed students to practice Nadtayasub posture and body language posture. The activities in which students realized that they had a lot of extravagances were the Maya trap activities because in those activities, they could ponder their own stories about spending and the use of valuable items. The activities that made students feel aware enough of self-sufficiency was the drama because they created plays, thought of the plays, and reflected the form of dramas with the content of sufficiency. The activities that students felt most proud of were the fun activities and sufficiency theater performances because they could perform for their parents to watch.

In the study of drama activities, it was found that scholars gave importance to the introduction of drama science to be used as a medium for learning and promoting various aspects of learning. This is consistent with Pornrat Damrung (2004: 87), who referred to the theater in education as a learning medium to encourage youth to think about the issues presented, leading to understanding and changing behavior. This is consistent with the research of Wichian Vitta-udom (2010: 2) on Perception of Students toward applying the Sufficiency Economy Philosophy to Alleviate the Lavish Habit: a case study of students at Rajamangala University of Technology Thanyaburi. The results showed that students perceived problems with the sufficiency economy at a moderate level. It is also in accordance with the research of Waranyu Pinchoo (2015: 2) on the development of assertive behavior of *mathayom suksa 6* students at Benjamathep Uthit School, Phetchaburi Province. By using drama activities, it was found that the sample group had a high level of courageous behavior when using drama activities to help in solving their living problems, communicating, and cultivating a desirable personality. The results showed improved child behavior and assertiveness when participating in activities. Therefore, it can be concluded that drama activities can help children to develop themselves and have more courage.

2. Results before and after the development of drama activities in the Luang Wichitwatakan drama model to promote the sufficiency values of the sample group of *mathayom suksa 3* students at Saint Joseph School, Bangna.

It was found that the average scores before and after the experiment using drama activities in the Luang Wichitwatakan drama model to promote the sufficiency values were 79.07 and 69.33, respectively. In accordance with the research of Woranyu Pin Ju (2015), before the drama activities training, students had a high level of assertive behavior with an average of 4.00. This is greater than after the drama activities, where the students had a high level of assertive behavior but the mean score was 3.92. In addition, it is consistent with the research of Kanittha Sangkarat (2016). It was found that the experimental results before and after using drama activities to reduce stress for abused children in the Emergency Home, the Association for the Promotion of the Status of Women, Don Mueang district, Bangkok, showed that the mean value after the drama activities was lower than before using the drama activities at the statistical significance level of .05.

Recommendations

1. Recommendations for applying the research results

1.1 The performers of the drama in the Luang Wichitwatakan drama model to promote the sufficiency values must have knowledge about sufficiency, drama composition, creating drama plays, basic Thai dance performances and the Luang Wichitwatakan drama model.

1.2 The researcher should study and understand the sample group's age, in order to form the drama activities to suit the age range.

2. Recommendations for further research

2.1 There should be a study of the development of drama activities in the Luang Wichitwatakan drama model to promote sufficiency values with other target groups.

2.2 More activities should be added because the activities in the drama process for theater in education (TIE) can enable the sample group to realize the problems very well, understand, and change their behavior.

2.3 The drama activities should be changed into other presentation forms, such as creative drama or stage plays that the sample group can understand more easily. This is because the sample group consists of teenagers, who still have a passion for the novelty of other types of drama other than Thai drama.

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Participation Process In The Revival Of "Fon Thai Phuan" In The Thai Phuan Communtity In The Nakhon Nayok Province

Keangkrai Subhong and Noppadol Inchan

Srinakharinwirot University, Bangkok, Thailand. E-mail: noudiwza26@gmail.com

Abstract

The purposes of this research study were to analyze the common characteristics of Thai Phuan dance in Thailand and to develop Thai Phuan dance in the Nakhon Nayok province participated in making Thai Phuan dance unique to Nakhon Nayok. The culture of Thai Phuan dance could be found in all regions in Thailand; specificity in Nong Khai, in Lopburi, in Maha Sarakham, in Saraburi, in Kalasin Province and in Prachin Buri. The results of this research study prevailed that Thai Phuan dance in all regions featured similar choreography and originated from the Phon Dio Dance in Nong Kai and expanded the cultural movement to other regions in Thailand. The ten most similar choreographies included the 1) Tha Wai; 2) Tha Jeb Song Lhang Tang Wong Klang; 3) Tha Phram Si Na; 4) Tha Shen or Tha Bin Ron; 5) Tha Yang or Tha Dhen; 6) Tha Rhum Kra Bi Jak Mea Bhut; 7) Tha Yung Phon Hang Jak Mea Bhut; 8) Tha Bang Phra Su Ri Ya; 9) Tha Cha Nee Rai Mai and 10) Tha Jhab Meu. Based on the results the Thai Phuan Dance was developed and created with foyrteen main choreographies, which will be used as model for Thai Phuan Dance in Nakhon Nayok.

Key Words: Thai Phuan, Fon Thai Phuan, Revival, Nakhon Nayok Province, Development

Introduction

Thailand is the country of many ethnic groups living together, due to forcibleness after the war end, being prisoners of war, seeking asylum in Thailand, and from those reasons Thailand became a country with the various language, culture, and ethnic group, and there are more than 70 ethnic groups in Thailand.

Ethnic group is a group of people who has common culture, language and ancestry. Ancestry in this context means ancestry in blood which has common biology and appearance (race), and also includes ancestry in culture, so people in the same ethnic group will feel binding in blood and culture at the same time. It's the feeling that support the identity of people and ethnic.

The term "Ethnology" as meaning from the Board of Social Sciences Terms Regulation is the study of culture of mankind, it is sometimes called "the very first class of anthropology" that need to understand all-around the specific people or ethnic group deeply, and takes a long period to include everything about the culture of the specific ethnic group. This type of report called "ethnography", most of them are reporting about the culture of native peoples or Illiterate tribe (Pongsapich, A. 2004)

Thai Phuan ethnic group is one of the ethnic groups that moved to Thailand which has the evidence of Thai Phuan people in many regions e.g. northern region, central region, southern region and northeastern (Isan) region. Regarding to the history, Thai Phuan people had emigrated to Thailand many times since the late Thonburi reign until Phra Phuttayotfa Chulalok (The first monarch of Rattanakosin Kingdom) reign in 2324 B.E. After emigrated to

Thailand they decided to settle down by rivers or canals, and they also moved to other parts of Thailand and settle down in different places most all-over Thailand.

Identities of Thai Phuan people are big body, height more than 5 feet, dark brown rounded eye, Eyelid do not open fully looked like some Chinese ethnic groups, round face, and white – brown skin. (Sirabuth, P., 2015)

As to religion, tradition and belief of Thai Phuan people, Thai Phuan people are Buddhist. Villagers in a community who descend from Thai Phuan ancestry also believe in grandparent, ancestor spirits, though. They separate the shelf of Buddha and the shelf of ancestors, and they believe "Sen Wai Dee Tham Phlee Thuk Tong (Make offering to the spirits correctly)" ancestor spirits will protect and lead a village to a peaceful time in accordance with Thai Phuan people's way of life. Thai Phuan people are peaceful, united and stict to Heath-Klong (Thai Phuan's traditional rite) in accordance with the traditional custom. They also have the wisdom in the four basic needs e.g. basket making, weaving, house building, cuisine, drug making and herb treatment. Thai Phuan People also have the very unique performing art that identify itself called Fon Thai Phuan (Thai Phuan folk dance).

Fon Thai Phuan is the performing art appears in many provinces, each province has the similarity and dissimilarity depends on surrounding of each area. Nowadays, Fon Thai Phuan has a different pattern, style and the way of performing but same dance moves, it is believed some dance moves are influenced by folk dance of Xiangkhouang people in Laos, not only dance moves, music also be influenced. We can find the music still be performed in performances in the northern part of Laos or Xiangkhuoang. The sound of music is gentle, euphemistic and proper with the nature of Thai Phuan people who are kind, observe the precepts and in a traditional rut. Thai Phuan traditional dress is influenced by Xiangkhuoang people as well and only 5 provinces which have the folk dance stand out are Lopburi province, Saraburi province, Kalasin province and Mahasarakam province. The researcher has gone on the fieldwork and found out Thai Phuan ethnic group in those area have changed their way of life based on popularity, there are a few elders in communities who still realize in their Thai Phuan origin, but they are not living in Thai Phuan's original way of life.

From that problem, the researcher is interested in using knowledge from the study of the revival of "Fon thai Phuan" to develop "Fon thai Phuan" in Nakhon Nayok province by using the participation process of Thai Phuan ethnic group in Nakhon Nayok province and making Fon Thai Phuan unique to Thai Phuan ethnic group in Nakhon Nayok province, and it is accord with Economic Development Plan of Nakhon Nayok Province 2558 – 2561 B.E. focus on cultural tourism and respond with the policy of Srinakharinwirot University in the topic of Academic Service in the Service Areas such as Nakhon Nayok province and Sa Kaeo province.

Objectives
1. To analyze co-characteristics of "Fon Thai Phuan" in Thailand
2. To develop "Fon Thai Phuan" of Nakhon Nayok province using participation process

Significance of the research
1. To gain knowledge in dance move of Fon Thai Phuan in Thailand's area
2. To perform Fon Thai Phuan which is the unique of Nakhon Nayok province

Research area
 Population

Selection of the population in this research is Fon Thai Phuan group in Thailand which is performing Fon Thai Phuan or having an evidence of settle down of Thai Phuan ethnic group from the past until the present.
 Sample groups

Sample groups for data collection Fon Thai Phuan

Sample groups of this research are Fon Thai Phuan which have clear process and pattern, be the groups that propagate the Fon Thai Phuan presently and also live in the area of Thai Phuan ethnic group in Thailand, viz.

1. Fon Thai Phuan group, Lop Buri province
2. Fon Thai Phuan group, Sara Buri province, Prachin Buri province, Kalasin province
3. Fon Thai Phuan, Mahasarakam province
4. Fon Thai Phuan, Nong Khai province

Sample group to develop Fon Thai Yuan in Nakhon Nayok province

Sample groups of this research are selected by purposive sampling are cultural art local wisdom elites of Nakhon Nayok province amount 15 persons who have the experience in watching the Folk Dance that used to appear and lose during the time and social evolution.

Research framework
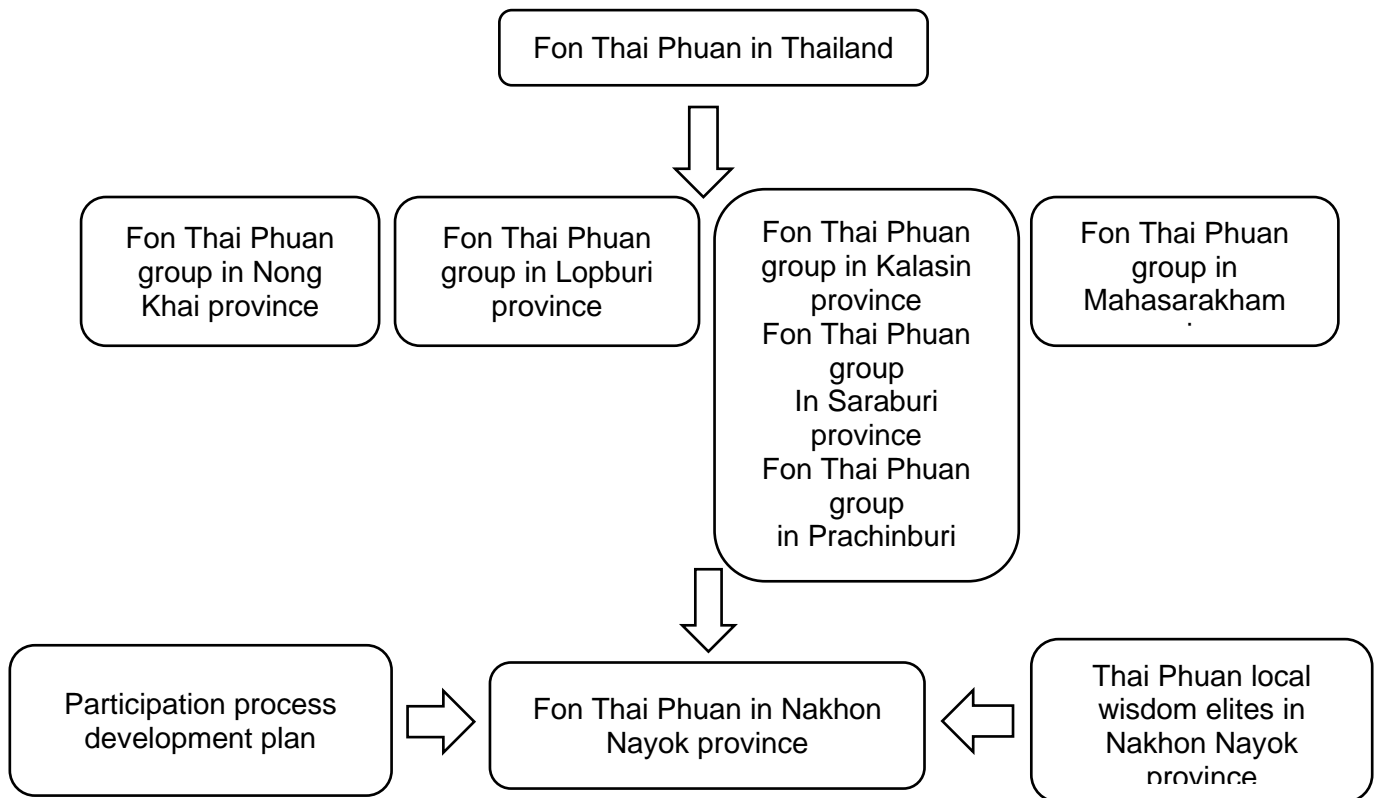
Research instrument

This research, the researcher collected data from studying a unique of Fon Thai Phuan and collected data by recording audios, pictures and videos of Fon Thai Phuan in 4 groups, viz.

1. Fon Thai Phuan group, Lop Buri province
2. Fon Thai Phuan group, Sara Buri province, Prachin Buri province, Kalasin province
3. Fon Thai Phuan, Mahasarakam province
4. Fon Thai Phuan, Nong Khai province

The instrument that used in this interview was the form with the structure that the researcher had already settled the structure and questions before going to interview and collected data from the interviewee in accordance with the question structure which has covered all objectives, framework and other related topics.

Instrumental Creation
- Step 1 settled a framework of questions or interview type in accordance with the research objectives
- Step 2 drafted questions for interviewing with cultural art local wisdom elites in Nakhon Nayok province.
- Step 3 presented the interview form to the adviser and the experts for checking
- Step 4 adjusted the interview form in accordance with comments from the adviser and experts then took it to collect data.

Data collection

Study pattern of Fon Thai Phuan in documents which could be separated into 2 type, viz., primary data and secondary data.
1. Primary data, viz., interviewing, sound recording, photo shooting and video recording
2. Secondary data, viz., Journal, reference book, book and related research from Thailand or other countries

Fieldwork data collection, viz., Interview and observation
Interview– characteristic of interview was interviewing with structure that the researcher agreed it was in accordance with the research. Interviewing with structure was created by interviewer, and all interviewees would be interviewed with the same pattern. The pattern of this interviewing was flexible and be able to categorize and analyze easily.

Interviewees – must participated and performed "Fon Thai Phuan", including local wisdom elites who the experts in cultural art of local communities.

Observation – was the process that the researcher gains from the experience during observe the effect which happened during the studying and continue naturally without any control or modify. (Srihakhot., 2014, P. 56)

Scrutinizing data and Analysis of data

The researcher analyzed data by using interpretation, created inductive conclusion then presented as an essay, a comparison table and a table in a pattern of general knowledge, viz.,
1. Surveying problems appeared in Nakhon Nayok province, and collecting data from fieldwork in the scope that the researcher had created to help his research
2. Going tp fieldwork in accordance with the population of the research to take the data that already pass the analysis and synthesis process, and it became the data from the problems which the researcher needed to re-arrange the data to the essay and comparison table. It came from these 4 sample groups, viz.,
   2.1 Fon Thai Phuan group, Lop Buri province
   2.2 Fon Thai Phuan group, Sara Buri province, Prachin Buri province, Kalasin province
   2.3 Fon Thai Phuan, Mahasarakam province

2.4 Fon Thai Phuan, Nong Khai province

After that, the researcher took data that received from a separate analysis e.g. head, hands and feet to find co-characteristics of dance moves and compare them for clarity.

3. Going to fieldwork to collect more data from local wisdom elites in Nakhon Nayok province then analyzed the data until got what the researcher needed in the pattern of an essay specific table of local wisdom elites.

4. Taking all data from the sample groups to synthesis and sort them together by selecting the similarity. After that, arranged data from the local wisdom elites to get in accordance with Choreography principle until became Fon Thai Phuan that represented the unique of Thai Phuan people in Nakhon Nayok province.

Conclusion

The research named PARTICIPATION PROCESS IN THE REVIVAL OF "FON THAI PHUAN" IN THE THAI PHUAN COMMUNITY IN THE NAKHON NAYOK RPOVINCE can be concluded as in below.

- The finding indicates that Fon Thai Phuan group in Nongkhai province is the first group that performed in Thailand, Mr. Yodying Rachatangjai says 'Fon Thai Puan was perforamed in 2530 B.E. for the first time', from that information, it means Fon Thai Phuan in Nongkhai province is the first performance group.

- The findings indicates that Fon Thai Puan group in Lopburi province is different from other groups, the community leader Mr. Somkid Thongjung says "because the villagers in Baan Mhee community, Lopburi province had seen Fon Thai Phuan then they discussed and agreed to perform the show at the annual festival of the community, and Fon Thai Phuan had begun.' According to the earlier information from Mr. Somkid Thingjung makes the researcher realizes the Fon Thai Puan performance in Baan Mhee sub-district, Lopburi province originates from watching others and inspires ladies in the community to create the Fon Thai Phuan performance in Lopburi province.

- The finding indicates that Fon Thai Phuan group in Lopburi province is the only one which has the dance moves different from others because they use Standard Traditional Thai Dancing for fast beat music in their performance so that make Fon Thai Phuan in Lopburi province different from other groups.

- The finding indicates that Fon Thai Phuan groups in Kalasin province, in Saraburi province and in Prachin Buri province in the same category because all the mentioned province above have the same sound, choreography and amount of performer, so their performance will be the same pattern, or they may come from the same origin but different in some scales because of performers' basic and context of communities etc.

- The finding indicates that Fon Thai Phuan group in Prachin Buri province is a result of holding an annual blessing ceremony in the community. Formerly, it only had a Lum Phuan performance, later students joined the performance so Anubarn Sri Mahosot school asked Mrs. Supatsara Kong-loy who was a local wisdom elite passed down dance moves. Mrs. Supatsara Kong-loy says "it is a performance consist of my previous

experience and my thinking process then it becomes the guideline for teaching the students in the community.

- The finding indicates that the Fon Thai Phuan performance in Nongkhai province has the dance moves which is influenced by Laos, and they have the specific names, viz., "Tha Shern" which is inspired by a flying gesture of swallows, "Tha Yang" which is inspired by a gesture of people walking and "Tha Jub Mue" (hand shake) which is inspired by a local play of Non Sawan village in Laos.

- The finding indicates that the first performance of Fon Thai Phuan group in Nongkhai province was held in 2530 B.E., there are male and female performers, but it was only standing dance did not deploy.

- The finding indicates that co-characteristics of all Fon Thai Phuan sample groups have 10 dance moves, viz.,

- The finding by fieldwork at Nakhon Nayok province indicates that Fon Thai Phuan dance moves are consist of dance moves that be screened and rectified by the researcher and become the 14 main dance moves. All 14 dance moves are reviewed by the local wisdom elites, and they can be used.

- The finding indicates that Fon Thai Phuan at each location may come from the same origin because the analysis and comparison process indicate that dance move, dance move arrangement, beat, deployment and costume are in the same pattern but different in each location, each community depend on the context, so dance moves look like each other or not much different. The differences are beat of dance, hand set up, foot set up, etc.
- The result indicates that participation process in the revival of Fon Thai Phuan in the Thai Phuan community in Nakhon Nayok province to develop dance moves as the unique of Nakhon Nayok province. The researcher selects the common dance moves of each sample group and re-arrange them properly base on the original dance moves of 4 Fon Thai Phuan group which have co-characteristics and categorize them into 10 moves. Those will be the main principle of creating Fon Thai Phuan as the unique of Nakhon Nayok province and add more main outstanding dance moves which the researcher selects from dance moves of local wisdom elites at the fieldwork data collection stage, amount 14 main dance as the representative of Phuan people of Nakhon Nayok province.
After that, the researcher takes new dance moves which created in accordance with choreography principle to the community on the field trip again. Presenting new dances which passed the thinking process of the researcher to the community and rechecking then giving to the community to achieve the effective goal.

Discussion

In the PARTICIPATION PROCESS IN THE REVIVAL OF "FON THAI PHUAN" IN THE THAI PHUAN COMMUNITY IN THE NAKHON NAYOK PROVINCE can be discussed as in the text below.

According to the study pattern of Fon Thai Phuan of each group indicates the exact similarity and difference. However, the similarity it's not like same characteristic, in the difference it's

not really different. Maybe they were passed down from the origin long time ago and the popularity had changed, so they took the effect to the clear characteristic of dance move disappeared. Sometimes, it happened because the instructors realized the basic of learners and passed down the legacy from generation to generation so dance moves in each group or community might change. Including Fon Thai Phuan group in Nongkhai province, they say "sometimes instructors must adapt dance moves depend on learners and performing area." However, they still remain some original dance moves clearly. It consistent with The Cultural assimilation theory

Somsak Srisantisuk (2551 B.E.) says "The process of changing in culture and society which influenced from other groups, will become the acceptance of co-culture." (Somsak Srisantisuk, 2551 B.E., P.174)

The research finds that Fon Thai Phuan group in Nongkhai province is the first group that performs and creates job, and they pass down the legacy continually. The journey of Fon Thai Phuan is the interesting evolution because Fon Thai Phuan (Thai Phuan folk dance) of Fon Thai Phuan group in Nongkhai province is a small Thai folk dance group and doesn't have any influent but it can be found generally. May because Fon Thai Phuan groups are passed down from the same origin. However, the researcher doesn't focus on the passing down process, focus on the difference. The researcher provides that Fon Thai Phuan has the role in Thai society may because of Thai society has been changing. Starting to adapt more technology with performing and studying, and it makes Fon Thai Phuan spread widely on media not so many years since Fon Thai Phuan in Nongkhai province performed the first show in 2530 B.E. then Fon Thai Phuan group in Kalasin province performed another show in 2542 B.E. After that, Fon Thai Phuan is started teaching at Kalasin College of Dramatic Arts. It is an importance variant that believed the performance by the college is proved before broadcast is so interesting and be known widely. Furthermore, only 8 years since Kalasin College of Dramatic Arts Youtube is being known in Thailand and the researcher believe this is also the important variant of the journey of Fon Thai Phuan in Thailand because after Fon Thai Phuan videos are uploaded on Youtube website, Fon Thai Phuan are retrieved and get in touch easier. After all it conform with Cultural Diffusion Theory, Somsak Srisantisuk, (2551 B.E., P.127), it says "spreading starts from the center, each center has the different elements called One Ring (kulturkris) e.g. potato plating, mat, board, staff and descent have an adaptation or culture mixing or losing some cultural elements but culture ring still remain saving the balance of civilization and spread to other part of the world.

The research finds similar dance moves in each group through Fon Thai Phuan. The researcher finds that all similar Fon Thai Phuan moves of all groups e.g. using hands perform Sern move, using knees perform Yoi Kao move, treading with knee droping, Jeep Yum Tao Liang, etc. It's because the instructors are having basic of dancing, so dance moves which passed down are identical. Moreover, performances in Isan region (north east) also have the main dance moves, and Fon Thai Phuan also be counted as the main dance moves. It can be counted as the trustable basic of Fon Thai Phuan that have similar characteristics. Furthermore, it can be counted as the characteristic of Isan region because each region has its unique characteristic without copying from other regions, in accordance with choreography principle of central region, Chaloey Sukhawanit, National Artist of Performing Arts area and Thai folk dance expert says " in local dance choreography, must study about local main dance moves then choreograph to get along with the meaning and the detail of the performance then choose appropriated main dance moves not always start with first move, may choose the eighth main dance move to be the starter dance moves of choreography (Potjaman Samakkabuth, 2538, P. 44)

Suggestion

Suggestion for using the result of the research

1. The researcher finds the next research should collect data from performers who have the same background e.g. if choose performers who have Thai folk dance basic so all sample groups must have Thai folk dance basic or if choose folk dance group of villager so all sample groups must be villagers. This research mostly finds the difference of the context of performers, so the result will be not clear sometimes.

2. The researcher must go deeper in detail on the fieldwork for the better result of the origins of dance moves and understand the difference of the result more than this to develop in the next research.

3. The researcher should arrange the research to be in a plan and study the sample groups more than this for a better result.

Suggestion for the next research

1. Should study the characteristic of music and sound clearly and may create note for a functional use

2. Should increase study groups because nowadays there are schools without Thai Phuan ethnic group practice Fon Thai Phuan widely without any backgrounds of it and do not know the correct dance moves, they just perform without thinking about correctness. Their dance moves are incorrect and become new created dance moves. According to those text the researcher suggests arranging sample groups in the same way or creating dance videos to show the correct one and give to the schools to solve the problem.

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A Study of Contemporary Thai music Based on Traditional Thai Music

Rujee Srisombut

Srinakharinwirot University, Thailand. Email: rujee_jee@hotmail.com

Abstract

This study was conducted to meet the following objectives: 1. To study comparisons of contemporary Thai music and lyrics based on traditional Thai music; 2. To study comparisons of traditional Thai music with contemporary Thai music based on traditional Thai music.

The findings were as follows: 1. When the use of scales in contemporary music was compared to traditional Thai music, it was found that the pentatonic scale was used in songs such as "Rak Nong Porn", "Rak Jang Ti Bang Pakong", "Riag Pee Dai Mai", "Num Thung Krajom Thong", "Klab Ma Thammai", "Bussaba Siang Thian", "Suan Kern", "Rak Thoraman", "Huang Rak" and "Mae Yod Rak" and the heptatonic scale (7-pitch scale) was used in songs such as "Jotmai Jaag Mae" and "Uthayan Dokmai".   For "Rak Jang Ti Bang Pakong", the first and second verses used the pentatonic scale and the third verse used the heptatonic scale.

Direction of Melody - According to the findings, the direction of melody for contemporary Thai music was similar to the original Thai songs. However, some parts of the melody might have notes that are the reverse of the originals due to lyrical requirements. If Thai song is vocalized, the words will be incorrect such as in the Thai song "Do-Re-Me" in which the contemporary song uses "Me-Re-Do". Some songs have added melody.

In terms of using vocals, the findings indicate that most contemporary Thai music uses lyrics that match the melody, but some words are modulated to match the vocals and melody.

Mixed Melody – The findings indicated that many contemporary Thai music use mixed melodies composed of parts of many traditional Thai songs while adhering to their traditional formats. In other words, teasing exists between the vocals and instrumental music along with high tempo syncopation.

Forms of Melody Structure – The findings revealed that the following four types are used: 1. Strophic Form, which is a structure with a melodies along the same lines but with changes in lyrics in the form of A A A; 2. Binary Form, which is a musical sentence structure in two verses, AB, or two repetitive verses, A A B; 3.Ternary Form, which follows the three-verse format, A B C; and 4. Song Form, which uses A A B A verses.

 2. To study compared the vocal melodies of traditional Thai music and contemporary Thai music based on traditional Thai music.

 In terms of the use of falling tones in lyrics, the findings indicated that most falling tones in lyrics are the same, except when the lyrics include syncopation when the falling tones might have some changes.

The direction of melody for traditional Thai music includes both similar and different lines of melody due to drawn-out notes. However, most contemporary Thai music that has a direction or vocals matching the melody might have cut melody to fit the lyrics and arrange additional lyrics to some bars.

Vocal Modulation – The findings revealed that vocals are modulated downward to an alto voice and modulated upward to a soprano voice in order to match the lyrics with passing notes between words.

Key Words: contemporary Thai music, models, traditional Thai music

Introduction

Mankind's capacity for learning, remembering and applying skills distinguishes humans from animals. The knowledge passed down by humans from generation to generation has resulted in civilization with value in human lifestyles in terms of language sciences, culture and various traditions, including music.

Music is part of human life and interlinked with humans from birth. Music is also passed on through culture, living conditions and lifestyles. Each locality where people live makes music different. And music continues to serve as a good media for studying past and present living conditions, including social prosperity and decline. Music has been developed and passed on for so long that it has become culture and an indicator of the unique identities of each nationality. In Thai society, music has continued to evolve from past to present. Forms have developed into unique identities that demonstrate mastery over music as well as enduring prosperity. Ancestors, through their wisdom, have created musical instruments, bands and songs, while unique playing methods have been developed and transformed in line with environmental and social conditions and the prosperity of the towns and cities in which they lived. Therefore, improvements in musical works became new pools of knowledge that are consistent with changing time periods. In any case, it is necessary to rely on the traditional and cultural roots passed on by our ancestors and use them appropriately.

Modern music might be said to require composition of both melodies and lyrics. Musical composition, therefore, is related to the lyrics and vocals that make up a song. Songs are works of art created by humans as media for conveying various feelings such as sensitivity, sorrow, joy, excitement and fun through music and singing. Singing is the most accessible and affordable form of entertainment, because the instrument known as vocal chords is gifted to people ever since their birth. When we are happy, we want to sing. And because songs express our inner feelings, we grow more confident in music when accompanied by instruments. The extent to which music is pleasant depends on the construction of its melody and lyrics.

Music is highly involved in the lives of humans, because music comes from emotional expressions and social experiences. Therefore, music is the result of human cognition and intellect. It is also the human response with learning. For this reason, humans are unable to distinguish music from daily life (Wipa Khongkhakul, 1986: 36).

Music is a work of art that relies on voice and sound to express emotions to listeners as a form of artwork that is easy to relate and which creates happiness, joy and satisfaction for mankind. Traditional Thai music is a human expression of culture that has tremendous value and is part of ancient cultural art that has been handed down for hundreds of years. On the other hand, contemporary Thai music is a type of Thai music modeled after Western music and adapted as suitable for the preferences of the Thai people to the point that it has developed unique characteristics. Such music can be either purely vocal or instrumental, or even both, as exemplified by popular music.

Contemporary or popular music has a narrower meaning in today's modern world, being limited only to the music that is popular among the majority of people, while other leading but small musical genres are losing significance. However, whether they are songs are for folk dancing, urban songs, folk or country songs or sermon songs, it is generally known that each song can be an expression of various feelings and emotions such as love, anger and sorrow, which can be expressed with great clarity, followed by expressions of jealousy, pain/injury and vengefulness, which are not as clearly expressed. In addition, artists are highly capable of conveying meanings, and have composed numerous songs from past to present. Song composers compose their songs with devotion, and the songs composed can indicate national or ethnic identity regardless of the language used. Composed songs can tell as much about national identity in the same way as language accents (Sukree Charoensuk, 1995: 86). In 1952, the Public Relations Department (previously known as the Advertising Department) began to introduce Thai musical bands and international bands to play together in what was

called the "Sangkhitsampan System". Sangkhitsampan music can be said to be another branch of Thai music. With the Sangkhitsampan system, scales, vocal and musical playing methods and compositions were adjusted to fit with the lifestyles and preferences of modern society in the same way as international Thai music in general, which clearly shows the influence of Western music culture in Thai society.

In the past, vocal songs involved playful singing or duets where content was giving primary importance and songs could be sung without having to draw out long notes while singing. In the Sukhothai Era, songs were ballads or duets; they became real standard songs. In other words, if a song was sung a little slowly, they were double-layered. And if songs were sung faster, they were single-layered songs. Songs were sung in their entirely with no drawn-out notes; thus, they were short and sung back and forth many times. Whether or not songs were short or long depended on the extent to which the lyrics were written (either long or short). Songs during the Ayuthaya Era had no long, drawn-out notes, but were sung in their entirety with musical accompaniment such as the songs, "Toy Lang Khao Khlong", "Rao Len Nam", "Mahachai" and many other songs, which illustrates how the songs of the Ayuthaya Era resemble modern Thai music.

Thai songs serve Thai society from birth until death. We have lullabies for soothing newborn babies, motivational songs, Royal lullabies for newborn members of the royal family, or what are called "Pleng Cha Luk Luang", songs for various ceremonies, songs for invoking holy spirits/angels, songs for Khon Classical Dance performances, songs for vocal choruses, songs for singing contests, songs for daytime work, songs for nighttime work and songs specifically for funerals. Songs are played for different performances and songs are categorized as stories or saga, particularly for certain performances. Obviously, therefore, music has functioned to serve the people since the distant past.

After the change in government between 1939 and 1941, there was a prohibition against playing traditional Thai songs. It was a case where politics had greater influence than traditional or original Thai music. Consequently, Thai musicians were forced to give up their musical careers and take up other occupations, while the government promoted contemporary Thai music as an issue of importance. There were, however, some contemporary Thai music composers who modified traditional Thai music, because there were so many melodious original songs that should not have been abandoned. Therefore, three types of songs were composed during that era, namely, contemporary Thai music modified based on original or traditional Thai music, Western melodies composed with Thai lyrics and newly composed contemporary Thai music.

The period from 1947 to 1957 is another period in which traditional or genuine old-style Thai music was played in high tempo and with dedicated choruses that follows the international style. The lyrics are written in modern language and drawn out notes are sometimes removed and full words are added instead, thus returning to the song formats of the Ayuthaya Era. Thai modern songwriters during this time, including Kru (teacher) Saman Kanchanaplin, Kru Wet Sunthornjamorn, Kru Ua Sunthornsanan and many other masters in songwriting, added authentic traditional Thai melodies to contemporary Thai lyrics and music at the time. Some of these songs retained their original names, while others had authentic traditional Thai melodies with new lyrics and new names.

Authentic or traditional Thai songs are melodious and familiar with the lifestyles of Thai people since the distant past. The integration of traditional Thai lyrics with modern music using contemporary instruments or mixed with Thai instruments produced another form of pleasant tunes that rapidly gained popularity.

The researcher's interest is in studying contemporary Thai music that include genuine or traditional Thai music in their composition to garner interest and produce pleasant tunes that are popular in society. Contemporary Thai music that uses traditional Thai melodies gained popularity and became so widespread that some songs are now considered classics. The researcher will use the data obtained from the present study to analyze songs and present findings. The pool of knowledge gained will become guidelines for the study of various types

of music for people who are interested in analyzing various types of music based on traditional Thai music or other types of music in the future.

Objectives

    1. To study comparisons of traditional Thai music with contemporary Thai music that derive their melodies from traditional Thai music.

    2. To study comparisons of the vocal melody of traditional Thai music with contemporary Thai music based on traditional Thai music.

Methodology

    1. Data Collection

    Data were collected from the study of documents, academic textbooks, other books, published documents and recordings of 12 samples of traditional Thai music and contemporary Thai music, namely, "Rak Nong Porn", "Rak Jang Ti Bang Pakong", "Riag Pee Dai Mai", "Num Thung Krajom Thong", "Jotmai Jaag Mae", "Uthayan Dokmai" "Klab Ma Thammai", "Bussaba Siang Thian", "Suan Kern", "Rak Thoraman", "Huang Rak" and "Mae Yod Rak" for analysis.

    2. Data Study and Preparation

    The data obtained from the compilation of documents, academic textbooks, other books and audio recordings were organized and categorized for analysis in line with the set topics.

    3. Research Instrumentation

        3.1 General Instruments

            3.1.1 Thai music analytical theory

            3.1.2 Thai-contemporary note recording

            3.1.3 Recording of lyrics

        3.2 Technological Instruments

            3.2.1. Audio recorder

            3.2.2 Computer and note recording program.

    4. Data Analysis and Presentation

    The data was presented in the form of descriptive analysis. The researcher categorized the research topics for the study to obtain research findings based on the objectives as follows:

    4.1 To study comparisons of traditional Thai music and contemporary Thai music-lyrics based on traditional Thai music in the following songs: Rak Nong Porn "Rak Jang Ti Bang Pakong" "Riag Pee Dai Mai", "Num Thung Krajom Thong", "Jotmai Jaag Mae", "Uthayan Dokmai", "Klab Ma Thammai", "Bussaba Siang Thian", "Suan Kern", "Rak Thoraman", "Huang Rak" and "Mae Yod Rak" on the following topics:

            4.1.1 Scales

            4.1.2 Direction of Melody

            4.1.3 Voicing Lyrics

            4.1.4 Mixed Melody

            4.1.5 Forms of Song Structure

    4.2 To study comparisons of the vocal melodies of traditional Thai music and contemporary Thai music based on traditional Thai music.

            4.2.1 Use of Falling Tones for Lyrics

            4.2.2 Direction of Vocal Melody

            4.2.3 Modulating Pitches for Lyrics

    5. Conclusion, discussion and recommendations. The conclusion was prepared based on the findings of the study and data analysis with a discussion of the findings and recommendations.

Data Analysis Results

1. Study and comparison of traditional Thai music with the melodies-vocals of contemporary Thai music based on traditional Thai music.

1.1 On the use of scales by the 12 contemporary songs, which consisted of both contemporary Thai folk songs (luk thung) and contemporary Thai international songs (luk krung) based on traditional Thai music, nine songs use a group of five pitches known as the C pentatonic Scale, namely, "Rak Nong Porn", "Rak Jang Ti Bang Pakong"(first and second verses), "Riag Pee Dai Mai", "Klab Ma Thammai", "Bussaba Siang Thian", "Suan Kern", "Rak Thoraman", "Huang Rak" and "Mae Yod Rak".

Figure 1: Sample of C pentatonic scale (pitches in the square frame)

The song "Num Thung Krajom Thong" uses the F Pentatonic scale.

Figure 2: Sample of F Pentatonic scale (pitches in the square frame)

In addition, there are songs using the heptatonic (7-note) scale in a C Major Scale, such as the song, "Uthayan Dokmai";

Figure 3: Sample of C Major scale.

And the song, "Jotmai Jaag Mae", which uses the heptatonic (7-note) scale in D Dorian mode scale;

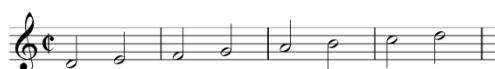Figure 4: Sample of D Dorian mode.

And the song, "Rak Jang Ti Bang Pakong" (third verse), which uses the heptatonic (7-note) scale, but in an A natural minor Scale.

Figure 5: Sample of A natural minor scale.

1.2 Direction of Melody: The direction of melody for contemporary Thai music is the same as the traditional Thai music on which it is based as in the example from the song, "Mae Yod Rak".

Figure 6: Example from the song, "Mae Yod Rak".

However, some parts of the melody might use notes that are the reverse of original Thai songs due to lyrical requirements. In such a case, incorrect pronunciation would result if traditional Thai melodies are used, as in the example from the song, "Rak Nong Porn".

Figure 7: Example from the song, "Rak Nong Porn".

Some songs have additional notes such as the song, "Huang Rak".

Figure 8: Example from the song, "Huang Rak".

1.3 As for the use of vocals, the findings revealed that when the melodies of traditional Thai music is used in contemporary Thai music, most of the vocals are direct to match the melody, but some words are modulated to match the vocals for the words and melody of the song.

Figure 9: Example from the song,"Suan Kern":

1.4 Mixed Melody – The findings revealed that contemporary Thai music uses mixed melodies in some parts of Thai songs and in more than one song such as "Rak Jang Ti Bang Pakong" and "Huang Rak" by using two Thai songs.

However, some songs are tease between vocals and musical instruments, which is similar to Thai song.

Figure 10: Example from the song, "Klab Ma Thammai"

There is syncopation in high tempo.

Figure 11: Example from the song, "Rak Nong Porn"

1.5 Forms of Melody Structure: The findings revealed that the following four forms are used: **1. Strophic Form,** which is a structure with a melodies along the same lines, but with changes in the lyrics in the form of A A A; **2. Binary Form**, which is a musical sentence structure in two verses, AB, or two repetitive sentences in the form A A B; **3.Ternary Form,** which is the three-verse form A B C; and **4. Song Form,** which uses A A B A verses.

2. Study and comparison of the vocal melody of traditional Thai music with contemporary Thai music based on traditional Thai music.

2.1 On the use of falling or descending tones, the findings revealed that most of the falling tones in the lyrics matched.

Figure 12: From the example in the song, "Jotmai Jaag Mae".

As an exception to the rule, if the lyrics involve the use of syncopation, the falling tones might change somewhat.

Figure 13: Example from the song, "Rak Nong Porn"

2.2 The direction of melody for singing traditional Thai music involves both movement along the lines of the melody and differing from those lines due to the drawn-out notes as in the example from the song, "Lao Siang Thian".

Figure 14: Example from the song, "Lao Siang Thian"

Figure 15: Example of a melody that differs from the melody of "Khaeg Mon Bang Chunpornhom"

Nevertheless, the direction of melody or vocals for most contemporary Thai music matching the melody might involve cutting some of the melody out to fit the lyrics as in the example from the song, "Rak Thoraman".

Figure 16: Example from the song, "Rak Thoraman"

And added melodies in some bars.

Figure 17: Example from the song, "Klab Ma Thammai"

2.3 Moderating Vocals: The findings revealed the use of vocal moderation downward to an alto voice.

Figure 18: Example from the song, "Num Thung Krajom Thong:

And the use of vocal moderation upward to a soprano voice to, for example, ensure that the vocals match the lyrics.

Figure 19: Example of lyrics from the song, "Jotmai Jaag Mae

And the use of vocal moderation between the lyrics.

Figure 20: Example of lyrics from the song, "Rak Jang Ti Bang Pakong"

Contemporary Thai music based traditional Thai music is melodious and pleasant to listen to. Some songs might use nearly identical melodies to traditional Thai music but use different lyrics to help listeners understand them without needing to consult literature beforehand, because some songs in traditional Thai music use the words from traditional literature as lyrics. Other songs might be similar to traditional Thai music in some verses, while still others might be similar to traditional Thai music only in essence. Nevertheless, contemporary Thai music has remained popular among listeners from past to present. No matter how many changes are made, these songs will always remain popular.

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A Child's Development of Self-Acceptance in Erin Entrada Kelly's *Hello, Universe*

Pinya Pongpeera, Preeyaporn Charoenbutra and Mairenallen Joy M. Basilio

Ubon Ratchathani University, Thailand. Email: dr.pree99@gmail.com

Abstract

This research examines a child character's self-acceptance in *Hello, Universe*, a novel by Erin Entrada Kelly. Using textual analysis the researchers aimed to 1) investigate self-acceptance in relation to the theme of friendship in the novel through the character Virgil Salinas and 2) to explore the ideas and beliefs about the powerful universe imposed by the surrounding character, Kaori Tanaka, as Virgil learns to overcome his low self-esteem. Exploring the novel's plot, dialogues, and selected events pertaining to the selected characters in the novel in order to obtain important remarks on the main character's and self-acceptance, the researchers found that Virgil's positive self-development helps Virgil build a friendship with his new friend, Valencia. Furthermore, the analysis states that the belief in the powers of the universe, such as zodiac signs, the spirit stones or belief of the five stones, as initiated by Kaori Tanaka, do not influence the fate of Virgil and his friends. Hence, the belief of the power of the universe is an individual belief and does not contribute directly to the development of the main character's self-acceptance.

Key Words: self-acceptance, children, fiction, Hello Universe

Introduction

Self-acceptance is a foundation of a person's self-esteem. A clear example of the problem of the formation of friendship resulting from the lack of self-acceptance is represented through a young character, Virgil, in Hello, Universe by Erin Entrada Kelly. Hello, Universe written by Erin Entrada Kelly is one of the latest Asian-American novel for children published in the United States of America. This novel is published by Greenwillow Books in 2017 and won the 2018 Newbery Medal award. This novel is classified as realistic fiction with an interesting belief that human fate is controlled by the powerful universe. The story is continued by the four main children characters including Virgil Salinas, Valencia Somerset, Chet Bullens, and Kaori Tanaka. The structure of the novel contains four narratives portraying their own stories. Entirely, there are forty-four parts in Hello, Universe.

Hello, Universe is the story of Virgil who longs to become a friend with a girl named Valencia. Nevertheless, Virgil has no confidence and has less self-acceptance. He does not know how to approach Valencia and thinks about the failure of making friends with Valencia is his 'Grand Failure'. Unintentionally, his grandmother, Lola, tells him of folktales, which reflect the power of the universe in shaping human fate. Lola tells Virgil the story of Dayapan of Filipino culture who receives help from the Great Spirit. In the beginning, Virgil feels helpless about making friends that he memorizes Lola's wisdom and lets it linger on his mind… that there is possibility to make a miracle happen. Additionally, Virgil has known about another resource of knowledge introduced by a young psychic reader—Kaori Tanaka.

Overall, the author portrays the novel with the friendship theme and moves the story with the belief of fate, destiny, and the power of the universe. Because of the charming story and good plot development, this novel essentially won the 2018 Newbery Medal. The novel touches on many interesting issues such as friendship, bullying, self-acceptance, and fate but there has been no study focusing on the issue of self-acceptance in this novel. For this reason, the researchers will focus on the issue of self-acceptance in order to investigate the main character's self-acceptance in relation to the theme of friendship. In particular, the personality and behavior of the main character, Virgil, is the primary focus of the analysis.

Methods
Data collection
The primary data were collected from the novel named Hello, Universe written by Erin Entrada Kelly. To the researchers' knowledge, this is the first research on the said novel.

Data analysis
This research followed the qualitative method, particularly textual analysis. The data analysis was based on the elements of literature which include the setting, characters, conflict and plot. The researchers analyzed the story closely to investigate the development of Virgil's self-acceptance and the relevance of the helping from the universe to the formation of the friendship between Virgil and Valencia.

Results

In presenting the results, the researchers discuss two main topics—how Virgil develops his self-acceptance and how Virgil becomes friends with Valencia in relation to the research question.

How Virgil develops his self-acceptance
This analysis shows the process of Virgil's self-acceptance. In the novel, Virgil Salinas is an eleven-year-old boy who has low confidence and self-acceptance. He is sorrowful of his failure—he could not be friends with Valencia. This is due to his low self-acceptance. Therefore, the researchers investigated Virgil's self-acceptance development, and the findings below represent the process of Virgil's self-acceptance development in four stages:

Stage 1 Refusing his 'Grand Failure'
Stage 2 Listening to his thoughts
Stage 3 Finding his inner power
Stage 4 Challenging himself

The researchers collected details from the novel and designed the stages of the development of Virgil's self-acceptance through the characters' thoughts, utterances, and behaviors.

Stage 1—Refusing his 'Grand Failure'
The setting of Hello, Universe novel is in a US state in the summer during Boyd Middle School's break. The beginning chapter of the novel in the first part is called 'Grand Failure'. Virgil grumbles his grand failure and always reminds himself that he is a grand failure. He does not like the state of being a failure as he always keeps thinking about his middle school life, being alone in the last year semester. The sixth grade is over and he has no chance to turn around his failure. The factors that affect this 'failure' are his family's influence and mistreatment along with bullying at school. The following excerpt shows how Virgil manifests his 'Grand Failure':

"All things considered, he should have been happy on the last day of school. Then the year was over. He should have been heading home enthusiastically, ready to enjoy the bright summer ahead. Instead he walks through the front door like "a defeated athlete-head low, shoulders hunched, a sack of disappointment sitting on his chest like an anvil. Because today, it was official: he was a Grand Failure" (2).

Virgil's actions above reflects his perception of himself as a failure. The grand failure saddens and makes him gloomy in the summer. He is also unhappy when he recalls how he misses his school life in the past semester. Virgil is very serious about his state of mind being a failure and he is aware that he must find a way to end this failure. When he is with his grandmother, Lola, he shows her that he is a normal person by straightening his posture and expects Lola would not suspect anything wrong. Nevertheless, Lola always pays attention and notices everything about Virgil. Lola and Virgil are very close. Lola has moved from Philippines to live with Virgil's family in America for six years. Hence, Lola always notices Virgil and knows something wrong with him. She tries to ask Virgil but he refuses to tell the truth. He always hides his feeling by saying "everything is fine" (3). He hesitates to tell Lola his problem but he feels uncomfortable to consult his failure with Lola: "He could trust Lola. And maybe one day he would confess his secret to her, the one that made him a Grand Failure. But not now. Not today" (5).

The researchers find another reason that influences Virgil's behavior. His family disrupts his confidence by calling him a turtle. Being called a turtle makes him feel less confident and like a defeated person:

"This is Turtle," his mother said. That was their name for him: Turtle. Because he wouldn't "come out of his shell." Every time they said it, a piece of him broke" (4).

In this event, Virgil's mother calls Virgil by "turtle" when introducing him to Lola the first time she arrives to America. Virgil thinks "his parents present him like a rare exhibit they do not quite understand"(4). Virgil's pain can be seen through his thinking: "every time they said turtle [it], a piece of him broke" (4). This scene shows that Virgil is unpleasant for this naming "turtle". Moreover, he feels sorrow when he is also called by others "turtle". He thinks "don't call me that. It makes me feel like I'm six years old" (34).

Another event is when Virgil is leaving home for the appointment with Kaori. His mother again refers him to "turtle". In this scene, Virgil reveals his deep desire obviously about the naming "turtle". This naming makes him feel like a child. He does not like being called "turtle" but he does not tell his mother to stop calling him "turtle". Every time someone calls him "turtle", it causes Virgil to feel others treat him like a foolish person. Not only in his family do people take his feelings for granted but also at school. A mischievous boy Chet Bullens treats him in a similar way. Chet Bullens makes fun of him since he knows the fact that Virgil is eleven years old and does not know his multiplication tables. Virgil contemplates if others know how much he hates that nickname (33).

Since people always point out his weak point, he is not confident about being himself. It leads to Virgil's grand failure that he cannot be friend with Valencia, a girl who also goes to Boyd Middle School in the sixth grade. Because of his shyness and low confidence from being treated unkindly by Chet and his family, Virgil cannot be confident enough to introduce himself to Valencia. He does not even speak "hello" or introduce himself to Valencia at school. In the scene, Valencia finds Virgil's family picture which can prove that both Virgil and Valencia never talk to each other even though they are in the same school: "He's in the resource room every Thursday, just like me. We never talked or anything, but he seemed nice" (216).

As a result, the first stage indicates Virgil's grand failure that he fails to be friend with Valencia. The intense feelings to express his grand failure is associated with the feeling of being a loser both at home and at school. Virgil is a less confident boy who regrets his grand failure and physical appearance. He is not brave to tell anyone about his grand failure although his close aunt, Lola, because of his shyness being a loser and an object of fun. Furthermore, he cannot talk about his problem to his mother and even his aunt who is close and care about him. This stage shows his feeling as a loser His grand failure sadden him. He wants to rid of the feeling of a loser but he does not know how he should do with his problem. On this stage, he accepts his failure and want to make it better.

Stage 2 Listening to his thoughts
In the second stage, Virgil looks for guidance to guild himself to handle his failure. He reminds himself that he needs someone who he could tell anything and he would not judge him. He also needs a real practical guidance after he takes to think about his grand failure for a while. Accidentally, he recalls Lola's storytelling about Dayapan, a girl who is helped by a Grate spirit who teaches her plants food. So he makes a decision that "he needs help of a different nature" (17). He decides to ask Kaori as guidance because he is quite familiar to Kaori. She is a daughter of his mother's friend. Kaori is twelve years old while Virgil is eleven years old. Virgil's house and Kaori's house are located in the opposite side of the wood and Virgil has come to Kaori's house for five time. Kaori indulges the belief of the power of universe and studies about the zodiac signs on the internet by herself. Virgil thinks Kaori is the only source of help about "a different nature" as the scene reveals: "Virgil wished that he had a Great Spirit that could tell him exactly what to do, but he only had Kaori Tanaka" (18).

Virgil expects help from Kaori who believes and practices about the belief of psychic and the powerful universe. Virgil wishes that Kaori can be his real guidance who could tell him what he should do similarly to Grand Spirit in a storytelling about Dayapan. He looked at Kaori, then Gen, and pulled all his thoughts together. He imagined that words standing up in a perfect line and coming out his mouth clearly, without stuttering or skipping sounding stupid. This was a big deal. He was about reveal his first most confidential piece of top-secret information. The one that made him a Grand Failure. (Hello, Universe, page 45)

Virgil attempts to tell Kaori his important information which he does not tell anyone even his family members. This shows that Virgil is comfortable to tell "the top-secret information" to someone he trusts as a guidance but he pays safe to not tell a whole information. He does not tell the real name of Valencia but he tells Kaori her initials "V.S".

After Kaori heard Virgil's problem that he need be friend with V.S., she suggests Vigil finding five stones to figure out the solution of his grand failure. While Virgil is finding five stones, he keeps thinking about his grand failure stop doing things like hiding behind freezer doors at the Super Saver.

In the novel, after receiving guidance from Kaori, Virgil goes into the wood looking for the five stones alone. Unfortunately, he meets Chet Bullens, a bullying boy, and falls into an abandoned well in middle of the wood because Virgil decides to venture into the well after Chet throws Virgil's backpack in it. The reason to jump is his guinea pig pet "Gulliver" is in Virgil's backpack. Therefore, Virgil climbs the ladder down to help his pet. After he is ground into the well, he finds that the last rung of the ladder is too high for Virgil to reach for. Virgil is trapped in the abandoned well. In the well, Virgil is thinking about his past failure and trying to comfort himself.

When Virgil is trapped in the well he thinks about Lola's storytelling. A story of the Stone Boy who is a shy boy --- unlike Virgil who gets terribly lonely, takes a walk in the forest, and begs a rock to eat him (5). Now he realizes he is that Stone Boy trapped in the dark well as

eaten by a rock. No rescue helps him from this dark place. The island of Balatama where is a thriving island is destroyed by a majestic bird named Pah. The story of Pah is as follows:

Pah controlled the darkness and used it as a weapon. He knew that darkness turned people weak because it confused them and made them wander. The darkness created easy victims because no one could fight an enemy they could not see, Pah's talons would sever the villagers in half before they even realized they were in trouble. (120)

A story of Pah makes Virgil panic when he is in the dark place because Pah is the symbol of darkness. Virgil realizes that wherever is dark, Pah also can come and eat him. So being the dark place is dangerous for him. Finally, he is afraid of darkness.

Lola tells Virgil a story of Ruby San Salvador who does not know her destiny. So she decides to find the answer by herself because no one knows her destiny and gives her some advice. Virgil recalls the story of Ruby when he is trapped in the well alone. Ruby seems like a sound in his thought and becomes his guidance while he cannot get out of the well. Ruby's voice in his head encourages Virgil to fight his failure as a sun warrior god. She mentions that "Weakness has nothing to do with how much you weigh." Ruby hesitated. "Sure, maybe they can play sports and lift things, but that doesn't mean they're strong. There are many different ways to be strong. And being a warrior has nothing to do with size. Surely there have been small warriors before" (198). She tries to inspire Virgil to believe in himself. He can be a warrior although he is not muscular or massive, persuading him to change a bad opinion about himself that he cannot be warrior. He is not appropriate because of his weakness: small, skinny and weak. However, Ruby in his intuition still assures him to have faith in himself that he is also a Bayani, a hero. He will get out of the well if he tries to cry for help again. She attempts to remind him does not give up and hope anyone come to help him. Bayani means a hero and the word Bayani makes him think about Lola. How she teaches him about Pah and the Stone Boy and the Sun Queen, too bad she'd never told him a story about how to escape a well. Lola always encourages and stands by side him. He thinks of his parents and brothers. When they speak in exclamation points and always tease him for being too shy, too quiet, and how they thought it was afraid of the darkness.

As explained above, Virgil looks for guidance because he wants to solve his problem. The story of Dayapan inspires him about help of a different source when his family cannot offer the proper guidance. He is pleased to ask an advice from Kaori because he is too shy to tell his problem with his parents. He does not want to be seen as a funny object. Moreover, he takes time with his thoughts. He recognizes his failure and tries to understand himself truly starting to profess his Grand Failure and his fear. He tries to think about his problem carefully. Finally, he finds the cause of his failure. He is treated to be less confident and chicken with their funny thinking such as calling him as a defeated person, making fun with his shyness and many storytelling about the danger which threat his courage.

Stage 3 Finding his inner power
Virgil keeps thinking about all the ways he had failed in his life and realizes that he would do differently if he is ever rescued. He will do these three things following:

One: he would stand up to his mother and say, "I wish you wouldn't call me turtle anymore." And then she would say okay, and he could just be Virgil or Virgilio or whatever. Or the family could come up with a new nickname for him, like Bayani. (Hello, Universe, page 274)

Virgil never likes to be called "turtle" and this naming ruins his feeling. So he is always less confident and nervous to talk with his family members because they treat him to be a chicken with this naming. He keeps thinking to stop calling with a foolish name by talking certainly. He wants his mother know he is not pleased with being called "turtle". Although his

mother and father do not stop to call "turtle", at least they will know how he think about this naming.

Two: next time the Bull called him a retard, he'd speak up. "Call me that again, and you'll regret it," he'd say. There wouldn't be any shake in his voice. He wouldn't just say it, he'd mean it. Maybe he'd even fight him. Or maybe he wouldn't need to because the Bull would he meant business---no question asked. (Hello, Universe, page 274)

Chet always scares him and makes him nervous. He threatens Virgil with the frightening movement and verbal bully "retard". He wants to fight him back. He does not want to be a chicken anymore. He attends to fight for himself and stops his bad feeling as a defeated boy:

"Third (and most important): he would talk to Valencia. Even if just "Hello." One word. That's all it took to strike up a friendship, right? One word could make all the difference"(275).

Making friends with Valencia is his great desire. This is his grand failure and his big problem lead him to face the trouble situation. He needs to take a chance to talk with her to establish a friendship. He will do something differently and hope it might be better for him to be friend with Valencia.

In sum, the third stage shows the attempt of Virgil to overcome his failure. He does not want to solve only his grand failure. He also tries to rid of other problems which might be factors of his failure. He realizes what he is going to do after he was ever rescued. He plans to do something differently and hopes for good differentiation in his life. He can accepts his failure and feels better to confront with a failure.

Stage 4 Challenging himself

Virgil reminds himself to do different things again. This is represented via Ruby's perception to see the world. teaches Virgil try to change his life by changing the way he sees the world: "The world looks different though newly opened eyes, Virgilio. It's the trick of time. What you believe today, you may not believe tomorrow. Things change when you're not looking. And then you open your eyes and you see--" (283). Virgil decides to confront face to face with Chet and says the words he thought. The solution is grate. He did it well. Chet is shocked when he hears Virgil say he will make him sorrow if he calls him "retard". Luckily, Sacred, Valencia's dog, comes with Virgil and Chet is afraid a dog. Virgil can challenge himself to confront Chet bravely. When Virgil arrives his house, he decides to talk with his mother directly about his naming "turtle":

"I wish you wouldn't call me Turtle," he said to his mother. "You can call me Virgil. Or Virgilio. Or Bayani. But don't call me Turtle." She stopped her panicked movements and stared at him. He'd never seen this look before. He didn't recognize it. Anger? Sadness? Shock? She kissed her index finger and pressed it to his forehead. "Okay, Virgilio," she said. (Hello, Universe. Page 305)

His heart is fulfilled. He is able to tell what he thinks in his head to his mother and she is of the same opinion with him. It means he will not be called "turtle" and feels weak when he talks with his parents.

In another event when Virgil is rescued from the well, he does not talk with Valencia. Moreover, he pretends to be quiet because he is ashamed to meet Valencia in the embarrassing moment. He is trapped into the well in the middle of the wood and his body is dirty. For this reason, he is shy to talk with Valencia. Kaori argues with him to take a chance making friends with Valencia. Kaori argues that "if you believe that's a coincidence, there's no hope for you, Virgil Salinas" (298). Then they go back to their house. In the same night Virgil gets Valencia's phone number from Lola sends a message to her with the one word "hello" as

he plans to do after he is rescued. This is a first time for him to make friend with Valencia directly.

As a result, the last stage indicates his development of his self-acceptance. He can develop his courage to challenge himself. He is brave to take a chance to talk with his mother about the naming "turtle". He is brave to bargain for how his parents should call him. He can face with a bully boy, Chet, directly and fight him back for his pride. Finally, he can overcome his grand failure to start a friendship with Valencia by sending a message with the single word "hello" to her.

How Virgil becomes friend with Valencia

At the beginning for the story, making friends was defined a big problem as a grand failure for Virgil. He reveals his first most confidential piece of top-secret information. The one that made him is a Grand Failure (45). Virgil Salinas is an eleven-year-old boy who is a shy boy. He does not know how to make friends with Valencia. Virgil has many chances of getting to know each other because Virgil is that Virgil and Valencia learn at Boyd Middle School for a year. "They were in the same place at the same time for a whole year at school, and they didn't even speak" (102). Virgil never says hello or introduce himself with Valencia although they go to the Thursday resource room for an individual's learning together. They live in the same village. On the first Friday of Boyd Middle School's vacation. Virgil goes to the supermarket named the Super Saver with Lola and incidentally sees Valencia there. He is anxious to see and have a conversation with Valencia. he suspects "What if she glanced up and saw him? Would she say hello? Should he say hello? How? How do you say hello to someone or do something special? He could wave, probably. But then what? What would he say after 'hello'? (55). Finally, he decides to avoid Valencia and moves behind Lola.

At the Super Saver store, Virgil hides behind Lola and keeps thinking about Valencia. He thinks that it might be fate to see Valencia here because he is just thinking of her and her unexpectedly appear in front of him. "He casually stepped behind his grandmother. He couldn't let Valencia see him now. Not when he didn't know what to say or do. What if this was fate and he'd ruin it by being … well, himself?" (56). Therefore, he and Valencia never have any conversation together both school and supermarket. Although Virgil and Valencia learn at Boyd Middle School and have many chances to know each other because they live in the same village, they do not talk or know each other. Only Virgil knows the information about Valencia but Valencia does not know anything about Virgil even his name.

The obvious evidence is which Valencia asks Kaori about Virgil and finds that they live on the same side of the wood and learn at Boyd Middle School in the same grade. However, she never feels familiar to him. She claims that "I don't know, I'm not good with names" (193). She also explains more. She is better to remember faces but no good at remembering names. This scene confirms that Virgil is never in her mind.

Another evidence asserts that Valencia does not pay attention to Virgil is the description of Virgil's appearance. Valencia said she is good at remembering faces but she reviews what Virgil's face looks like follow Kaori's description. "He's small, kinda scrawny, with brown skin and dark hair, He looks scared all the time, and he carries a purple backpack. He's eleven" (175). She still wonders who Virgil is although she feels like she has ever seen someone familiar with this description. She asserts her is better at remembering faces but she is still unable to recall Virgil.

Both Virgil and Valencia have similar things, for example, they need a guidance giving them a suggestion for their problems. Virgil needs a consultant for a piece of advice to become friend with Valencia. Valencia needs a consultant for an interpretation of her nightmare. Besides they are unhappy with their mothers. Virgil does not as like when his mother calls him

"turtle" and Valencia thinks her mother is overprotective, overbearing, and over everything because she is deaf. They have a similar pet which is a guinea pig and its name is relevant. Virgil's guinea pig named Gulliver and Valencia's guinea pig named Lilliput that are relevant to the story of Gulliver's travels because "Lilliput is an island in Gulliver's travels" (293).

Valencia goes to see Kaori on Saturday following the card which Virgil tacks on the bulletin board of the Super Saver.Similarly, Virgil has an appointment with Kaori on Saturday at eleven a.m. but he takes his time in the morning finding five stones in the woods. Both Virgil and Valencia take the same path in the woods. Virgil gets trapped in the well but Valencia does not know. So she decides to cover the well because he is worried a squirrel might fall into the well. Kaori goes to look for Virgil because he does not come for the appointment. Valencia makes a decision helping Kaori looking for Virgil because she thinks she knows the wood well. She goes to Virgil's house to ask Lola about Virgil and sees Virgil's family picture. She feels familiar to Virgil but she cannot remember him. Lola asks Valencia for her mobile phone number to get Virgil to know his friend come to see him. Finally, Valencia can remember Virgil when she sees his face after he climbs out of the well. Valencia tries to make friends with Virgil. She talks with Virgil but Virgil does not interact with her because he is embarrassed to see Valencia in a bad situation. At the end of the novel, Virgil tries to make friends with Valencia by sending the message "hello" to Valencia.

In conclusion, Virgil becomes friend with Valencia because Virgil is brave to speak and have a conversation with Valencia. Furthermore, both Virgil and Valencia know each other and they have similar favorite things and problem to share with each other.

Discussion and conclusion
Family influence and child's self-acceptance
The researcher found the interesting issue about the relevance of family roles and child's self-acceptance. There are the evidence in several parts in the novel to support family roles and child's self-acceptance, especially, presenting in the first stage of the development of Virgil's self-acceptance in the chapter four. Children who is pointed out their weakness in a long time will be a low confident person because they tend to believe that they are a failure. According to Hello, Universe novel, Virgil's family do not have awareness to point out his weakness instead they make fun of his character. Virgil is a shy and quiet boy who does not know how to make friend or tell his parents to stop calling him since he was a six-year-old. In the novel, Virgil's family members including his parents call him "turtle". This naming makes him lose confidence and feel like a loser. They frequently call Virgil "turtle" when they have conversation with Virgil. Albert Ellise stated that the development of self-acceptance related to how people define themselves because the ways that they look at themselves influence their abilities to accept themselves. They know their strengths and weakness well. So they can handle with his failure and move on without a bad feeling to themselves. This reason makes Virgil uncomfortable to talk with others because he is always no confident and afraid to be a joker as his parents do with him for a long time.

Factors that help Virgil develop self-acceptance successfully
In this novel, the important factors that help Virgil develops his self-acceptance successful are a good guidance, a reasonable problem analysis, and the courage to challenge himself.

Virgil asks Kaori as his guidance how to become friend with Valencia and when he get trapped in the abandoned well, he also recalls Ruby from Lola's storytelling as his guidance to be no more a failure. Ruby encourages Virgil finding his own voice and trying to do what him really want. Another guidance is Lola's storytelling. In Lola's storytelling, there are two prominent characters in Virgil's mind including Pah and Ruby. She creates the symbols of the darkness and brightness for Virgil. When Virgil is trapped in the well, the first thing emerges

in his head is Pah which is a symbol of darkness and fear. He is afraid that Pah will come inside the well and eat him because inside the well is dark. Ruby is a symbol of brightness and bravery because she come to help Virgil confront with his fear, darkness. Ruby is a guidance to answer Virgil's questions about an overcoming his fear and encourage him brave like a hero. In the end, Virgil is not afraid of Pah because Pah does not come to assault him although he is in the dark place where Pah is powerful as Lola tells him. After getting out of the well, he takes a chance challenging himself to do three things he plans in the well. Therefore, Pah and Ruby is also the factor to help Virgil develops his self-acceptance.

Virgil takes time when he is trapped in the well to think about his needs and finally, he discovers three things he needs to do. The first thing is he want to tell his mother stop calling him "turtle". The second thing is he will confront with Chet and tell him to stop using verbal bullying "retard" and the last thing is he will speak with Valencia at least "hello". According to Ellise, the development of self-acceptance needs the understanding of individual's strengths, weakness, and abilities to accept their failure. Therefore, the second stage of the development of Virgil's self-acceptance is the important time for Virgil to think about the cause of his failure and ask someone for an advice. In the second stage, Virgil discovers the cause of his failure which leads him to accept his failure and try to consider the solution of his problem in the third stage of the development of Virgil's self-acceptance.

The courage to challenge himself is important to overcome his failure because it is the important process to develop self-acceptance. The third stage shows Virgil's conception about his failure. He does not expect the good resolution of his failure.

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Reality media: The future of tourism public relations media in Thailand

Jirawat Sookkaew and Pheeraphon Changjaikla

University of Phayao,Thailand. Email: jirawat.so@up.ac.th
Kasem Bundit University, Thailand. Email: boowon_09@hotmail.com

Abstract

The tourism business is considered one of the primary incomes of Thailand. This is caused by many supporting factors especially by tourism public relations media. It is an essential factor that makes tourists decides to visit Thailand. The form of public relations media can be categorized into two types; traditional media and new media. The rise of a plethora of new media has provided consumers with extensive options for actively providing information on services and products. (Thorsten, 2010). There is another form of digital media that simulates images, sounds and 3D displays which allow users to view the simulating virtual reality in a semi-virtual world using electronics such as smart phones. This media type is reality media called AR (Augmented Reality) and VR (Virtual reality). Both of them will improve the experiences of tourism by creating virtual reality for tourist to experience Thailand as they were in Thailand. The digital reality media can be used as a public relations channel to impress tourists. The new publicity media will create more attraction for tourism in Thailand and also promote and drive the tourism industry.

Key Words: Tourism media, reality media, Virtual Reality, Augmented Reality.

Introduction

The tourism business is considered the main income of Thailand. The tourism business in the country is still growing every year, which shows the opportunity to generate more income for entrepreneurs and tourism businesses. The public relations approach helps people who receive the media. At present, the forms of public relations media are varied. The fields of advertising and public relations have embraced social media as a relationship building and sales tool, linking people to brands, people to people, people to organizations, and organizations to organizations. (Michael,2014.) This shows that the public relations media helps to create the connection between who wants to communicate, present information and the media recipients. The messenger must choose the format of the media to suit the target group and have develop the media to suit the era as well as tourism media requires self-development in order to create an impression and communicate appropriate content for tourists of that era. The media format is developed and adapted to the technology of that era. It can be develop according to this era by digital culture, which involves the speed of social change to change technology and society in a short period of time (Gere, 2002) and digital media make communication more participatory and the new media style is suitable for the new generation as well. now, that the world has a data connection with the internet; by sending information, news, publishing media is faster and easier every day. Large data files can be sent over the internet by a few seconds. The world became euphoric about how this technology was changing the way we think. The changes were being brought about by people and that they were the change agents. This shows the changing of media formats according to the technology developed by that era. In the present era, media and advertising are popular

with social media or online society. During its brief history, the internet transformed its tools for interactive publishing (Alžbeta,2015.) The form of media developed itself continuously. The format of the media has been modified. There is a way to present the excitement to the media in a new way. (Deighton, 2009.)

What's Reality Media?

The birth and development of digital media technology is based on the development and popularization of computer, it is a new comprehensive and practical information technology at the end of twentieth Century, its purpose is to "establish a more harmonious artificial environment" (Luo, 2017.) By using Reality media to show results by creating images and real recognition to the media user, which must be used in conjunction with the display device, such as glasses, monitors, Smartphone or other devices. The user will get to know the virtual sound image while using that media. The use of Reality media technology is used in a wide range of industries including industrial, medical, military, education and public relations. This results from users of Reality media in each industry. There is a positive trend from using this type of media. (Randy, 2003.) By using Reality media, users can experience virtual reality. In the tourism industry in Thailand, it should give priority to the production of Reality media; to promote tourism and help increase the interest and novelty in the form of presentation of content and information in the media category.
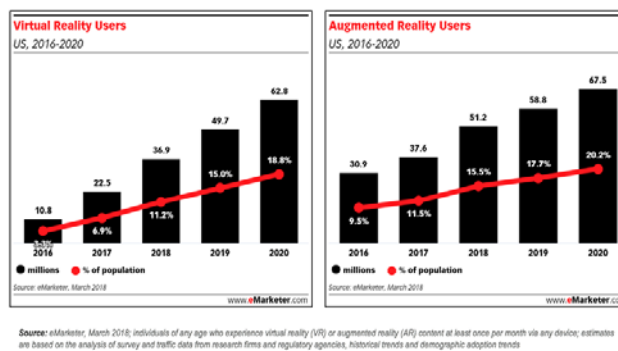

Figure 2: Graph show the growth of VR and AR user from 2016 – 2020

AR (AUGMENTED REALITY) AR (Augmented Reality) technology is one of the forms of Reality media technology that brings 3D images or virtual images to display through display devices such as mobile phones. By using the camera to check the image for image processing or designated areas and then process with the database to cause the display as specified. AR is taking digital or haptic sensations and overlaying them over in a real-time environment. AR allows the user to see the real world, with virtual objects superimposed upon or composited with the real world. (Gregory,2013.) Currently, AR technology has become more active. With the growth of media, technologies and innovations that are easier to reach to consumers. AR technology has been developed from the invention of VR technology, which consists of 3 main processes:

1.The process of scanning the image or the position of the marker by the marker will act as a point or display area, most of which is an image that is displayed or told to the user that this area can use the camera or application for use in. 2.Scan the image to send to the Sever or the program for processing. 3. When the system receives the marker image to translate the display data. The system will display the result as specified. In the area on the marker or where the information is inserted in the sever. By using AR media, it is the use that users use to see objects or digital images, while the real world for AR technology is comparable to the wonders of technology. Because it is a virtual projection created from computer technology onto objects that support such virtual images. Causing a virtual image displayed on the real

world. This technology has been used in a wide range of industries such as manufacturing, engineering, medical and industrial education. This also has many world-class industries that use this technology in organizations to develop modern organizations and help them succeed.
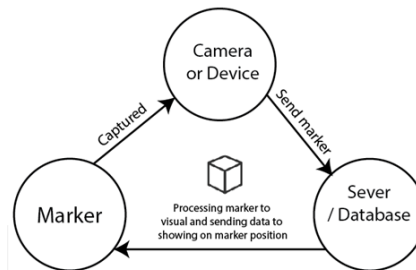

Figure 2: AR process

Application and implementation of AR technology for supporting the tourism industry

As well as tourism business and adopting AR technology for promotion and media in public relations and marketing is also considered an interesting form too.

When analysing from the media design pattern that is appropriate and consistent, products and modes of tourism in Thailand can be classified into media formats that can be used for creating and producing media as follows.

1.) Group of products, souvenirs, food, arts and crafts products of communities and tourist attractions are income from the country from spending in the tourism industry. Partly from traditional handcraft products. These products emphasize reminder or to remember the attractions that have been visited and having to buy back to their hometown.

Since previous studies has ignored the importance of a marketing mix towards behavioural intention to souvenir-purchase, it is crucial to create the instruments and marketing strategies that can support the development of marketing mix in future souvenir business (EFNI SIREGA,2017.)

This introduces public relations tools for souvenir products. Another way to help tourists become more interested in products is by using AR media to promote products, it can be used to promote products both offline and online distribution such as providing information about that product at the point of sale in the form of AR display in the store or source of products. Researchers tested AR to Enhance the Shopping Mall Experience, which is the use of AR technology in conjunction with department stores to promote sales within the mall. The results show that most of the individuals in this sample are willing to use the features of the proposed technological hypotheses and, thus, would use the AR application on their Smartphone when visiting a shopping mall. (Filipe,2012.)

Using AR application to turn the customer's home into the showroom. It doesn't require storage space or stock availability, nor does it require a space to exhibit the products. All of this can now be contained within a device that fits into the customer's hands. (Flixmedia,2018.) This shows that customers can make their own decision from home and make purchasing decisions easier; and is a technology guide for online shopping in the near future

2.) Adopting AR technology for tourist information such as antiques, statues.which use the AR style to help provide information and presentation of objects to tourists or interested people. Which AR technology will enhance the ability and limit of access to details or information of antiquities art, which helps to reduce access restrictions and education. Because of the use of AR technology, this will help to reach closer to the work piece or object. AR has the potential to improve the tourist experience and help tourists to access relevant information, thus improving their knowledge regarding their touristic destination, while increasing levels of user's entertainment throughout the process . The information provided to users via augmented technology may be context-aware and personalized to user's characteristics and needs.(Anabel L. 2017)

3.) Location based AR is a form of displaying information or AR graphics on the location at each point when activating the application or referred to as the use of Location Services, will be used together with the activation of the camera at the same time or not, depending on the design. The use is based on the position of the GPS position by using the phone as a position handle Upon reaching the specified location, will display on the application as specified. Using the location based AR application helps create a more realistic relationship between the user and the content. Because the use must related and correspond with the actual location. Mostly, the location based AR requires access to various built-in component of the device, such as Global Positioning System (GPS), and many more. Using Global Positioning System to determine the coordinates of where the user is at that time and search for the information about nearby surrounding locations. This can help the user know what is around the location they were at that time. (Sokthay, 2016.)

The implementation of Location base AR can be used to classify patterns for use in promoting tourism as follows.

3.1 Area information Provides information of the location on the map around the area on the display that appears inside the devices screen while activating the camera. This model is suitable for positioning or creating graphics for locations, buildings, large structures on the map using the capabilities of Location Services and promoting and creating excitement for tourism services. Such as providing information if general AR usage is used on media and objects. The use of AR in the area information format is used on buildings or real locations to display additional information or graphics in that location.

This technology is used to add to the building in the past era on the current area. Chris Panou research in An Architecture for Mobile Outdoors Augmented Reality for Cultural Heritage use technically challenging outdoors AR visualization features. The main focus of the AR feature is to superimpose 3D models of historical buildings in their past state onto the real world, while users walk around the Venetian part of Chania's city, exploring historical information in the form of text and images.

Figure 5: (a) The Ottoman Glass Mosque in its current state on the left (author's picture). Its original state in the middle (b) and on the right (c). Image (b) comes from G. Despotaki's archive and image (c) from M. Manousaka's archive.   (Chris Panou . 2018)

Figure 6: 3D depiction of the Glass Mosque featuring the now demolished minaret, as seen by the mobile's camera (Chris Panou . 2018)

3.2 Object information Provide the information of the objects that appear on the display when the camera is captured at the object, this form of work uses the image object in the display as a tracker and then sends the data to the sever to produce a 2D image or 3D image in the position or object placed and then show another result on the smartphone screen. This can be used, which can be a large object or a large label in the area, outdoor monuments, important points on the map position, etc., which are used for marketing and public relations can be done in a variety of ways by using AR by reference on the object that can be varied and widen.

The use of the Object information technique for tourism in Thailand may require an object or a relatively small area but clearly visible, such as the seating area, the meeting place, the fountain, the entrance door, the statue or the monument, etc. The use of Object information may be used for other important points of the area signs waiting for cars, toilets, etc. to help facilitate the users in another way.

Figure 7: The display of the AR in the Tracking area from VISA create project "Try something new with Visa". By Interactive display set Tracking on the ground and show AR on biggest display .

3.2 Navigation Display Help guide the way whether the results are shown as navigation lines, navigation arrows or signs showing the AR technology that integrates navigation and AR technology developed, but with updates and increased software and hardware capabilities up to the present day, with the increasing ability of images and the use of Navigation AR has increased to have more capabilities. This kind of tourism business can be linked to use in the form of navigation to navigate to tourist attractions.

At present, technology companies also focus on the introduction of AR technology for use in tourism and travel for use with navigation technologies (such as Google map, Apple map). Navigated by using AR technology that creating maps that make use of mobile phone technology reduces travel information problems, user convenience due to the current technology constraints, AR technology is more efficient. Besides navigating, AR technology also helps provide information about the places, such as when visiting the restaurant, the

application will suggest the menu of the restaurant along with the comments of customers who have used the service. This is to pull other information to use with AR navigation to be more effective and also helps to promote tourism related businesses.
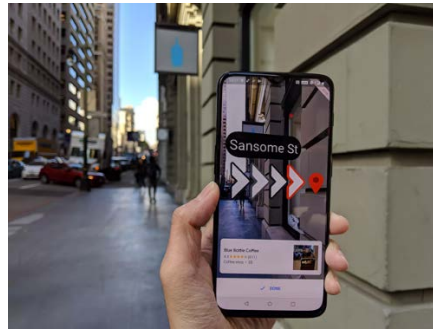

Figure. 8 Google map AR from Google service
Source: Google IO event. May 7 2019

There are also important technological support factors in creating AR navigation content; especially not the Google Service providers. Google have added the ability to use Google maps that are known to Android smartphone. Users can use the Google Maps AR function, which has an AR 3D navigation system that makes traveling easier. At the same time, location sensing capabilities of mobile devices facilitate filtering of the travel information in order to be tailored to the travellers 'needs and wants (Panos Ko, 2014.)

3.3 Game is considered as a way to create public relations. This is a medium to stimulate and convince interested groups as well, especially the games on the smart phone. At present, the numbers of gamers on smartphones are increasing. And the number of players on the smartphone increases every year. Mobile game market is the most promising market with a 25.5% annual increase (2012 - 2020) (Newzoo's, 2018). Gaming as a technological tool therefore has the potential to help develop such experiences and support dynamic interactions. For example, location-based games can be a way of experiencing points of interests for tourists through a treasure hunt. By mentioning the name of the game that is very popular is Pokemon Go! This is a game that brings AR technology to integrate with the game story by holding the monster and synchronizing with the position of the GPS to display as characters in various locations that travel.
(Feifei Xu, 2015.) That is beautiful, brilliant and has a lot of important places in the city. It is a highlight of the game that attracts people into each city. It already had more than 65 million players by April 2017 and is still rapidly increasing user numbers. With these numbers, it has become the most successful game of all-time. (Anand,2018.) This uses the game as an aid in inducing interest in going to new places. That is another way to help promote tourism.

Virtual Reality (VR)

Is a simulation of a virtual environment using computers to create simulations. This will be displayed to see both the use of the monitor on the computer and other display devices. The user can interact with the environment, such as using the command to control the movement by the environment in which the simulation can be adjusted like the real condition.

VR is defined as the use of a computer-generated 3D environment – called a 'virtual environment' (VE) – that one can navigate and possibly interact with, resulting in real-time simulation of one or more of the user's five senses. (Daniel A.,2010) VR technology is currently used in many areas; such as medical, education, driving industry and others, to help practice or create a virtual experience in recognizing various aspects. VR technology can mimic the perception of the physical world by creating many perceptions in a three-dimensional environment. VR has created content of what is shown by the perception that is the result of the computer to respond to the movement and the physical body of the user that is searched with the computer's fully automatic system.
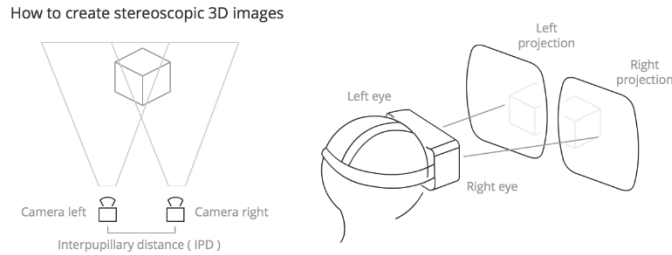
Figure 9: How does a virtual reality work.

Source: http://ariellalehrer.com/need-know-dont-arvr-research/

Application and implementation of VR technology for supporting the tourism industry

With the form of VR, it is a form of media to create a viewing experience, so there is no limitation on the location of the car. It can be used anywhere when there is an active component. The main types of VR are as follows:

1.Game VR virtual reality gaming market reached a value of US$ 8.2 Billion in 2017 and expectation that this market will grow by 26% during 2017 - 2023 with many elements that push the VR game to gain popularity. With the presentation of the game style that makes the player feels like the real world helps create more new experiences with players. Games in the form of VR can be divided into many player formats for both PC Mobile and Console. Games allow VR game designers to select the target group and design the content of the game according to the target group.

And if you visit the destination after you played the game, you will also remember how you played in the game, you might wonder, am I in the virtual world or real world (laughs). I really look forward to playing this game as I have been to some places in Thailand" - Comments confirm the potential influence Such games could have on enhancing tourists' experiences. .(Feifei Xu, 2015.) Which the content producer can add additional content and other details for publicity, whether it is a practice products or way of life. Allows players to absorb these details.

Figure 12: Notre-Dame's de Paris appearance in the building was constructed by Caroline Miousse of Ubisoft Montreal (Assassin Creed :Unity. Ubisoft).

2.Experiences VR is a form of content that is used in VR. It is a content created to introduce or create a VR experience based on the creator's purpose. It may be content for learning information, introducing 3D animation or interactive formats. In VR, users will participate in the visual environment that is completely mediated. (Mehroosh , 2017.) Experiences VR can be released from the website. Channels that provide VR services for such as Oculus store Vive store and Android play store in advertising so the users can download that content for free.

3.VR VDO is considered a popular VR format, followed by games. Because this access to a group of people of various age groups is easy to use by creating media and shooting

video using a 360 degree camera to shoot video. By using special techniques or computer programs for filming in the production of VR VDO, the distribution channels are also easily accessible, except in the release of each channel of the VR and website. Examples of organizations that use VR VDO media to promote successful tourism are Immersive videos of Australian destinations created by Tourism Australia using 360 VDO to introduce and publicize, which can be used in smart phones and PCs with 10.5 million times over. Australian Tourism Ministry are using information about tourists that use more than 20% of VR media, use AR media to choose a place to relax, while more than 25% have chosen VR to select destinations to travel in the future.

#360video #seeaustralia #australia
360: Vlasoff Cay, Great Barrier Reef, Queensland, Australia

Figure 13 Experience Australia in 360° on Youtube
Source :https://www.youtube.com/playlist?list=PLajBrt9lvgr4v5pDW1L5T4mETnVVyI8dn

In addition to using VR to present and publish tourist attractions that can be access. In many places where tourists cannot enter a dangerous place or closed location for renovation or construction or restricted places. These technologies are used to bring these places to tourists and interested visitors. Example: In the case of closing the Maya Bay in Krabi for rehabilitation. As a result, Maya Bay has ecological adaptation. Because of the reduction of intrusion from tourists who are the environmental degradation in this case, with Maya Bay being a famous beach. There are still tourists who have never travel there and many people want to see the change of this place. By using VR technology to allow people around the world to access and experience the beauty using such technology is another option that can be used as well. Even in other businesses that are related to tourism, they can use such technology as well, such as hotel business, spa business and shop services and others.

Conclusion

Reality Media is a media format that has been developed until today and able to reach people easily because of many supporting factors such as changing human lifestyle behaviour, facilitating information technology at present and many other elements. Although many old media formats and new media formats are still popular in use but we cannot deny that in the group of customers who are interested in this media, Reality Media has increased as well. Based on the forecast of the growth of the AR / VR industry, it is estimated that from 2018 to 2023, the market of AR CAGR (Compound Annual Growth Rate) is at 40.29% and VR is 33.95% (Statista .2018) and with the rapid development of mobile devices, such as smartphones and tablets, gaming becomes mobile (Gentes, 2010.) and allowing dynamic interaction at the location of the user. So much higher, therefore the development of this media model is increasingly necessary, especially in the Thai tourism business. We can adjust the format of the media to suit the tourism related products, which Thailand has a wide range of products suitable for use in conjunction with these two types of media. The government's digital policy should be a part that helps drive this industry. Both in the production of content support for tools and personnel, in addition to helping to drive the tourism business, it is also the development of digital business potential in the country. As can be seen from many

countries today, that sees the direction of using these technologies in the nation. Tourism destinations and businesses around the world are using technology to create or enhance tourism attractions and activities. Digital technology can also be used to improve tourism safety and efficiency, such as the use of facial recognition to enter venues instead of tickets; to enhance customer experience in hotels, restaurants, or historical sites; or to promote tourism, such as the #TrueYorkCity campaign in New York. (Chitsupa,2018.) This shows the coming of the new digital media that will become another important media. We have seen changes in the popularity of the media in each period of rotation. Therefore, the media of reality will become a popular medium in the future; it is not uncommon because it has responded to the needs and forms of humanity in the era.

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Bullying Among Children in R.J. Palicio's Wonder

**Nattawadee Phakphian, Preeyaporn Charoenbutra
and Nattaya Srisakda**

Ubon Ratchthani University, Thailand. Email: nattawadee.ph123@gmail.**com**

Abstract

The research is about bullying among children in school as reflected in R.J. Palacio's novel *Wonder.* The researchers aimed to 1) classify the types of bullying among children at school in the novel 2) analyze how bullying issue in R J Palacio's *Wonder* affects children characters in the novel and how the novel implies about solutions to the problem. The data were collated from R.J. Palacio's *Wonder* book. This novel consists of eight parts narrating episodes that tell about the story of August and other children characters. The results of this study indicates that there are three types of bullying that happen to children who fall victims to bullying which are Physical, Verbal, and Social Bullying. Bullying also have negative effects on the main character and his friends. The novel portrays that bullying makes victim children feel unconfident to be themselves. However, the novel suggests the solutions for solving the bullying problem among children at school. The novel implies that major supporters are friends, family, teacher and school. Most importantly, August, the once-victim, takes the major role to overcome the problem himself.

Key Words: Bullying, children, fiction, *Wonder* .

Introduction

Gianluca Gini and Tiziana Pozzoli (2009) state that bullying has caused the public health problems such as a headache, backache, abdominal pain, or sleeping problem. These public health problems often occur among children. At present, most children still face this issue at school because they cannot avoid bullying because this issue often occurs in the area where there are not teacher and adult such as the classroom, bathroom or playground. Therefore, bullying is an important issue that adults must value and solve this problem. Furthermore, Linda R. Jeffrey, Demond Miller, and Margaret Linn (2001) found that fifth and eighth graders in New Jersey middle school students were bullied by hit, kicked,hurt, and name-calling weekly. The study was conducted in 2001, and it showed the results that most bullying victims were boys and they were directly physically bullied. In contrast, girls are bullied by the bully.

Bullying is the important issue in American society. Many American novels of children's literature reflect the bullying issue such as Blume's *Blubber* (2014) and Draper's *Out of My Mind* (2010). Many novels express the issue of bullying through a child character who was born with a weakness that makes him or her different from others. Many times the child is treated badly because of his difference. Eventually, the child becomes a victim of bully. And the stories of victims often happen at school. For example, in *Blubber* (2014), the victim is bullied by verbal and social bullying. Other children send a note that says, *"Blubber is a good name for her!"* to the victim, they pass it around and taunt her with songs about blubber. And *Out of My Mind* (2010), the victim is bullied by social bullying. Other children believe that her disability makes her dumber than them. Besides, in telling story of bullying can help to

prevent and solve the problem as we can see in many children's novels such as Blume's *Blubber* (2014) and Draper's *Out of My Mind* (2010). Both novels reflect bullying among children at school. Each author expresses this issue through theme and characterization. Both stories portraying the main characters who have weakness. For *Blubber* (2014), the bullying issue is represented by a girl who is overweight. And the author of *Out of My Mind* (2010) expresses this issue through a girl who has cerebral palsy. The victims are bullied by other children at school. However, they are strong and brave enough to face the problem.

Recently, one significant novel is written by Raquel Jaramillo, under the pen name of R. J. Palacio's *Wonder*. The novel receives awards and recognition from 2012 to 2015. The author wants to reflect the issue of bullying through the ten-year-old boy, named August Pullman. Other children bully him because he has a severe facial defect. At school, if children play with him, they will be bullied too. The children victims in the novel are bullied by name calling, eye contact, physical abuse, etc. Thus, this research will explore R. J. Palacio's *Wonder* in ways that explain types of bullying among children and how the novel suggests solutions to the issue.

Methods

The textual data were collected from R. J. Palacio's *Wonder*. This novel contains 8 parts. Each part has episodes that tell about the story of August and other characters. The data focus on August, Jack, and Summer who are bullied by other children, the bullying issue of the victim(s), the effects of bullying, and the solutions for solving bullying problem in *Wonder* (2012). In addition, the data must relate to bullying among children only.

The researchers used the qualitative method. The data were analyzed about the bullying issue. The researchers used textual analysis to analyze the bullying issue in *Wonder* (2012) as represented by characters and how the aggressors bully the victims. For data analysis, the researcher analyzed the plot of *Wonder*, texts and messages contained in dialogue to find events that present the bullying issue at school. Therefore, the analysis focuses on texts or messages that reflect the bullying issue in the novel.

Results

In R. J. Palacio's *Wonder*, there are many events which reflect the issue of bullying. This chapter discusses types of bullying, the effects of bullying and solutions for solving the bullying problem in order to answer the research questions which are: 1.What kinds of bullying are depicted in *Wonder*? 2. What are effects of bullying on children characters and the solutions for solving bullying problem as implied in the novel? In addition, the results are divided into three main topics: Types of Bullying as Reflected in *Wonder*, Effects of Bullying on Children Characters, and The Solutions for Solving the Bullying Problem.

Types of Bullying As Reflected in Wonder

Physical bullying is the common type of bullying among children. This type is physical assault that a bully tries to attacks victim's body such as hitting, biting, pushing, and shoving. These behaviors physically hurt the victim. Most bullies have more physical power than the victim children. According to *Wonder*, there are some physical assaults that occur in this novel such as tripping and pushing. The following is the bullying events among children in *Wonder*. August, the main character, and other victim children are bullied by their classmates and a group of seniors. The researcher found two examples of physical bullying: tripping and pushing

Tripping occurs in Part One "The Performance Space". On the first day, Mr. Tushman orders three children to give a school tour for August who is about to start a normal school

with other children. While Charlotte, Jack, and Julian are taking August around the school, Julian bullies August by tripping him.

"Yeah, let's just go," agreed Charlotte, following Jack down the stairs to the next floor. I started to follow her, but Julian cut right in front of me, which actually made me stumble backward.
"Oops, sorry about that!" said Julian. But I could tell from the way he looked at me that he wasn't really sorry at all. (*Wonder*, **page 30**)

As mentioned above, Julian intends to make August to trip while they are walking to another room. And August knows that Julian's apology is not a sincere expression because he does it intentionally.

Besides, pushing is another subcategory of the physical bullying. One scene in the novel shows pushing as a type of physical bully when the school has a trip for children. The school requires them to stay overnight at a camp with other children. There are other schools participating in this camp as well. While other children are watching the movie, Jack invites August to "pee" in the forest (p.263). And they meet Eddie, who is a student in his seventh grade. He verbally bullies August calling him "Gollum" and "Alien", and later physically assaults Jack, *"Jack tried to push past Eddie, but Eddie shoved his hands in to Jack's shoulders and pushed him hard, which made Jack fall backward"* (*Wonder*, page 266). Eddie shoves his hands in to Jack's shoulders and pushes him hard. It is a physical assault because Eddie attacks on Jack's body. Therefore, this action is physical bullying.

Verbal bullying is a common bullying that often occurs with children in *Wonder*. This form of bullying refers to using word to hurt others' feeling such as insult, name-calling and sending bullying letters. These incidents usually make a victim feel embarrassed and insecure. In the classroom, Ms. Petosa who is a teacher at the Beecher Prep Middle School, she orders her students to introduce themselves. When August tells about himself, Julian says something that makes August feel embarrassed. This event occurs in Part One "Lamb to the Slaughter". During the homeroom, Julian insults August by asking a question about his tiny braid in the back of August's hair. Julian asks him later *"Why do you have that tiny braid in the back of your hair?"* (43). This example shows how Julian verbally bullies August.

The last sub-type of physical bullying is name calling. At school, August always hears other children call him by insulting names such as "Zombie", "Gollum", "Alien", "Orc", and "Freddie Krueger". Other children compare August to horrible characters.

"He (August) wasn't the only new kid at Beecher Prep, but he the only one everyone was talking about. Julian had nicknamed him the Zombie Kid, and that's what everyone was calling him. "Did you see the Zombie Kid yet" stuff like that gets around fast. And August knows it."

(*Wonder*, page 119)

It shows that other children call August as Zombie. Zombie refers to a ghost that has a horrible image. And Gollum, Alien, Orc, and Freddie Krueger have horrible faces. Those names refer to horrible characters that can make children shock and frighten when they meet. The children try to bully August by name-calling because August's face looks like those characters. And Julian is the first to call August by that name. After that other children call him too. It makes August and his friends feel embarrassed. In addition, there is one part in Wonder is called "Alien". Other children often call him as alien. Those children know that alien refers a horrible creature in *Star Wars,* is the fantasy film that related to a galaxy far away, and there are many species of aliens. Everyone knows that this creature lives in another world. Therefore, children call August as alien because they want to emphasize that August is different from others, and he must come from another world. At school, August always hears other children call him by insulting names such as "Zombie",

"Gollum", "Alien", "Orc", and "Freddie Krueger". Other children compare August to horrible characters.

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> *everyone was talking about. Julian had nicknamed him the Zombie Kid,*
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Besides physical bullying and verbal bullying, social bullying is a major factor that prolong bullying at school. Sujung Cho and Jeoung M. (2018) informed that social bullying is an indirect form of bullying. It makes victims feel that other people do not accept them. People often react to victims such as spreading negative rumors and social exclusion. Social bullying can make the victim feel alienated from the majority.

Being alienated from majority can make someone a victim of social bullying. Like other victims of school bullying, August feels he is not included in the school and community because other children always stare at him every time. And no one sits and talks with him when they meet August.

The factor of prolonging social bullying is that August has a severe facial difference. When children see him, they see him as a monster. As Augustus said *"I know ordinary kids don't get stared at wherever they go."* and *"I was being stared at without even looking up. I knew that people were nudging each other, watching me out of the corners of their eyes."* It shows that staring makes August feel that other children and the whole school are against him and his appearance. Therefore, these actions from a large group are a form of social bullying.

Effects of Bullying on Childtren in the Novel

Bullying issue happens with August almost every day. This problem affects his daily life. Most children bully him because he is different from others. In the beginning, bullying makes August afraid to go to school. He faces the bullying problem at school, but he does not want to report that problem to his parents. For example, these events show that bullying affects his feeling. In Part One "Padawan", August's father (Nate Pullman) talks with August at home after he knows that August cuts off the little braid on the back of his head. August cuts off his braid because he is bullied by Julian.

> *"It was really an okay day?" said father. "Yeah, it was totally okay," August said, nodding.*
> *"You've been so quiet all night long," said father.* (*Wonder*, page 57)

The example shows August's reaction to verbal bullying since August feels unconfident to be himself. Julian mocks him as Padawan, who is a character in *Star War*. In addition, physical bullying affects August's body. There is one event in Part Eight "Sleep", August gets hurt from the bullying event that occurs during the camp. His elbow has blood after he fights with Eddie who is a senior.

Bullying also makes Jack know and understand the feeling of August when he comes to school. Jack punches Julian at school that makes Jack suspended from school. After that

other children do not talk and play with Jack since Julian convinces all boys to stop being Jack's friend. Julian spreads a rumor that Jack punches him and Jack has emotional problems. In Part Four "The war" narrated by Jack. He talks about his feeling after he is bullied by other children at school.

> *"It felt really awful being at the table by myself. I felt like everyone was watching me. It also made me feel like I had no friends..."* (*Wonder*, page 169)

Solutions to the Problem of Bullying

Bullying also makes Jack know and understand the feeling of August when he comes to school. Jack punches Julian at school that makes Jack suspended from school. After that other children do not talk and play with Jack since Julian convinces all boys to stop being Jack's friend. Julian spreads a rumor that Jack punches him and Jack has emotional problems. In Part Four "The war" narrated by Jack. He talks about his feeling after he is bullied by other children at school.

> *"It felt really awful being at the table by myself. I felt like everyone was watching me. It also made me feel like I had no friends..."* (*Wonder*, page 169)

Sometimes children who are victims of bullying face bullying action alone. They have to solve and overcome that problem by themselves. In *Wonder*, August, Jack, and Summer who fall as victims but August is only one victim who is bullied heavily. Victims can solve the bullying problem by developing positive thinking about themselves, courage to speak up, and do the right thing. These factors are the good solutions for solving the bullying problem. According to *Wonder*, August tries to be brave and patient to face the problem. He continues to go to school although he is bullied by other children. He tries to accept his problem takes that problem to make him strong. Moreover, positive thinking helps him get better while he is facing a bullying event. For example, this event occurs in Part Six "North Pole", August narrates his thought when he is bullied at school.

> *"Anyway, it's not that I care that people react to me. Like I've said a gazillion times: I'm used to that by now. I don't let it bother me. It's like when you go outside and it's drizzling a little. You don't put on boots for a drizzle. You don't even open your umbrella. You walk through it and barely notice your hair getting wet."* (*Wonder*, page 207)

Interestingly, August can overcome the bullying event with positive thinking. positive thinking makes him can ignore bullying event. It makes him feel better. If he is bullied, he will try to think positively. And it makes him does not feel different from others.

Family members have an important role to help victims of bullying. They will overcome the bullying problem if their families understand and support them. In *Wonder*, August receives encouragement from his father and mother. Although August is not an ordinary child because of his health problem, his parents see that August is an extraordinary child. They look after August and try to make him live like other children. If August has a problem, they will encourage and give moral support to help him overcome that problem. In the beginning, his mother gives advice and reasons to persuade August when he does not want to go to school. When August goes to school, he is bullied by other children. He faced the bullying problem almost every day. His parents help him by encouragement and that help August gets better.

Furthermore, when August faces the bullying problem, his parents always stay with him. In *Wonder*, August cries because he is bullied by others at school. His mother tries to comfort August while he is feeling depressed. This event occurs in Part One "Padawan".

> *"Why do I have to be so ugly, Mommy?" I whispered.*
> *"No, baby, you're not..."*
> *"I know I am." She kissed me all over face. She kissed my eyes that came down too far...*
> *She said soft words that I know were meant to help me, but words can't change my face.* (*Wonder*, page 60)

In conclusion, the novel suggests that parents are the ones to give moral support to their children and should always ask or talk to children to make them feel safe and know they will receive help when they need.

Furthermore, when August faces the bullying problem, his parents always stay with him. In *Wonder*, August cries because he is bullied by others at school. His mother tries to comfort August while he is feeling depressed. This event occurs in Part One "Padawan".

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For family of the bully victim, the novel suggests that parents are the ones to give moral support to their children and should always ask or talk to children to make them feel safe and know they will receive help when they need.

Friends are an important influence that encourage and help a victim. They spend time with a victim at school all the time. They can help a victim get better and overcome the bullying problem. According to *Wonder*, August has only two best friends who help and encourage him. They are Jack and Summer. Jack is the first friend who is willing to talk and play with August. And Summer is the best friend who dares to sit and talk with him at the canteen. Both Jack and Summer help August get better. They always make him laugh that makes August does not feel lonely. When August faces bullying event, Jack stays beside him all the time. It makes August is not afraid because he does not face the problem alone. Besides Jack, Summer is the best friend for August. Also, she is a victim as August and Jack. She is bullied because she is a friend with August. The children usually bully her by verbal bullying. In *Wonder*, Summer is strong and positive thinking. She always hears other children talk to August but she thinks that is not true. There are bullying events that happen to Summer.

Since the novel mainly takes place at school, teachers play an important role in solving bullying problems. In *Wonder*, bullying actions happen everywhere such as classroom, canteen, playground, and etc, but those bullying actions are not violent. Therefore, a victim is still being bullied though teachers stay with the children in the classroom. There are two bullying events that happen to August in the classroom. While children are coming in the classroom, August is bullied by social bullying. First of all, in Part One "Locks", this event is narrated by August. While Ms. Petosa is calling students' name, she tells Henry to sit next to August because no one seats next to August. In summary, the novel presents two teachers' roles. Both Ms. Petosa and Mr. Brown have different reactions. And Ms. Petosa is a good model of being teacher. All teachers face children who have facial appearance, they should help children immediately. Victims of bullying will get better if teachers do not ignore the problem.

In addition, sometimes children need to step out of their comfort zone and discover their strength. And awarding is a good encouragement for them. According to *Wonder*, there are many awards such as the medals for academic excellence, a gold medal for music, the medal for overall excellence in sports, and a gold medal in creative writing. Interestingly, one important award is the Henry Ward Beecher medal to honor students annually. It is the encouragement that makes the children continue to do well. And August receives this award. In the last past of *Wonder*, Mr. Tushman gives the Henry Ward Beecher medal to August. This award shows that *"'He is the greatest,'"* and *"'whose strength carries up the most hearts by the attraction of this own,' "* (*Wonder*, page 304). Mr. Tushman says after he gives the award to August. It makes August becomes the popular student, and everyone accepts and admires him.

To sum up, the novel represents the bullying problem in *Wonder* which reflects bullying among children in American schools. Although the effect of bullying in the novel is not violent, it can present that bullying affects children's life. Also, the novel suggests the solutions for solving bullying problem, and these solutions can be applied to solve the bullying problem in real lif

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Identification of Components and Attributes of the Organizational Core Competency, Individual Core Competency and Performance

Penjor and Pusanisa Thechatakerng

Maejo University, Chiangmai, Thailand. Email: paroppenjor@gmail.com

Abstract

The objective of this paper is to identify components and attributes of the organizational core competency, individual core competency and performance through a public organization. The study was applied to the Agriculture Machinery Centre of Bhutan which plays a critical role in the economic growth of the country. A structured interview was administered among the top managers at the centre followed by the thematic textual analysis. Findings indicated the competency, capability and resources as components of the organizational core competency whereas individual core competency comprised the leadership and motives/traits. Likewise, the performance manifested at organizational and individual levels. The study identified core competency and performance with different dimensions and attributes.

Key Words: Core Competency, Organizational, Individual, Performance.

Introduction

The core competency facilitates identification and effective utilization of organizational strength as it is the key factor for organizational success (Ljungquist, 2007). Defined in terms of collective learning, the concept of core competency was conceived as the basis of competitive advantage (Prahalad & Hamel, 1990) and it has grown over the years with unanimous attention among researchers to explore and validate the findings. The contemporary strategic management namely, resource-based view, competence-based perspective and dynamic capabilities approach also considered core competency (Hafeez, Zhang, & Malak, 2002). The core competency exist as a phenomenon or a construct in the form of organizational or individual strength (Campion et al., 2011; Soderquist & Papalexandris, 2010).

An organization possesses core competency in the form of organization level of core competencies that can be exemplified through measurable indicators(Lahti, 1999). Edgar and Lockwood (2007) believes that core phenomenon like general product/service technologies, product/service classes, functional and technological skills and integrated skills are the components of organizational competency. These perspectives were further summarized into generic, organization-specific, managerial and operational competencies with competencies as skills and competencies as behaviors (Soderquist & Papalexandris, 2010). However, Javidan (1998) stated that organizational core competency resides as a construct or as a collection of competencies attributed by associated concepts like competency, capability and resources. Moreover, core competency is featured by the link of development, adaptation and utilization conceived from associated concepts like competencies, capabilities, and resources of an organization (Ljungquist (Ljungquist, 2008; Uysal, 2007).

The individual level of core competency is mainly functional clustered in three dimensions that include competencies dealing with people, business and self-management (Cripe, 2002). The human resource development scholars defined competency as individual skills (CLARDY, 2007) whereas human resource management considers capability as core competency (Chen & Chang, 2011). (Natalia CybisAnna K. Baczyńsk, Rowiński, & Cybis, 2016) in their study argued, individual competency is exemplified in terms of knowledge, skills, abilities and other characteristics: KSAOs (also see Campion, 2011; Lahti 1999) which include motives, interests and individual traits. Therefore, individual core competencies are diverse and exemplified in the form of core employee competencies, core manager competencies and core leader competencies (Graber, 2012).

Development of core competency is critical for the long term growth of an organization since it is widely used in the firms to enhance their performance (Jabbouri & Zahari, 2014). (Agha, Alrubaiee, & Manar Jamhour, 2012) in their study found significant impact of core competency dimensions on organizational performance. Lahti (1999) stressed that core competencies are potential source of enhancing organizational and individual performance if both are integrated with the same base for performance. Core competency pursued in line with strategic management benefits competitive advantage at organizational performance level while human resource management enhances job performance at individual level (Chen & Chang, 2011). Further, Uysal (2007) suggested that a core competency determines performance of a firm as it constitutes organizational knowledge, expertise, system, technology skills, capabilities, experience and resources.

Considering the high influential importance on organizational success, the link between core competency and its associated concepts was established (Ljungquist, 2008). However, attributes for the associated concepts like competency, capability and resources are not defined for the organizational core competency. On the other hand, the identification and definition of core competency in various aspects, terminologies pertaining to individual core competency increased dramatically over the last nearly three decades. Yang, Wu, Shu, and Yang (2006) classified and summarized list of 22 competency items from over 600 terms and 54 clusters using process oriented core competency identifying (POCCI)….. Chen and Chang (2011) explained application and interpretation of individual core competency in different manner not just confused researchers but also posed risk of obstruction on future research. Thus, defining individual core competency with components and attributes for a specific organization may contribute to resolve this concern as well.

Moreover, it is evident that most of the earlier study on core competency were focused on competitive advantage, commercial gain and business output largely conducted in developed countries (Agha et al., 2012; Hafeez & Essmail, 2007; Jabbouri & Zahari, 2014; Sricham & Pusanisa Thechatakerng, 2017). Considering these factors, the current study was aimed to identify the components and attributes of the organizational core competency, individual core competency and performance of the Agriculture Machinery Centre (AMC) of Bhutan. The purpose of involving AMC for this study was that such governmental organization might play a vital role in business or economic growth of small country like Bhutan.

Established in 1983, the AMC acts as a central agency for sustainable farm mechanization technology source and farming practices applicable in the small field terrain and ecological conditions in Bhutan (AMC, 2016). Bhutan has an estimated area of 38,394 square kilometer and out of which, only 2.75% of the total area are under cultivation (FRMD, 2017). Although the country's 87% of cultivable land is potential of mechanization, only 7% is semi-mechanized (FMCL, 2016). Many factors including farm labour shortage and inappropriate farm machinery posed risk on national food self-sufficiency goal (AMC, 2018).

The identification of components for core competency and performance of the AMC is expected to help streamline the farm mechanization intervention process catered by the AMC and enhance their performance. The farm mechanization plays an important role in improving the livelihood of the people dependent on agricultural farming (AMC, 2018) as it employs 58% of the overall population (NSB, 2017) in Bhutan. In addition, the agriculture sector contributed 16.18% (PPD, 2015) to national gross domestic product (GDP). Farm mechanization intervention will also help reduce the trend of young people migrating to urban areas which caused acute labour shortage in the countryside leading to cost inflation of agricultural produces (PPD, 2016). It is also expected to contribute in creating employment opportunities in the rural farming community that will ultimately benefit the realization of national food self-sufficiency goals.

Methods

This study is exploratory in nature involving theoretical and practical process. For the theoretical part, scientific studies related to the current study were sourced through google scholar, MJU E-journal catalogues, MJU library catalogues and British library. In addition, reports and publications of the Royal Government of Bhutan was mobilized through various websites. A structured interview adapted from (Coughlan, 2009) was administered to top management staff at the AMC on a set of eight different pre-determined questions and responses were audio recorded. Out of seven questions, three questions are targeted on organizational core competency, two questions each on individual core competency and performance. The interview questions were tested for content understanding level among five pilot samples to ensure the reliability and validity. Moreover, the researcher has over 10 years of work experience in the same field of interviewees. Purposive sampling process was applied and involved all 10 management heads of AMC considering their wider role across all operational functions at the central and regional offices.

Secondary sources and government reports were accessed to allow the researcher to combine the study's primary findings with the alternative ones in order to define the variables within the study. Hence, the audio clips of the interviews, which were earlier conducted amongst AMC management team, were transcribed. Once that was complete, the thematic textual analysis was performed to examine the findings and interpret them accordingly.

Theoretical Framework
Prominent components are identified through secondary sources and further linked to respective attributes of organizational core competency, individual core competency and performance (Fig.1):
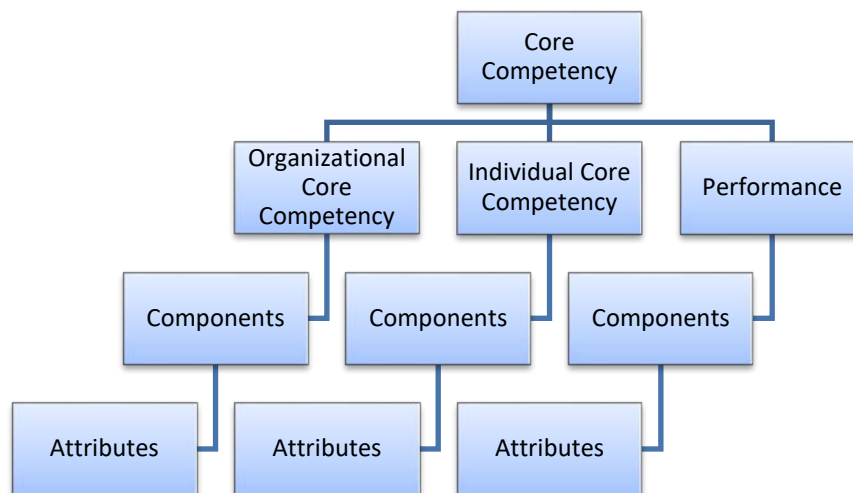

Figure 1 Theoretical Framework

Results

As illustrated in (Table 4-1), the components of the organizational core competency at the AMC were divided between competency, capability and resources, each with different attributes.

i)   Competency

The competency of the AMC is recognized based on the vision, mission and mandate of the centre. As reflected by the 100% of respondents, the lack of clarity of vision, mission and mandate negatively affected the success of the centre, until it was restructured in 2016. Before that, the centre was mostly engaged in catering to commercial activities, such as imports and sales of farm machinery, equipment and their spare parts. Additionally, they were engaged in providing repairing and maintenance of the farm machinery which was reasoned to have hindered the mandates of research, training and quality control. Therefore, all participants in the study agreed that these commercial mandates were delinked and handed over to another organization and since then, the AMC vision, mission and mandates have been well defined.

ii)   Capability

The capability of the AMC to realize its goals and objectives relies heavily on its planning, execution, monitoring and evaluation systems. As a government organization, the centre is required to achieve its recommended targets within a specific timeframe. In an agreement with the Centre's stakeholders, a consolidated five-year organizational plan has been adopted, with regular reviews carried out annually. Based on the plan, the Centre's scheduled activities have been associated to a greater extent with individual work plans in order to ensure timely execution. Similarly, the implementation of the planned activities are reviewed on a weekly, monthly, semi-annually or yearly, to ensure that all activities are properly monitored. In addition to that, further evaluation of the planned activities has been made compulsory. This has been achieved through the measurement of the levels of organizational and individual outputs annually. In contrast, the previous practices were mostly based on the allocated budgets and the levels of demand from the farmers.

iii)   Resources

This component consists of tangible, intangible and combined resources within the AMC. As far as the tangible resources are concerned, the majority of respondents believed that the AMC had a suitable infrastructure and utilities, except when it comes to financial resources. However, few of the interviewees expressed the need to enhance the Centre's intangible resources, such as HR expertise and other technical skills. A unique feature of resources observed was the combined resource provided by the development and donor partners in the form of human resource expertise, machinery and financial support. .

Table 4-1: Summary of the Organizational Core Competency

Component	Attribute	Indicator
Competency	Vision	Lack of clarity and previous commercial drive
	Mission	Absence of clarity prior to the 2016 reforms
	Mandate	Significant commercial responsibility
Capability	Planning & Execution	Five-year and annual work plans are required
		The organizational plan needs to be associated with individual work plans
		Planning to be based on allocated budgets and farmers' needs
	Monitoring	Open and frequent discussions

		Review of past and ongoing activities
	Evaluation	Evaluation of organizational and Individual performances
Resources	Tangible	Infrastructure, land and premises
		Financial capital or funds allocated by the government
		Utilities, including vehicles, equipment, tools, and office stationery
	Intangible	HR skills and knowledge
		Technical expertise, including skills gained through routine on-the-job performance
	Combined	Grant assistance in the form of funds, machinery and human resource expertise

As presented in (Table 4-2), the components of individual core competency at the AMC consist of leadership and motives/traits.

i) Leadership

Leadership qualities at the AMC include 'motivation and rewards' as the top factor. Hence, respondents believed that qualified and energetic leaders inspires and sets a role model to successors through acknowledgement of their feedback and comments. They agreed that lack of understanding on subordinate's failure to fulfil assigned job conditions would lead to discourage them. For 'visionary thinking', the second leadership characteristic, the interviewees were of the same opinion that leaders need to create a comprehensive strategy to overcome any organizational challenge. They also expressed the need to take affirmative action to avoid the risks of wasting resources. In contrast, their views on the importance of professionalism and exemplary behavior were also observed. The third leadership characteristic featured in this study was 'continuous improvement'. The participants highlighted the need to engage all potential staff in the organizational process, in order for them to acquire different work skills within various fields. Moreover, the continuous supervision and guidance of the managers were required to assist them in acquiring better techniques and in ushering an era of continued learning within the Centre. Likewise, 'result-driven approach' aspect was the fourth leadership element. Members of the study pointed out that every staff member, working for the Centre, should be encouraged to strive for a common organizational goal. The respondents further added that every staff member should be consistently driven towards the achievement of the final goal of every single activity within clear instructions from management on the required steps to follow. Finally, the 'planning and prioritizing' factor of the leadership scale was observed. The participants stressed the importance of implementing a strategy for the planned activities in order to set the priorities of the approved work plan. However, 40% of respondents believed that capitalizing on the individuals' specific talent ensured the smooth implementation of the planned activities.

ii) Motive/Traits

The Centre's management requires individuals to demonstrate 'commitment' for their work, within their offices and towards their co-workers. They shared the same belief that delivering services outside the usual working hours together with the willingness to shoulder additional responsibility are part of the employee commitment. Similarly, teamwork is considered to be another important quality for motives/traits. Members opined the same opinion that individuals must partake in the development of office undertakings. They highlighted the importance of individual cooperation and collective effort in fulfilling the organization's goals. Furthermore, informants asserted the importance of 'integrity'. They voiced their concern that "a public servant must always refrain from misusing the Centre's resources and authority associated with their position and duty". They also expressed that

staff members should always uphold the rules and regulations imposed by the system. They should also be accountable for the decisions they make, and acknowledge the observations and comments of their subordinates. In addition, they emphasized on the importance of information dissemination within the organization and the need to create better quality and safety awareness, which requires strong 'communication skills'. They also believed that the exchange of information between staff in various sections and regional offices also demands better communication skills. The 'initiative' was the final feature of motives/traits observed in this study. Respondents shared their views that every individual should perform their job and initiate new activities to the best of their ability without having to always follow specific instructions from their superiors. Likewise, some of them were of the view that employees must also acquire new learning skills for the benefit of their office.

Table 4-2: Summary of the individual core competency

Component	Attributes	Indicators
Leadership	Motivating and Rewarding	Possess the right qualification and aptitude
		Value suggestions, feedback and comments
		Understand the basic reality and be flexible with it
		Reward and compensate hard work and cherish the sacrifices of the staff
		Encourage everyone to work collectively
	Visionary thinking	Establish a dynamic approach
		Make a firm decision and be held accountable
		Demonstrate determination and ethical behaviour
	Continuous improvement	Engage all potential staff in the process of encouraging participation
		Facilitate on-the-job learning
		Provide guidance as and when necessary
	Results-driven approach	Personal drive or ability to encourage the staff to achieve a common outlook
		Encourage combined efforts to achieve the same organizational goals
		Show clear direction to achieve objectives
		Emphasize on clarity and transparency of the expected results
	Planning & Prioritizing	Plans based on institutional capacity and their implementation on a priority basis
		Facilitate cooperation and encourage stakeholders to collaborate
		Assign the right job to the right staff at the right time
Motives/Traits	Commitment	Be loyal to your work, office and colleagues

		Be committed to bringing positive change within the office environment
		Always be on standby to deliver 24/7 services
		Be punctual
	Teamwork	Participate in developmental undertakings
		Exchange ideas through group discussions
		Collaborate with others to achieve goals
	Integrity	Refrain from abusing resources and authority
		Uphold the rules and regulations as part of the system
		Take responsibility for the decisions that are made
		Be humble and listen firmly to perform better
	Communication skill	Disseminate information to stakeholders regarding new developments
		Create awareness amongst farmers on the importance of quality and safety controls
		Learn and exchange information within the office environment
	Initiative	Complete the task without being instructed
		Undertake new initiatives at your own level and capacity
		Contribute with ideas that would benefit your office

As shown in (Table 4-3), performance was observed in two dimensions such as organizational and individual performances. The organizational performance includes research, quality control and training, while individual performance comprises of growth, learning and job satisfaction.

i)   Organizational Performance

Taking into consideration the difficulty of practically using imported farm machinery, equipment and tools, AMC conducts research on farm mechanization. In fact, the Centre is engaged in sourcing locally-adaptable agricultural tools based on experimentation and modification of readily available technologies. Therefore, research has been observed as one of the important components. Similarly, realizing the concern for the quality and safety of farm machinery, the AMC has put together national standards for farm mechanization to regulate quality control measures. The Centre also certifies farm machinery, equipment and tools, whether imported or locally-manufactured, based on their performance for quality and safety. Hence, quality control is yet another critical factor. The AMC also conducts nationally accredited training to build up capacity in operations and maintenance of agricultural machinery. The training modules are based on an approved curriculum, and farm mechanization trainings are offered to government officials, corporate employees, private

traders and farmers. Thus, training is the final element of the organizational performance at the AMC.

ii) *Individual Performance*

As an attribute, individual 'growth', in terms of financial remuneration, promotion and award, is justifiable. Study respondents emphasized on the fact that recognizing individual efforts and acknowledging them through additional financial incentives, promotions to higher positions and rewards through awards, medals, appreciation and foreign travel, are of utmost necessity. Likewise, 'learning' was found to be another important factor. Interviewees pointed out that every staff member has to have access to a month-long training within all sections to familiarize themselves with various functions of the office. The movement of experienced staff from one section to another was also encouraged, which helps resolve complicated work environments and facilitate the exchange of knowledge among staff. Lastly, 'job satisfaction' was recognized as the third factor for the improvement of individual performance. Respondents agreed that one should have the satisfaction of doing something different every day, instead of their routine jobs. Moreover, the performance of individual jobs was evaluated by management and no conflict with satisfaction has been raised when compared to the awarded ratings so far. Further, individuals are exposed to harsh weather conditions during field work and often risk their lives while travelling for duty.

Table: 4-3: Summary of performance

Component	Attributes	Indicator
Organizational Performance	Research	Innovation and development for creating in-country farming technology
		Modification and adaptation of available technology
		Regeneration of past agricultural technologies
	Quality control	Development of standard for basic requirements on imported machinery
		Conducting tests and certifying farm machinery
		Creating awareness for quality and safety control of farm machinery
	Capacity building	Conducting capacity building training to stakeholders
		Developing curriculum and training materials
		Organizing sufficient training
Individual Performance	Growth	Financial remuneration in addition to normal pay, allowances and incentives
		Promotion for career advancement to the next level
		Award and appreciation for personal achievements
	Learning	Induction program as an add-on to on-the-job training
		Creating better avenues for sharing knowledge and creating support among different sections
		Opportunities to upgrade knowledge and skills

	Job satisfaction	Satisfaction for the fulfillment of duty and responsibility
		No grievances for ratings awarded
		Passion for work despite the risks

Discussion and conclusion

The organizational core competency of the AMC comprised competency, capability and resources. In line with the work of (Agha et al., 2012; Natalia CybisAnna K. Baczyńsk et al., 2016), the attributes of competency differed organization as the competency of AMC has been recognized through its vision, mission and mandates. A competency which is a construct can only be measured through the indirect means of observing or measuring its behaviors (Lahti, 1999). In other words, a competency is cross-functional integration which coordinates an organization's capabilities (Javidan, 1998). Likewise, the capability of AMC lied with organizational functions like planning, execution, monitoring and evaluation. CLARDY (2007) expressed that any function related to organizational production is organizational capability. Capabilities are normally functional based which include key functional areas like performance management attributed by goal setting, monitoring and review (Hafeez et al., 2002). Capability is a set of organizational processes and operational practice that develop unique product with quality and it should have priority in establishing core competency (Uysal, 2007). Finally, resources are manifested in three forms that are tangible, intangible and combination of both. The properties owned by a firm in the form of equipment or building is tangible assets and (CLARDY, 2007; Hafeez & Essmail, 2007) and employees can be considered as most important intangible asset in an organization (Natalia CybisAnna K. Baczyńsk et al., 2016). Human resource is considered as the tool to exploit other resources meaningfully to fulfil the organizational goal (Asad-ur-Rehman, Ullah, & Abrar-ul-haq, 2015; Pujiwati & Susanty, 2015). The combination resource was referred to the assistance provided in the form of a grant and human resource expertise by the donor partners. Thus, the management of AMC needs to pay attention on these organizational core competency dimensions for the organizational success.

Similarly, Individual Core Competency entailed leadership and motives/traits as components. Leadership was recognized through five prominent factors, such as motivation and reward, creative thinking, continuous improvement, result-driven approach, planning and prioritizing. These leadership characteristics are consistent with the work of (Campion 2011) and the recommendations of (Graber, 2012). Whereas, commitment, teamwork, integrity, communication skills and initiative have been found to be the major contributors to motives/traits, as suggested by (Graber, 2012). Having these factors consistent and intact among organizational members would lead to better atmosphere and improved job performance in organizations like AMC (Chen & Chang, 2011; Cripe, 2002; Yang et al., 2006).

As for the performance, two dimensions were reflected in organizational and individual levels. The organizational performance comprises outputs of research, quality control and training activity which is organization specific related to farm mechanization in Bhutan. Whereas individual performance involves growth, learning and job satisfaction at a personal level, which is evident with the work of (HEIJDE & HEIJDEN, 2006). Thus, it was observed that higher the management's consideration to improve individual performance, better the achievements of organization's outputs.

This study identified attributes of organizational core competency through associated concepts like competency, capability and resources while attaching different attributes to leadership and motives/traits at the individual level of core competency. It also expected to have laid the foundation for identifying two dimensions of performance possibly related to the organizational and individual core competency. However, limitations include relation between

core competency dimensions and its impact or influence on performance. Therefore, further study on core competency influencing characteristics and its impact on performance is recommended.

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Teach Less, Learn More Development of Drama Activities to Enhance the Social Media and Online Literacy of Prathom Sixth Students

Noochanat Ruensuk and Piyawadee Makpa

Srinakharinwirot University, Thailand. Email: piyawadee@g.swu.ac.th

Abstract

This research aimed: 1) to develop activities for the Thai Government learning policy Teach Less, Learn More Development of Drama Activities to Enhance the Social Media and Online Literacy of Prathom Sixth Students, and 2) to study the effect of using Drama Activities promote media literacy for Prathom Sixth Students. The study sample consistad of 12 students aged 12 years old from Wat Chumphon Nikayaram School, Phra Nakhon Si Ayutthaya Province, Thailand, selected out of a study population of 60 students asked to complete a questionnaire on an online chat according to Drama Activities in Teach Less, Learn More actives. Statistical analysis was performed on the sample test results using the t-test and standard deviation. The findings revealed that: 1) 12 TLLM activities of 60 minutes duration each strengthened students' knowledge of media, including in five key aspects: media reception dimension, media analysis, understanding the media, media evaluation, and the application of media as well as led to improved skills evaluation scores on the students' media literacy using Drama Activities ; 2) The pre-test and post-test results under TLLM indicated that the students' post-test scores for all activities were higher, with a statistical significance level of $P<.01$ using Drama Actives within TLLM activities.

Key Words: Teach Less Learn More, Drama Activities, Social Media and Online Literacy, Prathom Sixth Students

Introduction

Knowledge-based society learning in the 21st century is driven by creativity and competition based on the potential offered by knowledge and wisdom combined with the opportunities provided by technology advancement, especially in information and communication technology. Given this, change can occur swiftly and so learning needs to be agile. Consequently, attitudes toward learning are increasingly focused on learners, knowledge creation theory, and the learning process, rather than the teaching process. Students are encouraged to follow their own learning path through pursuing their own interests by exploring and experimenting and through the practice of engagement, reflection, and interaction (Chadaporn Sanguankaew, 2008: 1). The key learning skills needed in the 21st century include critical thinking, problem solving, cooperative learning, creativity, leadership, application, and communication, which are consistent with Section 24 of the National Education Act B.E. 2551 (2008). This Act requires that students should practice developing their thinking-process skills and knowledge management and application so they are equipped with the skills to be able to prevent and resolve problems (Royal Gazette, 1999: 24). The skills needed for engaging with information, media, and technology in the 21st century thus emphasize that students need to be able to demonstrate critical thinking with the use of technology and new media alongside having multitasking abilities. Children and the youth

must be equipped with proper media literacy skills so they can avoid inappropriate content not suitable for their age and so that they can live in a society free from any potentially adverse impact from new media, especially given that in the modern world advanced technology carrying such media is part of most people's daily lives.

Bu-nga Chaisuwan and Pornpun Prajaknate conducted the present research into the media usage behavior of youths between the ages of 10–19 years old. This is an important subject as

information and communication technology, including new media, have become increasingly important to Thai youth in recent years. The research aimed to study the exposure, motivation, and behavior of youths aged 10–19 years' old toward new media use, with all the study participants being grade 4 to 12 students at schools in the Bangkok area. The study involved a mixed-method research, comprising a questionnaire with 400 samples and qualitative research with in-depth interviews of 19 key respondents. The results from both the quantitative and qualitative research indicated that elementary and secondary level teenagers were mostly open to the use of new media, such as LINE and Facebook on their smartphones. When considering students' behavior regarding their use of new media, it was found that students used their smartphone for accessing the Internet and Facebook continuously for around one and a half hours to nearly two hours nonstop at a time. The number 1 ranked new media used by the sample was the LINE chat app, which was used on average on 4.90 days per week, with an average usage of 2.76 hours per day, and 3.05 hours per weekend (Bu-gna Chaisuwan and Pornpun Prajaknate, 2012: 37–38).

Clearly, media literacy development is crucial. Skills development through reading media in the media reception dimension, media analysis, understanding the media, media evaluation, and the application of media involves a process of developing students' thinking potential to enable them to practice good self-protection from the potential negative impacts of new media. This involves a risk mitigation strategy with the consumption of media by Thai youth. A key driver of this process is ensuring the suitability of content young people have access to in their everyday lives through a variety of media exposure, e.g., the Internet, where modern youth tend to spend more time on the Internet and new media nowadays than they do on many other routine activities. Moreover, many agencies, both public and private, are now increasingly focused on the development of youth media literacy as part of the learning process in all sectors. Youth media literacy is, therefore, an important learning need for modern society with the growth and ubiquity of extensive and accessible advanced communication technology. Young people are nowadays able to find information and content they seek easily, which can affect teenagers' attitudes and values because adolescents tend to be impressionable and may imitate behavior seen on the new media without fully appreciating its implications (Porntip Yenjabok, 2011: 2).

Pornrat Damrhung mentioned that the creation of dramas for children and the youth represented a genuine means of conveying content and ideas to a child audience, and this is the principle behind Theater in Education (TIE). TIE is not a teaching process per se but rather is treated like a good friend who offers good entertainment for their little friends, while at the same time it engages and encourages the audience (the children) to think deeply about a theme and the importance of having a positive attitude (Pornrat Damrhung, 2004: 7). Theater in Education (TIE) is one of the "Teach Less, Learn More" (TLLM) forms of activity that, according to the Thai Ministry of Education policy, could very well help convey desired knowledge and skills to an audience, i.e., students and the youth.

Focused on Wat Chumphon Nikayaram School, the researchers investigated the Internet media problems experienced by students and found from the results of an Internet media screening model for Internet media addiction that many students were especially addicted to online chat. The researchers were, therefore, interested in the development of Drama Actives under TLLM as a means to enhance media literacy in grade-6 students at Wat Chumphon Nikayaram School as a tool to build up students' media literacy skills at the elementary level as a risk mitigation strategy to self-protect themselves against inappropriate media usage and accessing content not suitable for their ages. Wat Chumphon Nikayaram

School was chosen as it was a model school and pilot school for the initial TLLM project in 2016, where it was used to create and trial TLLM activities for use in medium-sized schools to support the development of right media literacy for children.

Research objectives

1. To create TLLM activities using Drama Actives to enhance the social media and online literacy of Prathomsuksa Six Students at a medium-sized school, specifically at Wat Chumphon Nikayaram School, Phra Nakhon Si Ayutthaya Province.

2. To study the effects of employing the created TLLM activities using Drama Actives to enhance the social media and online literacy of Prathomsuksa Six Students at a medium-sized school, specifically at Wat Chumphon Nikayaram School, Phra Nakhon Si Ayutthaya Province.

Population and sample

Study population

The study population comprised 60 grade-6 students from 3 classes at Wat Chumphon Nikayaram School, Phra Nakhon Si Ayutthaya Province.

Sample set

Twelve grade-6 students were chosen as the sample set through screening the questionnaire responses regarding students' online chat addiction, with the selected students having scores of 55–60.

Research period

Experiments were performed for 1 hour, 3 times a week, for 4 weeks for a total of 12 hours under the TLLM activities structure.

Research tools

In this study, the research tools used were as follows:
1) Questionnaire on participants' online chat addiction;
2) Activity plan for TLLM using Drama Actives to enhance the social media and online literacy of Prathomsuksa Six Students ;
3) Observation form on online chat media literacy behavior.

Finding the index of item objective congruence (ioc)

The IOC calculation was performed by summing the scores in Topic 1 for example, e.g., adding 1+1+1 equals 3, then dividing the result by the number of experts. That is, the total score/number of experts corresponds to 3/3 or rather a value of 1.00. The results were then compared with the set criteria. The results of the IOC calculations from the questionnaire answers indicated that the questions were highly congruent and could viably be used. The same principle applied to all the questions in the other topics too.

1. The results of the IOC calculation on the expert's quality assessment form for the questionnaire on the online chat addicted behavior yielded IOC values of 1.00 for all 12 items, which showed they were good to use.
2. The results of the IOC calculation on the quality assessment form for the MCMK activity plan using Drama Actives to enhance the social media and online literacy for grade-6 students yielded all IOC values of 1.00 for the 21 tested items, which showed they were good to use.
3. The results of the IOC calculation on the expert's quality assessment form for the TLLM activity plan using Drama Actives to enhance the social media and online

literacy for grade-6 students yielded all IOC values of 1.00 for all 17 items tested, which showed they were good to use.

4. The results of the IOC calculation on the expert's quality assessment form for the observation form on the online chat media literacy behavior yielded all IOC values of 1.00 for all 17 items tested, which showed they were good to use.

Activity design process

Background study and collection of data

1) The activity manual"Teach Less, Learn More" by the Bureau of Academic Affairs and Educational Standards, Office of the Basic Education Commission, Ministry of Education, was used as a guide for activity design to ensure all activities matched the desired characteristics under TLLM.

2) The Drama Actives model was studied from sources like books Drama and the use of Drama theory for education by e.g., by Associate Professor Pornrat Damrhung, who is an expert on the use of drama as a model for creating
The Drama Actives to enhance the social media and online literacy.

3) Media literacy books and the use of media literacy theory by Associate Professor Porntip Yenjabok, an expert on media literacy, were studied to understand the data needed for creating Drama activities to promote Internet media literacy for grade-6 students.

Design process

1) The structures of class schedules and timetables were studied to understand how students could perform the designed activities according to their schedules during TLLM activity hours in order to ensure activities were designed in accordance with the existing school structure.

2) Activities were also designed in accordance with the objectives for the creation of Drama activities and to study the effects of using Drama activities to promote Internet media literacy. Experts oversaw activity design in 4 areas involving tools creation: 1. Education perspective; since each activity involved a form of learning management for grade-6 students, it had to be arranged according to the learning objectives with well-organized content; 2. Theater perspective; each activity followed a Drama activies created by the researchers; 3. Psychology perspective; as an event for grade-6 students, activities had to be suitable for that age group; 4. Technological media perspective; due to the activities being based on online chat and the Internet, the media appropriateness had to be checked for the students' age group and in order to ensure the activities fitted in with the objective to promote Internet media literacy using Drama activities for grade-6 students.

3) The evaluation form development covered five aspects of media literacy behavior, i.e., media reception dimension, media analysis, understanding the media, media evaluation, and the application of media, as studied from the perspectives of Drama activities and media literacy, as well as through the experts' tools checks.

Activity Experiments

1) This process first involved contacting the school to ask school administrators for permission and to request the teachers responsible for MCMK activities and grade-6 class teachers to clarify the objectives and ask for students' participation in the activity experiments as well as to support selecting the sample set using the questionnaire based on the Internet media addiction of 12 grade-6 students.

2) Pretests were conducted and the scores were recorded for 5 skills related to the grade-6 students' media literacy, i.e., media reception dimension, media analysis, understanding the media, media evaluation, and the application of media.

3) 12 TLLM activities were conducted to promote the Internet media literacy of grade-6 students over 4 weeks, involving 1 hour sessions, 3 times a week, with the researchers and with the class teacher present as an assistant for data recording.

4) Posttests were conducted and the scores recorded for the experimental group using the same test used in the pretest to determine any changes.

"Teach Less, Learn More" Development of Drama Activities to Enhance the Social Media and Online Literacy

TLLM activities using Drama Activities to Enhance the Social Media and Online Literacy of grade-6 students were structured as in the following Table 1.

Table 1 "Teach Less, Learn More" activity plan using Drama Activities to Enhance the Social Media and Online Literacy of grade-6 students

Activity Session	Name Of Activity	Objectives	Concept under Media Literacy	Concept under Theater in Education
1	Know me… know you	Students can receive media through their ears and eyes	Media reception	Building interaction
2	Our Internet world	Students can analyze the Internet media characteristics in their community	Media analysis	Community relationship issue
3	Come Chitchat?	Students can analyze online chat media affecting society	Media analysis	Audience's stimulation on situation analysis
4	I got it, I do	Students can understand online chat media presentation	Understanding the media	Discussions for change of ideas
5	Is this gossip a good or bad thing	Students can evaluate the pros and cons of online chat media	Media evaluation	Audience's stimulation on situation analysis
6	How to make it a cool chat	Students can explain the benefits of online chat media	Application of media	Discussions for change of ideas
7	Our story of chatter	Students can collaborate to create a drama storyline	Media literacy skills	Community relationship issue
8	Who are gonna be the actor and actress?	Students can collaborate to make characters in a drama	Media literacy skills	Participation in theater Criticize and find common solutions
9	Our beautiful scene	Students can collaborate on theatrical scenes	Media literacy skills	Participation in theater Criticize and find common solutions
10	You and I, how to say it	Students can collaborate on conversation in the theater	Media literacy skills	Participation in theater Criticize and find common solutions

Table 1 (Continued) "Teach Less, Learn More" activity plan using Drama Activities to Enhance the Social Media and Online Literacy of grade-6 students

Activity Session	Name Of Activity	Objectives	Concept under Media Literacy	Concept under Theater in Education
11	Come and try to practice drama	Students can practice together in the drama presentation	Media literacy skills	Participation in theater Criticize and find common solutions
12	Let's play	Students can collaborate to present online chat drama media.	Media literacy skills	Perform drama on issues affecting school through a short drama Answer the problems presented through the drama

Research findings
Activity results
The results from the 12 TLLM activities were as follows.

First activity: "Know me…know you"
Results:
1. Media reception dimension: students could receive media through their ears and eyes and could remember faces and the names of their friends.
2. Students had fun during the activities, with smiles and laugher during the activity.
3. Students got closer and dared to talk and contact their friends without being shy.
4. Students made new friends and formed good friendships. They could remember the names and classrooms of their friends as well as enjoying good interactions with each other.

Second activity: "Our Internet world"
Results:
1. Students could analyze clip media as follows.
   Clip media access: YouTube was popular for its ease of access.
   Clip media benefits: Self-learning provided knowledge on news, technology, advertising, and entertainment.
2. Students could analyze clip media (online chat) as follows.
   Application of chat media (online chat): Text messages from phones or computers could be exchanged quickly with others.
   Chat media benefits (online chat): Coordinates could be shared, faces could be viewed while talking on the phone, and students could easily contact family and people in remote areas.

Chat media access (online chat): Services could be accessed via application download and registration, i.e., Facebook, LINE, and Instagram, which were the most popular online social networks.

3. Students could analyze online game media as follows.

Online game media access: Games could be downloaded and played on the phone, tablet, computer, or notebook through the Internet.

Online game media playing benefit: Each gamer could play games remotely and could chat with others. They joyfully competed and divided into teams.

Third activity: "Come Chitchat?"
Results:

1. Students could analyze online chat media affecting their school as follows.

Social aspect in school: Introverts tend to have less socialization with friends and groups. Isolation is high and they are less concerned about others, which can affect living in society.

Learning aspect: This could result in lower study performance.

Health aspect: This could result in poor health and poor eyesight.

2. Students could analyze online chat media affecting their family as follows.

Social aspect in the family: Introverts tend toward isolation, which can result in worries for the family.

Emotional aspect: This could result in violent emotion, aggressiveness, and upset.

Learning aspect: This could result in lower study performance.

Fourth activity: "I got it, I do"
Results:

1. Students could understand online group chat type as follows.

Online group chat access: Applications like Facebook and LINE must be downloaded to the phone, tablet, computer, or notebook, and desired friends groups created and joined for online group chat.

Online group chat benefit: Group communication was convenient and fast. Multi-chatter and conference calls were supported as well as multi-groups.

2. Students could understand online one-to-one chat types as follows.

Online one-to-one chat access: Applications like Facebook and LINE must be downloaded to the phone, tablet, computer, or notebook and desired friends groups created for one-to-one chat.

Online one-to-one chat benefits: Online one-to-one chats can create a friendlier atmosphere easily and be used to talk to close and trusted friends. Phone calls could show faces for video chatting and allow private communication unlike group chats.

Fifth activity: "Is this gossip a good or bad thing?"
Results:

1. Students could evaluate online chat media advantages as follows.

Advantages: Allows fast and convenient communication. Users could talk to each other without having to travel, hence time saving. It was an alternative way to communicate urgently as well as allowing making online purchases.

2. Students could evaluate online chat media disadvantages as follows.

Social aspects: Risks included becoming addicted to the use of the phone and inattentive to the environment.

Health aspects: Physical and mental health might worsen.

Emotional aspects: It could cause violent and aggressive behaviors.

Potential dangers: It could be used to lure victims causing a loss of credibility and might be a serious threat to family due to unawareness.

Sixth activity: "How to make it a cool chat"
Results:
1. Students could explain the benefits of online chat media as follows.

Benefits to family: They could easily contact people living far away, which was a warm way to keep in touch with family.

Benefits to work and school: Work and study could be coordinated quickly and conveniently.

Benefits to business: Online trade was made possible.

Benefits on time: It could save time through fast communication.

Benefits to society: Good relationships among friends and other people could be built.

Seventh activity: "Our story of chatter"
Results:
1. Students could collaborate to create a drama storyline as follows.

   Characteristics of the storyline
   - Story about a student's phone addiction
   - Advantages and disadvantages of using online chat media
   - Short storylines, easy to understand and suitable for the audience's ages
   - Shows a turning point of an event and teaches some good lessons in the last chapter.

Eighth activity: "Who are gonna be the actor and actress?"
Results:
1. Students could collaborate to make characters in the drama as follows.

   Characters
   - Phone addicted character with good and bad friends
   - Character receives warnings from family and class teacher
   - Bad guy involved
   - A good number of characters (5–6) needed to set the scene.

Ninth activity: "Our beautiful scene"
Results:
1. Students could collaborate on theatrical scenes as follows.

   Scene in the story
   - From the storyline, there should be about 4 scenes as per the importance of the story, e.g., classroom, teacher's room, main character's home and bedroom.

Tenth activity: "You and I, how to say it"
Results:
1. Students could collaborate on conversation in the theater as follows.

   The nature of the conversation: Conversations were easy to understand, short, and the language used was suitable for the ages and characters with no vulgar or repeated words.

Eleventh activity: "Come and try to practice drama"
Results:
1. Students could practice together in the drama presentation as follows.

<u>The drama:</u> The script must be accurately remembered as well as the steps between scenes.

    <u>Actors' moods:</u> Emotions within the roles and with the other actors must be shown.

    <u>Manners in the show:</u> No talking or playing during the shows was allowed.

Twelfth activity: "Let's play"

Results:

1. Students could collaborate to present online chat drama media as follows.

   Performance was consistent with the highlighted five media literacy skills.

   Media reception dimension: ears and eyes were used for interaction during the show

   Media analysis dimension: ability to use online chat media affecting society

   Understanding the media: ability to understand online chat media format

   Media evaluation: ability to explain the advantages and disadvantages of online chat media

   Application of media: ability to mention the benefits of online chat media in everyday life.

    Data from the 12 TLLM activities, which were designed to support the 5 areas of media literacy skills and the use of media literacy skills to create a theater piece, could be explained as follows.

1. **Media reception dimension.** Regarding the first activity, before the TLLM activities were performed, the students' average media literacy score on the media reception dimension was 48.33%, with an average total score of 4.67, which represented a low level. After the activities, the average score increased to 95.87%, with an average total score of 9.42, which represented a high level.

2. **Media analysis.** Regarding the second and third activities, before the TLLM activities were performed, the students' average media literacy score on media analysis was 50.55%, with an average total score of 7.58, which represented a low level. After the activities, the average score increased to 95.87%, with an average total score of 9.42, which represented a high level.

3. **Understanding the media.** Regarding the fourth activity, before the TLLM activities were performed, the students' average media literacy score on their understanding the media was 44.17%, with an average total score of 4.25, which represented a low level. After the activities, the average score increased to 84.17%, with an average total score of 8.67, which represented a high level.

4. **Media evaluation.** Regarding the fifth activity, before the TLLM activities were performed, the students' average media literacy score on media evaluation was 47.5%, with an average total score of 4.83, which represented a low level. After the activities, the score increased to 91.67%, with an average total score of 8.83, which represented a high level.

5. **Application of media.** Regarding the sixth activity, before the TLLM activities were performed, the students' average media literacy score on the application of media was 46.67%, with an average total score of 2.25, which represented a low level. After the activities, the score increased to 91.67%, with an average total score of 4.50, which represented a high level.

6. **Application of media literacy skills to create theater in education.** Regarding the seventh to twelfth activities, before the TLLM activities were performed, the students' average media literacy score on the application of media literacy skills to create Drama activies was 46.67%, with an average total score of 9.17, which represented a low

level. After the activities, the score increased to 91.67%, with an average total score of 18.00, which represented a high level.

Research findings

1. Design of "Teach Less, Learn More" Development of Drama Actives to Enhance the Social Media and Online Literacy of Prathom Sixth Students.

The plans for TLLM of 5 steps in the design, as follows.

    1.1 The youth Internet media addiction problem was studied in terms of the related research and by contacting the study location.

    1.2 Data collection was performed under the Drama activities model, and analyzed regarding the key topics; TLLM activities patterns were studied, and the grade-6 students' needs were also studied as a guideline to aid designing consistent Drama actives suitable for developing the students' Internet media literacy.

    1.3 An activity set was designed using the school structure to draw up an activity model consistent with the institution. Also, the activity set was designed in accordance with the main objective, which was to promote students' media literacy.

    1.4 The designed activities were reviewed by experts. Each activity structure and form were checked by the experts to check the quality of the tool was correct according to the recommendation on education, Drama activities principles and regarding media and technology.

    1.5 Activity set trials were conducted with the sample group: 12 grade-6 students from Wat Chumphon Nikayaram School, Phra Nakhon Si Ayutthaya province for the 12 TLLM activities for 4 weeks, 3 times a week, 1 hour each time according to the management manual on "Teach Less, Learn More."

2. Summary and Results Analysis by Research Objectives

    2.1 Design of "Teach Less, Learn More Development of Drama Actives to Enhance the Social Media and Online Literacy of Prathom Sixth Students.

The researchers used the TLLM activity plan created by the Ministry of Education. It was designed for individuals or groups and focused on learning activities aimed at skills improvement, such as critical thinking, problem solving on teamwork, identity building, and creativity and health. This allowed students to plan their analytical thinking, inspiration, and learning organization together with a learning evaluation that focused on an assessment of the actual state using real-life assessment techniques. Priority was given to performance evaluation, creativity, and competition for the potential offered by knowledge and wisdom combined with the opportunities provided by technology advancement, especially in information and communication technology as well as information, media, and technology skills. The researchers carried out a survey among students at the MCMK pilot school about online chat media using a designed questionnaire and the results showed that 12 students were addicted to online chat media at the highest level. The researchers, therefore, focused on these students to demonstrate the need for more critical thinking skills for today's media and modern technology.

Media literacy is clearly highly important to children and the youth. They thus need to have knowledge about proper media use. With media literacy and an understanding of the negative aspects of the media, the youth will be able to live in a society where media does not have any negative impact on their lives. Since nowadays society is far more technologically advanced, the researchers therefore studied Porntip Yenjabok's ideas about media literacy and took five learning activities,

as examples, namely: 1. media reception dimension, 2. media analysis, 3. understanding the media, 4. media evaluation, and 5. the application of media, to promote students' knowledge of using new media safely and beneficially in their daily lives.

In order for students to have fun in the activities and to encourage teamwork, the researchers studied the Drama actives model by Pornrat Damrhung as an activity to help develop children's learning. The children practiced skills development through theater activities. They learned to develop self-reflection and how to improve their problem-solving abilities through analysis and criticism, leading them to come to a common conclusion with others under the simulated situation. Theater design and theatrical performances were thus considered activities consistent and suitable for the style and content of knowledge and problem-solving enhancement of students.

2.2 Pretest and posttests were carried out for activities to test five media literacy skills, i.e., media reception dimension, media analysis, understanding the media, media evaluation, and the application of media, as employed in the media literacy concept by Porntip Yenjabok and in TLLM activities in the Drama activities concept by Pornrat Damrhung with the "Teach Less, Learn More" manual by the Ministry of Education used as a guideline.

Discussion

This study aimed to design MCMK activities using Drama Activities to Enhance the Social Media and Online Literacy for grade-6 students and to study the effects of TLLM development of Drama Actives to Enhance the Social Media and Online Literacy for grade-6 students. The results are discussed below.

1. Model of Teach Less, Learn More Development of Drama Activities to Enhance the Social Media and Online Literacy of Prathom Sixth Students

The design process for MCMK activities comprised a study of the core curriculum of the Basic Education B.E. Act 2551 (2008) and the manual for "Teach Less, Learn more" activities, which were used in the designing of activities in accordance with the study objectives and students' characteristics. The focal point was the learning activities aimed at increasing students' analytical thinking skills, problem solving in teamwork skills, identity building, and creativity and health. These responded to students' interests and aptitude so that they could plan on developing analytical thinking, inspiration, and learning organization for grade-6 students when creating the activities. The researchers, therefore, focused on class schedules and timetables for TLLM activities, which were held on Wednesday, Thursday, and Friday in the last period for one hour. This would bring the activities in line with the school curriculum.

Drama Activities was an activity that was originally developed to aid children's learning. It is practiced through drama activities, which help the audience learn self-reflection and problem-solving skills through analysis and criticism, leading to a common conclusion with others under the simulated situation. The Dramatrical performances were related to specific arts and presented differently so as to be suitable for the age and maturity of the audience. The performances represented both a school activity and a stage play. The performances had to be sensitive, imaginative, creative, artistic, and honest in conveying the desired message, while suggesting a story, idea, problem solving, and positive attitude to the audience (Pornrat Damrhung. 2014: 46). The researchers examined the patterns of Drama actives from literature sources and employed Drama activities theory in the form of a drama activities developed by Associate Professor Pornrat Damrhung, an expert in Drama activities, as a model for creating Drama actives to Drama Actives to Enhance the Social Media and Online Literacy for grade-6 students. The key conceptual elements were as follows: 1) interaction building, 2) community issues, 3) motivation toward analytical thinking and comparison of a given situation, 4) discussion and idea exchange, 5) participation in the theater, 6) criticism and finding a common conclusion, 7) staged with issues in school through

a short-acting drama, and 8) question and answer for drama presentation. The researchers used these elements to develop TLLM activities and to organize groups for each element in accordance with the media literacy concept in each activity.

Results from a survey on the Internet online chat media problems of students in the pilot school for TLLM activities performed using a questionnaire about Internet online chat media addiction conducted by the researchers indicated that 12 students were at the highest level of addiction to the Internet online chat media, which corresponded to the data by Boo-nga and Pornpun. This sample set of students used Internet online chat media the most compared to other types of Internet media. Internet online chat media addiction today can befall almost anybody today, people in all professions, genders, and ages, due to overexposure and as people today receive news, advertising, and all communications easily and can also easily express their views in a free manner. Hence, the researchers viewed that media literacy would help develop skills in media access, media analysis, media content interpretation, media evaluation, understanding the impact of the media, and the application of media, which are the processes involved in thinking potential development for self-protection against the negative impacts from the media. Also, a driver for this process was that it was really appropriate, especially for the youth, who are exposed to various types of media every day, including from the Internet, and for a longer period of time compared to other types of media (Porntip. 2009. 9). This is in accordance with the TLLM and Drama activities that helped students with developing their critical thinking skills on media and technology and to gain proper Internet media literacy. The researchers analyzed facts from media literacy studied by Associate Professor Porntip Yenjabok, an expert in media literacy, using five key concept elements of media literacy, namely: 1. media reception dimension, 2. media analysis, 3. understanding the media, 4. media evaluation, and 5. The application of media, and utilized them in the design of 12 TLLM activities in accordance with Drama activities with objectives and experts' reviews on four areas of activity set design, i.e., education, theater, psychology, and technological media. As the activity set was intended to promote knowledge of media literacy using Drama actives for grade-6 students, the development of the five media literacy behaviors, i.e., 5 media literacy skills, namely media reception dimension, media analysis, understanding the media, media evaluation, and the application of media, was inspected from the viewpoint of related notions as well as using tools and testing reviewed by experts. Testing activities involved: 1) contacting school to ask school administrators for permission for the field study of TLLM activities, and to clarify the objectives with class teachers and to ask for students' participation in the activity experiments as well as for screening the sample based on the Internet media addiction forms of 12 grade-6 students; 2) Conducting pretests and recording the score based on 5 dimensions of grade-6 students' media literacy, i.e., media reception dimension, media analysis, understanding the media, media evaluation, and the application of media; 3) Conducting 12 TLLM of Drama Actives to Enhance the Social Media and Online Literacy of grade-6 students for 4 weeks, 3 times a week, 1 hour each time, as carried out by the researchers, with the class teacher as an assistant for data recording on the observed Internet media literacy behaviors; 4) Conducting posttests and recording the scores of the experimental group using the same test as performed in the pretest.

2. Results from a comparison of the Teach Less, Learn More Development of Drama Activities to Enhance the Social Media and Online Literacy of Prathom Sixth Students

The TLLM activities plan using Drama activities outlined the objectives of the activities. The concepts used in the activities were designed by the researchers to enhance the Social Media and Online Literacy of Prathom Sixth Students as classified activities according to the elements of media literacy and Drama actives mixed with the theory of time management from " Teach Less, Learn More " by the Bureau of Academic Affairs and Educational Standards, Office of the Basic Education Commission, Ministry of Education. The activities were performed 12 times.

2.1 Media literacy skills in terms of the media reception dimension

The first activity "Know me…know you" was a media reception dimension. Posttest statistics for TLLM in this grade-6 students' first activity showed that interaction building skills were generally higher than in the pretest. The pretest average score was 4.67 and posttest average was 9.42 due to ice-breaking activities performed for group acquaintance using the five senses, but ears and eyes in particular, for media reception through interaction. The five senses of media transmission, i.e., ears, eyes, nose, tongue, and physical contact, represent the receptor of media. Transmission went through the ears and eyes more than with the other senses due to the limitation of the media itself. And in this sense, information was sent to the brain system for further interpretation and recognition. Theater activities and ice-breaking activities were varied in order to stimulate interaction and build students' motivation for performing the activities (Porawan Pattayanon, 2017 interviews).

2.2 Media literacy skills in terms of media analysis

Second activity "Our Internet world" and the third activity "Come Chitchat?" involved media analysis. Posttest statistics for TLLM in these grade-6 students' second and third activities showed that the activities enhance media analysis skills, which were generally higher than those pretest. The pretest average was 7.58 and the posttest average was 9.42. These activities facilitated students to analyze the media in their community or everyday life. Analysis was conducted on online chat media types where the researchers could let students express their opinions and analyze the media through video clips viewed on the media. Students were then allowed to participate in the analysis so that they could visualize and understand through watching video clips. This made students become more interested in participating in activities based on media analysis or media reading. That is, elements of the presented media could be distinguished regarding issues of the media objectives, factors related to social context, and the analysis of issues. This helped them visualize the reality of the media more clearly (Porntip Yenjabok, 2011.12).

2.3 Media literacy skills in terms of understanding the media

The fourth activity "I got it, I do" involved understanding the media. Posttest statistics for TLLM in this grade-6 students' fourth activity showed that the activity enhanced the understanding of the media, where their understanding was generally higher than in the pretest. The pretest average was 4.25 and the posttest average was 8.67. This activity facilitated students to understand online chat media types. It allowed students to watch video clips for online chat media and look for media types. Students were interested and expressed their views along with criticism to come to an appropriate common conclusion according to the concept (Porntip, 2011.13). Understanding the media or the interpretation of media, media presentation format, understanding specific types of media, and knowledge of sources of various types of information showed that each recipient understood or interpreted differently depending on their previous experiences, educational background, and learning capability, and where information receipt may depend on the state of mind an likes, and may cause a limitation of behaviors (Saran Yilansuwan, 2015. 18).

2.4 Media literacy skills in terms of media evaluation

The fifth activity "Is this gossip a good or bad thing?" involved media evaluation. Posttest statistics for TLLM in this grade-6 students' fifth activity showed an enhancement of their ability to evaluate the media, where scores were generally higher than in the pretest. The pretest average score was 4.83 and the posttest average was 8.83. This activity facilitated students to assess the advantages and disadvantages of the online chat media. After students analyzed and understood the media, they could assess the media quickly and correctly according to the topic of activity and concept (Porntip Yenjabok, 2011.13). After receiving the analyzed and recognized media, recipients assessed the presented media for its quality and values over its content or any form of format. Students who passed the relevant steps in accordance with the concept would be then able to learn faster and acquire media literacy. Media evaluation helps students know

the good and bad aspects of the media. Despite many temptations, they could analyze them by themselves (Pathitta Rodprapan, 2016.160).

2.5 Media literacy skills in terms of the application of media

The sixth activity "How to make it a cool chat" involved the application of media. Posttest statistics for TLLM in this grade-6 students' sixth activity showed it enhanced skills in the application of media, where skills were generally higher than those pretest. The pretest average score was 2.25 and the posttest average was 4.50. Once students passed four aspects of media literacy skills on the application of media, they could analyze the online chat media they used every day and seek out more information by themselves as well as to get involved in group discussion and to view video clips on media benefits together for arriving at a common conclusion. Students learned according to the topic of activity and concept (Porntip Yenjabok, 2011.13). If the recipients analyzed and fully understood the four aspects previously mentioned, then they completely passed the learning process for media literacy. In spite of that, this may still be insufficient because once we know the media components and can read and evaluate the media using wisdom, we still may not go beyond the world of media as we are required to live in the media world, so we should act, specifically to: 1. make use of analyzed data, 2. be selective for media, 3. be able to pass on media, and 4. Be able to interact with media. For school and family life, and to live in society, making use of the Internet communication facilitates convenience and the search for knowledge quickly. Selecting only the good sources and aspects would be the most beneficial (Patsinee Sansomedang, 2014. 55). The five components connected consecutively as a body of knowledge of "media literacy" that must be further developed and employed to suit the learning process of all groups in Thai society.

2.6 Creation of theatre in education using media literacy skills

The seventh through to the twelfth activities covered a process of Drama actives consisting of a storyline, characters, scenes, plays, practices, and performances. Posttest statistics for TLLM in this grade-6 students' sixth activity showed that skills enhanced drama actives using media literacy were generally higher than in the pretest. The pretest average score was 9.17 and the posttest average was 18.00. After finishing the 11 activities, the students gained knowledge on five media literacy skills along with the drama activities process. Students were able to express themselves through the drama activities as well. Students could then perform the drama exactly according to the concept of drama activities covering issues in school through short drama scenes. This aimed to encourage the audience to think, analyze, and compare the situation to improve their learning. Learning what happened was not knowledge about that drama but rather knowledge on the issues utilizing drama as the medium for ideas presentation or to generate a reaction or criticism, leading to an agreeable conclusion (Pornrat Damrhung, 2014: 48). This was also consistent with learning activities emphasizing skills like analytical thinking, life skills, problem-solving skills for teamwork, promotion of values, and generosity characteristics as prescribed in the activity manual " Teach Less, Learn More " by the Bureau of Academic Affairs and Educational Standards, Office of the Basic Education Commission, Ministry of Education (2015: 4).

The results from the TLLM activities were consistent with the activity manual following the principles of "Teach Less, Learn More "corresponding to the following activities.

1. Organization of learning activities aimed at developing analytical thinking skills, life skills, problem-solving skills for teamwork, and promotion of values and generosity characteristics.

2. Organization of learning activities focused on learners, with extra chances for learners to practice and gain direct experiences, and to facilitate the creation of self-learning knowledge and happy learning

3. Organization of meaningful learning activities and connection with the real lives of students using community, wisdom, environment, and information technology surroundings as learning sources

4. Organization of learning activities that allowed students to plan, think of, analyze, discuss, and summarize their knowledge as well as present ideas and gain inspiration and a commitment to seek out knowledge, solve problems, and innovate.

5. Organization of learning activities so students could learn to work together as a team, with everyone on the team focused on critical missions all the time to bring betterment along with a sharing of experiences, helping and supporting each other, generating harmony, and providing and following good leadership.

Drama Actives. Here, the results from the ice-breaking learning activity performed as the first activity structure suggested that participants did not pay attention to the activity due to the activity being too frequent, slow, and uninteresting. Ice breaking, therefore, should be brief and energetic. It should use fun games as media (Sakdipan Tonwimonrat. 2003: 40).

Five media literacy skills were addressed: media reception dimension, media analysis, understanding the media, media evaluation, and the application of media. According to each activity structure, the fifth activity, and media evaluation showed that students lacked understanding, mainly because the students did not receive an easy explanation. Teachers, therefore, need to use language that is appropriate for their ages and easy to understand. Children should be encouraged to learn language under different situations (Boosabong Tantiwong, 1995: 142). The insertion of media literacy must involve appropriate content for the age of the students (Porntip Yenjabok, 2011: 15).

Recommendation and applications

1. Drama Activities must be implemented as a constant learning. Gaps between learning sessions should not be long. For example, activities organized for 3 days: Wednesday, Thursday, and Friday are continuous, while the following sessions should be organized on Monday, Tuesday, and Wednesday, so that the event timing was not too far apart, because if the timing was far apart, students might not be able to remember past activities. Here, students were able to take part in the activities efficiently.

2. The adoption of TLLM activities using Drama Actives is appropriate for students aged 11–13 years old. Activities should not be less than 12 hours in total to be effective for learners.

Suggestions for future reseaech

1. TLLM activities using drama Activities will be successful if they receive cooperation from school administrators, teachers, students, and parents and if administrators, teachers, and parents contribute, support, and encourage students to perform activities effortlessly. Participation is not possible if there is a lack of comprehension of activity patterns and benefits after completing the activity. Therefore, organizers of TLLM activities must discuss and understand the same approach, which will then result in successful activities.

2. Utilizing drama Activities requires focusing on issues that may affect youth and be interesting for society and suitable for the students' learning behavior.

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CREATIVE

WORK

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Experimental Book Design Project based on Thai Flowers written in the Tale of Khun Chang Khun Phaen which graphically inspired by the Lai Thai Pattern of Traditional Intricate Paper Cutting Techniques of Songkhla in Southern Thailand

Pannee Virunanont

Bangkok University, Pathumthani, Thailand. Email: pannee.v@bu.ac.th

Abstract

This experimental book design was developed based on research on Songkhla's traditional intricate paper cutting techniques. Using knowledge from the research, the development of this creation integrated academic content, theories, and concepts for Communication Design. With the researcher also serving as the designer, the development took on the designer-centered approach. Data collection was done based on a grounded theory research process. For example, findings on local artisans' traditional intricate paper cutting techniques in Songkhla and Nakhon Si Thammarat were gathered directly from primary resources in 2015. The researcher went to the sources of local and cultural wisdom to conduct surveys, focus-group discussions, and exclusive and individual interviews. Data were then categorized, analyzed, interpreted, and synthesized. The process of Communication Design involved a workshop that experimented with the findings for designing a contemporary creation through six steps: 1) Project Initiation; 2) Identifying problems; 3) Design Research; 4) Concept development; 5) Design development; and 6) Evaluation. This experimental book design, in all, is inspired by and a result of the qualitative research on Songkhla's traditional intricate paper cutting techniques.

Key Words: Practice-Based Research, Communication Design Process, Intricate Paper Cutting, Lai Thai Pattern

Introduction

Traditional handicrafts are humans' great works. Developed since ancient times, such craftsmanship includes traditional intricate paper cutting artworks. The art of paper cutting is in the sculpting category according to the 10 Thai Traditional Arts, all of them being long-lasting and precious fine arts. The art of traditional intricate paper cutting reflects customs, traditions, and myths. Wadhanabhu (2010) said that there was no clear evidence to determine where the art of traditional intricate paper cutting originated due to the fact that paper was not durable materials. It could easily disintegrate over time. However, it is presumed that India and China might create this art because they ranked among the world's first civilizations to have local-wisdom elements. In Thailand, traditional intricate paper cutting pieces have existed in all regions as decorative items. Traditional intricate paper cutting is used to decorate places and items in line with local traditions and culture. In other words, traditional intricate paper cutting decorations are parts of Thai fine arts. According to the 10 Thai Traditional Arts (Department of Cultural Promotion, Ministry of Culture, 2014), traditional intricate paper cutting works are used for (1) Decorating permanent regalia items such as Golden Umbrella with Wire (ฉัตรทองแผ่ลวด), Perforated Umbrella (ฉัตรปรุ), Bang Soon Shade (บังสูรย์), Bang Saek Shade (บังแสก) and Regal Yak Whip (จามร); and (2) Decorating temporary items. For example, traditional intricate paper cutting works adorn Benja base (ฐานเบญจา), crematorium accessories, temporary

pavilions for carrying out rituals or sheltering royals, and utensils such as floral trays, round trays for carrying offerings for sermon-delivering monks, and octagonal containers. Aside, traditional intricate paper cutting artworks can embellish poles, walls, ceilings or areas that need lacquering and gold-gilding decorations for artistic Buddhist architecture.

Traditional intricate paper cutting artworks are sometimes called "perforated paper". Traditional intricate paper cutting artisans sculpted pictures or patterns on various types of paper, which are then used to decorate either permanent or temporary items. Traditional intricate paper cutting decorations, for example, adorn both Golden Umbrella with Wire (ฉัตรทองแผ่ลวด) and royal crematoriums. The art of traditional intricate paper cutting is considered a traditional craft, which has long been a part of not just royal ceremonies but also commoners' rituals. Because there are various traditional intricate paper cutting techniques, the art has many names. In some areas, this art is called based on techniques used. In some areas, this art is called based on the type of materials used. So in Thailand, this art is also known as Paper Hammering, Paper Sculpting, Kud Nok (งานขุดหนก), Paper Craft, and British Goldsmith (งานช่างทองอังกฤษ). These handicrafts are related to local culture and beliefs, which more or less appear in the traditional intricate paper cutting artworks. Traditional intricate paper cutting decorations are seen on royal crematoriums, floating lanterns, northern castles, lanterns and more. Also, paper-cut animals often adorn monks' seats at Kathin ceremonies, coffins for Phetchaburi people, small castles marking the End of Buddhist Lent, northeastern-style rockets, kites, and coffins used in southern provinces including Nakhon Si Thammarat, Trang, Phatthalung, Songkhla and Satun.

Southern traditional intricate paper cutting art is a precious local craft of Thailand, entailing the characteristics of paper, traditional intricate paper cutting techniques, colors, patterns, tools, designs, usage purposes, background, data gathering, and propagation. Data collected from traditional intricate paper cutting artisans in Songkhla and Nakhon Si Thammarat (Virunanont, 2015) show traditional intricate paper cutting decorations had been used in merit-making ceremonies such as Buddha statue parades, merit-making to mark the 10th month, the Holidays Festival, kite races, and ceremonies to enrobe stupas. However, today southerners have used paper cutting only for coffin decorations. Traditional intricate paper cutting pieces are no longer used for other purposes because technologies have made it possible to produce decorative stickers with the same patterns as traditional intricate paper cutting decorations at a lower cost and at a faster pace. One of the most common patterns for traditional intricate paper cutting artworks is Luk Fak Kaam Poo or Prajamyam Kaam Poo. This pattern is mainly used to adorn coffins. But the pattern is also sometimes found in boats that carry Buddha statues in the merit-making festival marking the 10th month. Traditional intricate paper cutting artisans are mostly concentrated in Songkhla and Nakhon Si Thammarat. Although there are also such artisans in Trang and other nearby provinces, their number is very few. Traditional intricate paper cutting patterns created in Songkhla and Nakhon Si Thammarat has distinct differences. In Songkhla, the Kanok Long or Kranok Long Thong pattern strongly retains Thai traditional characteristics. In Nakhon Si Thammarat, the pattern has integrated the province's identity and extra creativity. The results, for example, are the combination of Thai traditional patterns with pearl inlays (เดินมุก).

Today, Songkhla's traditional intricate paper cutting art applies to coffin decorations or what Songkhla people refer to as "Kanok Long" or "Kranok Long" (In Thai, Long mean a "coffin"). This pattern is common in Songkhla's Singha Nakhon district. In this district, traditional intricate paper cutting art has 11 pattern groups though (Sa Thing Mo District Cultural Council, n.d.). They are: 1) Na Kradan or "Na Dan" Patterns group, which includes Luk Faak Kaam Poo and Prajamyam Kaam Poo; 2) Kanaab or "Look Naab" Patterns group, which includes Kleaw and Khem Karb; 3) Kruai Choeng or "Laai Chor" Patterns group, which includes Kruai Choeng Baites and Kruay Choeng Pleaw; 4) Lai Sao Patterns group, which includes Rak Roi Baites, Rak Roi Pleaw, Rak Roi Klaab Plee, and Rak Roi Kan Tor Dok; 5) Nong Sing Patterns group, which includes Nong Sing Pleaw, Nong Sing Baites, Nong Sing Pleaw Baites, and Nong Sing Hoi Koh Mai; 6) Kaab Patterns group, which includes Bua Kleeb Kanoon, Karb Promsorn,

Kaab Nakhob, and Kaab Baitest; 7) Thong Mai or "Thong" Patterns group, which include Prajamyaam, Dok Duang, Phum Song Khao Bin, Nakhob, Ratchawat, Kaan Yang, Kudan and Dok Loi; 8) Kangkao or "Moom" Patterns group, which includes Kangkao Baites and Kangkao Pleaw; 9) Krajang Patterns group, which includes Krajang Ta Oi (Tudtoo), Krajang Baites, Krajang Joem, and Krajang Patiyan; 10) Lookkaew Okkai or "Okkai" Patterns group, which includes Rak Roi Baitest and Dokseek Dokson; and 11) Miscellaneous Patterns group, which is used for adorning main patterns. In this group are Fuang, Champaca, and other floral patterns.

From the research on Songkhla's traditional intricate paper cutting artworks, the seventh patterns group becomes the main focus. It features Thongmai or Thong patterns. Dok Loi in the experimental design book is inspired by Thai flowers found in the story of Khun Chang and Khun Phaen. Leesuwan (2016: 239) described "Dok Loi pattern" as a Lai Thai pattern that may appear alone or in repeated flows. Doi Loi Kan Yang, Dok Loi Chor Pleaw, and Dok Loi Chor Hang To are examples of Dok Loi patterns. Dok Loi is usually used to fill spaces on walls such as ordination-hall walls, temple-hall walls, and castle walls. Regarding "Dok patterns", Leesuwan (2016: 237) says they are one of the patterns that are inspired by real flowers such as lotuses, water lettuces, rose mallows, and crown flowers. They adorn walls, doors, windows, ceilings, etc.

The Story of Khun Chang and Khun Phaen, a piece of Thai literature, has been popular among people of all groups and genders. Prince Damrong Rajanubhab wrote in the Royal Correspondence Book that, "…I read the Story of Khun Chang and Khun Phaen in my free time and found it a good read. It was written with superior quality. I have read it countless times. Yet, it always proves fun to read. I have never found it boring. Then, I have realized that the book has another benefit" (Vajirayana, n.d.). The storyline of this book is believed to have been based on a true story from the Ayutthaya period. Told and retold over generations through word of mouth, Khun Chang and Khun Phaen also appear in the Statements of Ayutthaya People. However, their story has been adjusted for extra fun and made into something like folklore. Details in the Story of Khun Chang and Khun Phaen reflect the ways of life, traditions, and culture of the past. King Rama II penned it with the help of royal poets. This literary book, therefore, is considered the literature from the Early Rattanakosin Era. King Rama II himself wrote the chapter about Phlai Kaeo having affairs with Nang Pim, the chapter about Khun Phaen sneaking into the residence of Khun Phaen and sleeping with Nang Kaeokiriya, and the chapter about Nang Wanthong throwing a jealous fit against Nang Laothong. King Rama III, during his years as Kromma Meun Jesssadabodin, composed the chapter about Khun Chang asking for the hand of Nang Pim and the chapter about Khun Phaen eloping with Nang Pim. Sunthorn Phu penned the chapter about the birth of Phlai Ngarm. Several other poets also contributed to the story. Thanks to top poets' beautiful writing for the story, the Literature Club in King Rama VI's reign honored the Story of Khun Chang and Khun Phaen as the "Best of Sepa (Poem for Singing)".

Chapter 17 of the Story, which tells about Khun Phaen sneaking into the residence of Khun Phaen and sleeping with Nang Kaeokiriya, was covered in this research as the researcher searched for information on Thai flowers and trees. The scope of focus on this chapter narrowed down to three stanzas and then to just one. This one, shown below, talks about eight types of trees: orange jessamine trees, milkey trees, bullet wood trees, damask rose trees, Jamaican cherry trees, toothbrush trees, wood apple trees, and myrolan wood trees.

"Rows of orange jessamine, milkey and bullet wood trees,
Bullet wood trees also brightly mix in with bentwood apple ones,
Myrolan wood bent in really nice shapes,
Jamaican cherry and toothbrush trees sit at neat intervals". (Vajirayana, n.d.).

This experimental book design is based on Thai flowers mentioned in the Story of Khun Chang and Khun Phaen and inspired by Thai traditional patterns on Songkhla's traditional intricate paper cutting artworks. For the experimental book design, a grid system was used to study Thai traditional patterns. Dok Loi patterns from Songkhla's traditional intricate paper

cutting artworks and flowers from the Story of Khun Chang and Khun Phaen are then integrated into the design process that focused on creating contemporary Lai Thai patterns as prototypes for traditional intricate paper cutting art.

Objective

1. To apply the research of the traditional intricate paper cutting techniques in the southern Thailand of the Songkhla province, this has been collected and analyzed to be further utilized as a communication design piece.

2. To design an experimental book that was inspired by the traditional intricate paper cutting techniques in southern Thailand, in the Songkhla province.

Concept and inspiration

The concept of creative works is repetition and reflection by applying the patterns creating a method derived from the traditional intricate paper cutting techniques in the southern Thailand of the Songkhla province. It utilizes the continuity and repetition to create reflected pattern design. Likewise, in writing poetry, it requires rhyme scheme, meter (i.e. regular rhythm) and word sounds that have to be constrained within stanzas structure. Interpreted these two ideas is into the experimental book design that has design moon and tone of simplification, repetition, and reflection.

Process

This creative work was derived from practice-based research. It utilizes the Communication Design Process (Virunanont, n.d.) which is: 1) Project Initiation; 2) Identifying problems; 3) Design Research; 4) Concept development; 5) Design development; and 6) Evaluation. As shown in diagram 1. It presents the integration of the Communication Design Process and the process of traditional intricate paper cutting techniques in the southern Thailand of the Songkhla province research, throughout the design process of this experimental book design.

Diagram 1: Communication Design Process
Source: Created by the author

Diagram 1 shows the stages of the Communication Design process which explains the appliances of the comprehension from the research of the traditional intricate paper cutting techniques in the southern Thailand of the Songkhla province. It provides a guideline for the design development of the experimental book. This design integrates the content of academic content, theories, and concepts to the creative works of Communication Design (Diagram 2).
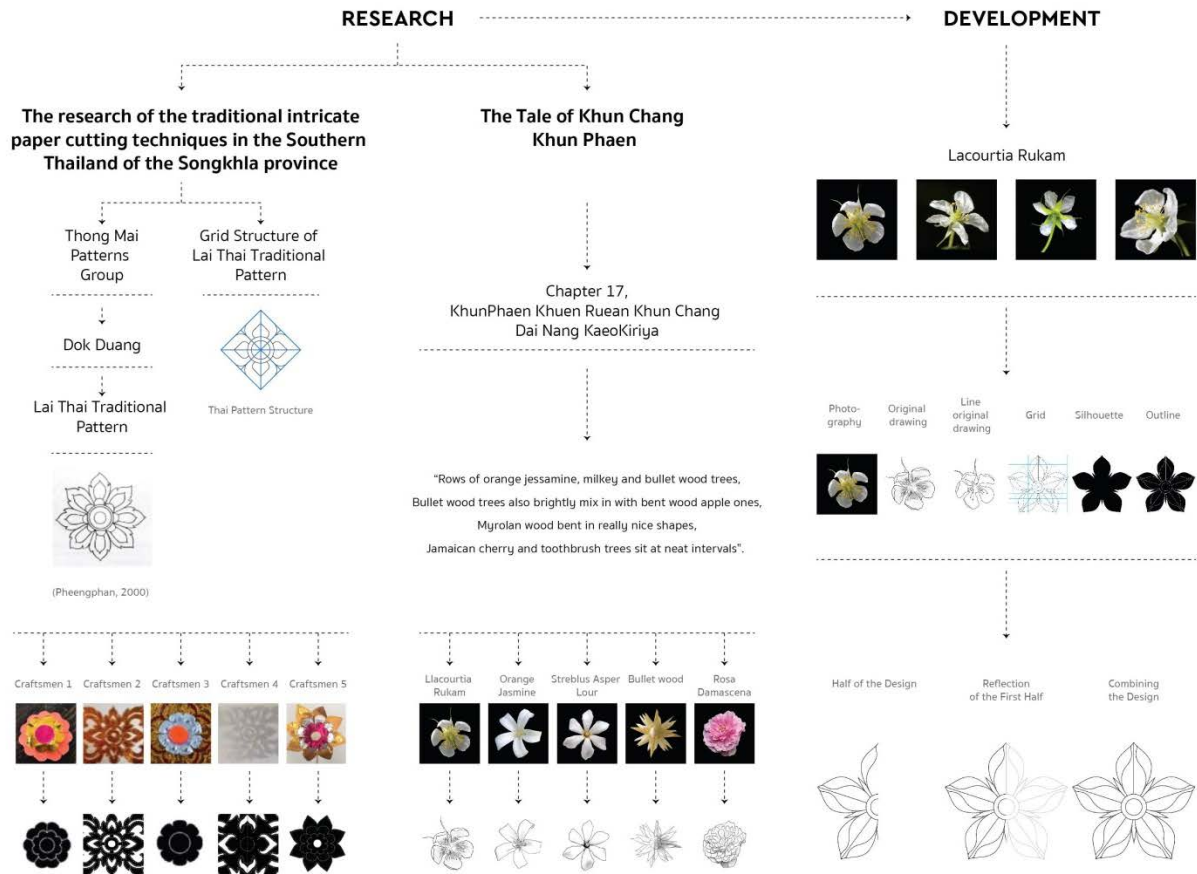
Diagram 2: Research to Development in Design

Source: Created by the author

After the integrating of different studies the comprehensions that is from the research of the traditional intricate paper cutting techniques in the southern Thailand of the Songkhla province. The result of the research is the development of the experimental book design. Leading to the development process is as shown in diagram 3.

DESIGN DEVELOPMENT

01 Thumbnail Sketch

02 Sketch Design

03 Design Direction

04 Select

05 Prototype

06 Testing

07 Evaluation

08 Production
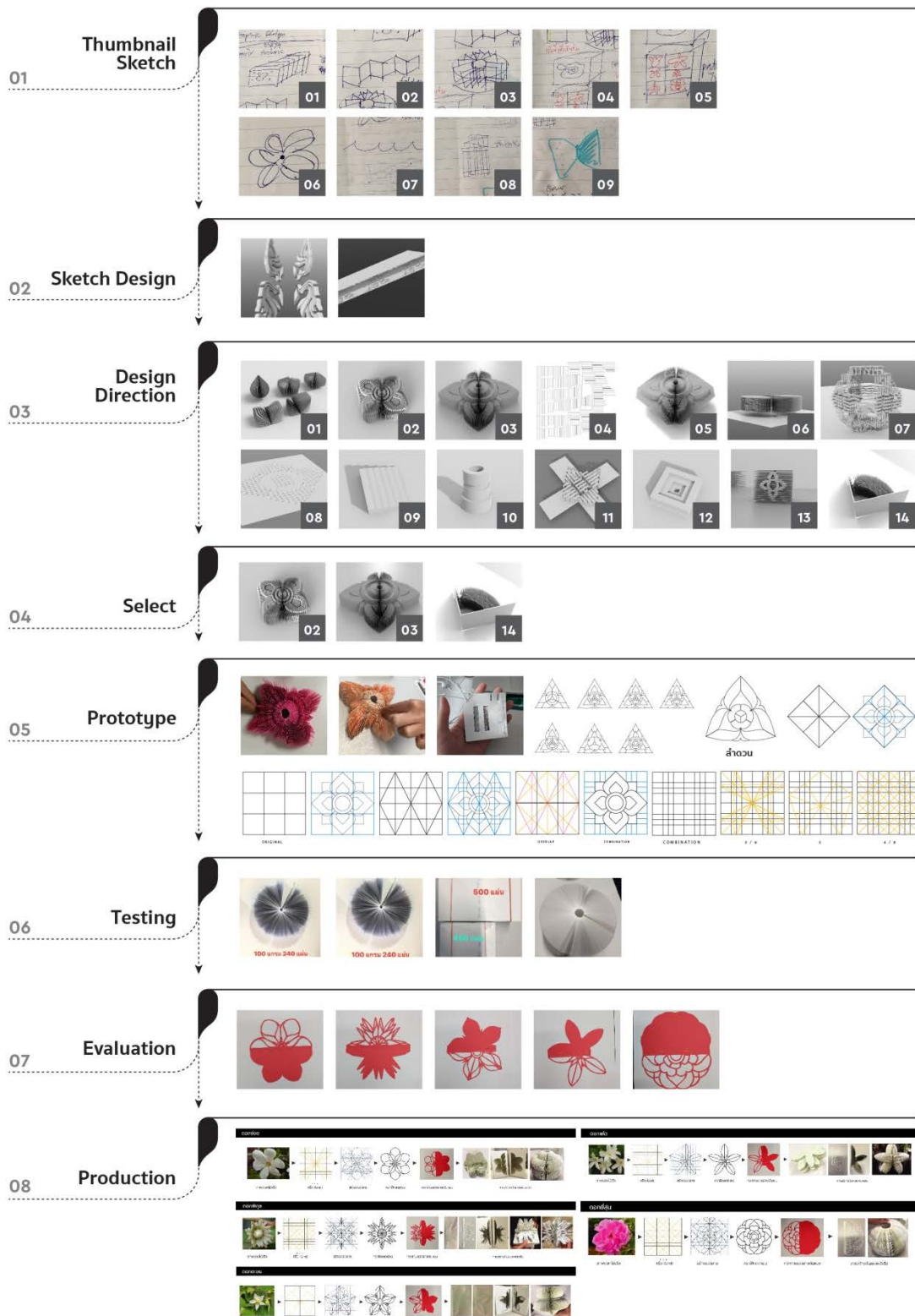
Diagram 3: Design Development
Source: Created by the author

Technique and equipment

There are 5 distinct experimental book designs representing 5 different types of flowers found in the novel. They are Streblus asper Lour (ดอกข่อย), Bullet wood (ดอกพิกุล), lacourtia rukam (ดอกตะขบ), Orange jasmine (ดอกแก้ว) and Rosa damascena (ดอกยี่สุ่น). They are in total of 33 books.

Creative work

These 5 different experimental book designs are the book of Streblus asper Lour (ดอกข่อย), the book of Bullet wood (ดอกพิกุล), the book of Flacourtia rukam (ดอกตะขบ), the book of Orange jasmine (ดอกแก้ว) and the book of Rosa damascena (ดอกยี่สุ่น). As shown below:

Picture 1: Book of Streblus asper Lour (ดอกข่อย)
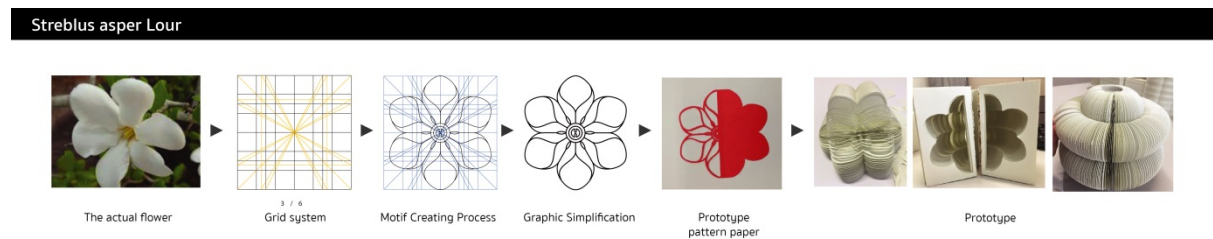
Source: Created by the author

Picture 2: Book of Bullet wood (ดอกพิกุล)
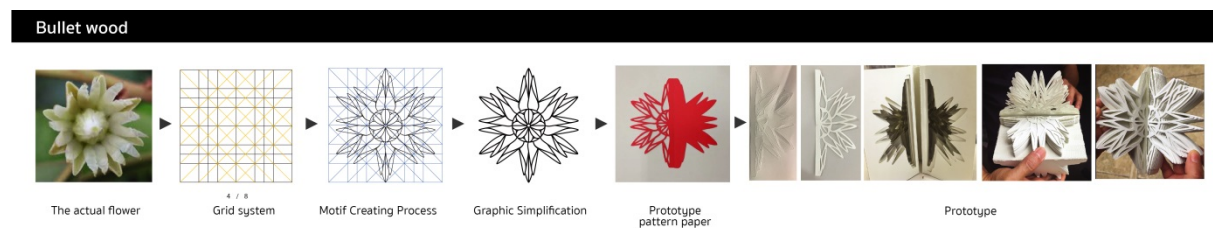
Source: Created by the author

Picture 3: Book of Flacourtia rukam (ดอกตะขบ)
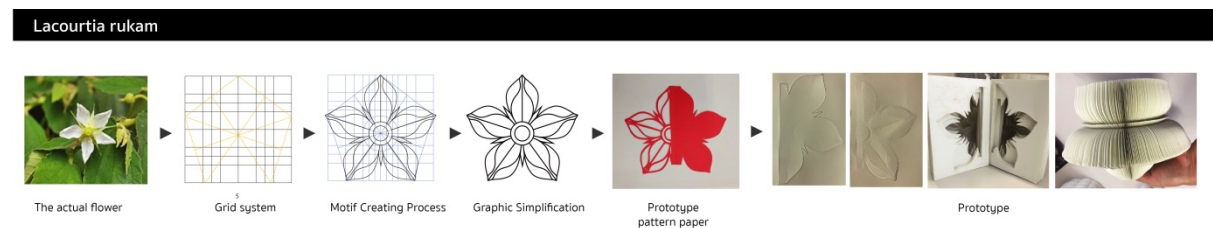
Source: Created by the author

Picture 4: Book of Orange jasmine (ดอกแก้ว)
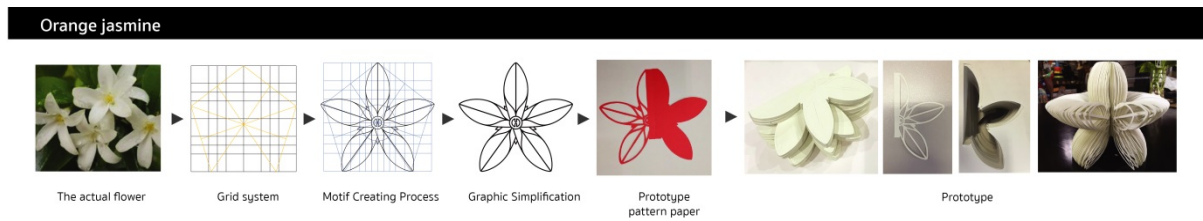
Source: Created by the author

Picture 5: Book of Rosa damascena (ดอกยี่สุ่น).
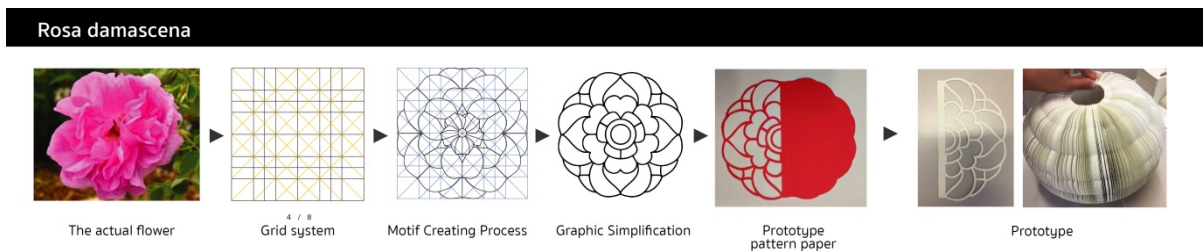
Source: Created by the author

The experimental books' arrangement is for exhibition design.

The exhibiting of experimental books were correspondingly arranged to represent the different tone marks of Thai languages. The tone diversion principle of Thai consonants is divided into 3 classifications. They are high, medium and low tone consonant. These categories have different rules of pronunciation and rules of tone mark usage that separately applied to them. There are five tones marks in the Thai language which are the flat tone (เสียงสามัญ), the down tone (เสียงเอก), the falling tone (เสียงโท), the high tone (เสียงตรี), and the rising tone (เสียงจัตวา). These five tones marks are represented by 4 different tone markers. Therefore, the arrangement of experimental books is the representation of these different tone markers found in the first verse, chapter 17, of The Tale of Khun Chang Khun Phaenthe (Vajirayana, n.d.). The different heights represent different tone markers as shown in picture 8.
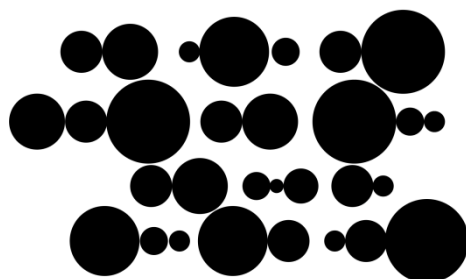
Picture 6: Planning and Placement of experimental book design

Source: Created by the author
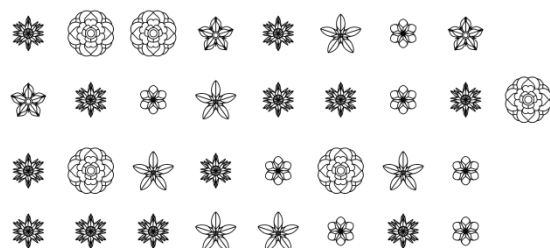
picture 7: Planning and Placement of experimental book design

Source: Created by the author
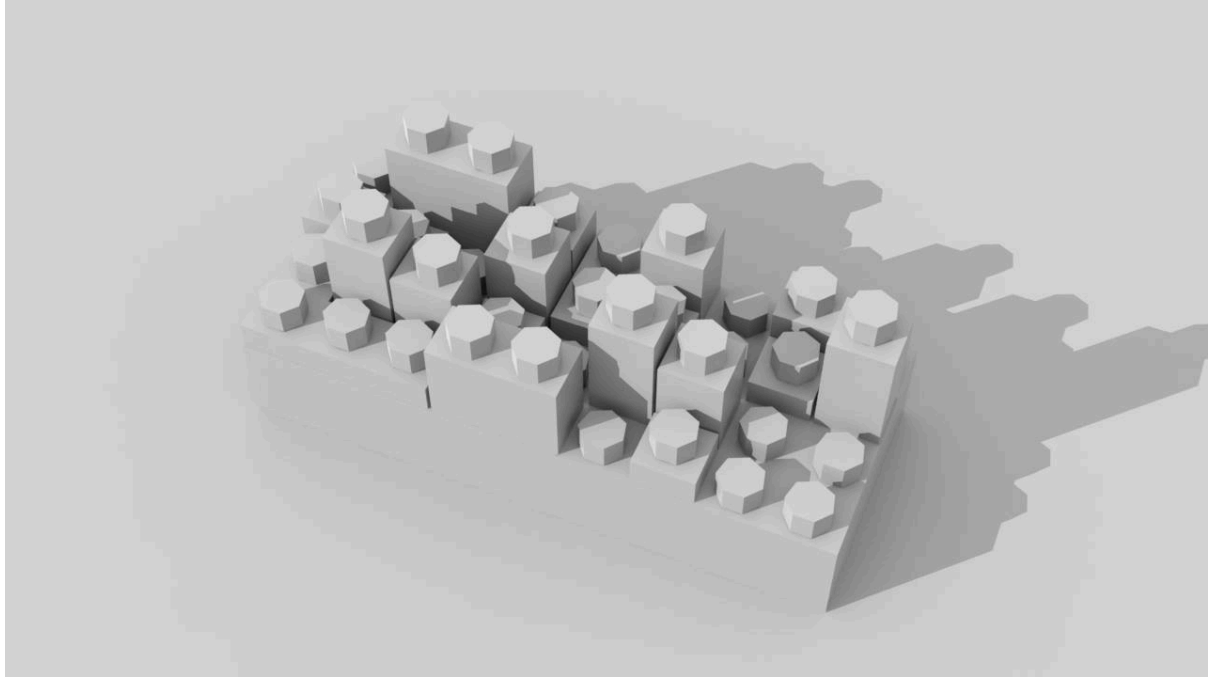
Picture 8: Experimental book design's Display

Source: Created by the author

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Taipei Organic Sound

Tso-Yu Chiang

Taipei National University of the Arts, Taiwan, E-mail: liquor987@gmail.com

Abstract

I've consciously divided the Taipei city into 20 geographic sections, and collected mold according to the coordinates. Since the distribution of the mold is highly sensitive to the temperature and humidity; the variation of my collected mold from different locations is distinct. Each agar plate represents the microcosm of its actual surroundings. Following an organic vinyl player designed by myself is applied to read the agar plates. The information imprinted on each plate will then be converted into the sounds of my desire. The transformation through an artificial vehicle is my attempt to interpret the Taipei city.
Key Words: Bio and Performance art, mold, sound, cultivation

Introduction

'Bio Art is an art practice where humans work with live tissues, bacteria, living organisms, and life processes. Using scientific processes such as biotechnology (including technologies such as genetic engineering, tissue culture, and cloning) the artworks are produced in laboratories, galleries, or artists' studios. The scope of Bio Art is considered by some artists to be strictly limited to "living forms", while other artists would include art that uses the imagery of contemporary medicine and biological research, or require that it address a controversy or blind spot posed by the very character of the life sciences. At the same time, Bio Art is an art form distinct from demonstration of art in the past.'[3] Nowadays, Bio Art in Taiwan has been rising but never been part of the mainstream. It is absolutely a forward act to create and to start a discussion of Bio Art. In contrast to traditional mediums, Bio Art has the advantage of exploring and challenging the concept of biology and the ecosphere itself. Also, I anticipate that this artwork being forward-thinking in the Bio Art and performance art field.

I've consciously divided the Taipei city into 20 geographic sections, and collected mold according to the coordinates. Then I combine the feature of the molds with program coding to generate the unique sound. The sound consists of organic and synthetic characteristics. That's why I name this artwork, "Taipei Organic Sound". The intention of this work is not only to guide the audience to wonder the possibility of recreating the landscape but further to investigate the act of vocalization, based on the regional sampling. Apart from the agar plates and the reading machine, I've traced a Taipei city map with pictures of places that I collected the molds. Also, I exhibited the collecting tools that I used and an agar plate, which was already dry out. The map is much more than an outline of the city, but to consider the Taipei city as the body in my artwork. I look forward to focussing on the city itself by this kind of form. The tools stand for the labor of the body. And the dry-out agar plate is a foreseen of the following situation: every city has its life span, for example, the Pompeii city, the Petra city ……etc. All of them

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[3] Pentecost, Claire (2008). "Outfitting the Laboratory of the Symbolic: Toward a Critical Inventory of Bioart". In Beatrice, da Costa (ed.). Tactical Biopolitics: Art, Activism and Technoscience. The MIT Press. p. 110. ISBN 978-0-262-04249-9.

had its past glory, but now had faded from various circumstances and left with empty shells of the city. The destiny of Taipei will face its own demolishment, but the only question is when?

Objective

Does a region have extensibility to shrink or stretch? If it does, how small or how large could it be? With this question as to the concept, and I was then inspired by the field research, naturalist, and geography. A developed city usually consists of three to four kinds of environment. But something interesting about the Taipei city is that its feature contributed by the mountain terrain on an island, the city possessed an abundant landscape. Including rivers, plains, forest, wetlands, highly developed city, and even a volcanic group of 20 volcanoes, which also has several active eruptive vents. After all, it has a dramatic difference in altitude, which is 1120 meters (Mt. Qixing East Peak, m.a.s.l. 1120). So, how could all these regions be defined in a microcosmic method, or is there a way to present all these special landscapes? To answer this question, I have to find a material, which is highly sensitive to altitude (temperature), humidity and rate of exploitation so that it can present the differences in between. The first keyword that came into my mind is "nature". Whether plants, geology, or living creatures, they are all highly influenced by the environment of their surroundings. After that, I found a few more advanced keywords to match, which are "high visual difference", "cultivatable", and "easy to collect".

With these keywords, I then found very interesting material. Which is "mold". Molds are highly sensitive to their living surroundings. Also, every kind of mold has a different colour, which is a very simple but important characteristic. So I decided to collect molds all over the Taipei city and to cultivate them. During the process of collecting, I kept thinking about what is the signified meaning for me as a collector and cultivator. The physicality stands strong in this work. The procedure of collecting the molds seems to be zipping 12 square kilometers of the area into an 81 square centimeter agar plate. And while cultivating, as time goes on for me is to unzip all the being that belongs to that area. I name this process as 'Redefine'. But 'Redefine' does not only stand for just these two procedures. Furthermore, it also includes making the agar plate and a player to read the color information, and the process when every agar plate slowly dissolves into a plate of quagmire and destined withered at last. All these above are my unique way to 'Redefine'.

The purpose of 'Redefine' does not merely demonstrate a re-creation of some academic science, but rather stands for the process of exploring the connection between myself and the city. I have further comprehended my being and activities within this city; and in return, the city provides the space and facilities for me to live by. The process has encouraged me to understand the complementary quality that has been carried by this relationship.

Concept and inspiration

The mold, with its existence, is extremely trivial and could hardly be seen by bare eyes. Once their growth inside the plate has reached a certain number, then the molds become visible. As the plate gradually dry out, still the visibility is kept. What is left is limited to the coloration. Its vitality is gone. The status begins from nothing to a complete state, which demonstrates the silhouette of a developing city. We can also imagine a visualization of the vicissitude of human society from the gradually changing process of the plate. The only difference between these two demonstrations is that one has a timeline of several hundred or even thousands of years, while the other exists for only seven weeks. If we compare the Taipei city to the agar plate. The city has come through the "stage of nothingness" and now has been marching to the "visible stage". The city is slowly occupied by countless architectures, and our life becomes much more convenient and rapid. I can't help to wonder if there is a possibility that every agar plate also breeds a city; a city that belongs to the molds.

The process of collecting and cultivating the molds in Taipei for me is a kind of reproduction. It's like cultivating Taipei with its scale and dimension minified. The scale of space is compressed, $271.8km^2$ into twenty-agar plates of $1271.7cm^2$ in size. The time span from the past 140 years and the years to come is to concentrate into seven living weeks of mold. The compressed Taipei is able to be perceived and comprehend in several multiple ways. I refer the agar plates to a vinyl record, and then I use a unique way to read their color texture and turn it into sound. Each agar plate has its own unique sequence of sounds, and it can also be considered to its code or serial number. The twenty sets of codes are combined into a sound landscape that belongs to the city. And a deduced city is mimic by the molds. Molds and the city are linked together here, being as the incarnation of each other, transforming this mechanism of digital, biological and organic sampling logic into a peculiar life structure.

Process

At the very beginning, I simply went to several places that I often travel to in my ordinary life. Such as the Taipei MOFA, Taipei National University Of The Arts, YangMing Mountain, Tamsui River, or even my home. I collect the Molds from each location and cultivate them with the agar plate. As the times go on. The mold gradually grows from unseen (can't be observed with the eye), into a plate filled with multi-colors of mold. Each plate demonstrates a different pattern from each other. And performs vibrant coloration. With this characteristic, I've developed this piece from physical scientific instruments to actual perceivable noise. The individuality of each plate triggered me to quest about if there's a way to maximize the difference, or even to elevate the quality of distinction, and challenge the boundary beyond its visual context. The technical function of the vinyl record first came to my awareness. 'Sound waves were directed into the diaphragm, making it vibrate. A hand crank turned the cylinder to rotate the tinfoil cylinder while the needle cut a groove into it to record the sound vibrations from the diaphragm. The output side of the machine played the sound through a needle and an amplifier.'[4] The vinyl player reads the "information" given by the turning record, as the "information" generated from 'dots' to the continuous 'line'. The string of 'line' is then transferred into sound, which is also known as music.

As far as my concern, these pieces of agar plate can be processed as vinyl records in another special form. With this idea, I've developed a system that can detect the RGB color and use the variable to create the sound (techniques explained in the technique and equipment part). As few versions had been done. I then changed the locations of collecting the molds, intended to control the variables from the random select into a relatively regular pattern for the more scientific result. I divided Taipei city with 9 horizontal lines and 7 straight lines. Then I collected and cultivated the mold at each Interlaced point located inside the city. As the 20 pieces of agar plates grow, it becomes a way I redefine Taipei city.

Techniques and equipment

1. Agar plate making and mold cultivating
At this part, I first consult my friend who studies in the biological field about the method to make agar plates, and what I should be noticed regarding cultivating them. After several types of research. I finally choose the Potato Dextrose Agar (PDA) as my agar plate to use for two reasons. First, it requires minimal effort to make. Second, it has a suitable condition to grow most of the mold. As for me myself who doesn't take the biology field as the main subject. I do not own expert knowledge and don't possess professional instruments. I could only make the plate in a relatively easy way, and achieve basic sterilization. 'Potato infusion can be made by

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[4] By Live Science Staff. March 23, 2012 09:52am ET. How Do Record Players Work? https://www.livescience.com/33793-record-players-work.html

boiling 200 grams (7.1 oz.) of sliced (washed but unpeeled) potatoes in ~ 1 litre (0.22 imp gal; 0.26 US gal) distilled water for 30 minutes and then decanting or straining the broth through cheesecloth. Distilled water is added such that the total volume of the suspension is 1 litre (0.22 imp gal; 0.26 US gal). 20 grams (0.71 oz.) dextrose and 20 grams (0.71 oz.) agar powder are then added and the medium is sterilized by autoclaving at 15 pounds per square inch (100 kPa) for 15 minutes.'[5] Because of lacking an autoclave. I light up an alcohol lamp in the middle of the workbench while waiting for the agar plate to curd. The principle is to exclude bacteria by heat convection. After the preparation, I store the agar plates in a Moisture-proof box inside the fridge. After collecting the mold. I store them at normal temperature and upside-down. The movement will appear at about 3-4 days. And it'll take about one and a half weeks for the molds to grow over the whole plate.

2. Color reading System

The application that I used to code and run the sound program is processing, 'Processing is a flexible software sketchbook and a language for learning how to code within the context of the visual arts. Since 2001, Processing has promoted software literacy within the visual arts and visual literacy within technology.'[6] I first connected a web camera to the computer. By using the 'Video' library, I'm managed to be able to read the image captured by the webcam on the computer. After that, I wrote a simple code that can get the RGB color at a direct spot. Since the plate keeps spinning, the RGB values change as well. By using the 'Sound' library. I utilized the three numerical calculations to alter the frequency and weight length of the sound. As the base of the agar plate is in translate whitish color, thus I've programmed the transition of sounds and color unto the following principle: a lower frequency sounds will be generated when white or lighter colors are detected, and higher frequency will be generated by darker colors such as black and green.

3. Performance version Hardware devices and software.

For the performance version, I used two MG995 360-degrees servomotors, which can control its turning speed and turning position by Arduino. 'Arduino is an open-source electronics platform based on easy-to-use hardware and software. Arduino boards are able to read inputs - light on a sensor, a finger on a button, or a Twitter message - and turn it into an output - activating a motor, turning on an LED, publishing something online. You can tell your board what to do by sending a set of instructions to the microcontroller on the board. To do so you use the Arduino programming language (based on Wiring), and the Arduino software (IDE), based on Processing.'[7] I connected six Potentiometers (Pot) and the servo motor to the Arduino. Then use the 'Arduino' library on the Processing to connect the Arduino to Processing. With the connection. I'm able to change the parameters of my device with the Potentiometer as below. Six Potentiometer were written to control: 1. First motor's speed and position, 2.Second motor's speed and position, 3.Color reading spot x zone change, 4.Color reading spot y zone change, 5. First LED under motor brightness (for a dark place to perform) 6. Second Led under motor brightness.

4. Exhibition version Hardware devices.

Considering the exhibition version has to be long-term exhibited and highly stable. Using 360-degrees servomotors has been abandoned for its high-frequency damage ratio causes by modifying (modified by the factory from removing the Pot and the Protrusion Preventing 360 Rotation). Also, the exhibition version was designed to be simple so I removed the Potentiometers and the Arduino. I then chose to use the direct current motor (DC motor), which is uncontrollable but easy to operate and stable. Simply connect it to an a12v power supply and it will work.

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[5] BAM Media M127: Potato Dextrose Agar from the U.S. Food and Drug Administration.

[6] https://processing.org
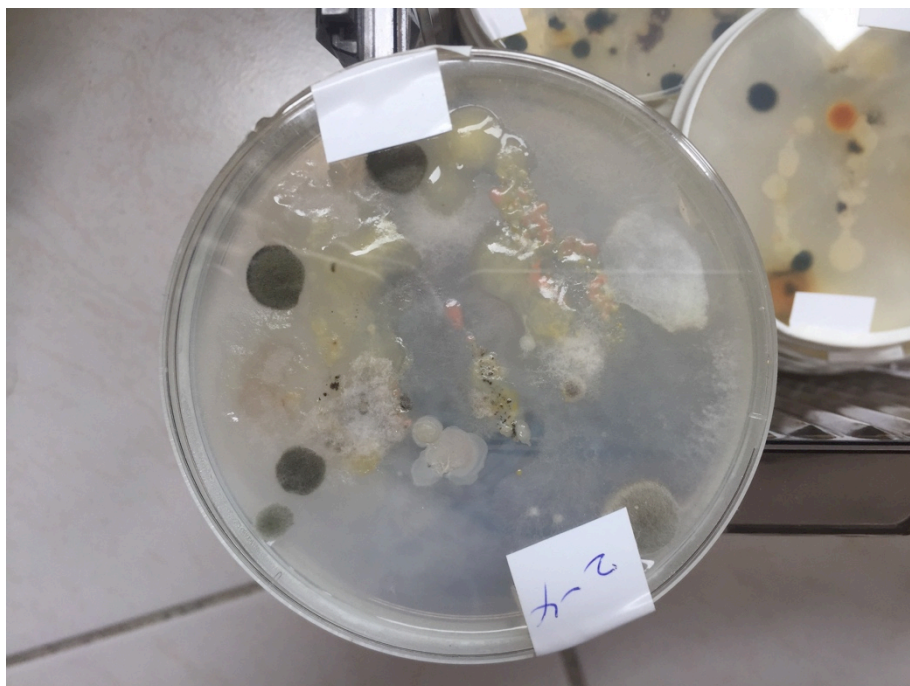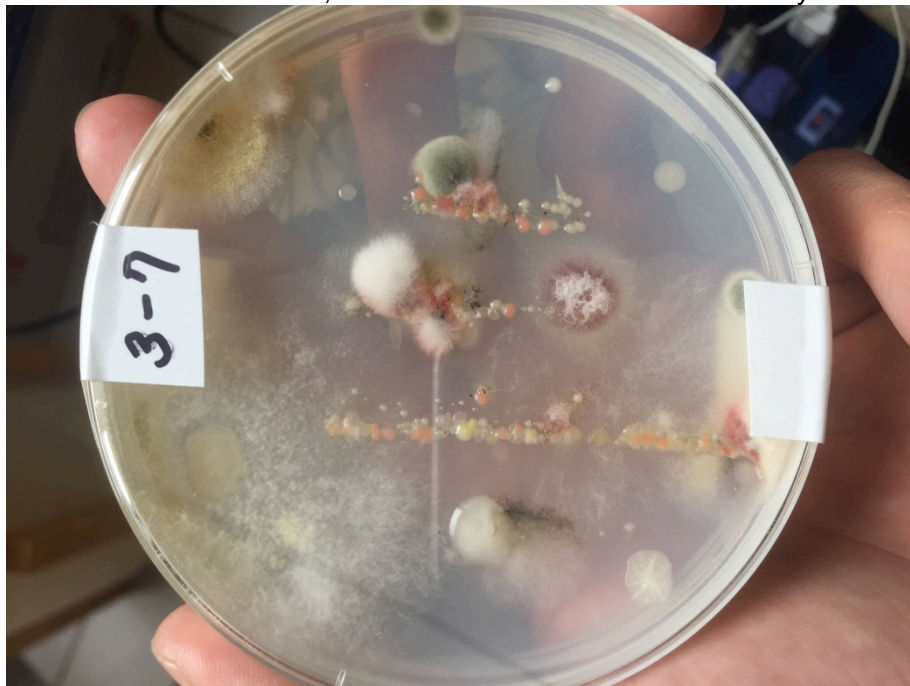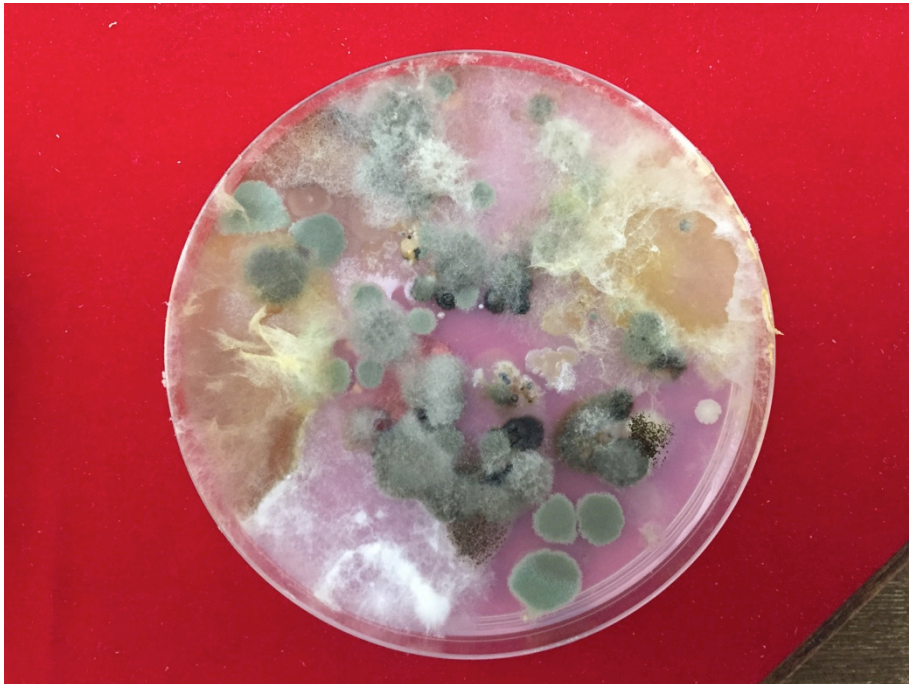
[7] https://www.arduino.cc/en/Guide/Introduction

Creative work

The picture of an agar plate which collected mold at coordinate E121.561504, N25.179049 and E121.526692, N25.085389 and cultivated for 7 days.

The pictures of two agar plates that collected molds and cultivated for 14 days.

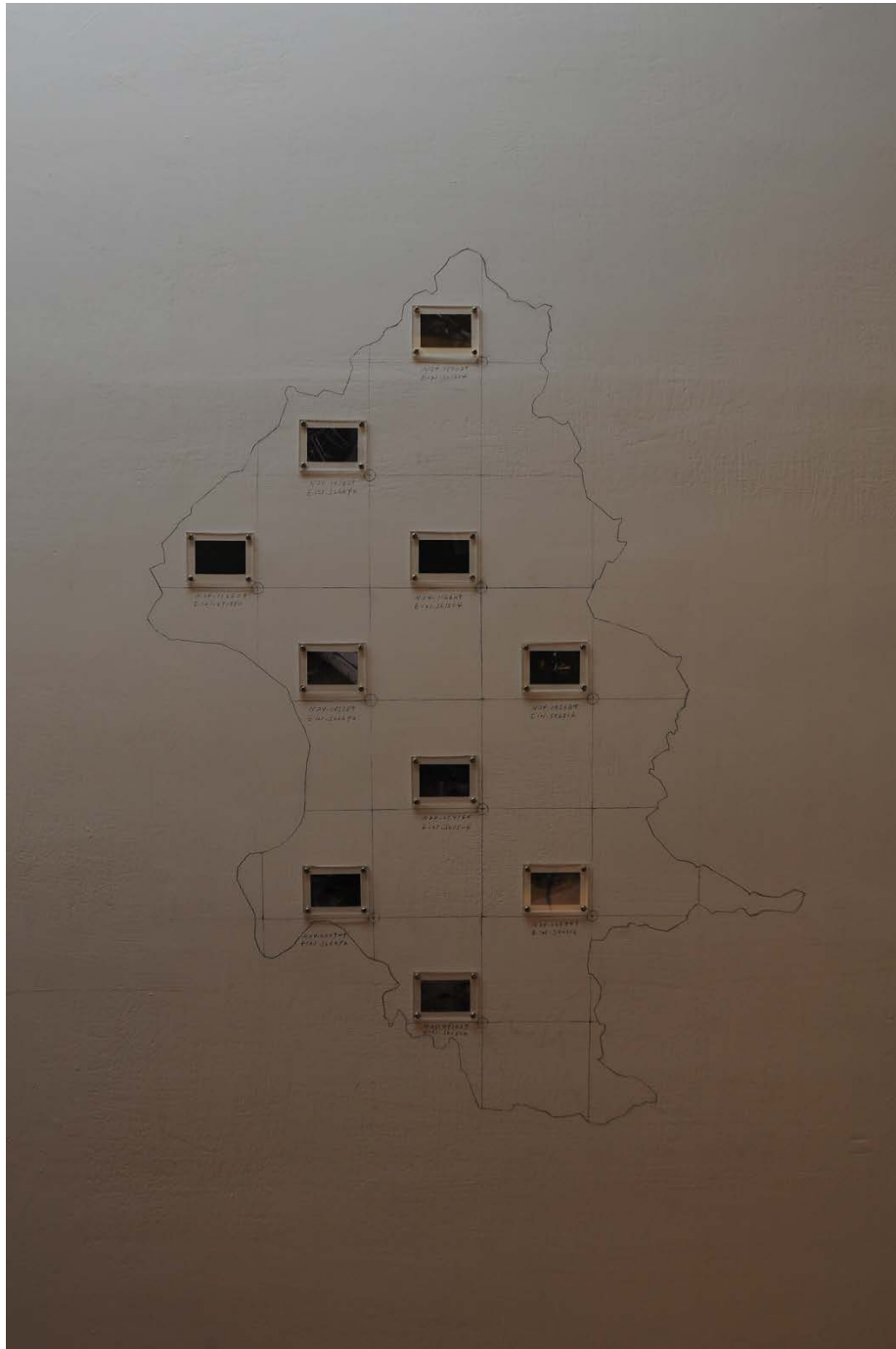The pictures of the performance version.

The picture of the exhibit version.

The picture of the dried out agar plate and the tools.

The picture of the Taipei city map.

FORM AND SPACE

Kittipan Chinwannachot

Phetchaburi Rajabhat University, Phetchaburi, Thailand. Email: sculpture_tor@outlook.co.th

Abstract

The form and space are intended to study how to develop the sculpture model. That expresses the meaning of expression in feelings and imagination, using inspiration and impressions from the forms, therefore bringing to work to find the form of the sculpture according to personal attitudes and imagination that can convey meaning About relationships Various relationships through stone carving to solve the problem of form development, change in composition, volume and size by increasing and reducing the form according to the imagination of the organizers in order to convey the meaning of the changes of the objects arising from the form of the sculpture.

Introduction

"Stone" has many styles and features. Suitable for choosing to create sculptures, including types of colors, hardness - softness. Surface - pattern, etc. The color of the stone consists of red, brown, gray, black and so on until reaching the white path. Blue and green the stone has both strength and softness, as well as the surface of some types of stone with beautiful patterns after being polished. Or in various interchangeable patterns, which must be taken care of In order to ultimately benefit the creation of sculptures.
Stone type for sculpture must consider the density of the stone, the size of the rock volume that fits well, and strength.

Stone sculpture in the style of sculpture presented above therefore presenting sandstone sculpture. The is a porous rock formed by sand grains sealed with silica or other substances such as iron oxides. Clay or calcite there are many types of sandstone. Most easily carved while digging from new mines with stone, the water is still wet. Which the water in the sandstone texture is filled with various minerals that have the effect of helping to hold the stone until solidified.

Objective

1. To study and create techniques for methods and procedures in stone carving to create feelings through shapes.
2. To use materials have a meaning in communicating different meanings from natural feelings.
3. To create a work of stone sculptures that convey different meanings from natural feelings.
4. To add value to the stone material and add as information in the creation of sculptures in the future.

Concept and inspiration

From the interest of stone that can convey the past story combined with art that can convey stories from nature traces that occur in nature, such as traces of the wind that hits the water surface, are waves. Or traces from the beach Therefore bringing inspiration in such nature to create as a work of art Selection of materials such as "stone" to convey the story through the techniques of sculptures by stone carving to convey the meaning of life Which is like the feelings of our people, how strong the physical appearance is The mental state must always be respectful of what comes to affect the mind. Through materials and forms to create both feelings and stories at the same time.

Process

Step 1 Laying out the outline

The first step is to make a clay or wax prototype. Small forms are a model for simulation or follow using small size forms. That is complete by itself with the specified scale used for further expansion of large-scale works.

Step 2 The process of how to reduce the size of stone

How to reduce the size of the stone to be reduced by the desired pattern Starting from extracting the external stone to the overall internal shape Before.

Step 3 Stone extraction

How to remove the stone to reduce the size of the stone to the desired form Often used to reduce forms With various chisels By each type of chisel There are different styles

that can support the stone carving, such as the pointed steel. Suitable for stone extraction trying to extract the stone indefinitely. The size of the stone will decrease.

Step 4 Stone collection

Continuous work process from extracting stones, reducing the size of the stone using a flat tip chisel, sharp tip, chisel The surface of the head, traces of potholes caused by steel or spiked iron, with a rough form before the treatment of the skin as needed.

Step 5 Polishing

Is the last step of using the device to smooth the skin, the method of keeping the skin fine by using sandpaper, polishing machine But in the above manner, using a scrub In the event of a new feeling of occurrence, the surface will be rough, but complete with a beauty that is perfect

Technique and equipment

technique
- stone carving
- stone carving equipment
- chisel of various sizes
- stone cutting machine
- stone polishing machine
- sandpaper
- water

Creative work

Mass and volume

The combination of lines and various shapes together as a group makes it look like a category with heavy weight, solid feeling, such as creating sculptures by volume Is a group that has lines and forms Including various sizes, making the overall image look solid, unified, etc.

Space (Space)

Physical actual space (Physical) has width, length, thickness or depth. which can actually be touched, including objects with volume, such as sculptures and architecture, empty forms. There is no boundary, can't limit the shape or free form that is formed within the boundary of the mass. The two-dimensional space is the surface that shows the width and length, and the three-dimensional space is the surface that has Width, length, and thickness or depth or distance from one mass to another. The definition of space

1. The volume that an object or shape eats
2. The air that wraps around the form
3. Distance between forms
4. The volume of space that is surrounded by boundaries
5. The two-dimensional panel area that the painter uses to write the image
6. The representation of the depths on the three-dimensional plane, ie, drawing the image to say that with depth
7. The reaction between this form that affects the empty eye can be seen clearly in the sculpture, in which the reaction between the space and the weight line makes the viewer see the surface of the shallow convex work creating a complete work

Creative work 1

Creative work 2

Creative work 3

Creative work 4

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Change Through Time…2019

Khema Changchaya

Phetchaburi Rajabhat University, Bangkok, Thailand. E-mail: khe_aun@hotmail.com

Abstract

I want to create a painting work by using acrylic on canvas frames. The experimental painting can explain the feeling about the truth of nature which happens and exists normally. The inspiration for creativity comes from the natural and cultural environment in the present. It was represented by a simple method, using the symbols, the imaginations with the creative approach with a line, color, basic shape including emotional scenery. It shows that the truth of nature is clean, bright, and peaceful. That can change pass by.

Keywords: Change Through Time

Introduction

The purpose of my creativity experimental composition artwork is to explain the truth of the ordinary of nature from my belief and point of view which would make a discovery of true-self in motions and changes with happiness through time.

Aesthetics is the philosophy to understand and appreciate the nature including the interpretation of "beauty" which is depended on the observers or its own certainty.

Robert Schumann, a composer, and a critic mentions that "beauty" can be defined in two categories which are the beauty of nature and the beauty created by humans. The beauty of nature can be felt by touching and observing in the event of nature, however, the beauty created by humans is something, of course, made by the creativity of humans which is also involved with nature. Schumann also mentions the artwork has two beauties within, but the beauty of nature is the aesthetics of feelings and the beauty created by humans is the understanding through the artwork.

Imagination, Albert Einstein identified that the value of Imagination is more important than knowledge, which is precise and completed in minds to creating new ideas from various experiences and expose them into artwork that reflects the humans' thought and imagination from past to present.

Nature is a physical phenomenon or life in general. It is small and even smaller than atom up to the universe. Sometimes it is spoken as the evolution of the Earth from time to time. Generally, the concept of nature, or the physicality of the universe, is one of the various expansions of the original idea. It began with the applied of using some cores of modern scientific methodology in the late centuries.

 "Nature" is the creation and ordinary livings of things which are not decorated by something else such as geography, climate, human, animals, things, or line, color, and shape of nature. (Some paths have their uniqueness, existence, and changes)

The human creations are the things which are made from the human's feelings or their thought and it depends on the specific context. Some creations are synthesized with non-

natural materials which are matters and energy that would not change their significance by the interaction of humans.

"Nature" is the characteristic of "ordinary" which is whole creations that are naturally transformed as time passes by. These creations are:

1. The certainty of unstable creation which is the thing that is not stable and not sustainable, or "Impermanence," the tool that specifies the uncertainty (Everything that has its characteristic which could be always changed, unsteady)
2. The rules of nature can make everything that used to have and to happen which move towards the emptiness of time, or "Incompleteness." Incompleteness is things that have compositions and elements that cannot maintain their original forms. They always change, rotten, and fall apart through time.

3. The characteristic of Emptiness of Nature is the absence of nature that nothing could maintain its original form forever, or "Soullessness." Its characteristic is defined as non-self, emptiness, unchangeable, uncontrollable, and soulless.

From the theory mentioned above, I have to create an experimental artwork with art compositions in order to explain the definition in detail with feelings towards the truth of "the Truth of Nature" that is occurred in an ordinary way. The inspiration for my artwork is from the natural and cultural environment in the present through a simple process with the material through a symbolic concept in creativity such as line, color, basic shapes, including self-feelings of scenery which portrays the truth of life that is clean, bright, and peace.

Objectives

1. I want to create a painting and experiment in art composition to explain the sense of detail with the truth. "The Truth of Nature" is what happens and is as normal as it is.

2. My painting is inspired by the natural environment and cultural environment nowadays. The painting is a mixture of art and Dharma principles.

3. I want to convey my work with a simple process media through symbols from the conceptual and creative ways to create color lines, basic shapes including unique emotional scenery. The painting shows the truth of life that is clean, bright and calm

Concept and inspiration

My work is a presentation that reflects the moving and changing dimensions according to the time. Creating new knowledge in experimenting, analyzing, and developing painting works to create a relationship between art elements convey Dharma content. The creative process leads to the recognition of the value of beauty forms, creative methods, and symbolic meaning. The most significant implication is the fundamental attenuation which is the simplest

and most beautiful. Experimental work has made me understand the natural change of nature, time. These components made me see the dimension of what we have is every dimension of happiness, the dimension that moves and changes from time to time.

Process

The creative work of "Change Through Time" which I have created my work through the process of idea and research about data, an experiment of technique process by steps in order to make a fine creative work completely and systematically. Here are the methodologies:

1. Study and try out the technique of creating contemporary art of the use of the Acrylic Colour painting on canvas.

2. Study the context of the relation between the art compositions and Buddhism from Trailak, the Three characteristics of existence, in order to merge the concept and imagination of the emotions.

3. Study and collect images, data, the inspiration of symbolic media with lines, colours, basic shapes that pay attention to the context of emptiness specifically.
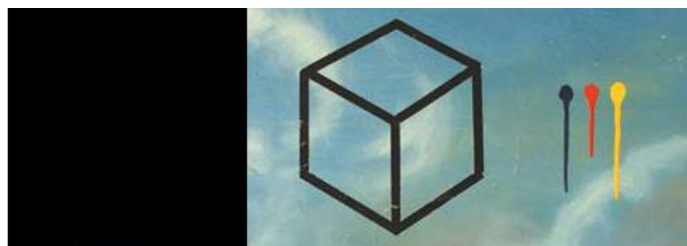
4. Study and make a tryout, research, and develop the form to find the perfection of the art compositions, elements and conceptual visual art of the self-emotion in a most simple Minimal Art.

5. Create artwork in a prototype that follows the process of visual art and the change of nature, time that is present during creativity.

6．Analyze and interpret the concept from the study, solve, and develop the process of creativity. Then improve the artwork progressively in order to make the perfection of this piece of art.

Creative work

The contemporary artwork, Painting: Acrylic Colour on Canvas, in a two-dimensional frame presents the dimension of movement and change towards the time.

New knowledge is created in the way of experimental, analysis, and development of arts in order to make a relationship of the art compositions and to pass on the Buddhism teaching.

The process of creativity leads to the value of the beautiful form, creative methodology, symbolic communication, and the most significance of this artwork is to lessen the human basic needs, and live beautifully and simply.

The experimental work has made me understand the common change in nature. Time makes me see the dimension of ourselves, the dimension that makes people happy, and the dimension that has movement and changes through time.
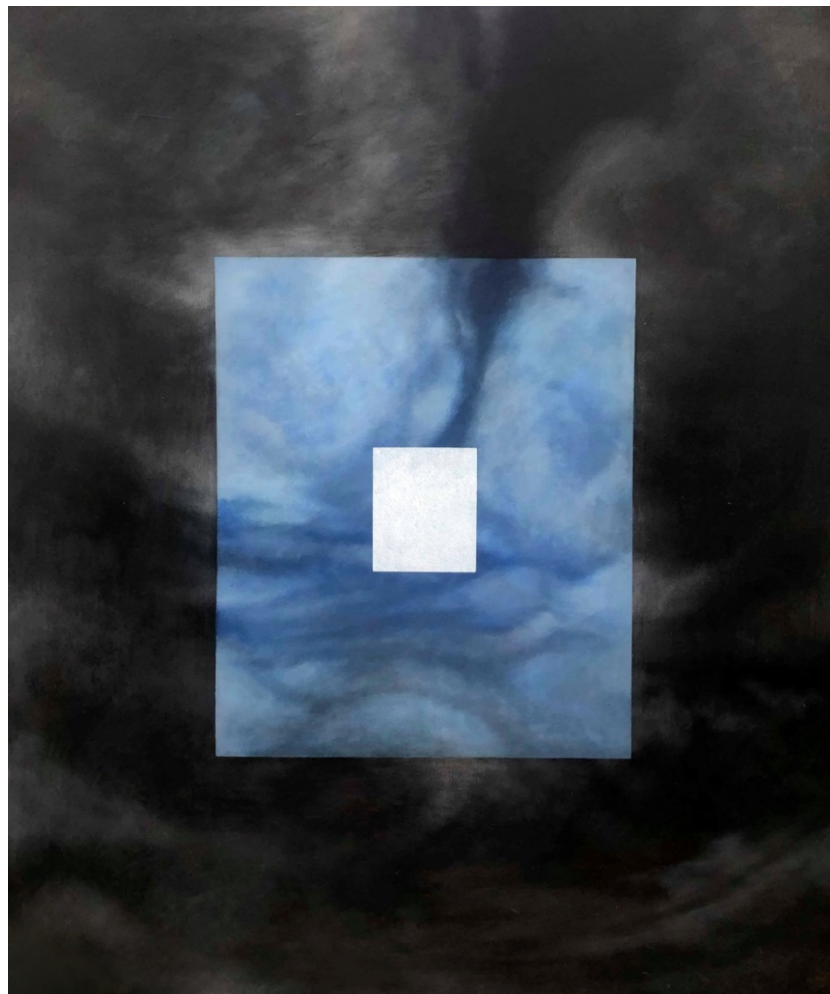
"09.00/20.05.2019"

Painting: Acrylic Color on Canvas

100x120cm

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Source from study and observation – natural environment, materials, objects, and livings – sky in time lapses in different seasons and places

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The Politic in Taiwan and the Role of Art in the 21st Century

Kunakorn Phonsuwan, Watcharee Laochaiyapruek, Chakrapong Patlukpha and Nattida Theeranatsin

Master of Education Program in Art Education **Email: rabbitsuan09@gmail.com**

Abstract

Kunakorn Phonsuwan. Watcharee Laochaiyapruek (2562). Case Study in the Politic of Taiwan and the Role of Art in the 21st Century, graduate studies (Art Education) Bangkok: Graduate School, Srinakharinwirot University. Control Committee: Assistant Professor Dr. Chakrapong Patlukpha, Instructor Dr. Nattida Theeranatsin

Key Word: Rainbow village. Digital paint Art in taiwan

A Case study in the politic of Taiwan and the role of art in the 21st century aims to study the context of Taiwan political in the 21st century and the role of art that shows political administration and the study of art to demonstrate the symbolic of Taiwan politic. The information, news, and sources that related to Taiwan will be used to extract in order to interpret that Rainbow Village and grandfather is the representation of Chiang Kai-Shek democracy whom is his heroes. Time passed, the faith in this heroes is fading because capitalism sees the value of money more than the value of people so grandfather is the representation of democracy that value people more than the object. This interprets into creative work with political content with Rainbow Village art style by arranging the Popart artistic element and Digital Paint.

Introduction

Taiwan current political are divided into three political parties. The first party want to join the country with the mainland China is a citizen who emigrated in World War 2 from China (Kuomintang) the military network of general Chiang Kai-Shek who still want Taiwan to join the mainland China. The second party is the people who originated from Taiwan island usually called Hokkian Chinese (Oversea Chinese). They have emigrated for hundred year and want Taiwant to be independent state with own law and government apart from mainland China. The third party is the people who want Taiwan to maintain the same status as before. Taiwanese have a variety of diverse idea that expresses into the artistic design such as Rainbow Village which located in Taichung a village of Chinese veteran during the civil war era. Later the village plan to be dismantled and build the condo on top of it but one of the veteran "Huang Yung Fu" have draw various pattern which can be interpret as a claim to negotiate for the freedom of democracy by using art as a bargaining power to the capitalism. Chiang Kai-Shek is the symbol of democracy in his time but when this brave leader died the context has changed. Although the word democracy for this man is old and come new people who value capitalism money more than the previous leader. This little man Huang Yung Fu is instead is the true symbol of democracy because he used peace and art as a concept symbolic to express his fight. This concept have been expanded to a lot of people until he can negotiate with the government not to move his house away and also the bargaining ship to fight with the

capitalism. The concept of Rainbow Village also continue to attract tourist and people who admired his concept of the democracy.

Objective

The goal of this creative work is to present a political side that reflect the context of Rainbow Village in Taiwan, Huang Yung Fu who is the symbol of old democracy, and the concept of negotiation with the current democracy.

Concept and Inspiration

The concept and inspiration of this work want to communicate with the politic in the form of military dictatorship, democracy and the use of symbolic art as a tool to negotiate with the government

The concept is fight and bargain of art and power with Huang Yung Fu as a representation of democratic struggle.

Technique and Equipment

Digital Paint on Art Card Paper 300gram, Size 900 x 1500 milimetres.

Creative Work

The composition of this image with the use of Taiwanese military that represent the country regime with the theme, color, and pattern of Rainbow Village in it. The conflicting communication is the highlight of this work.

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Kunakorn Phonsuwan

Watcharee Laochaiyapruek

Perfect Combination of Taiwan

Tawaranurak Pijak, Thintalay Jirapat, Hevarotorn Dares, Phianchana Panee, Phorkrathok Amonrat, Yanderm Sitsake and Suwankangka Pawatchai

Srinakharinwirot University, Bangkok, Thailand. E-mail: manskband92@gmail.com

Abstract

The objective of creating a musical work named "Perfect Combination of Taiwan" is to present Taiwan's leadership of technology based on cultural beliefs. This creative song comprises of 6 sections of musical structure. Section A describes the surrounding of community and livelihood of Taiwanese which gave the inspiration for composing this section. Section B describes the belief, culture, religion, and tribes. The inspiration for composing this section was our visiting 9 tribe villages in Taiwan. Section C describes the technological advance based on culture and belief. The inspiration for composing this section was our visiting museums in Taiwan. Section C describes domestic competitions in terms of technology and business which was inspired by studying the Taiwanese's livelihood. Section E describes Taiwan's leadership in terms of the technological device producing industry among Asian countries. The electronics device export industries in Taiwan gave the inspiration for composing this section. Section F describes the creation of architecture which has symbolized the evolution of cultural technology and belief. The inspiration for composing this section was the construction of the Taipei 101 building. The special technique for creating this song is the combination of Thai musical instruments and western musical instruments as well as the application of the sound of Taiwanese musical instruments.

Introduction

Taiwan is an ellipse-shaped island from North to South located in the East of China, the North of the Philippines and the South of Japan. Taiwan's total population is 23 million people. It is one of the world's most densely populated countries. Moreover, Taiwan has a reputation for many steep tops of mountains and beautiful evergreen forests. Especially, the mountain located in the middle of the island divides many big cities into the right side cities and left side cities. The well-known big cities in Taiwan are located by the western sea such as Taipei, the capital city of Taiwan, and Kaohsiung, a southern city. Taiwan comprises of 22 provinces and 6 special autonomous regions namely Taipei, Kaohsiung, New Taipei, Taichung, Tainan, and Taoyuan. Taiwan has several tourist attractions harmoniously combining modernization, religious, education, Art & culture and beautiful nature. Taiwan has clean and safe roads as well as convenient transportation. The most widely used language is Mandarin and the second widely used language is Chaozhou Chinese language. The third widely used language is English.

Taiwan is a country of cultural diversity because, in the past, there were 9 tribes in Taiwan that have brought about the diversity of Art & culture, lifestyles of community, belief, and local wisdom. Therefore, Taiwan has become a country which can harmoniously combine the different culture. Apart from the tribe culture, Taiwan has preserved the ancient Chinese culture and combined it with the modernization to keep abreast with rapidly changing global society.

Apart from being a country of cultural diversity, Taiwan is also a country that plays a key role in the global economic system. It is because of its leadership in terms of information

technology and electronics producing industry. Taiwan which was originally a labor-intensive industrial country has been transformed into an electronics producing country. It can turn invention ideas into tangible products. Taiwan's important export products are mobile phone chips, laptops, several electronic devices, electric motorcycles, etc.

Even though Taiwan is a leading country of the information technology industry, it has never abandoned its own culture and belief. Conversely, Taiwan places importance on both of them. Its capability of combining its leadership in technology and its own belief has brought about Taiwan's identity and important role in the world's economic system.

Objective

1. to create a song named "Perfect Combination of Taiwan"
2. to present musical performance giving great pleasure to audiences.

Concept and inspiration

While our group was visiting Taiwan, we observed a Taiwanese's livelihood, culture, belief, technology, and architecture. Our observation inspired us to create this song.

Process

1. Holding a group meeting to make a decision on a concept and inspiration to create the song
2. Searching information and documents regarding Taiwan
3. Analyzing the information and documents from the 2nd procedure.
4. Composing the song named "Perfect Combination of Taiwan"
5. Practicing playing the song named "Perfect Combination of Taiwan"
6. Playing the song named "Perfect Combination of Taiwan" in The 6th Social Sciences, Arts and Media International Conference Bangkok, 13-14 June 2019 at Srinakharinwirot University, Bangkok Thailand.

Technique and equipment

1. Musical instruments to produce a melody
   - Thai classical musical instruments namely large Knog circle, soprano oboe, Klui Pieng Or
   - Western musical instruments namely Flute, Saxophone, Trumpet, Bass guitar, Piano, Drum set and Percussion
2. Musical components
   2.1 Time Signature 4/4
   2.2 Scales C Major and A minor
   2.3 The 6 musical structure of sections
3. A technique for composition and playing musical instruments
   The song is introduced by playing Taiwanese classical rhythm with a large Knog circle and playing the chord in the style of Primary Progression. The sound of the introduction describes the Taiwanese's way of life based on religious belief. More rhythm is added with a flute and a piano as a fundamental rhythm. This rhythm is replayed with a trumpet in a different style. The Taiwanese classical rhythm is combined with the Thai classical rhythm. The conclusion of the song is played with a trombone which describes another aspect of Taiwanese's way of life. The sound of a woodblock represents the sound of the hawkers' wood of movable stalls. The familiar Taiwanese rhythm is played in this section with a flute which sounds like a Chinese flute the most. The E.Bass is played in the same rhythm with the woodblock describing commuting in the community. Afterward, the previous rhythm is replayed in the new rhythm and is blended by the Thai classical rhythm of the song named "Lao Somdech" The highlight rhythm of the song is repeatedly played to remind Taiwanese

that the development must be carried out endlessly. The song ends in the first rhythm describing the religious.

Creative work

    1 Examples of the musical notes

Commissioned for SAMIC *2019*

Perfect Combination of Taiwan

Pratiwat Promthong (1997)

    Copyright © Pratiwat Music 2019

    2 The outstanding rhythm of the song

2.1

2.2

2.3

3 Photos are taken in Taiwan

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Creative Work: Faculty of Fine Arts, Srinakharinwirot University' Typeface

Naphoong Hormayam

Srinakharinwirot University, Bangkok, Thailand. E-mail: bestbauls@gmail.com

Abstract

The purpose of this creative work is to design a typeface that reflects the identity of the Faculty of Fine Arts, Srinakharinwirot University. By analyzing the Faculty's historical records and logo, it is found that the Faculty of Fine Arts, Srinakharinwirot University offers academic services in various fields. However, the Faculty's most outstanding character is its contemporariness. Each department has its own unique characteristics and specialties, from the curricula, the course structure, to the classroom activities. These make the students in this Faculty unique, modern, and chic. Therefore, being inspired by the Faculty's logo, the design of the Faculty's typeface, both the form and proportion, is designed to be distinctive and recognizable.   The typeface is named FOFA and it is a loopless typeface, or generally known as sans-serif typeface.

Key Words: Typeface, Font, FOFA, Srinakharinwirot

Introduction

Srinakharinwirot University was founded in 1949, originally as the Advanced Teacher Training School. It was later changed to the College of Education in 1953 and was named Srinakharinwirot University in 1975. Since then, the university has taken a more international role and has expanded its structure to various fields of studies, i.e., education, humanities, social science, science and technology, and fine arts.

The Faculty of Fine Arts started as the Department of Arts and Culture and the Department of Music under the Faculty of Humanities. The Department of Arts and Culture offered B.Ed. in Arts Education and B.F.A. in Arts which focused on communication design. The Department of Music offered B.Ed. in both Thai and Western Music. In 1987, the idea to establish the Faculty of Fine Arts began to take shape. Finally, on June 16th, 1993, the Faculty of Fine Arts was established and it was announced in the government gazette on June 28, 1993.

From the day the Faculty was established until now, it has been 26 years. The Faculty of Fine Arts offers all kinds of art-related courses. The faculty's motto is: "Arts creates wisdom and wisdom creates quality of life." The Faculty offers 8 programs: Visual Communication Design, Visual Design, Visual Arts, Art Education, Dance, Performing Art, Thai and Asian Music, and Music. The Fine Arts Sustainable Learning Center, where every department has cooperated and integrated to create good works and to build the university's and the country's reputation, was also established. However, the Faculty's unique identity has never been distinctively and harmoniously shown by all departments.

Identity is the process of creating one's self-image which reflects how one construes oneself. It can be different from or similar to other people. However, each person's in-depth identity is unique and cannot be the same. To identify oneself to other people, each individual chooses to express himself through the use of representation or symbol. For example, a

school uniform or the color scheme of a school's logo represents the identity of the students and create a distinct differentiation, which is the intent of the use of these symbols. Identity is not born naturally but a good identity must originate from the nature of one's self. Identity is created by culture. There is a process in creating an identity. Identity can be utilized and managed. There are many ways to create a symbol that reflects an identity.

Typography is one of the ways to symbolically and effectively reflect an identity. Not only because writing is also used as a mean of communication instead of speaking, but the design of each alphabet can also represent the personality and identity of any organization and can be recognized the same way the organizations' logos are.

To reflect an identity through the alphabets is the fundamental way of communication for people within the organization and society. The Faculty of Fine Arts, Srinakharinwirot University has been established for over 26 years. It has been a significant institute that has helped propel the society from the community level to the national and global levels. However, only the Faculty's logo has been used as the representative of its unique identity. Therefore, it is time to create another symbol that can represent and reinforce the faculty's identity. This is to emphasize the Faculty's statement of determination: "The Faculty of Fine Arts is the institute of wise leaders that integrate the knowledge to create the excellence of arts."

Objectives

To design a typeface of the Faculty of Fine Arts, Srinakharinwirot University.

Concept and inspiration
Personality Concept

The Faculty of Fine Arts, Srinakharinwirot University offers a variety of disciplines, each with its own unique details, from the curricula, course structure, to classroom activities. However, the Faculty's most distinguish identity is its contemporariness, which makes the students unique, modern, and trendy. The designer uses these images as the design framework.

Alphabets' Visual Identity Concept

From the study of the identity of the Faculty of Fine Arts, Srinakharinwirot University, it is found that the one thing that is most recognizable and best represents the Faculty's identity is its logo. This is because it is different from the logos of other Faculties of Fine Arts from other universities. The design of the logo is closely linked to the university and has a beautiful philosophic meaning. As shown in Figure 1, the Faculty's logo consists of:

Figure 1

1. The university's graph symbol, Y = ex, which symbolizes growth or prosperity. It symbolizes the university's philosophy: "Education is growth."
2. A circle, which is divided into two halves, the darkness and the light. It is placed within a frame of two concepts, the integration of nature and science.

The designer analyses the Faculty's logo to identify its outstanding characteristics in order to create a distinctive typeface. The designer chooses the inner corner of the square with the circle inside, which has a shape of an equilateral triangle with a curved baseline and right angle as shown in Figure 2.

Figure 2

The form of the graph line is used as the form of the alphabets as shown in Figure 3.

Figure 3

The form of the graph line is also used as the form of the alphabets' terminal instead of the regular looped terminal as shown in Figure 4.
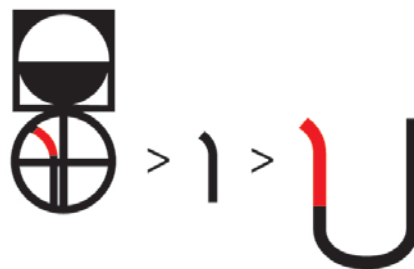
Figure 4

Process

The creative process starts with the gathering of the information that relates to the typography, i.e., concepts, theories, articles, and researches. This results in two main concepts

1. The classification of the types of Thai typeface according to their forms.

The classification is based on the combination of the Royal Institute of Thailand's criteria and the international criteria. The five main classifications are as follows:

1) **The content typeface with a looped terminal.** This typeface is mainly used for the purpose of readability.
2) **The decorative typeface with a looped terminal.** This typeface is mainly used for headings or short content, not for the main content.
   3) **The decorative typeface** with a loopless or diagonal terminal.
   4) **The "Arluck" or script typeface.** This typeface derives from traditional Thai handwriting. It is appropriate for headings or contents that relate to Thainess.
5) **The handwriting typeface.** This typeface is very unique and is not appropriate for long content because it is difficult to read.

2. Personality

The personality shown in design work is one of the most significant features that create effective design work. It helps convey the direct message and create inspiration for the target

group. According to the theory by Shigenobu Kobayashi, there are 8 types of personality: Casual, Modern, Romantic, Natural, Elegant, Chic, Classic, and Dandy.

According to Theerawat Pojvibulsiri's research on the use of the relationship between typeface form and personality as the key framework of the design (2000), we can divide the typefaces into 8 different groups according to their personality:

1) **Casual**

The casual typeface group can be any types of typefaces from content, decorative, script, to handwriting typefaces.

2) **Modern**

The typefaces in this group are some content typefaces with looped terminal and decorative typefaces with a loopless, diagonal or short-stroke terminal.

3) **Romantic**

The typefaces in this group are some content typefaces with looped terminal and decorative typefaces with a loopless, diagonal or short-stroke terminal.

4) **Natural**

The typefaces in this group are some content typefaces with looped terminal, decorative typefaces with loopless, diagonal or short-stroke terminal, and *Arluck* typefaces. The form of the typefaces in this group is mostly in a curved form.

5) **Elegant**

The typefaces in this group are the content typefaces with looped terminal and the *Arluck* typefaces only.

6) **Chic**

The typefaces in this group are the content typefaces with looped terminal, the decorative typefaces with loopless, diagonal or short-stroke terminal, and the *Arluck* typefaces. They are mainly used for decorative purposes.

7) **Classic**

The typefaces in this group are the content typefaces with looped terminal, the decorative typefaces with loop terminal and with loopless, diagonal or short-stroke terminal, and the *Arluck* typefaces. Thai typefaces have a classic, long-lasting, and traditional look and style.

8) **Dandy**

The typefaces in this group are the content typefaces with looped terminal, the decorative typefaces with looped terminal and with loopless, diagonal or short-stroke terminal, and the *Arluck* typefaces.

From these concepts, the designer chooses the decorative typeface with the loopless or diagonal terminal as the typeface style of the Faculty of Fine Arts, Srinakharinwirot University. The font-weight is equal, with a thin and curved shape. This style effectively represents a modern and chic personality. This typeface is based on the classification of English decorative typefaces. The outstanding characteristic of this typeface is that it is attractive and is an effective style to draw attention. It is appropriate to use as headlines, as the titles of the scripts, in the posters, or in the commercial advertisements. Its legibility is too difficult to be used in long content.

When the design concept is agreed, the design framework is set, starting with the typeface's proportion. The designer uses the proportion of the faculty's logo as the typeface's frame. The logo is in a rectangle shape. The length of the rectangle is double its width. This proportion will make the typeface look too thin. Therefore, the designer uses the ¾ of the logo's proportion as shown in Figure 5.

Figure 5

After the typeface's proportion is decided, the gridlines are set as the frame for the typeface design as shown in Figure 6.
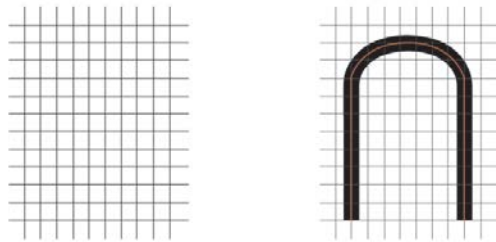

Figure 6

Technique and tool

The designer uses the Adobe Illustrator program, a vector-based software, for the creation of the typeface. This software is an effective and suitable tool to use for the typeface design, in order to create the typeface's shapes, lines, and forms. The designer categorizes the typeface into groups with similar form or structure in order to save time for the designing process and to maintain the consistency of the form. Here are the groups (Figure 7) :

1. The group with "ก" or "Gaw Gai" form.

    This consists of the following alphabets: ก ถ ภ ภ ฎ ฏ ฏ.

2. The group with "ข" or "Kaw Kai" form.

    This consists of the following alphabets: ข ช ซ.

3. The group with "ค" or "Kaw Kwai" form.

    This consists of the following alphabets: ค ด ต ศ.

4. The group with "บ" or "Baw Bai Mai" form.

    This consists of the following alphabets: บ ป ษ.

5. The group with "ผ" or "Paw Pueng" form.

    This consists of the following alphabets: ผ ฝ.

6. The group with "พ" or "Paw Parn" form.

    This consists of the following alphabets: พ ฟ ฬ.

7. The group with "ม" or "Maw Mar" form.

    This consists of the following alphabets: ม ฆ.

8. Letter "น" or "Naw Noo" form.

9. Letter "ฉ" or "Chaw Ching" form.

10. Letter "จ" or "Jaw Jarn" form.

11. Letter "ฐ" or "Taw Tarn" form.

12. Letter "ง" or "Ngaw Ngoo" form.

13. The group with "ท" or "Taw Ta Harn" form.

This consists of the following alphabets: ท ฑ.

14. Letter "ห" or "Haw Heep" form.

15. Letter "ธ" or "Taw Tong" form.

16. Letter "ร" or "Raw Rua" form.

17. Letter "ย" or "Yaw Yak" form.

18. The group with "ล" or "Law Ling" form.

This consists of the following alphabets: ล ส.

19. The group with "อ" or "Aw Ang" form.

This consists of the following alphabets: อ ฮ.

20. Letter "ว" or "Waw Waen" form.

21. The groups with mixed forms:

- Letter "ฌ" or "Chaw Ga Cher" form.

The front half is in the form of "ถ" (Taw Toong) and the latter half is in the form of "ม" (Maw Mar).

- Letter "ญ" or "Yaw Ying" form.

The front half is in the form of "ถ" (Taw Toong) and the latter half is in the form of "บ" (Baw Bai Mai).

- Letter "ณ" or "Naw Nain" form.

The front half is in the form of "ถ" (Taw Toong) and the latter half is in the form of "น" (Naw Noo).

- Letter "ฒ" or "Taw Poo Tao" form.

The front half is in the form of "ต" (Taw Tao) and the latter half is in the form of "ม" (Maw Mar).

Figure 7

The same design concept can also be used with the English alphabet. For example, letter "B" can be modified as letter "P" or "R," letter "O" can be modified as letter "C" or "Q," or letter "b" can be modified as letter "d," "p," and "q."

The designer uses the letter "ก" as the standard size. The English uppercase letters are slightly bigger than the Thai alphabets and the English lowercase letters are slightly smaller than the Thai alphabets. The numerals have the same height as the English uppercase letters. See Figure 8.

| Standard size | Thai alphabets | English Uppercase Letters | English Lowercase Letters |

Figure 8

For the prototype of the typeface, the designer uses the distinct characteristics of the Faculty's logo to create the distinction of the typeface, such as in the curve, the mouth, the loop, the notch, and the tail of the alphabets. See Figure 9.

Figure 9

The developed prototype is then presented to the Faculty's committee for the comments. See Figure 10.

Figure 10

The designer adjusts the prototype according to the committee's suggestion as shown in Figure 11.

Figure 11

The revised prototype is presented to the expert graphic designers and typographers for final comments and inspection, and the final and complete design of the prototype is developed.

Creative work

The typeface of the Faculty of Fine Arts, Srinakharinwirot University is called FOFA. It consists of Thai alphabets, English alphabets, vowels, Thai numerals, Arabic numerals, and punctuations. The shape and structures of this typeface have distinctive characteristics, which effectively reflect the unique identity of the Faculty. See Figure 12-15.

FOFA Font: Thai Alphabets

Figure 12

FOAFA FONT: Roman Alphabets

ABCDEFGHIJK
LMNOPQRSTU
VWXYZ

abcdefghijklmno
pqrstuvwxyz

Figure 13

FOFA FONT: Arabic Numerals and Thai Numerals

1234567890

๐๙๒๓๔๕๖๗๘๙

Figure 14

FOFA FONT: Thai Vowels and Tone Marks

Figure 15

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Triple Ss (Sacred Second Skin)

Simart Prateepavanich

Srinakharinwirot University, Bangkok, Thailand. E-mail: simart@g.swu.ac.th

Abstract

The creative work was Inspired by Yantras and tattooing, according to the ancient beliefs of Thai people, with the concept of passing the significant belief in yantra patterns onto clothing. Since wearing clothes is comparable to the second skin of mankind, therefore incorporating such beliefs into the urban lifestyle, which is contemporary, modern and fashionable to create fashion apparel for the new generation. By combining conceptual thinking and design process with fashion design elements is the goal of the creative work. Fashion design elements that were used are as follow: the silhouette was from trendy and fashionable clothing according to target market, gilding technique was from Thai beliefs in yantras, decorative details were from yantra patterns, colors were white, black, red and gold from mood and tone of the concept, and finally material was anti-wrinkle cotton to relate with the urban lifestyle. Creating fashionable shirtdress that communicates the beliefs that are hidden in various details and can be an everyday use fashion item.

Key Words: Yantras, Tattooing, Thai beliefs in Fashion, fashion shirtdress

Introduction

Yantras, the magical and supernatural patterns drawn since the ancient time, Wit Thiangburanatham (1998: P.378) has given the meaning of yantras as "Magic design or letters placed or inscribed on a piece of cloth or metal plate". Yantras are considered talisman, which must be combined with a magical ritual "Sek". Sek means "to pronounce religious or magical formula, to pronounce an incantation over, to pour lustral water over" (Wit Thiangburanatham, 1998: P.513)

Somsak Tanrattanakorn (n.d.: online) explained that the patterns with magical effect can be divided into 2 types. The first is used for the compassionate popularity usually drawn with lizards or birds, which represent charm, love and good results in business. The second type is used in the effect of invincibility, the ability to avoid all sharp objects, accidents, and dangers, usually drawn with the patterns that show wildness, agility, elegance, courage, such as tiger leap, Hanuman, swan, and lion.

Tattooing is also divided into 2 types, first the tattooing that is related to beliefs and tattooing that is only for beauty and represents fashion style. Beliefs related to Tattooing can be divided into 2 kinds.

1. Ink tattooing, ink tattooing is done by a sharp device such as needles or spiked metals, dipped in ink, which in the old days would be the natural ink such as Channa strata's bile mixing with Ornamental Hemp Cactus or Stephania venosa (Blume) spreng. Getting tattooed with the belief that these will result in be invulnerable and invincibility by being pricked and pierced on the skin in the area that needed.

2. Oil Tattooing, mostly done with oil or herbs instead of ink, which gives the result of compassion, charm. Nowadays oil tattooing is very popular because all the patterns are invisible, which suitable for people who do not want to show the tattoos. Most of the oil used is sesame oil mixing with oil from musth elephant, tiger oil, dugong dugon oil that does not harm the body.

Fashion means "popular or common method for a period of time". Fashion is everything that causes the majority of tastes and is not limited to a specific area such as clothing accessory and jewelry. Also, fashion can be various behaviors, tattooing included. Since Clothing is comparable to the second skin of mankind, the creator, therefore, wanted to combine ancient beliefs with the urban lifestyle. Presenting a new style of clothing that combines contemporary and ancient beliefs.

Objective

1. To study the belief in yantra and contemporary tattooing.

2. To pass the belief in yantra and tattooing on through fashion apparel.

Concept and inspiration

Inspired by Yantras and tattooing, according to the ancient beliefs of Thai people and people living in Southeast Asian countries. By combining these beliefs with lifestyles of urban people who are contemporary, modern and fascinated by fashion. Since wearing clothes is comparable to the second skin of mankind, the concept of creative work occurred, that passing the belief in yantras and tattooing on through fashion apparel for creating fashionable clothing for a new generation

Process

1. Finding an inspiration
2. Gathering information about the inspiration
3. Defining the target group for creating creative work
4. Defining the concept of creative work
5. Defining mood and tone for creating creative work
6. Designing and creating creative work by using fashion design elements
7. Working on the production of creative work
8. Exhibit the creative work

Technique and equipment

After inspired by yantras and tattooing, the next step was to determine the target market, concept, Mood and Tone, the most important process was interpretation from inspiration to create work using fashion design elements. The fashion design elements are silhouettes, techniques, details, colors, and materials. When combining all fashion design elements and finishing the design of creative work was done, the next process was the production process, which consisted of pattern making and sewing to create the structure of the design. After the structure is done, the designed patterns were placed according to design, composition and suitable techniques or details of the creative work.

Creative work

   1. Inspiration

Inspiration: Yantras and tattooing.

   2. Target Market

Target Market: Urban and chic people with streetwear style appreciation.

3. Mood and Tone

Mood and Tone: Contemporary Chic and semi-mysterious

4. Silhouette

Silhouette: Over-sized A line

A selected silhouette was over-sized A line from trendy and fashionable clothing according to target market such as fashion bloggers, models and everyday used streetwear. The silhouette aimed to emphasize genderless fashion and to break free from the gender restriction and to represent who's wearing the garments and how they gender themselves.

5. Technique

Technique: Gilding
Details: Patchwork, Embroidery
Colors: White, Black, Red, and Gold
Materials: Anti-wrinkle Cotton

A selected technique used on creative work was gilding, which is a technique for applying a very thin coating of gold to solid surfaces. Gilding is always a part of various rituals that has specific meaning according to Thai people gold leaves being used as a medium for showing faith because gold is a precious thing which representing goodness and purity.

6. Details

The first selected detail used on creative work was patchwork, to represent the intertwinement of traditional beliefs and sarcasm quotes from contemporary lifestyle. By using cutout denim in selected lettering such as "The best part about me is I am not you" "Zombies eat brains, you are safe" "Life is good especially on Fridays" and patched on to the creative work. The second selected detail was thread embroidery in various patterns designed to represent yantras and to emphasize cutout patchworks.

7. Colors

The colors used were white, black, red and gold. The white and black colors were from the color of lifestyle and everyday used clothing by the target group. The red

and gold colors were from the colors used in various rituals related to the beliefs in yantras.

8. Materials

   The material was anti-wrinkle cotton to relate to the urban lifestyle.

9. The Creative work

A shirtdress for an urban lifestyle with yantra patterns.

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Believe in Taiwan

Siriruk Fufeuang, Montree Cheydee, Chainarong Sukthanom, Nattapon Lertwiriyapiti, Prapansak Pumin and Janida Tangdhachahiran

Srinakharinwirot University, Bangkok, Thailand. Email: nattapon.lertwiriyapiti@gmail.com

Abstract

Believe in Taiwan has a music structure divide into rhythm A and B. Rhythm A describes the god that Taiwanese believe. Taiwanese believe in many gods, but we chose the god that people know is Guanyin or Goddess of Mercy. Guan Yu or the god of loyalty and Confucius or the god of wisdom. Rhythm B describes peace, happiness, and success. Taiwanese prefer to go to the temple to pray because they believe in god. Peace will occur during prayer. Happiness occurs after prayer. Success occurs due to a blessing from the gods. The technique for creating this project has a framework from prayer. Taiwanese chanting 2 times, in the morning and evening. The nature of prayer in the morning has a slow style and not variety but prayer in the evening will be a different melody. It's melodiousness. They use an instrument to tell the rhythm of the prayer.

Key Words: Taiwan, Music Creation, Believe in Taiwan

Introduction

Taiwan is located between the South of China Sea and away from China about 160 kilometers. The capital city is Taipei. Now there are 2.7 million people. Taiwan is a developed country that is economically successful but still preserve and promote arts and culture. It was denominated that "The second Japan". In addition to Taiwan culture has been influenced by China. During the period that Japan occupied this country. Taiwan got its culture from Japan. It made their daily lives of Taiwanese similar Japanese. Taiwan's outstanding, as the temples in Taiwan are finely decorated and beautiful. Every temple is this way because they believe in gods. Most of Taiwanese will be Mahayana, Taoism, and Confucius. It makes Taiwan another land of Buddhism. Longshan Temple is the famous temple in Taiwan because It has "ancient Guan Yin" out of the bombing in World War II. Taiwanese considered that the divine divinity of Guan Yin so they and tourisms believe in her. Inside of Longshan temple has many gods but the important gods are Guan Yin, Guan Yu, and Confucius. These three gods will have in every temple because Guan Yin is the god of mercy, Guan Yu is the god of loyalty and Confucius is the god of wisdom. If people worship these three gods, their lives will have good things and success. Taiwanese will worship them by offering fruits and other food. The important thing is prayer every day in which the melody of prayer is melodious. People who free from the duty will go to the temple to pray and worship the gods according to faith. That shows the heart of the Taiwanese is worshiping their gods.

Objective

1. to create music work from a field study in Taiwan in the name of "Believe in Taiwan"

2. Publicize the music work to visitors of the musical performance.

Concept and inspiration

This song was inspired by a field study in Taiwan. This country has on island landscape, mountains and the sea almost. Taiwan has several beautiful temples. It shows that Taiwanese believe in Buddhism and Confucianism. Longshan temple is the important place of Taiwanese. They come to pray the gods in the temple even if the tourisms. The inspiration for the creation of this song is Taiwan's faith to each of the gods in the morning and evening that they joined in praying with unison. Combined with the melodious chanting melody that made the inspiration to created "Believe in Taiwan"

Process

1. Study and understanding of the creative form to do.
2. Group meetings to find guidelines and form to work.
3. Field study in Taiwan.
4. Make a summary report that has been studied in Taiwan. Each member creates a genre that they want from inspiration when they went to Taiwan.
5. Group meeting to discuss the work and divide the duty.
6. Brainstorm creative ideas for music.
7. Bring the work to the advisor for checking and giving advice. Then take it back to edit.
8. Bring the edited work to the advisor to check and give advice again.
9. Perform training and prepare for the show.
10. Playing the song named "Believe in Taiwan" in The 6th Social Sciences, Arts and Media International Conference Bangkok, 13-14 June 2019 at Srinakharinwirot University, Bangkok Thailand

Technique and equipment

Musical instrument

1.Chinese flute 2. Fiddle 3. Chinese cymbals 4. Flute 5. Bass guitar   6. Chinese drum 7. cymbals

Technique for creating music

Use the accent and framework of prayer as the basis for creation. Use the principle of Thai music composition by Thai note recording. Using technique or stretching the music rhythm from Thai music composition.

Creative work

Creative Music of Believe in Taiwan. The song was created with the idea of bringing out a similar prayer of Taiwanese pray to the gods of Lung Shan Temple. The melody is divided into AB. Melody A is a way to describe God's faithful people of Taiwan. Taiwan people have the belief and faith in God, many gods. The researcher has to choose from God's people are known. Guan Yin is the goddess of mercy, Guan Yu is the goddess of honesty and Kong Fuzi is the goddess of intelligence .melodies of B, describing the calm enjoyed success because Taiwanese people have the belief and faith in God. Therefore the temple to pray. Blessings from God Peace will take place during the prayers, blessed be made after prayer. The success is the success of the blessings of God. Techniques for creating musical forms. Have been derived from prayer. The Taiwanese prayer, which consists of 2 phases: morning and evening prayers in the manner of the morning to recite the words and melodies that slowly tightening.The prayers in the evening Similarly to the range The difference of manner A melodious And is attributed to tell rhythm instruments to pray to know the rhythm. Believe in Taiwan song this song divided into 2 sections. The first section is divided into 3 parts, starting with the melody of Guanyin which has 8 lines. The playing is AA, which means to play the same melody two rounds. Will be the use of masterpieces of strings music instruments to create a soft feeling, to explain to the kindliness. part two is the melody of Guan Yu have 13 lines. the playing is AB, A will be an introduction with a Chinese drum to explain to the strength and be steady that symbolizes Guan Yu have 5 lines, B playing is melody music instruments play together have 8 lines. part three is the melody of Kong Fuzi have 8 lines. the playing is AA the first round will be playing at Saongchan is a quite slow tempo, explain to a considering and intelligence, the second round will be playing at Chandew is a fast tempo, explain to the success in solve problems with intelligence. the melody will play by Chinese flute because it is the intellectual weapon'Chinesene.The second section shows the success, happiness, and fulfillment of the blessings of the gods. the playing is AA. There are 8 lines. All music instruments are played together.

1 Examples of the musical notes (the melody of Kong Fizu)

- - D C	- - D C	A G A C	- - D C	- - - G	- - A F	- - G G	- - - -
- A G A	- - - -	- - D C	- - - -	- - A G	- - - -	- F - G	- - A G
- - - F	- G A C	- D F C	- - - -	- C A G	- - A C	D C A G	- - - -
- G E D	- - E G	- A C D	- - - -	- F D C	- A C A	G E D C	- - - -
- - - F	- - - -	- - - -	D C D F	DCDFDFGA	- - - -	- - - -	- - - F
C A C D	- - - -	- - - -	- - - G	- D - C	- - - -	- - - -	- - - -

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The Beliefs of Taiwanese Food and Drink

Pimphan Kaewto, Nutnaree Bubpasiri, Areewan Nakdam andTamakorn Butsri

Srinakharinwirot University, Bangkok, Thailand. E-mail: Nat_fang@hotmail.com

Abstract

This study is about the food and beliefs of Taiwanese people which aims to study the way of life in terms of food. The study will focus on the past and the present history of creative symbolic arts, especially famous food and drink. The study will be conducted and analyzed data. It will also be interpreted as art projects by using mood and tones and composition art. There are arrangements and stories through pop culture, arts by using colors that reflect contemporary art, techniques for creating mixed media, art forms, Acrylic paintings, and digital paintings.

Introduction

After attending the academic seminar in Taiwan, our group selected the topic of food and drink because they are very popular nowadays. The jewelry in the form of food has a long Chinese history of arts as it is displayed at Gu Gong National Palace Museum in Taiwan. For instance, Taiwan people eat dumplings or bubble tea regularly. Tea has an influence on the economy because it is a part of Chinese culture. Bubble tea can represent Taiwan. It is different from the original tea from China. As for dumplings at Din Tai Fung restaurant, the restaurant has been successful, popular and reputable. This causes the brand of Taiwanese food to be a part of a world-class restaurant. Our group takes the concepts of the jewelry in the shape of food or the designs of sculptures at Gu Gong National Palace Museum in Taiwan like Chinese cabbage jade. In the old days, it was just a normal white and green jade. They were rarely found and had flaws, so it was quite difficult for sculptors to curve them beautifully. One day there was a skillful sculptor who took this work. The skillful sculptor curved white and green jade as Chinese cabbage. The flaws in the jade became a Chinese cabbage. It looked like a real Chinese cabbage. Eventually, it has become the famous Chinese cabbage jade at the present time. The reason is that Chinese cabbage is a vegetable that can be planted throughout the year. It represents abundance. The curving of jade which has green and white on each side makes them be prominent. Besides, on the leaves of Chinese cabbage jade, there was a big green grasshopper. Taiwanese people know it as "The Weaver girl." The short tentacles of grasshopper have a hidden meaning which signifies that you will have a lot of children. In regard to meat-shaped stone, it is a precious and elaborate work. It really looks like streaky pork. This kind of work can show the evolution of delicate sculpturing. The people in the past could invent dyed jade exquisitely and they were sophisticated. Their works can be considered as valuable arts which are very well-known. As mention earlier, Bubble tea, dumplings, Chinese cabbage jade, and meat-shaped stones are famous symbols of Taiwan. Therefore, our group chose them to crate installation arts, pop culture art by using mixed media, art forms, Acrylic paintings and digital.

Objective

        The aim of this creative work is to present food and beliefs of well-known Taiwanese food and drink through creative installation arts as well as pop culture art forms.

Concept and inspiration

        The concept happens from things around us that we are familiar with. They are food and drink which have various beliefs in the past. They are well-known for many Taiwanese people in the present time. Moreover, the popularity of food and drink spread all over the world. As a result, it causes the inspiration for creative work.

Process

        The bubble tea, dumplings, White Chinese cabbage jade, and meat-shaped stone will reflect installation artworks, pop culture arts, mixed media, paintings, Model Art and Illustration Digital paintings

Technique and equipment

        Installation art

Creative work

        The details of the composition of the paintings will be presented in the forms of food and drink symbols that occur in the past and the present time. They are very famous in Taiwan. Our creative work will use moods and tones which are colorful, so the works will be dominant by the point of view of creators. The creative works will be based on mix media, Acrylic paintings, Model Art and Illustration Digital paintings.

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Pimphan Kaewto
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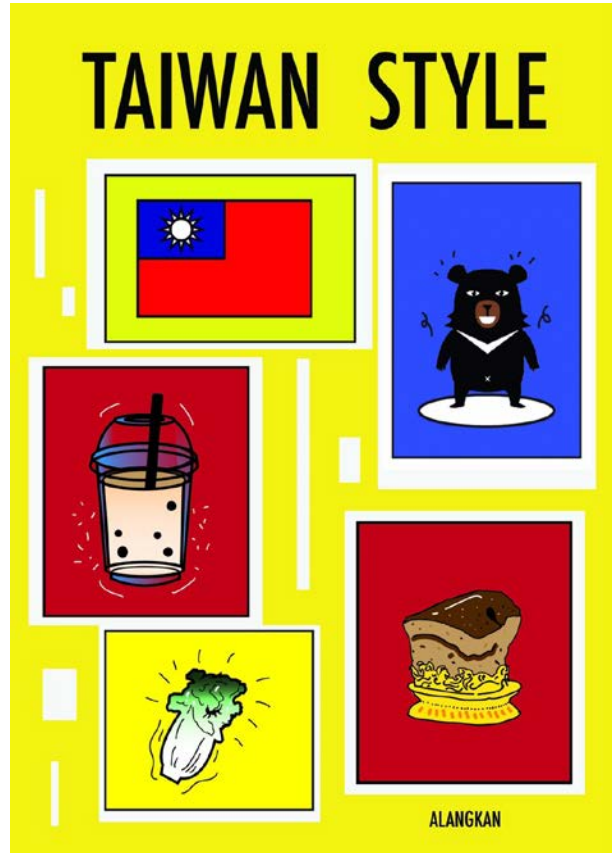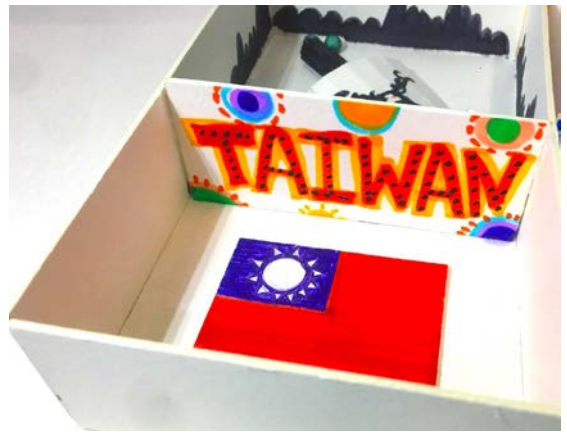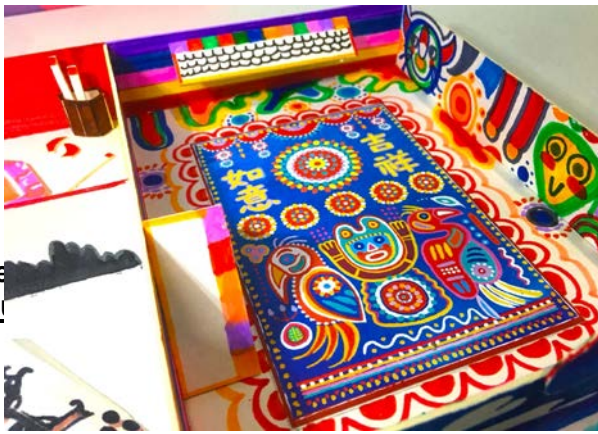
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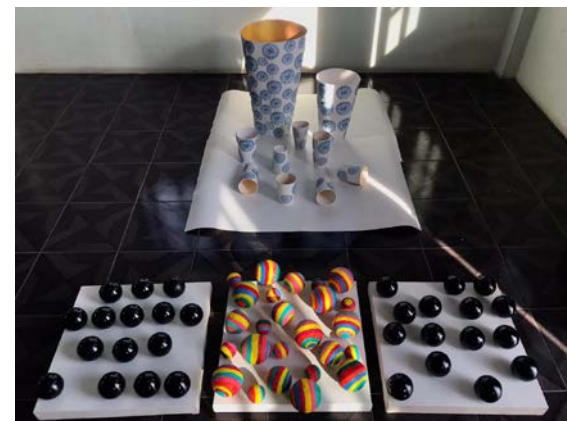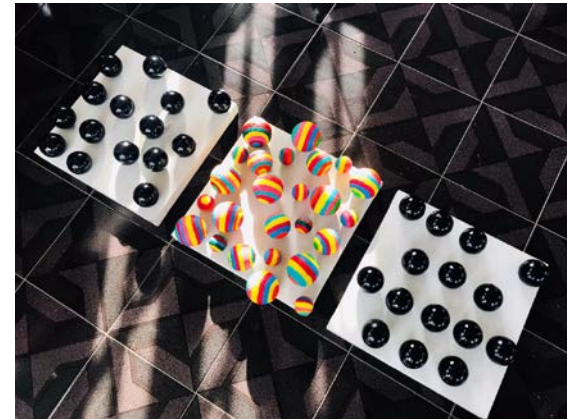
Tamakorn Butsri
Touch Heart...Dim sum

"Buddhism in Taiwan"

Siriporn Thanasuptong, Phuwanat Boonsuwan, Atipat Vijitsathatrat and Satit Timwattanabhanterng

Srinakharinwirot University, Bangkok, Thailand. E-mail: musikaartist1990@gmail.com

Abstract

The purpose in creating works of art under the theme entitled, "Buddhism in Taiwan" is to present the story of Buddhism in Taiwan from the past to the present. These artworks are created in the form of paintings that convey stories of Buddhism in Taiwan. The paintings are grouped into three groups which are 1) Chinese Buddhism, 2) Japanese Buddhism (this sect monks were allowed to marry), and 3) Jaimei (monks practicing in this sect were vegetarians; they did not have to shave their heads) also known as, the Long Hwa Buddhism Association.

These artworks are aimed to reflect the influence of three groups of Buddhism which have greatly influenced the way of life of Taiwanese from the past until the present. The inspiration for creating this work occurred when the artists visited the recovery museum where various of artworks present the stories of Buddhism that occurred in the era of Field Marshal Chiang Kai-shek (during the time of war with the Communists); the techniques used to create the work inspired when the creators visiting the Rainbow Village. With simple lines, not complicated, colorful, beautiful patterns and unique characters, it is a beauty that is different from other artworks in Taiwan.

Key Words: Buddhism in Taiwan, Watercolor painting and acrylic paint on canvas

Introduction

Taiwan and its around 60 smaller islands are considered the free area of the Republic of China. These islands are located on the Pacific Ocean, offshore China Sea, opposite to Fujian province on mainland China. Taiwan is the largest island with the area of 35,916 square kilometers, long from north to south, 400 kilometers wide, from the east to the west, 120 kilometers. The length of the island is approximately the distance from Bangkok to Phitsanulok. The width of the island is around Bangkok–Ratchaburi, so it is   considered a large island. The mountainous terrain is about two-thirds of the area. Taiwan has a population of 23.58 million people and most of them are Chinese. There are both places of domiciles in ancient times and ones who migrated to the new post-World War II. In addition, there are native people as well. The central government and the national government set up a capital city in Taipei. On the northern end of the island, the region is divided into 16 districts; major cities include Keelung, Taichung, Tainan and Kaohsiung.

When did Buddhism go into Taiwan? Presumably, the Buddhists who migrated to settle in Taiwan were leaders. It can be said that religion has come before migrating. When there are more people, there are temples with monks. The contact with the Chinese mainland led to the establishment of Buddhism on this island.

Before China came to Taiwan, the religion of the native people was the spiritual worship; and, for wild people they worshipped the natural forests. When the Dutch came for Christianity propagation, it would not be widespread since many natives in the rainforest did not accept Christianity. They were against the Christianity. In the year 2204, after Marshal Zheng Cheng Kong won over the Dutch, and came to rule Taiwan. Many people evacuated

Hokkien to Taiwan; then, they set up the city of Tainan as the capital city. At that time, it was the end of Christian influence. Buddhism started to be widespread. Along with Chinese immigrants, they hold Chinese Mahayana Buddhism.

The first Buddhist temple was built in Taiwan and its name is Meot Sui (Wat Amitaparam). It was created by Field Marshal Zheng Cheng Kong together with the army chief. They invited the monks from the great China to the temple. Therefore, this temple is the first temple in Taiwan. In 1665, Monk Chung led a group of disciples to set up a teaching office of Mahayana sect in Taiwan. Since then, Buddhism has grown in popularity throughout Taiwan, with temples built in different cities. During the Shen Dynasty (1683-1895), the number of temples increased a lot, as there were more and more believers built them. The important temples such as Phahua Sui Temple (Wat Sattatham, Puntarikaram), were built in this period by Jiang Liew Ing Chao Tai Naan together with public officials.

In 1895, the islands of Taiwan fell into the rule of Japan for 50 years. However, both of Japanese immigrants and native Chinese people were Buddhists. The Japanese government supported religious affairs in a wider range. As for the religious concerns, Japanese tried to use the Shinto religion to clear the Chinese into Japanese only. In this period, the Japanese Buddhist sect, the denominations of the Jodhpur sect became widespread. These sects set branches up in Taiwan, so there were many Chinese monastic temples of these sects.

Since most people believed in Chinese Buddhism at that time, to chase away the Chinese Buddhism, it was allowed abbots to marry. In 1922, under the support of the Japanese government, the Buddhist Association of Taiwan emerged; it was called the "Buddhist Association of Nan Chuang". It consisted of parties who were monks and laymen. There were magazines for publishing Dharma and having lectures and training on Buddhism knowledge from time to time. This association was established for 30 years, but when Japan lost the war in 1945, Taiwan Island became the same as China because the Chinese government lost to Communists. Later, the island of Taiwan became the location of the government instead of a province. Therefore, Buddhism in Taiwan became more active both inside and outside the country.

In the era of Field Marshal Chiang Kai-shek, there was an evacuation of the Chinese people from the war to Taiwan. The military and millions of merchants including young monks from China moved to Taiwan at that time. Buddhism in Taiwan are divided into 3 faculties: 1) Chinese Buddhism, 2) Japanese Buddhism (this sect monks were allowed to marry), and 3) Jaimei (monks holding this belief were vegetarians; they did not have to shave their heads) used for the name of the Longhwa Buddhist Society which was in the period of communist ruling. At that time, there were many conflicting teachings between Buddhism and Communism. Buddhism still had an influence on people's minds because there was any violence in its teaching.

In 1951, the government enacted laws that revoked the right to measure land for occupation which squeezed the monks to indirectly leave the monkhood to work themselves such as in rice farming. It caused the monks of that era to live in difficulty.Therefore, Jiejas Buddhism was born. Monks practiced as vegetarians, but they did not shave their heads. They lived as laymen. Some monks chose Japanese Buddhism since they could live as families. In this era, Buddhism was considered to be in a relatively bad period. Buddhist monks formed a separate distribution. They behave badly, so the image of a respectable Buddhism was steadily declining, resulting in fewer people respecting and believing in Buddhism. In 1966, there was an event that had a great impact on Buddhism. Buddhism propagation was considered illegal. The monks were forced to falsify. The Tripitaka was burned. Buddha images were destroyed, causing Buddhism to almost disappear. Later in 2519, it began to relieve some of the strictness and give more freedom of Buddhism to the people. There was a revival of Buddhism again.

At present, there has been a revival of Mahayana Buddhism to allow Buddhism to return to prosperity again There are two factors of Chinese principles of Buddhism: firstly, Buddhism is a religion which has a very profound philosophy—"The Spirit of Dhamma and the Spirit of Objects." In that philosophy, there are many things that the culture of the original does not exist and during the propagation of Buddhism. Buddhism can maintain its uniqueness to remain stable, play a role in fulfilling what the culture lacks. Secondly, Buddhism can adjust itself to be in line with the real conditions of society. Simply said, it is not used to demand that local people have to adjust to the Indian culture. Conversely, adjusting the Indian culture to the local culture, causing local people to accept their existence.Then, gradually penetrates until being recognized as the greatest achievement of Buddhism.

For Japanese Buddhism, it is not practiced nowadays. Since Japanese Buddhism allow monks to have a partner, causing the strictness of the principles of Buddhism lighter. This makes religion seems unbelievable and today, Japanese Buddhism has disappeared from Taiwan.

The Jiejie or Longhwa Buddhism Association, which is a Buddhist monk, does not confide in the principles of religious practices. This Jieja Buddhism is still inherited in the present in the form of various associations related to religion and in the form of a vegetarian festival that has been held in every year.

However, Chinese Buddhism is still a form that has been accepted and faithfully up until now. Chinese Buddhism is emitting radiance throughout Taiwan. Most of Taiwanese have migrated from mainland China and most of them are Buddhists. They have preserved the traditional Chinese tradition of generations as Ban Phichit has a strict treatment of celibacy and vegetarianism. The faith resulting in Chinese Buddhism is strong, influencing on the way of people of Taiwan live. They live peacefully following the Buddhism Mahayana's teachings. The teachings have resulted in the habits of Taiwanese people today. They seem to have liberal nature and good minds. Taiwanese are considered having a high tolerance. They are willing to work and learn a lot. They like to pay homage to the shrines and every home must have a shrine. The Buddha images are placed on the ground which is different from Thai shrines that they have a high lift pole. In addition, Taiwanese also believe in superstitious things like Thai people.

Objectives

1. To create works that convey Buddhism stories in Taiwan
2. To present works of art that create satisfaction for viewers

Concept and inspiration

During a field trip in Taiwan, I had an opportunity to visit the recovery museum, various temples and rainbow villages. The visit has ked an interest in the stories of Buddhism in Taiwan from the past to the present. So, I would like to convey the experienced stories through artworks using the colors and the pattern of the Rainbow Village.

Process

1. Organized group meetings to decide on the ideas and inspiration in creating art
2. Searched for information related to Buddhism in Taiwan
3. Analyzed data gained from the documents from step 2
4. Created art works under the theme "Buddhism in Taiwan"
5. Presented the work of "Buddhism in Taiwan" at the 6th International Conference on Social Science, Art and Media in Bangkok on 13-14 June 2019 at Srinakarinwirot University. Bangkok, Thailand

Techniques and equipments

Presented the work in a painting style. The equipment used is water color, acrylic color, frame, canvas, brush and palette.

1. Water color techniques and acrylic paint on canvas by using acrylic paint
    techniques in the image highlights and use dry water color techniques. In the part of the black, started by sketching the image on the canvas frame. Then, began to paint the part of the black color in the image, the highlights and kept the details of the image as can be seen as follows:

2. Water color techniques and acrylic paint on canvas by using acrylic paint
    techniques in the image highlights and used the paint coating technique started by sketching the image on the canvas frame. Then began to paint in the image highlights in the part of the black and start from using the yellow paint to the first floor. Waited until the yellow color was dry, so brought the blue and purple varnished to thin. Then painted the water, lotus flowers, and fish and then collected the details of the image as can be seen as follows:

3. Water color techniques and acrylic paint on canvas by using acrylic paint
    techniques. In the image highlights, used wet paint techniques on the part of the black, dry water color techniques on dry parts of the image and started by sketching the image on the canvas frame. Then, began to paint in the image highlights, in the part of the black and then collect the details of the image as can be seen as follows:
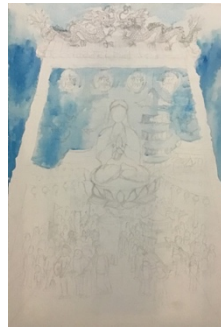
Creative work

Presented in a painting style
1. Chinese Buddhism

2. Japanese Buddhism

3. Jiejie or Long Hwa Buddhism Association

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Toey Khao Rao Khong

SataneSriaram, PadnareeLeewiwattanachot, KunjiraChalemtaranukul, JekawinwarisKulabaum, OpatSuwannapho, Nuttika Soontorntanaphol andChanickWangphanich

Srinakharinwirot University, Thailand. Email: satane.sriaram@g.swu.ac.th

Abstract

The objective of this project is to create and perform music work titled, "ToeyKhao Rao Khong." It is a song, combining the folk music of the two countries which are Taiwan and Thailand. The song is composed by using Pentatonic scale in D minor, including the sound of D, E, F, A and B^b which make the song exciting. Also, the structure is in Ternary form, which is three-part form. The first melody in the introduction explains sound from the nature, describing geography of mountain and sea. The melody in section A explains the aesthetic of young generations which is comparable to the nature of Ali Mountain. This section is created by the inspiration of the way of life and culture of the nine traditional tribes of Taiwan, as well as the traditional Taiwanese song called Gao Shan Qing, known as "Alishan De Guniang." The melody in section B explains the courtship of Isan young generations on the Mekong River which is fun and lively. This section is created by the inspiration of the traditional Thai song called "TeoyKhong." Both traditional Taiwanese and Thai songs are well-known; they describe the relationship between people and nature.

Keywords: Taiwan, Music Creation, TeoyKhao Rao Khong

Introduction

Taiwan is an island in the Pacific Ocean near south east of China where is currently ruled by the Republic of China (ROC) which is independent state of the People's Republic of China (PRC). Originally, the island of Taiwan is called Formosa Island or Ilha Formosa by Portuguese when Portugal visited and named it which means "beautiful island". Island of Taiwan formed from a convergent boundary approximately 4 to 5 million years ago. Most areas are mountains, covering 75 percent of the land. There are hundred mountains summit over 3,000 meters above sea level. The highest mountain named Yu Shan also known as Jade Mountain which is at 3,950 meters above sea level. The Alishan National Scenic Area is a mountain resort and natural preserve located in the mountains of Chiayi County in Taiwan. It is 415 km² in area. It includes, among other things, mountain wilderness, four villages, waterfalls, high altitude tea plantations, the Alishan Forest Railway and several hiking trails. The area is popular among tourists and mountain climbers, and Alishan has become one of the major landmarks associated with Taiwan.There are fertile forests in the mountain with many natural resources, many kinds of animals and plants. Fertile ecology makes Taiwan has

a variety of terrain from tropical rainforest to cold grassland. Biologists agree that Taiwan is one of the most biodiverse islands. Recently, Taiwan has a population of about 23 million people which is descended from Hakka, Hokkien and Indigenous forming various cultures.

Objectives

This aims to create and perform the music work named, "ToeyKhao Rao Khong", representing the two traditional theme songs between Taiwan and Thailand.

Concept and inspiration

This song was inspired by a study visit in Taiwan where the terrain is full of mountains and sea. From studying life and cultures of 9 traditional tribes of Taiwan, there are various forms of music in everyday life, such as folk songs, ritual songs and songs for enjoyment which was played by folk instruments that are mostly natural materials such as bamboo, baked clay etc. Some instruments also produce some nature sounds such as bird flute.

"Gao Shan Qing" or "Alishan De Guniang" is a Taiwan folk song that is similar to "ToeyKhong" song which is a Thai folk song. Gao Shan Qing is a song describing the aesthetic of young generations which is comparable to the nature of Ali Mountain. "TeoyKhong" is a song with lively melody that young Thai people uses for courting. Although these two songs are completely different in melody, they represent their own cultures in the same way. Therefore, the idea of bringing these two songs as our inspiration to create new musical works by taking characteristics of main melody from each song to recreate and play in fusion band, combining folk instruments and western instruments together.

Process

1. Studied and understood about the creative work that will be done
2. Had group meetings to think of guidelines, style of work to be created
3. Had a study visit to Taiwan
4. Summarized knowledge gained from a study visit to Taiwan by brainstorming to share experience and inspiration of music creation
5. Had a group meeting to discuss the creation of work and division of work
6. Combined the information to brainstorm creativity
7. Brought the creative music work to the advisor to check and get some advice for editing
8. Brought the edited work to the advisor to check and advise
9. Performed rehearsals and prepared performances
10. Managed exhibitions of creative music work

Techniques and tools

Instruments

Ocarina, Flute, Violin, Bass guitar, dulcimer, gourd flute, xylophone and natural sounds from the backing track.

Music composition

Tempo Andante	70 -100 bpm
Time Signature	4/4and 2/4
KeySignature	D minor Scale
Number of music bars	63 bars
Forms	Ternary Form

Creative work

According to studying life and cultures of 9 traditional tribes of Taiwan, "TeoyKhao Rao Kong" is the creation of a song that based on main melodies of Taiwanese and Thai folk songs that are similar in tone color. It is made into a theme song in Ternary Form, which consists of 3-part musical sections, with a description of the nature of Taiwan by using natural sounds and ocarina and erhu which is Taiwan and China music instruments (Taiwan influenced culture from China) in the intro.

Figure 1: 9 traditional tribes of Taiwan

Figure 2: Creative work

The first section, bringing the main melody of "Gao Shan Qing" or "Ali Shan de Guniang" which is fun and familiar to Taiwanese people to be the main melody of Section A. This expresses the characteristics of Taiwanese music by using Thai music instruments to play.

Figure 3: Creative work

The second part is from the rearrangement of the introduction of the main melody of "ToeyKhong" that Thai people are familiar with, which makes it more fun. In 41th bar, it will be Thai melody which is performed by Taiwanese Instruments and Thai Instruments together.

Figure 4: Creative work

The third section is repeated the melody from the first section, and ends the section in perfect cadence with greatness and grace sounds.

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#LOVEWINS

Dharakorn Chandnasaro,
Chutathip Srisueb, Choladda Kamkeaw, Natthaphatchara Puangsuk
and Ramet Limtrakul

Srinakharinwirot University, Bangkok, Thailand. Email: dharakorng.swu.ac.th

Abstract

The creative dancing art "#LOVEWINS" intends to show changing of love context which is well-acceptable in differences of culture and society in Taiwan. It can be explained in creative and qualitative researches. The researcher explores and collects the data in document format, interview, observation and exploration at The National Palace Museum, Taipei city in Taiwan. The collected data is analyzed and designed for creative work and presentation consequently.

In this paper, the researcher provides the contemporary dancing art which is inspired from the great history of jade at National Palace Museum in Taiwan. The jade has been the expression of great-love which will be combined with the social issues in present that Taiwan is the first country in Asia that allows couples of the same sex to register a marriage certificate. The paper focuses on love from the past to present through the differences of people, culture and society in Taiwan.

Key Words: Love context, jade, marriage certificate, culture and society in Taiwan

Introduction

Taiwan is known as a well-developed country which is the center of business, culture, art including architecture and jewel in asia. The combinations of Chinese and Japanese cultures are in their believe and norm which make these remarkable attributes called "The Four Tigers of ASIA" (Hong Kong, Singapore, South Korea and Taiwan)

Jade is the identity of Taiwan which is "Yhu (玉)" in Chinese language. It represents 5 virtues and in the history, king transformed jade into many useful instruments such asteapot, washbowl, dish, chopsticks. In addition, jade was used to produce a royal stamp. **(**AnekHutangkabadee& Rach Raman**.** 2007: 17-23**)** and was given to the beloved ones such as the prestige general, her majesty and mistress of the king. **(**Feel the value and belief of "JADE". 2017: Online**)** With the above evidences and reasons, jade is classified as one of the most valuable jewels in Taiwan history. At the beginning of the jade history, Taiwanese believed in its beauty and power to cure so the royal family had made the king's cemetery from jade which was believed that it would keep the dead body for 1,000 years and this could show the power and love of using jade in many ways. **(**AnekHutangkabadee. 2012: 147-154**)**

In the educational visit at National Palace Museum in Taiwan, jade was shown and presented as the king love and favor' to his beloved ones. When the king felt pleased to anyone, he will give a lot of jades to show feelings. This created a lot of competition among the ladies and mistresses of 3,000 in the palace to get jades that represented the relationship level of one.

In comparison, while jade was given to the one they love, in present, a couple has a marriage ceremony which shows strong intention to live their lives together. Moreover, the marriage certificate is the legal confirmation of the right for family living as man and women. **(**How important is marriage registration? Benefits of marriage registration**.** 2016: Online**)** The change of society is challenging the people in the complexities of "sex" which create differences and new identities in the current world. Nowadays, there are not only men and women in form of bodies but the manners and feeling could identify who they are. Society is not dictated by men and women but satisfaction, right and liberty do. **(**CheraTongkajai**. (**n.d.**):** Online**)** Therefore, Taiwan opens for the love in many ways such as no difference in sex even LGBT marriage certificate is allowed.

Taiwan is the first country in Asia to start correcting the law and regulation in order to allow people with the same sex to marry legally by announcing this right on May 24th, 2019 with the attempt of 2 years in the correction.

The constitutional law states that only man and woman can marry, this could penetrate the right of a free man. The changing faced with the conservative group of people which made Taiwan government in the hard time in referendum. **(**LGBT: The Taiwan Council passed the first same-sex marriage law in Asia. 2019: Online**)** The government had 1 week in consideration before this law was enforced in spite this law was announced to use in 2017 but the conservative people protested against the other side in 2018 making the court was in pending at that time and in 2019 the court has the comment that the marriage of the people with the same sex is legal and the enforcement is on May 24th, 2019. **(**Taiwan passes laws Certification of marriage same sex. 2019: Online**)** the advancement of Taiwan law is the start of the great wave in Asia to provide the right and liberty for the new group of sex identity.

From the study, the researcher has been inspired by the great work in the National Palace Museum that used jades to show love in the history among changing of culture and society while they use marriage certificate to show love in present without sex boundary.

Objectives

To study and synthesize the changing context of love among combinations of culture and society in Taiwan.

Concept and inspiration

The researcher is inspired by the visit at National Palace Museum that used jade to represent love from the past to present. The event presented jade as power and love between givers and takers in the past while certificate of marriage is used instead of jade in present. Currently, Taiwan government has passed the law that allows people with same sex to be able to marry legally. In the study, the researcher divines the love expression into 2 periods;

Period 1: The love expression using jades
Period 2: The love expression using marriage certificate

Process

Creative dancing art "#LOVEWINS" has intended to present the changing context of love that is opened for differences of sex, culture and society in Taiwan. The following are the study processes of this paper:

1. **Methodology**
   1.1 Documentary study of books and related research in Thai and English
   1.2 Having interviews with the resource person from the National Palace Museum about the history of jades
   1.3 Analysis of 1.1 and 1.2

   1.4 Creation of dancing art work with the changing context of love among differences of sex, culture and society in Taiwan.

   1.5 Getting comments and approval from experts for development.

   1.6 Organizing an event to publish the dancing art work that open for public discussion including questionnaire and evaluation

2. Tools

2.1 Analysis model of secondary data from document, book and research paper

2.2 Questionnaire

2.3 Media : computer, recorder, camera

3. Data Collection

The researcher collected the data by his own.

4. Data Analysis

4.1 Studied of document, book and related research paper and analyzed content and document.

4.2 Interview

  4.2.1 Transformed voice, video and picture into text format

  4.2.2 Analyzed and concluded the data from document and interviewed and created keys for a dancing art work

5. Sources of Data

5.1 The National Palace Museum in Taiwan

5.2 SWU Library

5.3 Dancing Art Faculty, SWU

Techniques and equipments

The study uses 2 techniques to present the contemporary dancing art as following:

1. Improvisation is the technique that produces the work from many experiments by letting the actors dance freely and improve the style and motion to meet the goal.

2. Contact & Release is the technique that uses parts of body to create motion and movement that can tell the story that matches the objective.

Creative work

Guidelines for the creation of dancing art

1. Script
The content is all about the love context that used jades to represent in the past and uses marriage certificate in the present

2. Style and motion

To design style and motion, it depends on basic knowledge of the researcher using the 6 design techniques in contemporary dancing art such as 1) Level2) Time3) Space 4) Dynamic 5) Scale 6) Start-Speed-Stop and mixes with Improvisation and Contact & Releases to meet the goal.

3. Costume Design

The researcher studied the dressing styles of people in Taiwan from past to present and improves the dressing design that matches the work in this paper. The new design provides more beauty and agility for actors.

4. Soundtrack

The study of tradition in Taiwan is made to create the precise story. Then, the suitable songs and sounds are chosen to match the story given.

5. Actor

To find the actor that is right to the work, the researcher found out the actor who has the characteristics that matches the story.

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The Kingfisher Jade of Taiwan

Nattawut Khawsamut, Ramon Theapkaew, OrrataiThongtho
Jariyawadee Sarase and Sureerat Chinpong

Srinakharinwirot University, Thailand. Email: oad.535@hotmail.com

Abstract

Creation of the dance, "The Kingfisher Jade of Taiwan" aims to present the balance of green and black jades, representing the power of the faith of the people of Taiwan towards jades, the tenderness which can be found in the qualities of jades that are green and strong. The researcher team collected documentary data, did interviews, observations at the National Palace Museum, Taipei City, Taiwan. Then, the researchers designed a creative work and presented it in a form of contemporary dance style. The dance was inspired by the beliefs people have towards jades in Taiwan. Taiwanese highly value and consider jades as an amulet. Jades have several influences on Taiwanese way of life and culture. The show presents, tells stories, meanings and the beliefs of jades that jades bring about. It is believed that green jades can attract wealth, richness, calmness, relaxation combined with powerful and stable strengths, which is from Sida.

Key Words: Jade, Wealth, Strength, Belief

Introduction

Taiwan was originally a place of indigenous people. Mainland Chinese settlers settled in Taiwan. After that migration, Taiwan has gained various influences and beliefs from Mainland Chinese people. The belief about jades is one of the beliefs a conveyed from the Chinese mainland into Taiwan. The Taiwanese people believe that Ani Mani Jade is a stone from heaven. It is a jewel that maintains the balance of yin and yang between heaven and human world , and Taiwanese still believe that jade is a holy gem that Bring prosperity, wealth, and luck to the occupants. These beliefs make jade stand in the way of life of Taiwanese people from birth to death. In this regard, the jade that Taiwanese people like and admire is the king of the jewel of the Taiwan Islands, namely Jade Jad (Green Jade) or Kingfisher Jade with the name of the Taiwanese language, Fei-Tsui, is a green metamorphic stone with the Jetite-born mineral classified as silicate minerals in jade. The commercial name of the Jedite and Nephrite minerals that are green, white, black, or water-yellow. Jade Jade is classified as a rock. In general , a pyroxene mineral formed in high pressure and high in sodium, while jade nephrite contains amorphous mineral crystals that are shaped like a bar or like a needle of a set. Temelite-agglomerated minerals formed together by arranging samples without direction and coordinating together (JetsjiraJetsada, analysis of jade and colored gems Green like jade. 2003: 46). For this reason, the creators were inspired by the beliefs and meanings of Jade Jad or Kingfisher Jade that people respect and regard it as an amulet that is important to the life of Taiwanese culture.

Objectives

Presenting the balance of green jade and Sida that is the power of the faith of the people of Taiwan, and represents the tenderness and strength as can be seen in the colour of green jade

Concept and inspiration

The Kingfisher Jade of Taiwan Show is a show that uses the style of contemporary Taiwanese dance performances. The show is divided into 3 sessions as follows:

Session 1
In this session, the show expresses the meaning and beliefs of Jade Jad (Jade Green Gama) or Fei-Tsui, which is the king of gems. The jade of Taiwan is elegant, cool, and it is believed that it has great power over all gems in the human world.

Figure 1: Kingfisher Jade

Session 2
Session 2 expresses wealth, richness, comfort, relaxation and coolness, which are the meanings and beliefs of Jade, Jade of green. The performance conveys strength, power, power to dispel evil spirits.

Figure 2: Kingfisher Jade

Session 3
Session 3 is a show that communicates the harmonization, meanings and beliefs of the two jade colours, presenting the beliefs that Jade, King, or Kingfisher Jade, which represents richness, wealth, calmness, power, strength, aggression and the power of elimination, or blowing evils away as a power of a gem that comes from heaven.

Process

Dramatic dance created in the series "The Kingfisher Jade of Taiwan", presenting the balance of green jade and Sida, which is the power of the faith of the people of Taiwan. The study was conducted in the following orders:

1. Research methodology
The researchers conducted the study in the following steps as follows:
1.1 Had a study visit at the National Palace Museum, Taiwan on 1-5 April 2019
1.2 Conducted documentary study, researched on related books and research both in Thai and foreign languages. Had Interviews at the National Palace Museum with a lecturer on the content of the meaning of jade, The power of each colour of jade, and the beliefs of Taiwanese people
1.3 Analyzed the data gained from steps 1.1-1.2 according to the form of data analysis required
1.4 Did an experiment to create a dance performance from the power of the green jade and Sida
1.5 Took the experiment in Section 1.4 to the relevant persons or experts to gain advice to improve the creative work
1.6 Presented the work at exhibitions or to the public along with a lecture about the research results. The work was opened to criticism, welcoming opinions from the community. There was an open-ended and late-response questionnaire, closed, evaluated and reported results respectively.

2. Research tools
2.1 Analytical form of preliminary data obtained from documents, books and related research
2.2 Questionnaire
2.3 Related media and audio-visual equipment such as computers voice recorder, movie camera and camera slides

3. Data collection methods
Researchers worked to collect data and collect data by themselves from various sources.

4. Data analysis
4.1 Study of related documents, books and related research by using the information obtained to analyze the content (content analysis and document analysis method
4.2 The interview was conducted as follows:

1) Bringing data obtained from recording, recording and recording in other ways. Transcribing the interview, taking written form with validation.
2) Bringing information from the study of documents and interviews, writing a conclusion and creating a creative dance style in this research.

5. Storage locations include:
5.1 National Palace Museum, Taiwan
5.2 Office of the Central Library Srinakharinwirot University
5.3 Phuket Rajabhat University Library

Techniques and tool

Presented in contemporary dance style using contemporary dance theories comprising of the process of creating contemporary dance work, as follows:

Life Talk within the form of contemporary dance creation means any means of creating or testing moving to get value. The art of movement that occurs or the concept of the work of dance art that needs to be created.

Life Experience is considered as a stimulus for creating the most important raw materials because it is the closest thing that cannot be found from other places. Experience is what the creators have. The researchers studied forms of dance from birth and development in various contexts that the researchers have experienced.

5 Questions What are the basic questions?
What, Where When, Why, and How? about Contemporary dance, the question arises, finding answers, and then bringing the design to a new thing.

The area is a basic area. The dance creators need to know to create dimensions for movement.

Fluidity learning and the raw materials are developed through fluidity that is combined with the relationship of the emergence of feelings based on responding to personal and peripheral things, freedom or continuity of movement through independent control or release processes.

Similarity can be caused by putting things that are similar in both gestures, motion, feelings in motion. The feeling of movement comes together.

Creative work

Guidelines for the creation of the dance of "The Kingfisher Jade of Taiwan" are as follows:
1. Chapters in the show
There are questions to be considered:
-Does the show explicitly present the power that is hidden in the colour of jade, green and
blue?
-How to perform a performance that can present many beliefs hidden in the two colours of
jade?

2. Style of movement
In the process of designing, a movement based on the original knowledge of the research team was designed by using techniques in creating contemporary dance work which included 1) Level, 2) Time, 3) Space, 4) Dynamic, 5) Scale and 6) Start-Speed-Stop. All these steps come to design in a style of motion, combined with techniques, improvisation and contact & release to design, create works to be complete
3. Costume design
The researchers have studied the apparel information of people in Taiwan from the past t o the present and brought them to design the costumes. The suitability should be consistent with the story that needs to be conveyed. The costumes should be beautiful and have fluency in movement and would not be an obstacle to the actors

4. Sound of the show

The researcher studied Taiwanese performances. The performance should have a clear storyline. Then, the research team selected the appropriate songs that can be able to convey emotions directly to the story that the research team wanted to convey.

5. Casting

Selecting actors who have characteristics and abilities that match the layout and type of work both in personality, body size that can present the overall picture of the show.

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"Tribal Women's Trajectory"

Narate Sansaart, Nichapa Chanla, Phusanisa Saibua, Pitchapak Intaranut and Piyawadee Makpa

Srinakharinwirot University, Bangkok, Thailand. E-mail: twl-w@hotmail.com

Abstract

Creation of contemporary dance performances "Tribal women's trajectory", has purpose of creation is to present the role of tribal women living with their parents as well as the role of honor and praise for family leaders by using data collection methods from documents, texts, interviews and participatory observations that using contemporary dance theories to create performances. According to studies, it has been found that Forman Aboriginal tribal culture village is a place to study the way of life of traditional tribes and the abundance of Taiwan's native traditions, consisting of 9 villages, 9 tribes Including Yamei, Ah Mei, Lukai, Peinan, Paoshia, Paiwan, Puwan, Yen and Tayal. In the study of the role of women in the tribe is often reflected in the form of handicrafts. They live by being a support, promoting and honoring with men or family heads. The performance is divided into 2 phases: the first one, the female trajectory, the second, the ethnic style. Through the process of creating gestures for acting by using local dance moves combined with natural gestures, suitability and creator's imagination.

Key Words: 9 tribal culture villages, women's trails, costumes

Introduction

Taiwan is located in the western Pacific Ocean consisting mainly of Taiwan Island and a number of other small islands Taiwan has a total area of 36,000 square kilometers, with two-thirds of the area being mountainous. The distance from north to south is 390 kilometers and from 140 kilometers east to west and from 140 kilometers east to west. In the first half of the 16th century, Han Chinese began to migrate from southeast China to Taiwan, a large number of today. 98 percent of the population is Han Chinese. The remaining 14 percent are indigenous tribes. Most populations are Buddhists and Taoists. The diversity of flora and fauna remains to be seen both on the island of Taiwan and the surrounding islands. Taiwan has a harmonious blend of old and modern. The old cultural heritage is shown in the night market from food, clothing and products that are available to buy in the old market district. Or even the modern business district has items from ancient times to choose Visitors are surrounded by the colors of the culture (Indo China Explorer. 2562: Online)

The Formosan Aboriginal Culture Village, (九族文化村), is located near the Sun Moon Lake, Nantou County is a source of study of the traditional tribal lifestyle and the richness of Taiwan's native traditions. Formoson Aboriginal Cultural Village was launched in 1986 by the current chairman of the village of Jung-i Chang with the purpose of creating a place to preserve and study about the traditional traditions of Taiwan. Relation to Taiwanese natives: Construction completed in July 1986, consisting of 9 villages, 9 tribes including Yamei, Ah Mei, Lukai, Peinan, Paoshia, Paiwan, Puwan, Yen and Tayal.

Each village is separated according to each tribe. Village personnel are people who descend from 9 tribes. The audience is able to fully experience the history and way of life. (talontiew.2562: online) Based on the values of Taiwanese people influenced by China on the role of men and women, therefore, the role of women in Taiwanese society is less important than males. Teaching women in the tribe always teaches women to respect and obey their

husbands. These teachings make women obey their husbands through the teachings of their parents. Women in the tribe, when married, must be good followers without disputing rights. They have no right to make decisions in control or take care of all family activities. All decision-making powers depend on the head of the family. Decisions about resources, both indoors and outdoors, are the power of the husband only. Women will receive the right to nurture domestic matters, such as eating, taking care of children only. The image of a woman who is a wife or wife in the context of a tribal society is expected to respect, obey and must honor her husband. A good wife must work diligently and give birth to a son for a stable life. They must be diligent and good at home work housings. Work must be divided appropriately because women in the tribe have to work outside to help the husband earn money as wll. This reflects that being a woman must work hard and be patient.

According to the traditions of several indigenous tribes, having a son can increase the stability of the lives of women in the tribe as a wife and mother since it meets the expectations of the family and society according to beliefs dating from ancient times. The role of women in the tribe is often reflected in the forms of handicrafts mainly, namely sculpture, weaving, pottery making, cooking, knitting work, tribal specific exercises, play and dance (PhimanphonSukwong. 2562: 17-34). In general, women in the tribe will support men or family heads because men have to go to work outside such as hunting, fighting, etc.

From a study visit to Taiwan on 1 - 5 April 2019 and the study of the 9 tribal culture villages, the researchers have been inspired by the stories, roles and ways of life of women in various tribal groups. The show presents women in the role of tribal women living from being with parents to the role of honoring and praising family leaders. The creators designed the costumes and adopted the distinctive dress of women in each of the 9 tribes. The performance is divided into 2 phases: the first one, the trajectory of women, the second, the tribal style, through the process of creating gestures for acting, based on the use of local dance moves combined with natural gestures. The dance was performed by considering suitability and created based on creator's imagination.

Objectives

To present the role of tribal women living from being with parents to the role of honor and praise for family leaders

Concept and inspiration

From the study visit in Taiwan on 1 - 5 April 2019 and the study of the 9 tribal culture villages. The creators were inspired by the roles and ways of life of women in various tribal groups starting from the role of tribal women living with parents and they also take role in honoring and praising family leaders. The creator designed the costume and brought out the distinctiveness of the woman's dress in each tribe of the 9 tribes. Bring together into one the show is divided into 2 phases:

Session 1: Women's trajectory, expression of implantation, living with parents and presenting the activities of weaving, doing handicrafts.

Source: Narate Sansaart
Photographed on 25 May 2019

Source: Nares NarateSansaart
Photographed on 25 May 2019

Source: Nares Narate Sansaart
Photographed on 25 May 2019

Phase2 The tribal style, showing the identity of each tribe, bringing together in the dance

Source: Narate Sansaart
Photographed on 25 May 2019

Source: Narate Sansaart
Photographed on 25 May 2019

Source: Narate Sansaart
Photographed on 25 May 2019

Process

Dramatic dance created a series of "Tribal Women Trajectories" aimed to present the role of tribal women living from being with parents to the role of honor and praise for family leaders. With the following methods of continuing education:

1. A study visit at the 9-tribal culture village of Taiwan on 1-5 April 2019

Source: PhusanisaSaibua
Photographed on 2 April 2019

2. Conducted a study and research about Taiwan by researching from the website and brochures

3. Conducted a study and research on the roles of women and the identity of the 9 tribal cultural villages from "Reflection on Taiwan's Indigenous Cultures"book and from observation.

4. Designed and created works by using contemporary dance theory. Be Creative

5. Proposed the project to the advisor, Asst. Prof. Dr. Piyawadee Makpa and got comments to improve the performance

6. Presented the show

2. Research tools

2.1 An analysis of basic data obtained from documents, textbooks and related research

2.2 Questionnaire

2.3 Related media and audio-visual equipment such as computers Voice Recorder Camera Motion Picture and still camera

3. Data collection methods

The creators of the work carried out data collection by themselves from various sources. Also, the creators gained information related to the study through practice from the performing arts experts Of Taiwan University of Art, TNUA

4. Data analysis

4.1 A study of documents, texts, books and related research by using content analysis and document analysis

4.2 The interview was conducted as in the following process.

1) Taking the information obtained from recording, recording and recording in other ways, conducting a written interview

2) Gathering information from the study of documents and interviews, writing a conclusion; then, creating creative dance styles in this research

5. Storage locations include:

5.1 Taipei National University of the Arts

5.2 Aboriginal tribal culture villages in Taiwan

5.3 Classical dance Faculty of Arts Srinakharinwirot University

5.4 Central Library Srinakharinwirot University

Techniques and equipment

Presented in contemporary dance style using contemporary dance theory consisting of the process of creating contemporary dance work as follows:

Live talk

In the form of creative work, contemporary dance means any means of creating or testing movements to gain value. The art of movement that occurs or the concept of the work of dance art that needs to be created.

Life experience

Considered to be a stimulus for creating the most important raw material because it is the closest thing that does not have to find or earn from other places. Developed the ideas according to various contexts that they have encountered.

Question

5 basic questions to be considered: What, Where, When, Why, How, Contemporary Dance,

-Question the creators who bring the designer to a new thing

-Is the basic area that dance creators need to know to create dimensions for movement?

Fluidity

Learning and using raw materials to develop through fluidity is combined with the relationship of the emergence of feelings based on personal responses and surrounding, freedom or continuity of movement through the control or release process

Similarity

Can be caused by bringing things that are similar in both gestures, motion, feeling in motion, the feeling of movement comes together?

Creative work

Guidelines for creative dance "Tribal Women Trajectory" are as follows

1. Chapter in the show

It tells the story of the role of tribal women living from living with parents to the role of a couple. Honor and praise for family leaders home care obligations.

2. Style of movement

In the process of designing a movement based on the original knowledge of the research team by using contemporary dance theory in order to design and create works that are complete

3. Costume design

The creator studied the information of the costumes of women in all 9 tribal groups in Taiwan and used to design the combination of costumes into one is appropriate in accordance with the story that needs to be transmitted to be beautiful and have fluency in movement and not an obstacle to actors.

4. Sound of the show

Study the characteristics of Taiwanese music culture. Clear the storyline Then, create a suitable song and able to convey emotions directly to the story that the research team wanted to convey.

5. Casting

Selection of actors with characteristics and abilities that match the layout and type of work both in personality physically similar to give the overall picture of the performance in the same direction.

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"Shopski" and "Daichovo horo"

Lvaylo Alexiev

Dance Studio, Bulgaria.

Abstract

Shopski and Daichovo Horo are Bulgarian folk dances. Shopski was originally a type of men's dance which now is well-known in Sofia, the capital city of Bulgaria. This dance is simple, lively, sociable and relaxing, and often accompanied by bagpipes and drums, emphasizing emotion, masculine and expressive elements. Now, the dance has a variation which includes both genders. In terms of the female dance, the dance emanates a sense of power and dignity, while male dancers speed up gradually during the performance. Their high steps emulate willingness for a fight, illustrating this region's rough historical time. In addition, Daichovo Horo is a traditional folk dance originally used in village in order to bring the community together and spread their joy during festivals. This song was originally segregated by gender with a strict of 'no touching' rule, but now it is sometimes used to allow men and women to get to know each other in a social and neutral environment. This dance is unique as it is a circle dance and 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.

Key Words: Shopski, Daichovo Horo, Bulgarian, Folk dance

Introduction

Daichovo Horo is a Bulgarian folk dance done to a nine-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 relaxing 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 in Bulgarian music.

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 live in the other regions 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 harvesting times. Each song has its own emotional intake behind the lyrics and the ones with the most meaning behind it usually has more variations of 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.

Objectives

Daichovo Horo is a traditional folk dance originally used in village when villagers get together 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 male 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 in regions, individual dancers and especially 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 relaxing 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 Shopski 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. 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 tool

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 speeds 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.

Creative work

Figure 1

Figure 2

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Katyusha & Kriti & Coppelia & Esmerald

Julia Tutarskaya

Russian Embassy School Ballet Studio, Russia

Abstract

The traditional Russian folk dance is broad and diverse. Generally, most people identify traditional Russian dance with the stomping and knee bending characteristic of Eastern Slavic dance styles. Many forget about traditions of dance that originated from Turkic, Uralic, Mongolicc and Caucasian people who are also native Russia. Katyusha, Kriti, Coppelia and Esmerald are Russian folk dances. However, these dances differ by their characters and performing manners and usually have their own names depending on the name of the distract or the dancing song. The measure is usually simple duple time or compound triple time with either slow or fast, as well as gradual acceleration of speed. In addition, women's dancers normally demonstrate the fluidity, softness and stateliness of women's nature; men's dancers generally express courage and daring, dexterity, breadth and wit.

Key Words: Russian folk dance, Katyusha, Kriti, Coppelia, Esmerald

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 since 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.

Objectives

The actual ballet dance was not invented 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 in the past for many decades and considered the indicator of the classical dance. It leads other types of dance. Thus, Russian ballet dance has captivated a 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 nine 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 tool

1. "Katyusha" war army Dance, performed 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, performed 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", performed by soloist of the Russian Embassy School Ballet Studio - Irina Subbotina.
4. 'Lilac Fairy". Music by Pyotr Tchaikovskiy. Choreography by Marius Petipa, performed 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", performed 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.

Creative work

Figure 1

Figure 2

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Butterfly Lovers

Xiang Wen Chen, Nuttika Soontorntanaphol, Chakapong Phaetlakfa and Sompong Leerasiri

Srinakharinwirot University, Bangkok, Thailand. E-mail: nuttikas@g.swu.ac.th

Abstract

Butterfly Lovers is one of the most famous Chinese music. It uses many Chinese melodies, chord structures and patterns. This gives the piece a distinctive "Chinese sound". This piece of music is adapted from the violin concerto which written by two Chinese composers, He Zhanhao and Chen Gang in 1959. This concerto is now often performed with Chinese instruments playing the violin part, the most common being Erhu , Pipa and Liuqin. In such cases the soloist is often accompanied by an orchestra consisting of Chinese instruments.

This piece of music was played on Guzheng and piano. At the same time, there are two artists painting along to express the conception of the music.

Key Words: Guzheng, Piano, Action Painting

Introduction

1. Why we did this work?

Butterfly Lovers is a very beautiful and lyrical music. It combines Chinese and Western music characteristics.

2. Why should anyone concern our work?

- The music can inspire people who struggle.
- The music transcends the concept of fighting for the equality between men and women.
- The music portrays independence of women's character.
- The music pursues an unconstraint and carefree natural life.

Objective

To express one of the most famous music pieces of China because it has integrated Chinese musical elements into the music and synchronizes western music.

Concept and Inspiration

Chinese Romeo and Juliet

Techniques and equipments

This work of art is the result of the artist expressing the emotion created by music Piano and Guzheng in the work.

Creative Work

Introduction: Zhu Yingtai On the road to Hangzhou for her studies, Zhu (disguised as a man) meets Liang Shanbo for the first time.

Adagio: A slow theme introduces the first movement, describing the love theme in the tone of Zhu Yingtai.

The second slow adagio, timbre more deeper than the first adagio, because it describes the love theme in the tone of Liang Shanbo.

Allegro: This melody describes Liang Shanbo and Zhu Yingtai as classmates with very happy and good reading time.

End of music: Liang Shanbo and Zhu Yingtai ended the study life. They are going to return to their own hometown. At the moment, they are feeling sad, and do not want to separate from each other.

This Performance is Contemporary Art Integration between Art and Music

This Performance is Contemporary Art Integration between Art and Music

This Fine Arts integration Program is the display of the beauty of an expression via emotion with beauty of love. The butterfly is an inspiration. This work of art is the result of the artist expressing the emotion created by music in the work. Thus, receiving and expressing

feelings can become one, creating the beauty which gives importance to emotions and expression.

Lastly, the work certainly underlines the concept of Jaroon Komutaratananoon (2539 BE) who stated in "Intuition as Expression" that "Both of these aspects cannot be separated. It was told…to become a shape in painting words in the music…have no intuition to become an expression…but the truth is expression and intuition cannot be separated. It is within the thinking process. One thing appeared after the other at the same time because it is not a different thing…they united as one".

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Media: Safe sex and use condoms for prevention HIV and STD

Suriyon Waipinit and Saowaluck Phanthabutr

College of Social Communication Innovation Srinakharinwirot University, suriyonvpinit@gmail.com

Abstract

Finding a partner through sex-seeking application plays an important role in sexual risk behaviors, which probably lead to contagious sexual transmitted diseases. In Thailand, the number of sex-seeking application users has been tremendously increased and the new HIV patients have also increased. The main cause of the new HIV infected patients is the sexual intercourse. The sex-seeking application is a part of new media technology and the users must have media and health literacy to be able to use it wisely. This study aimed to provide information of the situation of sex-seeking applications in Thailand in order to get the basic information to produce media to promote campaigns to prevent sexual diseases in Thailand.

Key Words: Sex-seeking Applications, HIV, Media and Health Literacy, Sexual transmitted diseases

Introduction

Currently, the number of new HIV infected people in Bangkok has increased. Previous report has shown that the main cause of new HIV infected patients is sexual intercourse. Dating from the usage of social media through mobile applications that connect to the Internet, it is one of the reasons other useful options to communicate with people nearby. Make the dating by using social media through mobile applications are very popular. Dating applications is the communication software on device is defined by the distance of person with image can be displayed. Personal detail and brief about themself. In United States found adult using many dating applications 15 percentage (A.Smith, 2016) and in Thailand found that the application user group find friends online by Beetalk application is frequency 2-3 times per day with the purpose of use to relax, entertainment, make a new friend and relationship (K.Donpanyaleart & S.Sothana-satien, 2016). Thailand teenagers who have sex with other people are using social media such as Facebook to find a sex partner (N.Darawuttimaprakorn, 2015). Social media has both advantages and disadvantages, cannot be denied the use of social media online because it is a very popular communication channel and should be protect and campaign to resolve the problem from social media.

Who used dating apps and social media lack health literacy related to sexual intercourse. For the benefit of society, this study will be developed and designed for media purposes; campaign on apps and social media. The content related to the promotion of safe sex.

Objective

The aim of the study was to develop media to provide knowledge about sexually transmitted diseases and HIV prevention in dating apps.
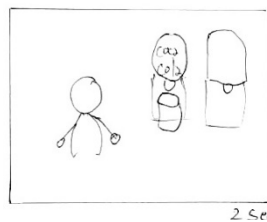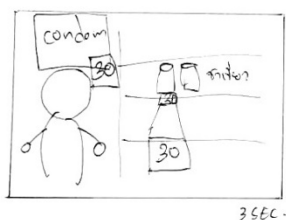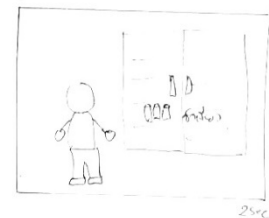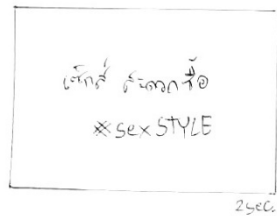
Concept and inspiration

      The concept of this creative work is Getting to Zero Bangkok Getting to Zero / End AIDs : Reach and recruit fellow government strategies.

      Inspired by the number of new HIV infected patient and the popularity of dating applications and campaign via social media that reach the target.
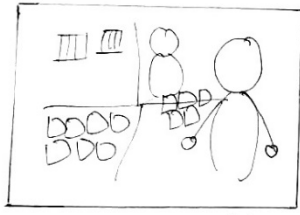
Process

1. Find out concept
   - Getting to Zero
   - Bangkok Getting to Zero / End Aids : Reach and recruit
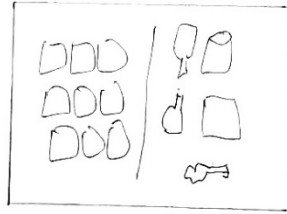2. Planning
   - Actor
   - Place
   - Production
3. Design and build

Safe sex story 1

Safe sex story 1

Safe sex story 2

Technique and eqipment

1. Concept and content
    1.1. Concept : Concepts from issues related to HIV and media planning to solve these problems from the government.
    1.2. Content : Create content by selecting content that matches the target group.
2. Production
    2.1. Video editing : Filmora video editor
    2.2. Audio mixing : Filmora video editor

Creative work

No	Content
1	
2	สื่อเพื่อส่งเสริม การใช้ถุงยางอนามัย
3	จะซื้อ กล้วย ปะ
4	BANANA
5	ใส่ถุง

No	Content
6	ใส่ถุงเถอะนะ ขอร้อง SAFE SEX STORY
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"A study of the creation of a short romantic thriller film that is related to the Stockholm Syndrome, LOST IN YOU"

Fasai Sirichanthanun, Chatchalai Jareanpithayaluck, Nichakarn Puthasoonnoen, Nitchakan Aunkasem and Sammiti Sukbunjhong

Srinakharinwirot University, Bangkok, Thailand. E-mail: sammiti@gmail.com

Abstract

A Study of the creation of a romantic thriller with relevant content with the Stockholm Syndrome, LOST IN YOU, aimed to 1) study the creation of a short romantic thriller movie 2) recognize the rights of human life and body that everyone can be aware of and observe in movies with the Stockholm Syndrome 3) point out a guideline for those who watch the movie in order for them to respect the rights and freedom of themselves and others. The Results of the research are achieved with all research objectives, namely 1) Create a romantic thriller short film for the purpose 2) raise the audience's awareness of the rights in human life and body that we should have through viewing a short film entitled LOST IN YOU.

Key Words: Stockholm Syndrome, Romantic thriller

Introduction

The study of the romantic thriller is a combination of two types of movies, romantic movies and the thriller movie. Romantic movies have a plot about love at first sight, different love, unrequited love, spiritual love, forbidden love, peaceful love, lust and passion. Romantic movies also give fantasy to thriller movie viewers. In this kind of movie there is a theme about suspicion, tension and also the use of excitement as the main component. Along with using the emotional stimulation of the audience, the film can result in a high level of expectation, ambiguity, surprise, stress and fear. This type of movie has often created excitement, excitement, courage, and fast action. Experts have given the definitions of romantic thriller movies that are mixed movies which has two levels of operation. In the first step, it will hold a specific theme. And after that, the relationship, the structure, the components will be gathered together with the theme. Romantic thriller is a good movie genre to make a difference because it combines two types of movies that is a difficult task. And each is from a different category. Therefore, the films make it more interesting and quite unique productions (sickblog2K7, 2014: online).

Short films are related to Stockholm Syndrome. This condition was caused by an incident in Stockholm, Sweden. The young woman was robbed. The bank took hostages for six days, but finally the movie looked at the bad guys in their good characteristics. Psychologists have explained that in the beginning, the victim will be in danger so soon that he could die. But the victim had the opportunity to survive from care of the culprit, which causes a positive feeling and thinks that such person makes her alive.

The researcher saw that Stockholm syndrome was recounted in many movies, TV series and series in Thailand and abroad. In Thailand, this issue is presented several times such as " Jum Loey Ruk" (the defendant's love story). The Stockholm syndrome plot is repeated 7 times, 2 times in movies and 5 times in TV dramas. By way of presenting the story-telling method as an audience, it gave a feeling that the violent actions of the male characters were normal. Finally, women were under power or even fall in love with men eventually which

might be associated with the factor of values in Thai society. According to many news articles about physical abuse, lovers or family members, are a general matter, even though such matters entering the crime may be because the presentation of this issue in the media in Thailand makes it feel that it is not strange and may forget that these violent acts are not respecting human rights. In other words, the victim gives consent to these violent acts which is considered one scope of this symptom because Thai people are easy to fall in love and feel good about the wrong person, blindly becoming victims of violence**.**

Objectives

A Study of the creation of a romantic thriller with relevant content with the Stockholm Syndrome, LOST IN YOU, with the following purposes
    1) To study the creation of a short romantic thriller movie
    2) To recognize the rights in human life and body that we should have through the Stockholm Syndrome in order to be a guideline of how to respect the rights and freedom of themselves and others

Concept and inspiration

he beginning of the inspiration for the creation of the film was made by the author of the story about Stockholm Syndrome. The syndrome is a symptom of the victim or hostage that was captured for a while. Until they feel a bond of sympathy, understanding and looking at the villain in good terms even being born in love sometimes. The researcher therefore learns more from movies based on real stories and films that are composed of articles, news and case studies, especially in foreign countries. There are many cases that are very complex and educational. After studying thus discovering that this symptom is a very interesting symptom, in particular, being presented with these symptoms in movies. The researcher does not judge anyone in this condition to be right or wrong because human feelings is very complicated however researcher would like to present that the detention may considered as a threat to rights one human freedom. The author therefore chose to present these violent acts through Stockholm Syndrome in order to make the audience realize their rights and freedom when we look back at the action presentation violent in the media of Thailand such as in a TV drama That gives legitimacy to acts like evil, body, detention, jerk, bullying. For example, "Jum Loey Ruk" (the defendant's love story) is the drama about the defendant, love, heaven, etc. In the end, the heroine had to surrender to the violent act of the male character just because doing a little good is not comparable to the bad things that have been done.
The researcher would like to present a short film in a format that is not provided righteousness with these violent acts however the researcher wants the audience to interpret and judge it by himself. Thus looking forward to that the values of people in Thai society, in part, give fairness to this matter. The husband and wife assault and the other party consents is also considered to be the scope of this symptom. Causing us to see news of assaulting husbands, wives or wives hurting her husband a lot in some cases death and most people like to be indifferent with these events. Because looking at it is a normal family matter which may actually be considered crime. The more we go back to look at the overall picture and structure of Thai society, it makes us feel that this condition is near our life. Under the political situation at this time, only the action or small words make many people overlook the disadvantages of those people. Some Thai people accept easily being exploited with unrighteousness. And then that your rights and freedoms disappear without you knowing.
The researcher would like to present these issues through the relationship of two people, comparing to current political situation and finally came to an end similar situation with the people in the country being found is the state of servitude. To present women who were kidnapped in a house, the team made this by blocking external perception and kept filling that information "*Outside is dangerous. Stay here with me then you are safe.*" This sentence is a keyword that originated from the beginning. After that we use that sentence to development the script. Structure of the story is similar to the movie *10 Clover Field Lane* (2016). However

we try to adapt by using more Thai society contexts. The villain tried to do good with the victim. In order for the victim to die gradually, there is a scene of giving a small reward for the victim to feel more freedom. Until finally the victim was swallowed in those conditions easily, surrendering to those situations without knowing it. The most important inspiration for making a short film is to make the audience aware of the rights and freedoms we all have. Let's look at comparable politics in Thailand or even whatever situation you are being exploited and threatened.

Process

In order to actualize this creative work, our process is divided into 3 steps:

1. Pre-production is when we do research and accumulate information to develop and write script followed by breaking down the script, visualizing story board, casting actors, scouting locations, production designing and preparing set and costumes.
2. Production is when we go out to shoot on location and in studio in order to create visual and sound.
3. Post-production is when we edit the film, create special effects/CGI as well as sound effect, color grade the film, put together the music and mix the sound.

Creative work process

Based on the study of cases of psychological disorders, Stockholm Syndrome and related concepts of abduction and related relationships from such processes, the researcher therefore developed the work in film supervision. With the following creative steps as follows; 1) Determining the theme of the story 2) Writing a screenplay 3) Character analysis 4) Casting 5) Performing practice 6) Working with the design department 7) Designing Filming 8) Lighting Design 9) Sound design 10) Editing 11) Publication.

1) *Determining the theme of the story*- The researcher had defined the theme: "*Whenever we become accustomed to using power, then our rights and freedoms will be swallowed* ".

2) *Writing a screenplay*- The researcher determined the plot that 'Pam' was kidnapped by a man in a room. She tried to find a solution and call for someone to help until she was attacked by a villain because he didn't listen to his commands**.** She got a fever because of being hurt heavily. He took care of her and sorry for the bad actions. Besides he give her more privileges**.** He created an image that caused her to trust him. Those moments make him and her know each other more until she began to see his advantages. She slowly became accustomed to making excuses for bad actions which he always does to her. Even the identity of this man she knew it may not be his true identity. Finally, she had the opportunity to escape from him. However she decided to stay with this man. Her rights and freedoms were gradually swallowed up.

3*) Character analysis* - The researcher analyzed the characters in 4 aspects:
  1) backgrounds 2) physical characteristics 3) social aspects 4) psychology**.**

4) *Casting* - The researcher decided to use a realistic form in the display format in this movie.
5) *Performing practice* -The researcher used the Performing practice plan by getting to know the actors and creating familiarity between the actors and the team as much as possible and find the strengths and weaknesses of the actors in order to adapt to the characters in the script. Also, let the actors try the role of understanding. As interpreted as what the character should be letting the situation follow in the story and let the actors try and play together. Then we look at the strengths and weaknesses and gradually adjust the actors to match the guidelines of the chapter.
6) *Working with the design department*- The researcher has worked with the design department based on the interpretation of the theme "*Whenever we become accustomed to*

using power then our rights and freedoms will be swallowed." From the 3 words of concept design, 1) being used, 2) being swallowed, and 3) being confined to create, we interpret and then get the concept Image as follows:
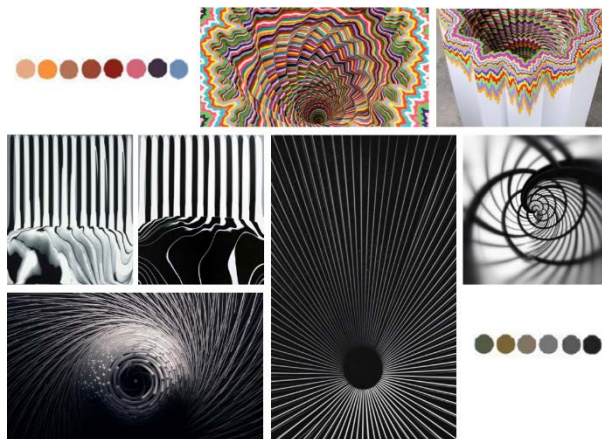

Illustration 1: Concept Image   Illustration 2: Concept Image
Source: Created by the researcher   Source: Created by the researcher

It can be seen that women in the picture have smiling-face colour. Despite her body being swallowed shows the familiarity of being used to power, being imprisoned very well, which is linked to the story and characters in the story. We will focus on swallowing of characters which gives us the concept design, the word "swallowed" which will be a keyword which being used in design both the use of colour and the texture appearing in the film and also working with mood and tone.. From the Illustration 2, mood and tone of this movie divided the color into 3 groups. The first color group is the flesh color, light brown, orange, pink, and purple. The friend represents the human flesh's color, with the texture dissolving to instead of being swallowed. The second group of colors is gray, dark gray, dark black, to convey the black hole which is the swallowing of human beings and the third color group is white, which instead of using power, the power to oppress others like a cage, so there will be a texture as a cage. The reason for white instead of power because the characters in our story are accustomed to using oppressed power and used to not see it as power therefore being pure white.

7) *Designing Filming* - The director of the image analyzes the mood of the content and try to tell in various cuttings and places the image size appropriately. The size of the image selected is close to the character's emotions and the uncomfortable feeling of a narrow image. The medium size shows the interaction between the two characters. And having more space from the original, wide image to see the surrounding environment in which the characters live and audience could see the distance of the characters to the outside world.

Illustration 3: Using close-up images in movies   Illustration 4: Using medium-sized images in movies

Source: Pictures from short films about LOST IN YOU   Source: Pictures from short films about LOST IN YOU

8) *Lighting Design* - The lighting, lighting arrangement of this film has a light arrangement. High-Contrast by using a solid light in the direction to create shadows in the image to see the mystery and dive into the idea of something of the character and also have high key lighting using cloudy lighting In order to feel comfort.

Illustration 5: High-Contrast lighting
Source: Pictures from short films about LOST IN YOU
YOU

Illustration 6: High Key
Source: Pictures from short films about LOST IN YOU

9) *Sound design* -   Sound design is divided into 3 types, 1) ambience, 2) foley and 3) score. Ambience - The place that occurs in the movie is a single house, far from the community. The sound of the atmosphere in the movie is the sound of the atmosphere inside the house. Insect sounds at night and rain sounds. Background sound (Foley) -The sound of the scene that occurs in most movies is a common activity in the home, such as sounds, utensils, sound effects, dishwashing, sound, water from the shower, key sounds, assault scenes. Use a separate sound recording later to create a sound that is more emotionally sound than when filming. Movie Music (Score) - The film uses dive into the deep emotions of the characters. Music used as music from sound composing, there is a technique that causes the sound of shaking and slow strokes to make the audience feel that the characters are dying with certain feelings and being in trance.

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10) *Editing* - Movie editors have a desire to design storytelling. And story sequences based on storyboard, with corrections and in some order in order to correct the errors from the shooting and make the storytelling from editing more smooth. In the movie editing section Editors choose to focus on editing as follows. Hard Cut – It Used in storytelling primarily and also it is a cut without using a cut connection for continuous and flowing storytelling with realism. L Cut and   J Cut – This is a cut by using the sound before the image and the picture comes before the sound Used in storytelling in scenes with dialogue So that during the conversation is continuous and smooth. Montage- It is a quick photo editing to show the transition of time, which to be seen the development of the character, character relationship and in order to tighten the duration of the movie as well. Movie dyeing (Color Grade) - Movie coloring The creator chose to create the color in the movie with darkness and use warm colors at the beginning of the movie to show the awkwardness or being forced to make the morning of the character's living conditions more and in the middle to the end of the story, chose to make the color in the movie brighter however there is still lacking to show that there is more freedom in the beginning but still uncomfortable.

11) *Publication* - Designers have designed posters from Theme, Concept Image and Mood and Tone that were previously designed. It comes to build and connect with the context of the story until becoming this complete poster by all colors in the poster. The texture is like the melting marks or burns. It comes from the Mood and Tone. The word is swallowed and the position with the melting mark on the head of the character (the heroine) in the story. So instead of being swallowed whole thoughts and body with the shadow of the character (the hero) in the cover story like being controlled by this person which matches the context of the movie in and that uses drawings instead of using real people photos because he wanted to present being swallowed up without humanity like humanity has disappeared, so use the drawing which is linked to the movie theme of the story.

Illustration 7: Poster of Lost In You Movie
Source: The researcher

Research results

From studying and creating a romantic thriller which studied the theory in order to apply in the production process and study examples from movie genres romantic thriller Including studying the classification both romantic movies and the thriller movie in order to be applied to script writing divided into 40% romance and 60% thriller. By applying the issues of Stockholm Syndrome in the narrative with various modifications to match what we want to

convey the most In order to achieve the most targeted results. The researcher thinks that we have achieved all research objectives.   1. Create a romantic thriller short film for the purpose 2. Make the audience aware of the rights in life and the body that we should have through a short film titled LOST IN YOU.

Problems, Problems solving and Benefits from the creation of works

1. **Summary of Directing and Script Writing**

   Problems

   Script Writing's Problems: With a story about kidnapping and a short film. There are limit of using time to tell the story for a long time. When writing the script by accelerating with time allowing researcher to divide the actual time line and the time line in the subject is not detailed which might cause the audience be confused about how many days in the story, how many months or how many years. According to the problem the researcher try to put those details in the design side however it might too little to notice so that some people don't recognize. Another problem researcher would like to tell the story to be as simple as possible and say the least, with cinematic essentially, but the vulnerability that we can't see, can make certain audiences understand the story which makes it accessible to only one group of audience.

   Directing's Problems: Film supervision Problems arise as a matter of delaying decisions sometimes. The picture does not match the people in the team sometimes. Including coordination with the team, whether the director of the image or even the design department, as we trust the art department and not following the work, causing many unexpected problems which also affects the scheduling of the division as a result of the chapter, which is a matter of solving immediate problems.

   Problems solving

   In writing a short screenplay, the researcher was aware of the problem when filming began. Therefore solving problems in the editing phase instead including sound and color making which can help to connect and coordinate the story to know more. Coordinating problems from the design department at the front of the division, besides having to change the time of filming is the collaboration of everyone in the group that helps to finish the job faster. Most of the time there is a problem with any department. Talking for a reason and use the compromise as both sides, including controlling emotions when problems occur is the best resolutions for every problems, because using emotions will make the job worse when everyone uses consciousness and thinks of solutions, then the problem is resolved so well.

   Benefits from the creation of works

   As a director, the researcher has the skills to work with others. Listening to the opinions of the people in the team, then find the middle together and learned that the importance of being a director Is to clearly see the picture of the short film, both the visual and the design which we still lack, as well at some point, creating a short film, one that is very detailed and need to have clear images in every details, beecause it is really important to the image that will come out which is also linked to the script writing, little details are important. The researcher learned that it should not be overlooked. In addition, the movie creators should pay attention to the little details and the audience. The researcher learned a lot from this film and considered this as a good experience that will be used to develop and apply to real life work in the future.

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Creative Work: Sci-fi Drama Film "Dawning Down"

Jirat Chularat and M.L. Usuma Sukhsvasti

Srinakharinwirot University, Bangkok, Thailand. E-mail: usuma@hotmail.com

Abstract

This creative work, "Dawning Down", is a science fiction drama short film (28 mins) that talks about inequality in society loosely based on a short story by Professor Yongyuth Yuthavong, Ph.D., the country's renowned scientist and author, called "Dear Sun". The backdrop of the film is Thailand in a near future after global warming takes severe effects all over the world. There is an international agreement to stop using all kinds of fossil fuels immediately. The authority decides to use solar cell to produce energy for the country so they create a massive solar cell field that covers extensively several provinces. Poor people are forced to live without sunlight under the field since they cannot afford to pay for the fuel. Only the rich and privileged ones get to live comfortably outside.

This short film aims to reflect never-ending inequality problems that happen in our society, specifically in terms of energy distribution, and slightly touches on impending global warming crisis by portraying through this hypothetical futuristic city without the sun.

Key Words: Inequality, Global warming, Solar cell, Sci-fi Drama.

Introduction

'Inequality' has been a problem that keeps going on in Thai society for a long time. The gap between the rich and the poor is wide. There are also problems in terms of the management of energy and natural resources such as the constructions of industrial factories in lands that cause harmful effects towards people in the area. The authority has unlimited control over information and decision making. They choose where to navigate the flood water or where to build airports, sea ports, mines and power plants. It shows that people who have less power or normal citizens who have less opportunity to access essential information or higher education have always been taken advantage of both directly and indirectly. The distribution of incomes and opportunities reach only certain groups of people.

Objective

This creative work "Dawning Down" aims to reflect never-ending inequality problems that happen in the society, specifically in terms of energy distribution, and slightly touches on impending global warming crisis by portraying through the hypothetical futuristic city without the sun in this 28 minutes sci-fi drama film.

Concept and inspiration

This creative work, "Dawning Down", is a sci-fi drama short film (28 mins.) that talks about inequality in society. The backdrop of the film is Thailand in a near future after global warming takes severe effects all over the world. There is an international agreement to stop using any kinds of fossil fuels immediately. The authority decides to use solar cell to produce energy for the country so they create a massive solar cell field that covers extensively several

provinces. Poor people are forced to live without sunlight under the field since they cannot afford to pay for the fuel. Only the rich and privileged ones get to live comfortably outside.

The story is based loosely on a tactfully and eloquently written short story by Professor Yongyuth Yuthavong, Ph.D., the country's renowned scientist and author, called "Dear Sun".

Process

In order to actualize this creative work, our process is divided into 3 steps:
1. Pre-production is when we do research and accumulate information to develop and write script followed by breaking down the script, visualizing story board, casting actors, scouting locations, production designing and preparing set and costumes.
2. Production is when we go out to shoot on location and in studio in order to create visual and sound.
3. Post-production is when we edit the film, create special effects/CGI as well as sound effect, color grade the film, put together the music and mix the sound.

Technique and equipment

This short film was shot with digital cameras. We mainly shot the movie with a Sony a7S Mark II camera on location and use Sony PXW-FS7 camera as our supporting equipment when we shot in studio. We decided to use Samyang Lenses because they have apertures that are suitable shooting night scene and can create more depth and dimension to the image.

Creative work

The script writer has developed the story that talks about "social inequality" as well as the theme of the film that is "everybody is under control of higher authority". So the story goes like this:

Thailand in a near future, after global warming took severe effects all over the world, there was an international agreement to stop using any kinds of fossil fuels immediately. The authority decided to use solar cell to produce energy for the country so they created a massive solar cell field that covered extensively several provinces. Poor people were forced to live without sunlight under the field since they could not afford to pay for the fuel. Only the rich and privileged ones got to live comfortably outside.

Shin is a solar cell entrance guard, an occupation that seems to be most secured in the city without sunlight. His job is to keep people from entering the gate to the world above the cell. Like most of the people under the cell, he has never been out of the city all his life. One day he meets Rarin, a young girl who has just moved in the city from the outside. She keeps coming around the gate a lot. She asks Shin why we all have to live in the dark in order to give convenience to people outside. Shin begins to question his duty and contemplate his future. At the same time his new friend seems to act more aggressively against the authority which leads him to make a difficult decision that causes a big change in his life.

Figure 1: Movie Poster   Figure 2: Concept Image

According to the theme; "everybody is under control of higher authority", the creator came up with the concept image (figure2) where a person who is under control may seem to have freedom to speak but it is useless because he/she is prevented from seeing or hearing real information. There are layers in the image that convey the levels of authorities that control over one another, hierarchically.
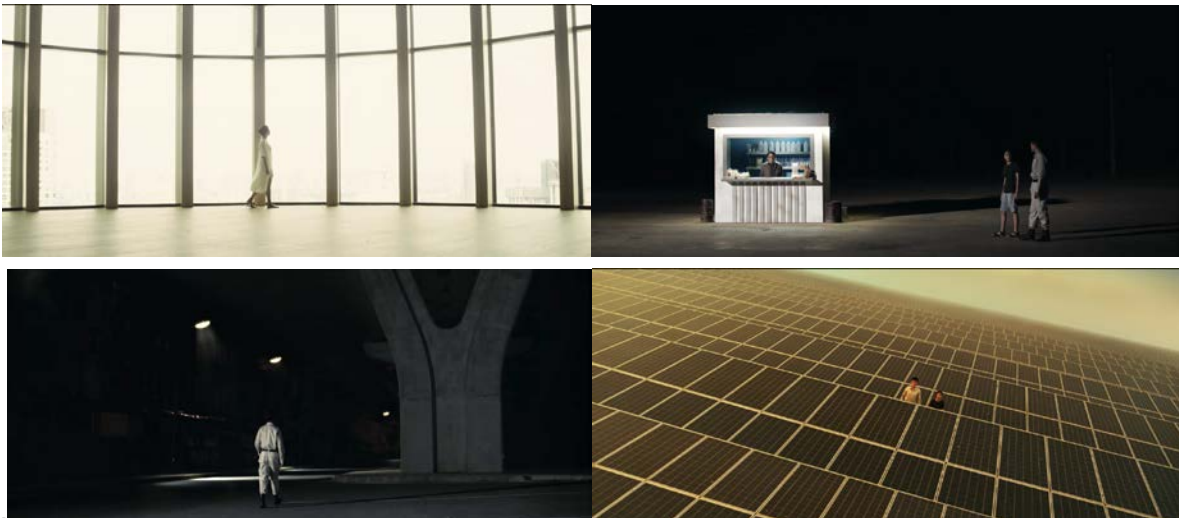

Figure 3-6: Wide shots and set designs

The cinematographer designed shots and camera angles that best fit the movie script with anamorphic format 2:35:1 widescreen picture that also compliment the production design very well, portraying a futuristic atmosphere of the dark city. Computer-generated imagery or CGI is used to make the scene more realistic. (figure 3-6)

Figure 7-10: Camera angles create tension and suggest authority

The cinematographer frequently used low-angle shot to show ceiling under the solar cell that always presses on the characters and blocks them from sunlight as a symbol of oppressive authority as well as high-angle shot to emphasize the subordination of those people who live under it. (Figure 7-10)

For lighting design, in the world under the solar cell field, light sources only come from public lamp posts and light bulbs from houses and buildings. The characters who mostly appear outside are lit in a very low key setting suggesting the dimness of hope that they have. The yellowish bright light is designed to create contrasting atmosphere for the world outside the solar cell field. (Figure 11-14)
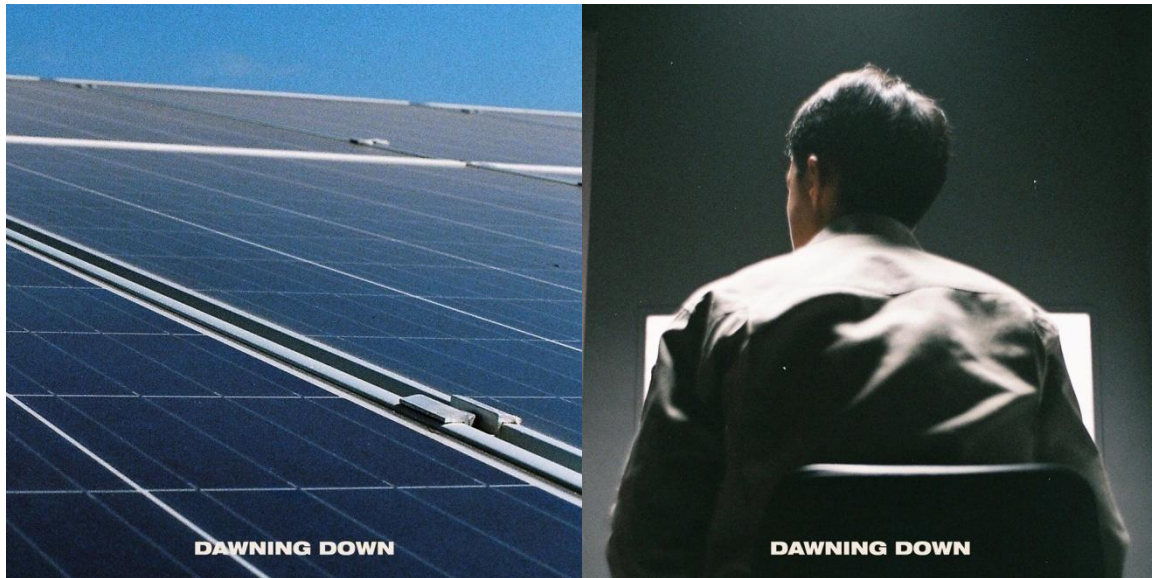
Figure 11-14: Color grading in "Dawning Down"

For sound design in the post production process, silent ambience is the crucial key to create pressure and a sense of discomfort and fear in the city of darkness. At the same time, foley sound effects like footsteps, door opening and other movements are made very clear and loud to emphasize the silence in the city.

Music instruments are barely employed in most of the scenes since silence is the key. However, some piano instrumentals are used to build some excitement and tension at the very end before the silence takes over. The creator chose a song called "Sunrise" by the band 'OK Klong San Saeb' to play in the end credit since it conveys a similar meaning with the ending and gives a complimentary mood to the story.

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Creative Work: The Making of The Fantasy Short Film: The Foundation

Nattanon Mukda, Pannathat Sirirak, Sirikorn Pitiphatsaphorn, Shananya Sandej, Yanawee Smakkamai, Anatchai Amornrattananant, Natjongkol Ratanatarnsuk and Pilan Poonyaprapha

Srinakharinwirot University, Bangkok, Thailand. E-mail: heartpilan@hotmail.com

Abstract

The study of the making of fantasy short film "The Foundation" has the content of materialism with purposes to 1) study about the process of making of the fantasy short film which having a content about materialism and 2) show the problems of materialism in the society by using short film as a communication platform. The process of study took eight months which included 1) the process of collecting the data about fantasy film and the problems of materialism 2) the process of the short film in Pre-Production 3) the process of the short film in Production and 4) the process of the short film in Post-Production. All of the above processes were made for communicating the content about the problems of materialism in nowadays society and created the aesthetics for the audiences in the short film form.

This creative work is a fantasy short film that talks about the materialism in the future society. The time and place of this short film is in Thailand in a future where people are concerned only about the physical beauty. They wear make-up instead of the beauty in mind. There is a strict lawsuit to wear make-up at all time otherwise people might be in jail for guilty. This short film created the world with the concept of the beauty of physical appearance which is the most important personality. All ideas above are created to show the problem of material society in the future if we are just pay attention on physical more than mind.

This short reflects the materialism problems that happen in our society, specifically in the era of technology and invention which lead to material profit and product but it is a tool for some people to take advantage. We should take care of our own selves with care, virtue and morality.

Key Words: Materialism, beauty in physical, beauty in mind, virtue and morality.

Introduction

The problem of judging people from physical and outer appearance seems to be continuous since the past to now. Even though, many people try to solve this problem with many solutions but make no change particular in the social media nowadays. To blame the prior generation which makes us get used the physical judgment and rising style, it would not fair for all because every time we meet a stranger we are automatically making a judgment already depending on how we deal and auto react to them. It would be hard to say that physical is not the factor to spend the living lifestyle in today society. The physical or outer is not only means pretty faces but also skin tone, personality and fashion. People on these days want to be accepted by the material society. Spending money on pricy accessories and showing upper class lifestyle to the others had been convinced other people to admire the higher standard or value. With all these ideas, it creates the gap between social classes. Rich people use pricy brand-named items. On the other hand, others would be named as poor people which means

no one wants to accept or talk to. To make more clear vision, a good looking people are most always get more chances and more social prize like actors and actresses. These stars are always drawing attentions and acceptant. The others in the society then try to be like stars and tends to be others just because of the physical factors effects to the perception of accepting people. And most of all, these changes get rid the uniqueness and special in a human life and soul.

Objectives

1. To study about the process of making of the fantasy short film which having a content about materialism.
2. To show the problems of materialism in the society by using short film as a communicate platform.

Concept and inspiration

This creative work, "The foundation", The study of the making of fantasy short film having the content of materialism is a fantasy short film which talks about the problem of making judgement on people from the physical outer in the materialistic society. The time and place of this short film is in Thailand in a future period where people care only about the physical beauty. They are wearing make-up instead of the beauty in mind. There is a strict law to wear make-up at all time otherwise one might be put in jail for guilty. This short film created the world in which the concept of the beauty in physical appearance is the most important. All ideas above are created to show the problem of material society in the future if we are just pay attention on physical more than mind. The story line is happened by the question of human value is at the physical or mind and if we are still believing in physical more than mind and soul, pretty face can turn to be ugly evil inside. With these inspirations the team created a concept of the cosmetics world in which people just care about the make-up on the face without any good attitude in mind.

Process

In order to actualize this creative work, our process is divided into 3 steps:

4.   Pre-production step is about collecting related research studies and analyze information to develop and write the movie script, visualizing story board, casting actors, scouting locations, production designing and preparing set and costumes.
5.   Production step is about going out to shoot on locations and sites in order to create visual and sound.
6.   Post-production step is about editing the raw files, creating special effects / CGI as well as sound effect, color grading the film then put together the music and mix the sound for a complete short film.

Technique and equipment

This short film was shot with digital cameras. We mainly shot the movie with a Sony SF7 camera on location which provides a more vivid color with 10 bit rate by the time of shooting and will make a raw file after shooting easy to do in the Post-Production by the time we do color grading. We use Sony A7S MARK II camera as our supporting equipment when we shot in dialogue or two frame shot. We decided to use neon lighting not normal tungsten lighting because the look of the set in each scene need to show futuristic and neon lighting can create more depth and dimension to the film.

Creative work

The movie script was developed under the story line about "materialism" and the value of physical appearance versus mind. The team also worked under the theme "the physical cannot replace the value of mind". By using this theme we created a plot of the film about the future world in Thailand which was ruled under the law of every single person who must wear make-up on their faces to show good personality and civilization of the country. No one wants to break the rule to cause them to jail. Teir, the beautiful and elegant niece of the director of the ministry of country sustainability, is made to be a fashion icon and be adored of the country. One day, unexpected situation happened, she has been found guilty by not wearing make-up on her face in public. She has been sent to the jail with no one could help her even her aunt, the director of the ministry of country sustainability. Last but not least, the unexpected situation which brought her down to jail gave her a new perspective of accepting people. She saw a world in a complete different way than she can expect. Finally, the world and value in mind that she just leaned had changed her forever and let her do the unexpected action which leave the curious of value of human for the whole country.

Figure 1: Movie Poster

Figure 2: Concept Image

According to the theme of the film "the physical cannot replace the value of mind", the designer team responded to the words such as cover, outer, shell, unreal and fake. With these words, the image provided human face which some part covered by geometric mask and vivid bright color with and extravaganza make-up. Under the mask and make-up is the cracked skin which break and pale showing no life and stiffness (in figure 2). With the concept image that the designer team created, the design concept which came after watching the concept image is "Contrast". The design team correct the art element by the design concept to create the mood board as a bible of design to this film (in figure 3).

Figure 3: Mood Board

The art elements from the concept image and mood board under the design concept of contrast can show as

1. Dot and line: In this film the design team will use a contrast between lines of the background and object team. The design team will use a contrast between lines of the background and object. The contrast can show the difference of human levels in this film. The lines will show the dividing of class such as high class lower class and no class represent the perspective of social to the people that respect just from outside and accessory. This line still shows the separation of human classes that cannot be blended.
2. Shape and form: The geometric shape on human face making the feeling of robot and fake. The physical outside represent the idea of non-natural and harmful, no curves and no organic shape.
3. Color: In this film, the design team will use the contrast color By using the tones of color and shades after color. This film will contain the emotional of separation and not mixing. The contrast of the color can be compare as well to show that the character in this film always be compared to each other.
4. Texture: The texture in this film you use a rough and layer giving a sense of cement that coat over and over which represent the mask that we wearing and facing to each other.
5. Space: The space of this film will use unequally to show the idea of the different class of human life that judge by society ideal preference.

   The mood board is combining by the images of geometric and sparkling showing through the color contrast with an equal shape and form on the mixing surpass area. This mood board showing the emotional of people in this area believe in just the physical appearance admiring just accessories not truly who you are inside.

The sparkling of the crystal and diamond from mood board show the idea off the shining objects that will use in this film. The reflection of the sparkling object will provide a vivid color which contrast to each other in one object as well.

From the top to the bottom of the mood board, we can see the scale of the color from vivid to black-and-white to show that people in the society in the upper class will decorate and dress them self in color but the people in the lower class or no class are not affording to use color.

From the idea of mood board the design team using as the Bible of the design to create the 2 contrast world in this film.

First of all, we can see the dreamland with the futuristic, technology and innovation. This land is called "The Highlighter". The Highlighter is going to be the upper class places which are City Hall, the gala event, the ministry of the city and the fancy mention of the main characters. (Figure 4-7)

Figure 4: The Highlighter
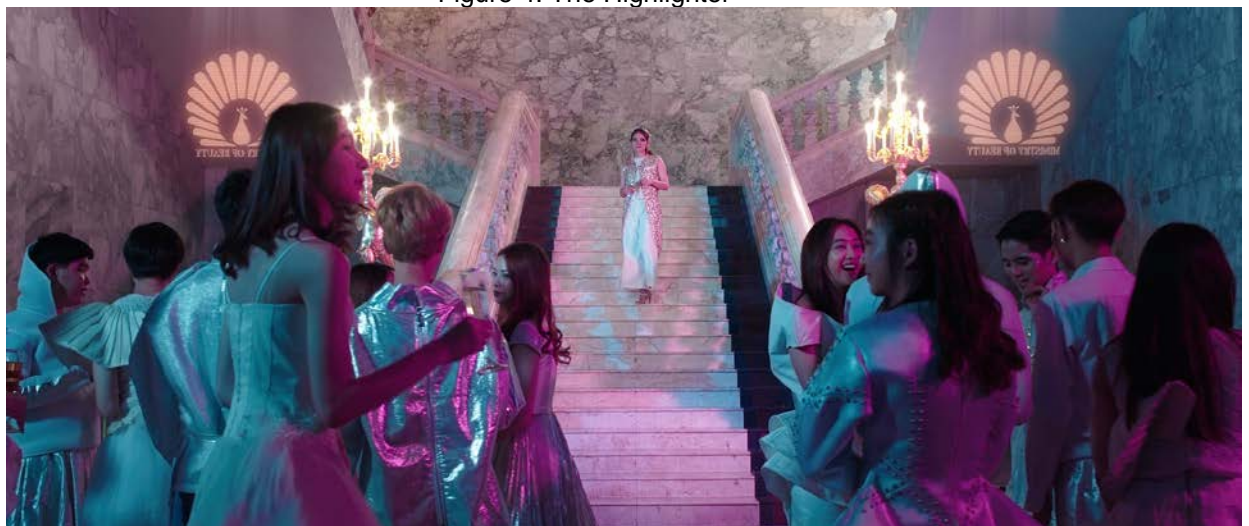
Figure 5-7: The Highlighter

The costume with Hair and make –up design in this world will compromise the set and props design in the same direction to provide a fancy vivid color and sparking represents upper class and society with the believe and acceptance of physical and accessories outside. (figure 8-17)

Figure 8-11: Costume Design for The Highlighter
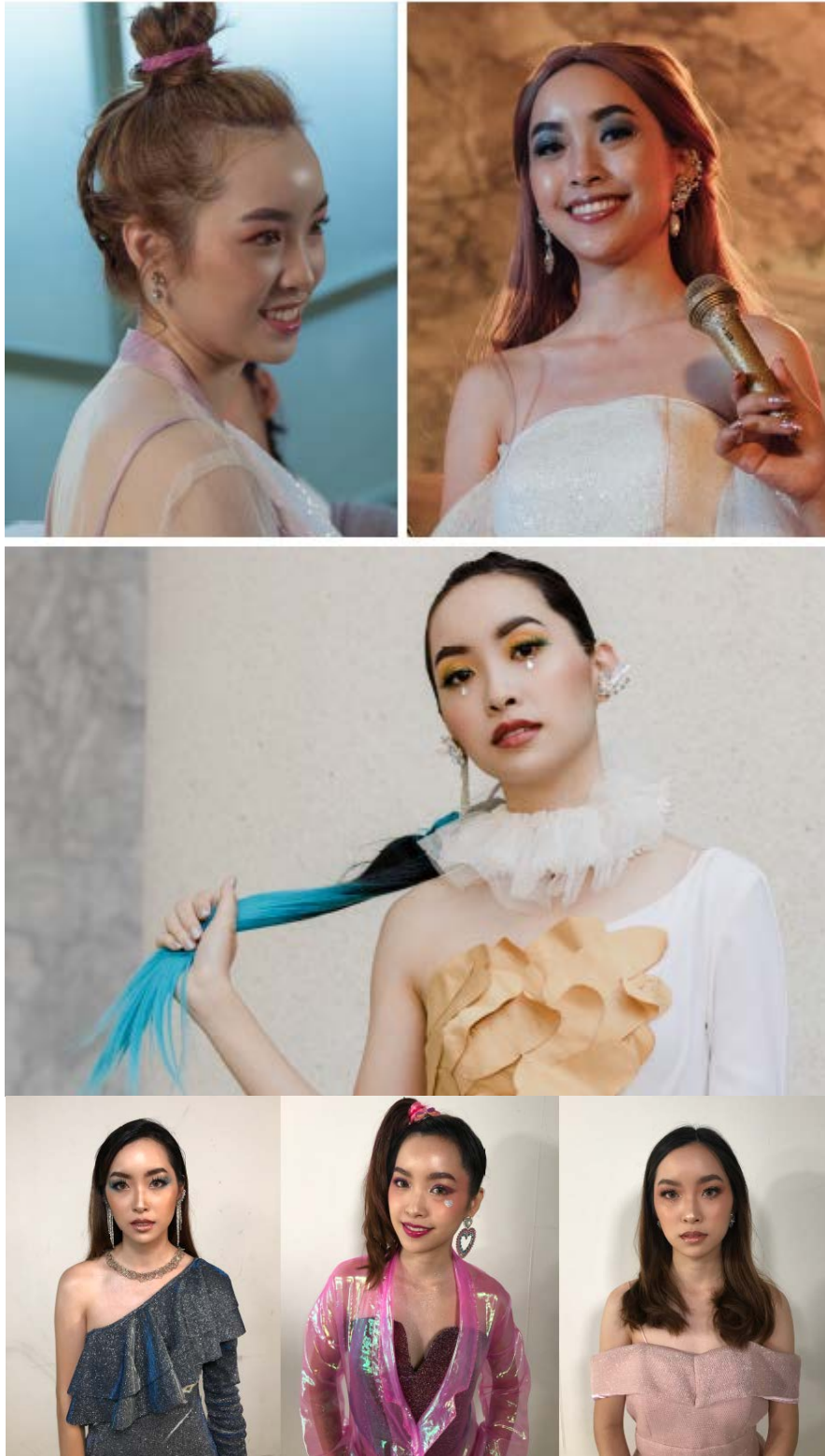
Figure 12-17: Hair and Make-Up Design for The Highlighter

Second of all, the design team created a contrast called "The Foundation". The Foundation represents the truth of the earth, no fancy, no vivid color and look like dungeon in the basement. In this world the audience will see the city jail that has a prisoner which no make-up on face. (Figure 18-21)

Figure 18-19: The Foundation

Figure 20-21: The Foundation

The costume with Hair and make –up design in this world will compromise the set and props design in the same direction to provide a mono color and simply represent lower class and prisoner in jail with physical appearance and accessories means nothing compared to the beauty inside their mind. (figure 22-25)

Figure 22: Costume Design for The Foundation

Figure 23-25: Hair and Make-Up Design for The Foundation

Figure 26: Production Team

The study of the making of fantasy short film which having the content of materialism "The Foundation" had accomplished the objectives of learning about the process of making of the fantasy short film which having a content about materialism and showing the problems of materialism in the society by using short film as a communicate platform by using theories and research about social problems. With the develop of script and story line created the film which reflected the problems of materialism in society.The researchers learned to work as a team and respect to each other openions provided the effective teamwork and open mind to solve the problems for the productive production.

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Nice to Meet You (2019): The Study of the process of creating a short film about urban society today

Aiyacrit Mathayomchan and Pattaranun Waitayasin

Srinakharinwirot University, Bangkok, Thailand. E-mail: pattaranun@g.swu.ac.th

Abstract

Nice to Meet You: The Study of the process of creating a short film about representations of urban society today emphasizing the relationship between persons affected by urban society. This short film is about urban society, humanity and unattached relationship due to circumstances of the society that has changed from the past. The short film represents selfish people as a result of changes in social values. To study Nice to Meet You the team aimed to study how the dramatic style of short film was created, how human relationships reflect changes according to technology. The film also indicates how the complicated relationships can lead to new choices in sideline jobs. People have side-line jobs as a prostitute or Rent Friends, friends for casual hangouts, friends to escort during trips and friends hired per hour. These new friend-jobs were reached easily via a mobile application. Because people can have more than one relationship type, the creative team were interested in carrying out the research with certain theme—lives of people associated with benefit only. And then, we created the short film Nice to Meet You with our inspiration and blended the theme with a narrative technique which told a non-linear plot and character design from psychoanalytical perspective focusing on introvert and extrovert people.

Key Words: Short Film, Society, Relationship, Rent Friend

Introduction

The Study of the process of creating a short film to represent urban society nowadays. The film has content about the relationships of people who were affected by urban society. *Nice to meet you* focuses on humanity, people's relationships, carelessness and value changes in today's urban society.

As team creators, we were interested in creating the dramatic film about the relationship between two people involving in technology that causes the changes in their relationship. Their relationship developed the profound complication and led to the new occupation known today as Rent Friend via mobile application. By using nonlinear narrative technique, this makes parallel distinctive plot lines, narrating another story within the main plot-line to rouse the audience's curiosity, inviting them to question and be enlightened.

Objectives

The study of the process of creating a short film that represents society nowadays which has content about the relationship between persons affected by social change. The creative work studying the process of making *Nice to meet You* aimed to:
1) Study about creating of classic drama
2) Mirror people's relationship that involves today's technological influence

Concept and Inspiration

Director had inspiration from seeing the billboard advertisement about Rent Friend and it sparked the curiosity about this topic—what are they for? Or how on earth that we have to hire people to hang out with or even more profound than that? This is quite different from the past in that nowadays people communicate each other more easily, but how could it happen to launch this type of Rent Friend application which is just for a friend or for fun or just eliminating the loneliness in the 20th century.

The concept is about to create the old-fashioned drama which is about one-night stand relationship and being a friend with benefit. The film expresses and mirrors these complicated relationships that could be happen to us in one way or another. It could lead to an argument whether this is acceptable or unacceptable in terms of moral issue. The audience will be able to question and find the answer in their own way.

Creators and advisers had to brainstorm to discuss the theme 'Social Animals are concerned about benefits'.

Process

Regarding the main theme 'Social Animals are concerned about benefits', the creative project provided three C-concepts in design which are "complicated", "conceal" and "cover" to create this concept image below.

Figure 1: Concept Image

Abstract 1: Shape & Form of Male and Female that attract and push over at the same time. This refers to the unpredictable relationship.

Abstract2: The movement in tending form refers to social animals that have their tending by their instinct.

Abstract 3: The collage image that is not leveled evenly as well as curves and angle refer to the complication of human's mind when obsessed with how to get what they desire.

Abstract 4: The layers of hand holding loosely refer to the unpredictable relationship.

Abstract 5: Cash in the image refers to the tool to buy or to fulfil the mind and body for their needs.

Abstract 6: Light and Shade refer to illusion in society disguised in popularity and materialism that cause people's shallow judgment.

Abstract 7: Color shade of Ombre violet- blue -pink in non-specific way refers to unpredictable social animal's minds.

From the concept image, we decided to make the Mood and tone following the main concepts so it will appear in the film as a main color tones e.g. sunset scene, twilight scene.

Our Mood Board is made to scope our direction to create understanding among the team about our mood and tone as well as s theme's core to create the scene and texture which will appear on the film about complication, concealment, covering and as well as the cool tone colors.

Figure 2: Mood Board

After we finalized the plot, we analyzed the picture and scale. This process associated with director, photography assistant and expert. There was also a visit to the location for setting to analyze the possibility and arrangement of filming to make a breakdown such as the transition, composition, light balance, wide shot, narrow shot, medium shot for its meaning in the theme to enlarge, focus and zooming for details.

Figure 3 : Example for Long shot and Medium shot

Figure 4: Example for Close up shot

This old-fashioned drama used the hand-held camera movement in the moving scene for making a realistic event and Standy Camera for making the focusing point on the film to give the activities of the actor more impact and interesting points.

Our lighting design to make like a realistic like support the nature light and exposure to make it more highlight in those scenes and to make the film in the color tone of our concept image.

Figure 5: Example for Realistic Lighting Design

Technique and Equipment

Nonlinear narrative is a narrative technique, used in our film, where events are portrayed, for example, out of chronological order or in other ways where the narrative does not follow the direct causality pattern of the events featured in the beginning, the middle and the end. For example, there are parallel distinctive plot lines, or narrating another story inside the main plot-line by side story of each characters.

Creative Work

From the research and the Study of the process of creating a short film to represent society nowadays, the film has content about the relationship between persons affected by social change. The team studied about theory and also interviewed people. Research data were derived from realism drama to create the plot and story line. For production process, the team planned and monitored steps to make the most potential film and to achieve our goals which are
1. To study about creating of old-fashioned drama
2. To mirror an expression of people relationship involving technology nowadays

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Thai herbal advertising media: Case study of Abhaibhubejhr

Sujintara Aumnutpluk and Saowaluck Phanthabutr

Srinakharinwirot University, Bangkok, Thailand. E-mail:Sujintara.nm@gmail.com

Abstract

The purpose of this creative work is to create "Thai herbal advertising media" to create motivation and people to turn to health care using herbal medicines. By carrying out the story: the female character will be the main subject of the story and convey her life story to create a narrative and a different audience thinking about the content of the advertising The creative process consists of 3 steps. First, write the ad content, storyboard, design location and search for actors. The second step is to prepare the camera device and voice recorder to lead the shooting. The third part is editing using Adobe Premiere Pro to edit audio and video.

Key words: health communication, Thai herbal, advertisement, media, storytelling

Objective

This creative work is intended to create advertising media. To create incentives and allow people to pay attention to health care with Thai herbal medicines.

Introduction

The way of life of Thai people has been associated with herbs for a long time before being popularly used to cook various sweets and drinks such as ginger, galangal, lemongrass, pandan leaves, taking herbs for use in households as ancient wisdom. Will be cooked into food and can be used to treat diseases as well. Medicinal plants that are used to make drugs are available in all parts of the medicinal plants. The various parts of the medicinal plants used to make drugs include flowers, fruits, leaves, stems and roots. However, the various parts of the herbs used to make medicine have different characteristics and properties. Therefore, taking various parts of herbs to make medicine must be chosen to suit the disease and to treat that illness.

Currently, the use of herbs is widely developed in various forms using as food.Used to nourish the body or as a food supplement as well as beauty products by using herbs that are natural and highly safe substances should be processed through standardized and properly used processes. For Thailand There are many famous herbal entrepreneurs.

According to the survey of the Federation of Thai Industries, it was found that only 28 herbal medicinal plants in Thailand were certified (GMP). One of them was Chaophya Abhaibhubejhr Hospital Foundation Have good production and export processes It is also one of the 4 Pilot province, Muang Herbal project in the National Master Plan to be able to drive development of raw material export countries. Herbal products at the ASEAN level.

From the current business competition, it can be seen that marketing communication has a significant impact on competition in the market. And the trend of digital media itself has grown tremendously. Due to the use of digital media to reach consumers with low costs and easy access to consumers Which when entrepreneurs can choose to use and create interesting media Able to attract customers Will eventually make the purchase decision of the

customer That is what entrepreneurs should know about digital media consumer behavior in order to communicate to the consumer's mind. And there is a need to study to keep up with the changing environment and consumer behavior of digital media

Therefore, the creator wants to present the story of herbs inserted into the characters. Through advertising to be attractive and attracting people to have health care using Thai herbal medicine and easily understood, especially teenagers.The creator is expecting to have interesting advertising and sharing with the target group, including choosing the right communication channel to create maximum awareness.

Concept and inspiration

concept and inspiration to create awareness about Thai herbs for teenagers To see the importance and value of Thai herbs Case study of Abhaibhubejhr Herbal Through advertising media that present the life story of teenagers In relation to Thai herbs Can understand and always reach. Finally, there was a communication that reaches the point of interest that would make the audience interested in Thai herbal very well.

Process
1. Pre-production Preparation period for filming Is an important stage in starting work Because it is the process of planning work and preparing work before filming
   1.1 Approach or Outline development: This step determines the scope of the subject. Set the target of the advertising work to emphasize the target group to remember and buy Thai herbal products that are presented. Determine the direction of content and core information Write and present oral form.
   1.2 Script writing: This section will be a step-by-step process for scripting and detailed narrative.
      1.2.1 Storytelling: Creating a dialogue is about the lives of women and Thai herbs. By using words and languages that are easy to understand, viewers can recognize and understand.
      1.2.2 Storyboard: The storyboard is an important step in advance production. Draw stills and write the script on the paper. To be used as a guideline for the next video shooting.
      1.2.3 Casting : Actors when the whole story plan, characters and chapters are planned and written in detail in the storyboard, after finding the right actor for the role of the story.
      1.2.4 Finding a shooting location: By choosing from the planned theme, then coordinate the appointment before the actual shooting date.
      1.2.5 Prepare props: Such as video cameras and audio recorders.
      1.2.6 Workshops: before the actual filming date There is a rehearsal of the speech to minimize errors on the actual day.
2. Production is the production or filming process: Is the production plan that has been put in the first step to be able to work out the results as concrete as possible as planned.
   2.1 Shooting or Image acquisition: This will be part of the process of filming or recording images according to the actual shooting script.
   2.2 Audio recording: Record audio using a microphone and voice recorder and save images according to the actual shooting script.
3. Post-production Is the post-production process Which is a complete process of editing work In terms of images, sounds, special effects added Including checking the accuracy before presenting the work.
   3.1 Audio mixing: the whole processes are done on Adobe Premiere Pro.
      3.1.1 Audio timing: arrange the proper sequence for the the narration audio, recorded from voice actor and adding sound effect.
      3.1.2 Audio cleaning: cut out noise and grain from the raw audio.

3.1.3 Quantization, value balance: enhance quality to raw audio and mastering.

3.2 Video editing: the whole processes are done on Adobe Premiere Pro.

3.2.1 arrange the sequence of illustration: make frames synchronize with audio.

3.2.2 add on transformation: consist of position, opacity, rotation, and scale

3.2.3 adjust speed volume: make the transformation are natural and smooth.

3.3 Rendering: The final step of post-production. Rendering is used in both audio mixing and video editing. It is the process of getting the final assembled animation scenes or pieces out of the computer in the format of a sequence of individual frames. The aim of rendering is to generate a series of individual frames or a video clip.

Creative work

Table 1 Picture frames of "Thai herbal advertising media"
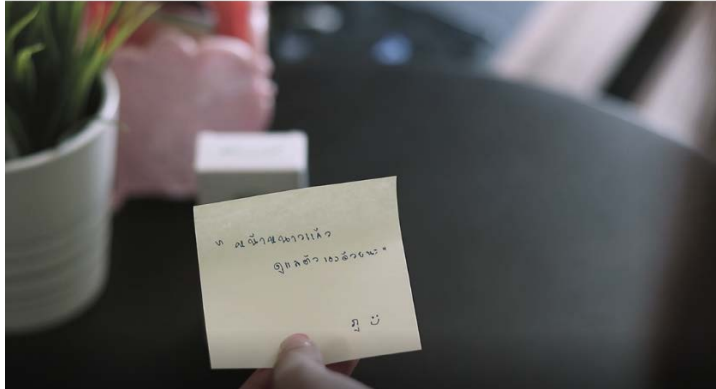
No.	Contents	Description
1		Namking on working.
2		A phone is rings.
3		**Namking** : Hello. **Mother** : How are you? Will you go home on New Year's Eve? **Namking** : I will tell you later. I have a lot of work, I don't even have time to take care of myself.

4		**Mother**: How about your boyfriend?
5		**Namking** : We broke up. (Looking at broken images in the trash bin.)
6		**Mother**: Maybe a good thing is close to yourself, but you never know the value of it.
7		**Namking** : (Looking at medicine bottle)

8		In Namking's mind **Namking** : (She is thinking about a man who always take care her.)
9		In Namking's mind Namking walks to the door and take a medicine
10		In Namking's mind Namking got a note "Let me take care of you".
11		**Mother** : Hello! Are you listening to me? **Namking** : Yes! Thank you mom. Don't worry about me. I love you so much.

12		**Namking** : (Namking sleeps on the bed. She woke up because Line's notification.)
13		In Line Chat **Pooh** : How about you?

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Creative work: Short Film - The study of making the experimental short film containing the issue of human instinct: "FERMATA"

Natda Junsmai and Rinboon Nuchnomboon

Srinakharinwirot University, Bangkok, Thailand. E-mail: rinbun@g.swu.ac.th

Abstract

The study of making the experimental short film in a content of human instinct by using the feminist idea had a purpose to create an experimental short film involved with human instinct and open the vision of existing human instinct in everybody. The study had three processes which included Pre-Production, Production and Post-Production. The process started with in-depth interview with a woman student of Srinakharinwirot University. The data were collected to create the short film in experimental form by combining visual and sound to give the personal aesthetics to each audience. After watching this short movie, the researcher asked 50 people from the audience to do the questionnaire. The consequence is this short film giving them the content with the objective, the understanding the context of the short film and moreover, understanding themselves about human instinct.

Key Words: The experimental short film, The feminist idea, Human instinct

Introduction

"Human behavior has come from subconscious" is the idea of Sigmund Freud describing passion and desire to respond to the needs of people themselves. We can see the keys to human behavior in different ways and that the uniqueness of each human created a different habit. The behavior is shown by using the ideal believe of social. The social rules are talks and commands about what is right or wrong. Looking backward, human lost their own selves to the needs from the frame idea of social because if they make something different from other people, somebody might think that they did wrong and are seen weird.

The researcher was interested in the theory of Sigmund Freud about the subconscious which is not related to identity and death instinct in the point of harmfulness, egos, sexual harassment or even sexual preference like BDSM. All these are the reflections of the social perspective that judge that they are wrong. In fact, humans have the subconscious in their own which is not right or wrong but following that needs is the more important thing. We need to open our mind and except the difference between humans. Moreover, the researchers are interesting in Shibari, The art of human body by using rope ties over whole body of female which give the passionate, no suffering and new perspective related to the sexual preference in BDSM group.

The researchers combine the interesting part of the idea of media to reflect society. The society is moved by media. The making of the experimental short film about the subconscious of humans with the idea of feminism aims to give a new perspective to open the vision about human instinct and the development of Shibari. To express the idea about the sexual is not wrong just because most of the people in society believed in that way. Without attitude adjustment, we can see the beauty inside from different angles and find new thing on earth.

Objective

The study of making of the experimental short film about human instinct by using the idea of feminism aims to study about the making of the experimental shot from that shows the basic needs of human inside and open the vision of human to precept the basic instinct in every human by using the creative and technique under feminist idea.

Concept and inspiration

The study of making of experimental shot film about human instinct by using the idea of feminism wants to show the idea that can inspire many people. The researchers were all female. The director has most inspiration from the art of Shibari. The image of the female who has been tied by ropes which was created in Japan at Edo era. Shibari had been used as punishment or making people suffering as a prisoner because that in the era there were no jails yet. Shibari came in many forms depending on the kind of conviction each person had. At the very end of that era, Shibari was used to punish the female slaves to torture and rape them. In 1800s, Shibari was changed to be a sexuality activity in higher class who wanted to act as a slave in the past era. This Shibari developed to be an art piece of Ukiyo-e in the same period and was found that many people were interested in this art form. This idea makes people want to learn and to train because they are fascinated by it.

The researchers and a director study more about the art of collage which is one technique of Dadaism. It talks about and critiques on the reason of human idea of arts without reason but giving the new image to communicate the creative image only. This experimental Short film would like to play the emotional effect on the audience when they react to the elements that the researchers have been created in the movie without exact direction. The audience can react and has the same feeling or different. Any kind of response is possible.

Process

In order to actualize these creative work I will process is divided in three steps
Preproduction:

1.   Do a research by reading books, newspapers and receive all information from any kind of media such as movies, internet or even the theory that relate to basic instinct of human feminism and art theory combining with the idea of Shibari and in-depth interview with the one who has an experiences for create storyline and production.

2.   Develop script by using form and direction to create the way to present the film which is developed into the creative experimental film.

3.   Plan to produce the film by using the movies references plus the designing process such as Set design, Props, make up and Costume to prepare for the shoot. Planning with the cast to go to set and set a meeting with the team for the planning of the production which included editing and special technique after production and budget planning.

Production: This process is about to shooting the film by using practicing of the cast and the camera man to shoot at the set. Making a decision about the location and the main idea of the storyline concerned with the set, the costume to make up and experimental technique during the shoot. Collect all files and re-checked after shoot and reshoot if need.

Post production: The last process of making film. Collect all files and making a storyline by ordered to create a movie. The director, the editor and the color grading team need to working together as a storyboard said which created before. Consulting about the technique and arts portion of the movies to match the needs of the director. Using Visual effects erased some elements to create a perfect shot. With the mood and tone, Color grading team will help to correct in this step.

During editing and color grading the team contact at the foley artist and the music composer to design a sound and making a sound mix in the film. After sound mixer step is the adding the subtitle in Thai and English. Designer team doing movie poster and launching the movies.

Last but not least, using questionnaire to asking the audience about the experimental in these movies.

Technique and equipment

Starting from talking about the script and dialogue with the director to make sure about the direction to project to the audiences. After knowing the needs of the director including camera angle movement and visual arts and design, we need to talk about the important of props in this film because they have a symbolic that need to show through to the audiences. Director want this film look like the fashion film by using camera angle and to represent the new perspective of vision by using wide angle to capture head shot of the cast which makes the virtual reality of the vision. The equipment off this film using 2 cameras which are Sony PXW FS7 and sonny A7 Mark II. The first one can collect the details of color and frame rates. The second one is suitable for handheld and shoot for the insert an up close and suitable for shooting in public because the size is smaller easy to move.

Creative work

Fermata is the experimental shot film under the idea of feminism. The purpose of making this experimental short film is to open the mind of the audience about the basic instinct and the art of Shibari. It is important to note that all of the production matters are under the idea of arts not for sexuality. The director and researchers research and analyze all data to create a story about 1) The self-revelation of the female 2) The subconscious of the female 3) Pleasure and torture 4) The suffering female who has been disposed from the social 5) The different types of female 6) Open vision and open your mind. The transition of each part will Connect with 2 situations which is increasing emotional with the image of daily life and mix-painted art performance.

The theme of these film is "Every human has their own instinct". The researchers have the purpose to let this film as the media to broaden vision of the people in Asian society and except the different between the basic needs and subconscious of each human.

Figure 1: Concept Image
Photo Reference : Ms. Vanuchaporn Supon and Ms. Natradee Ratanapreeyanuch

The theme of this film reflects artistic elements such as

1. Color: The red color all over the images and human face represents the harmful the desire, the need of the human which getting dirty by guilty and thought of the social.

2. Line: The black line represents The complicate relationship between needs and lust. Human cannot find their way out because they tie by this passion. Even if you can escape but it still leaved the Mark.

3. Texture: The overlay of many layers represents the dimension of human instinct that being hidden. The basic instinct that form the idea in human body by noticeable and unnoticeable will be show and release once it needs.

From the concept image used for theme of the film, the design team design to use the artistic elements from the image in the film. Black and red color are used as the emotion caused by harassment and represent the instinct of human by design all the set, costume, make up and props.

Figure 2: Mood Board
Photo Reference: www.pinterest.com

Location sets and props: the story of this film was filmed in three main locations.
1. Forest: A place to set as afternoon tea party wish represent BDSM scene. This scene represents image of social in harmful and instantly lease by female human. This scene using rainforest to show the location that connect to the sea related to transportation of social and culture from overseas since the past that overtake the mindset of the characters.

2. Hallway: Director using hallway as a place to show the walkway that is very narrow and uncomfortable for living. This hallway having the bad environment that tried to attack the character. This hallway needs to be dark and create a shadow referring to the hallway in jail talking about social framing idea to female.

3. Bedroom: A place for the character who wants to commit suicide. This room represents the sadness and sorrow of the character who has suffering by the society. Instead of using bedroom as the room for relax this loom is about the room to end the life. The arts and elements in this room is look like a leftover place uncomfortable and destroyed.

Figure 3: Key Visual
Photo Reference: Ms. Vanuchaporn Supon and Ms. Natradee Ratanapreeyanuch
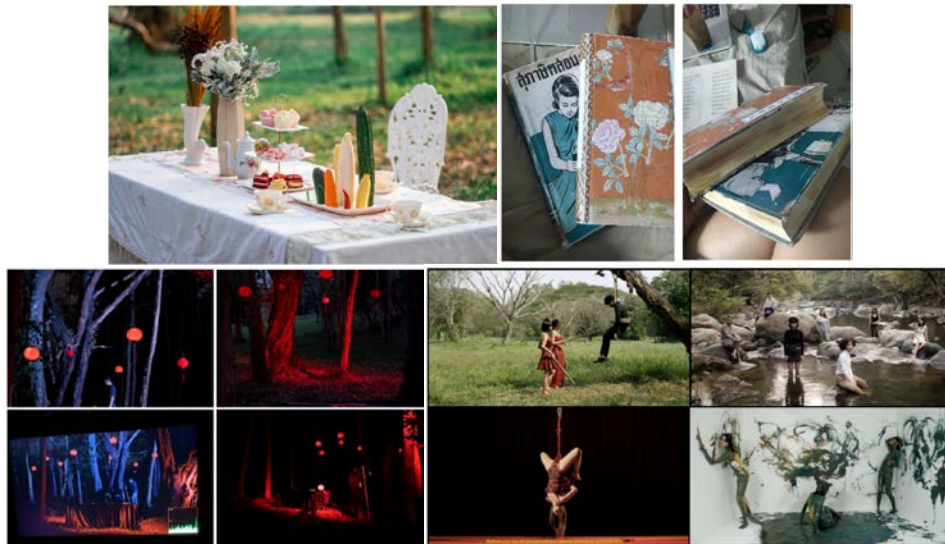
Figure 4: Set , Props , Costume , Make – up Design and Composition
in the experimental short film "FERMATA"

Costume Design:

1. Afternoon tea party scene: The character in cocktail dress represents the belief of society about how fit an accessory that has to be well prepared. This outfit represent high class interesting unique by using red color to show the meaning of Lust and passion. Compared to the guy who is dressing in black suit as a high-class person as well.

2. BDSM scene: Decorator uses BDSM suit in black to represent sexuality and having leather line cross over the body represent The wraps over instinct that has to hind inside.

3. Hallway scene: from emotional of woman who has to be in the frame idea of social all the time, Costume is showing the Square and layers of fabric as The test of emotional from starting by drawing on paper from the interviewer.

4. Commit suicide scene: The costume is strapless dress like sand clock. This dress represents time of living is almost out by using white canvas which means come back to original with the purely.

5. Canal scene: each character wearing a different outfit to show the connector confidence and uniqueness using earth tone color to show the normal of human and equality of human that has instinct has need has lust and love showing through the character differently.
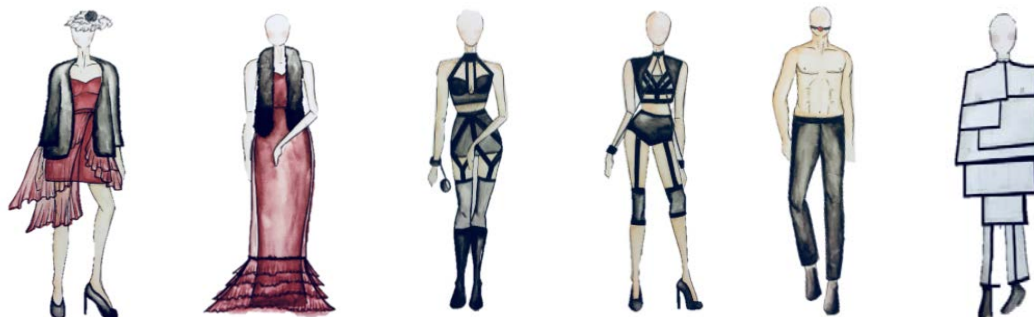
Figure 5 : Costume Design in the experimental short film "FERMATA"

Lighting: The lighting designer decide to use lighting showing the emotion to the audience scene by scene differently. By talking with the director and Art Director using colors to show the emotional. Each representative color was supported by the researcher such as red Represents violence, Blue represent sadness. Soft and hard light using to represent the emotional as well such as Death scene with soft light to shell warm sunlight in the morning represent happiness and pass to the new day, jail scene with the unclear Lighting represent fear and pressure.

Figure 6: Lighting Design with mood and tone in the experimental short film "FERMATA"
Photo Reference : The experimental short film "FERMATA"

The researcher of this film did a questionnaire test of the audience in the launching day. The focus group is about 50 people and the consequence is 1) the audience understand an open their mine to see and percept The basic instinct of human. 2) the researcher can give a new perspective of basic instinct of human to the audience by using the short film.

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        วันที่ 18 เมษายน 2562, จากhttps://moontonerecords.weebly.com

The Rise of The Female Talking Drummers

Akin Alabi

Nigeria (2019)

Abstract

This is a documentary on the emergence of female talking drummers in the Yoruba tribe of Nigeria in West Africa. It is the tradition in Yoruba land for men alone to play the talking drum but these women are breaking gender and cultural limitations to fulfill their dreams of playing the drum without prejudice. Within numerous universal cultural contexts, there is a no place for women within closed masculine dominated and reserved socio-cultural circles? Who and how are these circle memberships defined as closed and based on gender-related factors? As societies become open with interconnections that redefine these closed societies, women are at the forefront. Drumming is a sacred art that is utilized in worship and commune with the gods and spiritual. The reason/s for exclusion based on gender crumble and are defied as women basically display expertise on sacred drums not in a "war of the sexes"….but in a display of expertise on drums that do not dilute or compromise dexterity
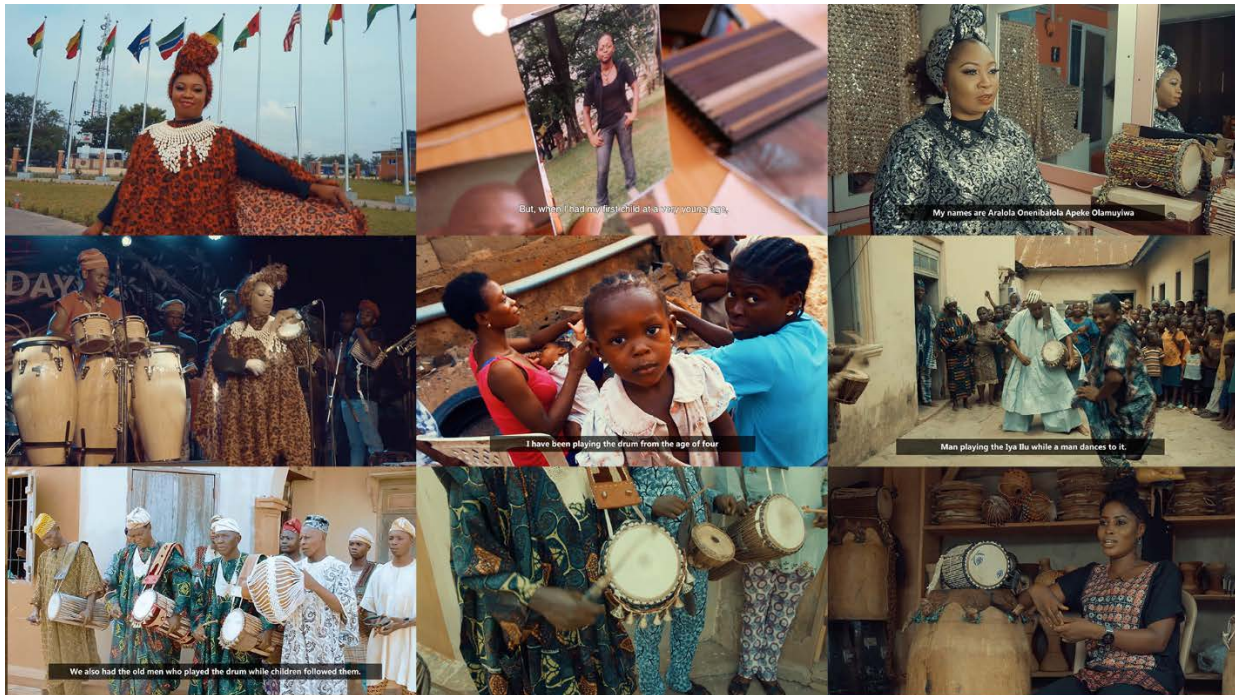
Atena/Nets

Mark Freeman

Ghana/USA (2019)

Abstract

This is a site-specific contemporary dance set in Jamestown, a traditional fishing community in Accra, the capital of Ghana. Rising stars in Ghana's dance community, Julius Yaw Quansah and Sena Atsugah are enmeshed in the challenges of daily life. Drawing from Ghanaian customs and traditions, they cast a wide net, remaking their world. The caste of Fishing families is as aged as antiquity and within these communities in West Africa there is a creation of a culture that is all related to life on the seas. The aesthetics and cosmology of fishing villages sustain surrounding areas and connects them to the oceanic. This connection is holistic and within that purity, provides an economy that generations depend on.

Conquest and Prison

Mark Freeman

USA/South Africa (2019)

Abstract

Conquest and Prison is a two-part suite combing text, spoken word and site-specific dance set in Grahamstown, South Africa. Part I — Oscar's Journey — is a solo performance by Oscar Buthelezi, the first African choreographer to win the prestigious Kurt Jooss Prize (Road 2016). This personal work combines personal poetic reflection and a performance at British built Ft. Selwyn. Part II — Child's Play— features Lorin Sookool and Julia Wilson at the Old Gaol, which imprisoned 1000's of black South Africans. This virtual duet in words and images attempts to reclaim and re-imagine this site of suffering. The liberation of spaces that have been designated as "prison" to hold the soul of humanity within that specific designated space is liberated with text, spoken word and art. With the infusion of art into those spaces they become "Freedom" fountains and sources of humanness and spiritual rejuvenation.

Wit What Why: Science Communication in Visual novel style on Facebook page

Patchanida Maneechot and Saowaluck Phanthabutr

Srinakharinwirot University, Bangkok, Thailand. E-mail: ck15patcha@gmail.com

Abstract

The purpose of this creative work is to create series of visual novel media "Wit What Why", which educate scientific knowledge on Facebook page for young adult people. In the story, there are 3 characters: Wit (Senior scientist), What (Mysterious freshman) and Why (Junior university student). Their story is inspired by the daily life of real university student in Faculty of Science. They are the main narrators who communicate the science information with humorous storytelling and easy word to understanding. The process of creating work consist of 3 steps. The first step is pre-production: script writing, character, prop and location design, and storyboard. The second step is production: Coloring, layout and audio recording. In production step, Paint tool SAI is used to draw the layout and Clip Studio Paint Pro is used to add text in conversation box. Moreover, the voice actor uses Adobe auditions for audio recording. The third step is post-production: Audio mixing and Video editing. In the final step, Adobe auditions is used to audio mixing and Adobe After effect is used to video editing.

Key Words: Science communication, Visual novel, Facebook page

Objective

This creative work is made for communicating scientific knowledge in visual novel style on Facebook page for young adult group.

Introduction

In present, the huge increase of social media users throughout the world, the flow and freedom of information sharing increase at a seemingly exponential rate, these are the main problems that make people confused, causing them to easily trust misconception and pseudoscience (Therdsak Maitaouthong, 2012). Therefore, Science communication on social media especially, Facebook page is the important key that could help increasing public engagement in science content and media literacy (Pirada Tumweerapong, 2015). Also raise the chance of more trustable scientific information source for common people. The purpose of raising awareness in society, be able to consider which information they should trust (Craig R. MaClain, 2017).

According to documentary research found that Facebook page is the most popular channel for communicating scientific knowledge in Thailand. There has a lot of Science communication facebook pages are created by private organization. For example, Mohr lab panda, Jones salad, Wit Here Here, Kwam Roo Sanook Sanook Bab Mor Meaw and Wit Sanook Rob Tua. These are the top 5 popular facebook page, that commucate scientific knowledge with various media style. Importantly, the unique style of storytelling attracts people interested in scientific content.

Creators would like to present the visual novel "Wit What Why", as a science communication media on Facebook page. Because scientific content is communicated byvisual novel, that is more interesting than only plain text paragraph. Moreover, visual novel

graphic styles are beautiful, attractive, and accessible. For the result, the creators expect to make an impact on young adult group in society to be more interested in science and be able to interact with more accurate scientific information, which would support sharing knowledge community and inspire lifelong learning for all people in the society. In addition, promoting good science literacy in society and preventing the public to be victimized by pseudoscience.

Concept and inspiration

The concept of this creative work is edutainment media, that want to present scientific information on Facebook page. This work is inspired from visual novel graphic style. Visual novel is the interactive game that include real-time rendered animation and natural language recognition. In addition, visual novel graphic is like a Japanese comic style, which are colorful and beauty design. As mention previously, visual novel becomes a media that is popular in young adult group.

In the story of animation, there are 3 main characters: Wit (Senior scientist in laboratory), What (Mysterious freshman) and Why (Junior university student). Their story is inspired by the daily life of university student in Faculty of Science.

Process

1. Pre-production

1.1 Script writing: this is an important step for planning the whole picture of work. A script is the written version of creative work. It usually contains the storyline, character background and dialogues.

1.1.1 Information research: find interesting scientific issues from credible source and then developing idea what the story should tell. Importantly, find inspiration for creating storyline and character background from various references.

1.1.2 Dialogue design: create dialogue is about taking a piece of the human condition such as basic science in daily life. Especially, the great storytelling have the clear structure, simple word and positive message.

1.2 Character, prop and location design: draft a set of character, prop and location design from selected references follow idea on the script.

In case study of this creative work, Characters design are inspired from the university student in faculty of science.

1.2.1 Wit: his character is inspired by a teacher assistant scientist in laboratory. He is a smart scientist, who can answer all questions about scientific topics.

Picture 1 The character daft design of Wit

1.2.2 What: his character is inspired by a freshman student in faculty of science. He is a mysterious person, who favorites about astronomy and space topics. Because he is an extraterrestrial being, who want to study about the earth and human.

Picture 2 The character daft design of What

1.2.3 Why: her character is inspired by a junior university student in faculty of science. She is a joyful person, who have any questions in everything. And she is usually ask Wit all the time when she wondered about something.

Picture 3 The character daft design of Why

1.2.4 Prop and location design are referenced from the laboratory in faculty of science.


Picture 4 Prop and location design

1.3 Storyboard: the storyboard is the key step in pre-production. It consists of details: character acting, story and cinematography to create the final daft for preparing in the production step.

Picture 5 The Wit What Why's storyboard example

2. Production
2.1 Coloring: the characters, prop and location are colored by Paint Tool SAI program. The color pattern follows the designed idea from the pre-production step.
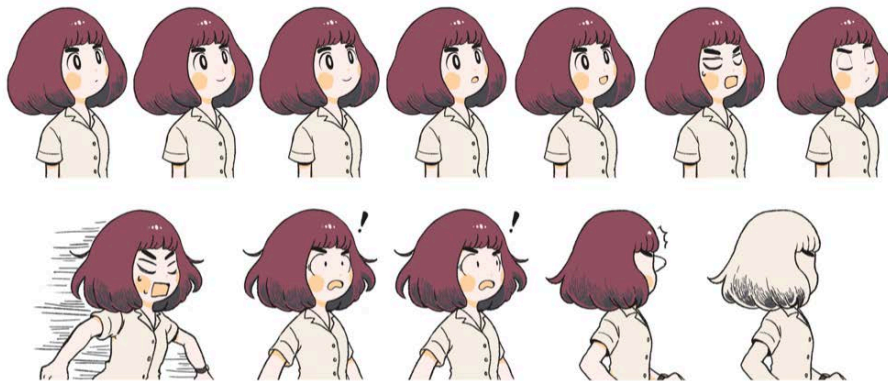
Picture 6 The sample of character design color
2.2 Layouts: Layouts are visual map, that show position of characters, their acting and the timing of the scene. Other instructions can also be included on the layouts such as notes for sound effects or special effects. And insert a text to a conversation box of each frame in Clip studio Paint Pro program.
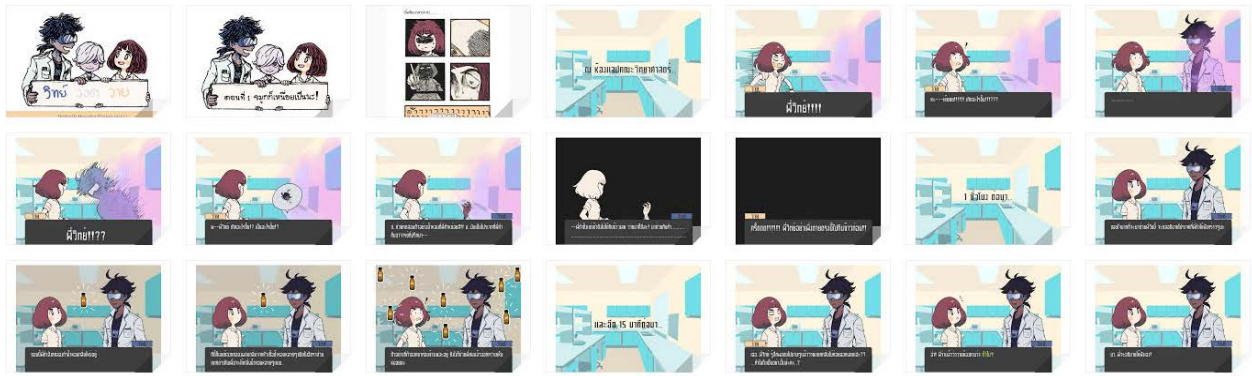
Picture 7 Wit What Why's layouts example

2.2 Audio recording: record voice actor by microphone and Adobe auditions.
3. Post-production
3.1 Audio mixing: the whole processes are done on Adobe Auditions.
3.1.1 Audio timing: arrange the proper sequence for the the narration audio, recorded from voice actor and adding sound effect.
3.1.2 Audio cleaning: cut out noise and grain from the raw audio.
3.1.4 Quantization, value balance: enhance quality to raw audio and mastering.

3.2 Video editing: the whole processes are done on Adobe After effect.
3.2.1 arrange the sequence of illustration: make frames synchronize with audio.
3.2.2 add on transformation: consist of position, opacity, rotation, and scale
3.2.3 adjust speed volume: make the transformation are natural and smooth.
3.3 Rendering: The final step of post-production. Rendering is used in both audio mixing and video editing. It is the process of getting the final assembled visual novel scenes or pieces out of the computer in the format of a sequence of individual frames. The aim of rendering is to generate a series of individual frames or a video clip.

Technique and Equipment

1. Production
1.1 Layouts are inserted a text to a conversation box of each frame together by Clip studio Paint Pro program.
1.2 Coloring the drawn frames: the characters, prop and location are colored by Paint Tool SAI program.
1.3 Audio recording: record voice actor by microphone and Adobe auditions.
2. Post-production
2.1 Audio mixing: Adobe Auditions are used to make audio timing, audio cleaning, quantization and value balance.
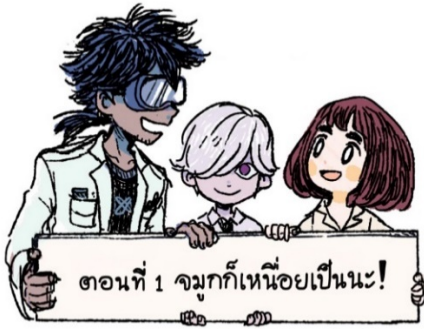2.2 Video editing: Adobe After effect are used to arrange the sequence of illustration, add on transformation, and adjust speed volume.
2.3 Rendering: Adobe After effect is used for the rendering step for generating a series of individual frames or a video clip of visual novel.
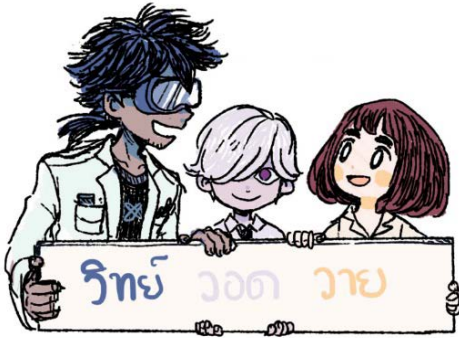
Creative work
Table 1 Picture frames of "Wit What Why" visual novel

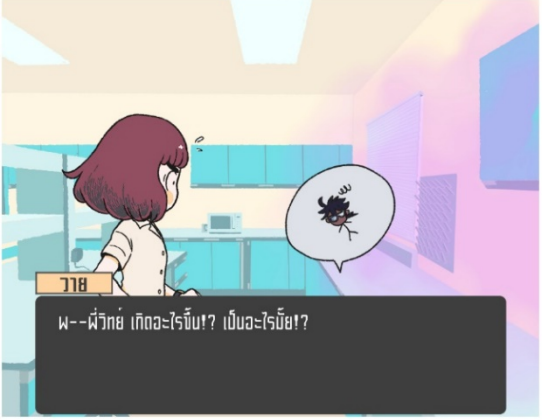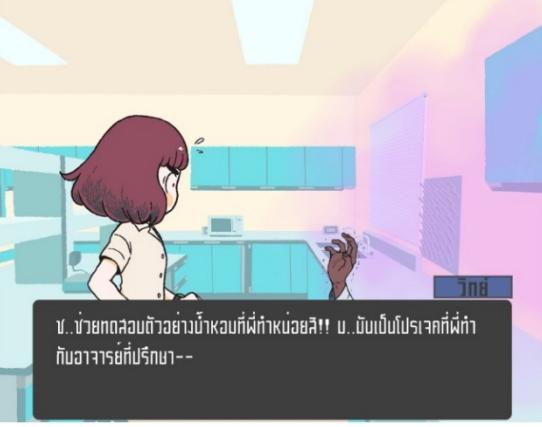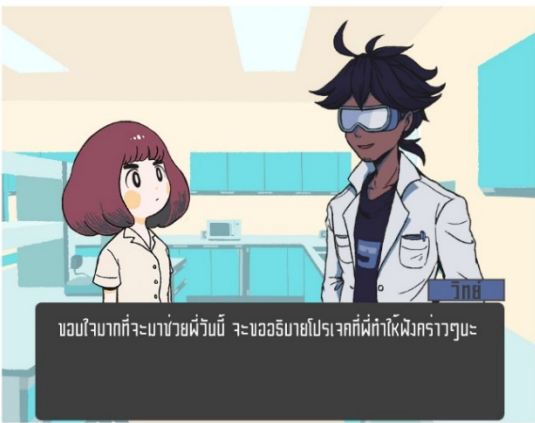| No.	Contents	Description
1		Title: Wit What Why
2		Chapter 1: Nose can get tired too!
3		The day of midterm exam... AAAAAAAAAAAAAAAAAAAA AAAAAAAA
4		At faculty of science's laboratory

5		Why: P'Wit!!!!
6		Why: H-Hey!! What happened !!!???
7		Why:
8		Why: P' Wit!!??

9		Why:P-P'Wit, What happened!?, Are you okay!?
10		Wit: P..Please help me test the fragrance example!! ..It's my project that I made with advisor—
11		Wit: —I haven't even eaten since morning, good thing you come! help me please— ....
12		Why: Eeeeeeeeeeeeeee!!!!!!!!!! DON'T DIE HERE!!!! GO TO EAT FIRST!!!!

13		1 hour later...
14		Wit: Thank you for coming to help me today, let me explain my project briefly.
15		Wit: I'm currently making a new scent of fragrance.
16		Wit: so we tried mixing scent from many fragrance samples in a different ratio to get new fragrance scents.
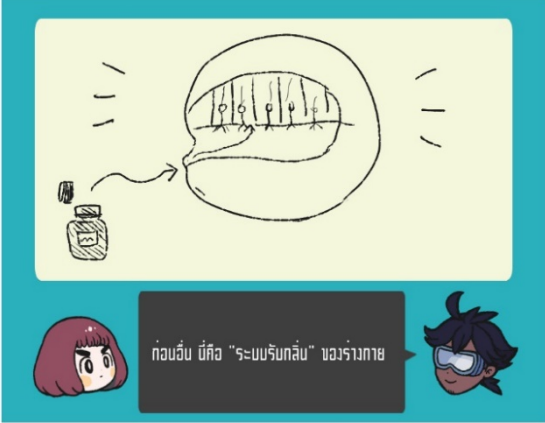
17		Wit: There are many samples so I want you to help me smell and comment on it, thank!
18		15 minutes later...
19		Why: Err..P'Whit, I feel like I can't tell the difference between each scent?? why does this happened?
20		Wit: Hah! I knew you're gonna ask "WHY"?
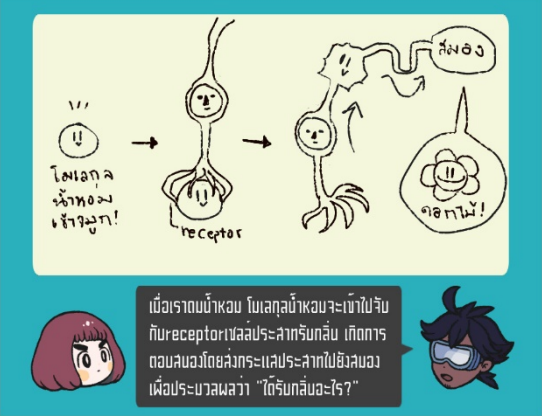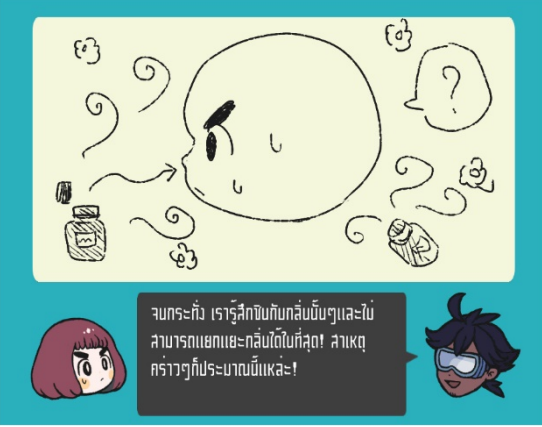
21		Wit: Allow me to explain!
22		SARA TIME! by P'Wit.
23		Wit: You just asked that "why does smelling fragrance scent for a long time make you can not tell the difference between each scent at all", right?
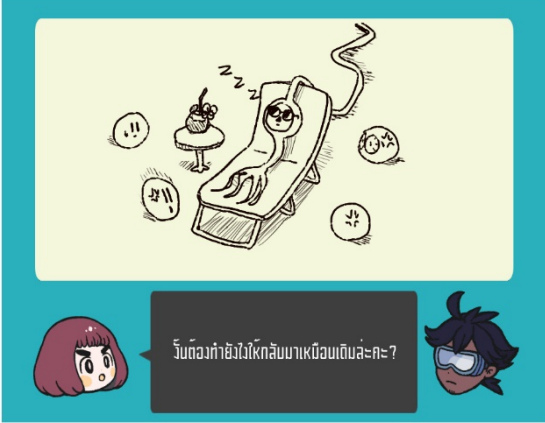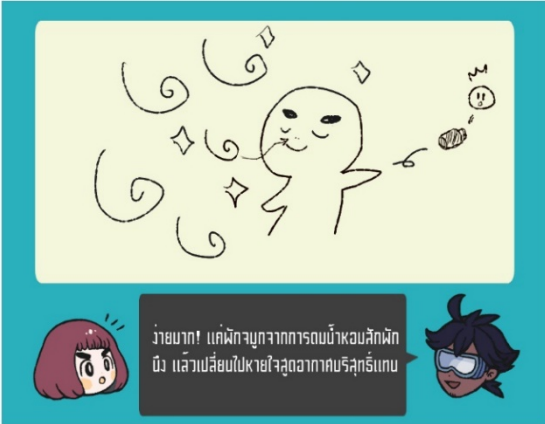
24		Wit: Well, first, you gotta know this, this is "olfactory system" of our body.
25		Wit: Normally, our nose has these cells called "olfactory receptor neuron" (ORN)!
26		Wit: These cells can receive many different scents up to 40 million cells! they also have an individual type for each molecule of those scents too, cool, right?

27		Wit: When we smell a fragrance, the fragrance molecule then get caught by receptor of ORN causing it to send a signal to a brain in order to process "What is this scent?"
28		Wit: But!! If we smell for a long time, cells will try to adapt themselves by decreasing a reaction to the received scent molecule to prevent olfactory system from too much overexciting.
29		Wit: That cause us to get used to that scent and can no longer tell the difference between each scent eventually!

30		Wit: But how can we make it back to normal?
31		Wit: Easy! Just rest your nose from smelling a fragrance for awhile to inhale a clean air instead.
32		Wit: Or you can smell other scent that are different from the fragrance you were previously smelling, for example, coffee bean or sliced lemon.
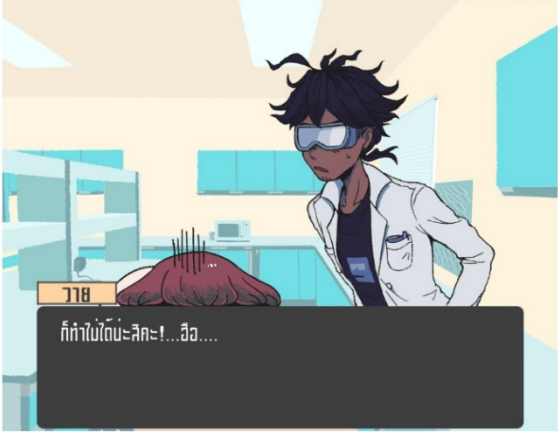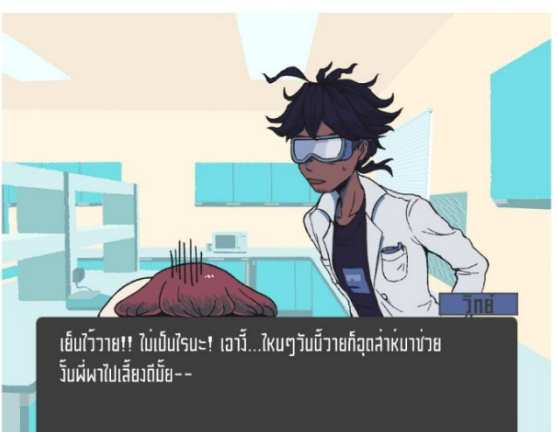
33		Wit: With this, your nose will be back to normal! (look at the drawing I made!!).
34		End of SARA TIME!!
35		Wit: That is all, you get it now, right? let's call it a day, thank you so much for helping—

36		Why: AAAAAAAA!!! P'Wit!! I forgot that!!!
37		Why: —that I come to see you because of today's exam..
38		Wit: Er..so how was it? Can you do it?

39		Why: Of course not!...hhnnn.
40		Why: I thought i read enough..and you even help me study... ...sorry.
41		Wit: Calm down there!Why! it..it's alright! well..how about I pay for your food today since you come help me—

42		Wit: *SCREAMING*
43		Why: Wowww! You sure!? You really gonna pay for my food!?
44		Why: I WANNA EAT BBQ!!!!!
45		Wit: I don't have much money, YOU KNOW? Why: I will pay you in half then! To be continue..

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The Study of Creating Process of A Short Thriller Film Depicting Illegal Wildlife Trade with Support System from Thai Police via Short Film Sneak (2019)

Thunyatorn Vivattanadecha and Athip Techapongsatorn

Srinakharinwirot University, Bangkok, Thailand. E-mail: musikaartist1990@gmail.com

Abstract

This creative work has an inspiration from illegal wildlife trade by supporting system of Thai police in Thailand which creators make a short thriller film to exaggerate the illegal issue. However, the objectives of this creative work is to study elements of thriller movie, present the different of survival instinct of human by using short thriller film and reflect the problem of illegal wildlife trade by supporting system of Thai police in Thailand. The process of this creative work can be divided into three parts. The first part is pre-production or process of research and design in every elements of thriller film. Second, the production process is where we were filming on set which director of photography can create low key technique for representing the dark issue in Thailand. The last stage is post-production in which we used parallel cutting technique containing narrative of three storylines at the same time. The result shows that the audience who watched this short film knew that the content in this film has been related to illegal wildlife trade case known in Thailand for a while. The creatorss were successful in making a sense of thriller movie. The creatorss can also make a social movement in addressing illegal wildlife trade supported by system of Thai police issue.

Key words: Wildlife / Thriller / Police / Short film

Introduction

Illegal wildlife trade is still a big problem that the world stay alert very closely and the issue is also very important to ecology. In February 2018, there occurred wildlife hunting in wildlife protected area of Thailand where the owner of a construction company was involved in this case (BBC Navigation, 2018) and there were several comments in social network and most of the comments saying they disagreed with penalty for the suspect. Some comments mentioned the financial power of the suspect in this case that protected them from penalty and some comments complained about police who enforce the law that might ignore the duty or can not enforce the law as appropriate because they afraid of power. However, the police are known to have a career that involves with everybody and every social class. This shows that the duty of police must be correct and strict. Creators strongly believe that most of the police duty is still righteous and fair. However, there are still corrupted policies in Thai police system as well. So the creators were interested in this issue and wanted to address this problem to society by communicating in the format of short thriller film which had the content about illegal wildlife trade with supporting system of Thai police via three children's point of view. These children show survival of wildlife trade smugglers. The researchers were interested in the different of survival instincts of human in that people might be different in subconscious mind and life experience. So creators had those issues for the inspiration of this short film creative work entitled "Sneak (2019)". Although, this short film may not give any solution to this

problem, this short film will address the issue of illegal wildlife trade so that it will become a concern for solution in the future.

Objective

The study of creation of the short thriller film with the content of illegal wildlife trade with support system from Thai police has three objectives.

1. To study of creation process of the short thriller film.
2. To present the different survival instincts of human by using short thriller film.
3. To reflect the problem of illegal wildlife trade which has support system from Thai police.

Concept and inspiration

The creation of short thriller film "Sneak (2019)" has content about illegal wildlife trade by supporting from Thai police which is inspire from hunting wildlife case in Thailand wildlife sanctuary, the suspect is a famous owner of construction company in Thailand implicate in that case which has several comments in online social media and this case can make a social movement and also creators interested in survival instinct of human which has so many different types when facing of fear, it might be coming from different life experience and environment which creators seem that the issue above appropriate with thriller movie that need to lead the thinking of audience and follow the characters when they are facing and fix some problem which creators will create a concept that is "Humans often lose to bad power".

Process

Creators made a scope of study and creation short thriller film "Sneak (2019)" showing the content about illegal wildlife trade by supporting of Thai police. The movie contains three parts.

1. Study of structure and narrative technique of thriller movie to present a situation and show some issue that implies about illegal wildlife trade with support from Thai police.
2. Study the information about support of police system in Thailand.
3. Study the information about illegal wildlife trade.
   Researcher has been making a plan which can be divided into 3 parts.

1. Pre-production is the first step that is very important of making a movie because this step will create direction of this work in order to research, in this creative work, researcher studied about the making of thriller movie in a part of meaning and nature of thriller movie and also nearby genre for example Mystery, Crime and Suspense by comparing in speed of story, plot and narrative technique. The result of comparison is thriller movie will focus on create the sense of worry to audience. The story will be exiting with situation and problem that the character will be facing. Nowadays, thriller movie has been mixed with any issue, thriller genre is the most acceptable and very popular because of the mainly movie will be mixed with thriller genre. (The Paperless, 2017: Online) Regarding to supporting system in Thai police, creators researched about the fact of this issue. There are several interesting information in quality life of Thai police, Nature of supporting system in Thai police and benefit of supporting system in Thai police in order to say Thai police haven't got enough salary to live in present economic which will be higher, very less opportunity in career path. (Theerawat Lieamsuwan, 2005: 100) In topic of analysis study of supporting system in Thai society via moral theory of Immanuel Kant, the result is supporting system in Thai society. has been making so many problem such as corruption. And also it seem that Thai society has people who agree with corruption because they got benefit and some people disagree with it because they got nothing. (Pornsuk Chotphinit, 2015)

A screenplay was written after a research on narrative technique of thriller movie, supporting system in Thai police, and illegal wildlife trade and survival instinct of human when they are facing with any dangerous. The creators combined those components for writing a screenplay under the name "SNEAK" which tells a story via three children's point of view depicting how they were in the illegal wildlife trade situation.

Casting team selected actors according to the screenplay. The team started with physical analysis and background of each character, so in every actors will have specific types of characters in different ways. In this short film there are seven main characters as follows:

1. Character Best (boy) 17 years old.
2. Character Tae (boy) 17 years old.
3. Character Kin (boy) 17 years old.
4. Character Detective (Male) 35 years old.
5. Character Head of Badman (male) 50 years old.
6. Character Badman 1 (male) 20 years old.
7. Character Badman 2 (male) 35 years old.

Art department in pre-production designed location and set design related to research and concern about narrative and design concept as the first priority. The location has been designed to portray an abandoned building which was a good place for hiding and far away from people. Art director and costume design designed a "Key Visual" to make sure that everyone on team will understand in the same direction.

Producer role in this stage will make a time schedule as we call "Breakdown" by referring to the screenplay, location, transportation, how many shots that should get in a scene, time and date and also all budget that involved in this short film before setting a schedule up.

2. At production stage, creators spent four days during the production. There were three separate departments.

First of all, the director communicated with actors to direct emotion and direct acting by using communication style in a shot such as using Medium Shot and Close-up Shot mostly to communicate emotion of characters in a tense situation and composition technique such as Frame-within-Frame and Foreground to indicate the feeling of sneak via point of view of the three children. In doing so, the director had to talk with director of photography who designed the frame in movie as a film language and communicate in motion picture. Director of Photography designed the movement of camera as Handheld for showing unstable situation and confusion in mind. Also lighting design was rendered by using Low Key technique that has more shadow than light to present a symbol of illegal issue in Thai society via short film.

Art department prepared many props related to screenplay and key visual elements. The necessary props such as tiger skin and ivory represent symbol of illegal wildlife trade in Thailand.

3. Post-Production stage is the last stage of all in filmmaking. This starts with selecting good take, concern of every elements such as composition, acting, and emotion of each frame. Then editing process begins by using Parallel Cutting technique to tell the three timelines of three children at the same time. After that, check all element such as rhythm of editing, sound design, lighting and color meaning to develop and complete the short film.

On the other hand, art director designed a poster of the movie, starting from review of the design concept. Then the director created poster relate to the main concept. Creators used photograph from the set in exact location then adjusted contrast and color to suit the meaning that we want to communicate. After that creators added the necessary text such as the name of short film, the name of director and the names of actors, etc.
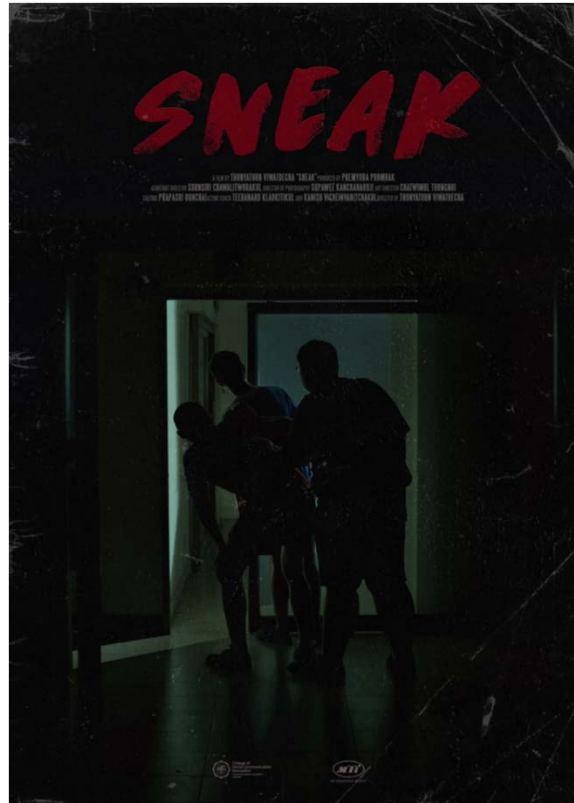
Movie poster

Technique and equipment

      In terms of narrative technique, creators used the technique that communicates the meaning of sneak, also the name of this short film, by using composition, camera movement, lighting and the shot. The creators used Medium shot and Close-up shot to compose the frame to communicate emotion of actor by focusing on face and eyes and also show their fear when the character are facing bad situation, including usage Foreground and Frame within Frame composition technique by creating point of view from character to illegal wildlife trade situation. To use the camera effect, creators used handheld technique to communicate unstable mind of character, and the last technique is lighting, Low Key technique, has been used in this film to communicate symbolic meaning of illegal issue that has been hidden in the shadow of society

Creative work

Key visual design of the main scene in storage room where the bad guys kept tiger skins and ivory. The creators designed the whole room.

The location was an abandoned hospital building in the middle of Bangkok so creators could rebuild some area by adding props such as leaf and newspaper to make it dirty.

Costume design of all character is based on character background, physical appearance and situation in screenplay by using color and sizing to communicate personal background and storytelling support.

Props design by mocking up tiger skin and ivory. Art department researched from the real martial and online pictures as a reference in terms of texture, color and shape to make the fake props to be real or genuine as much as possible.

As you can see from the pictures above, the director of photography designed the shot by using foreground composition to carry a sense of sneak and also low key lighting that has many dark areas. Camera movement used handheld technique to crate shaking effect while the camera followed the actor to make more tension.

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Project One O One: Health education for teenage

Chaianun Watchareemethee and Saowaluck Phanthabutr

Srinakharinwirot University, Bangkok, Thailand. E-mail: Chaianun.wat@gmail.com

Abstract

Project One O One: health education for teenage (Project101) is a simple television program for teenage to understand health problems and how to protect themselves from a problem. Because most of the health content in Thailand television makes for an adult or elderly that make Project101 starts with a simple question "How to make teenage enjoy to education about health?". Process of creating Project101 consist of 5 steps. The first step select question about a health issue in every day to make pre-production plan. Second, make a pre-production plan and make a question script for moderator. Third, choose an actor by choosing in the age of teenage age and making production. Forth cutting unused video footage and make graphics. Fifth, render and upload to a website.

Key Words: television programs, teenage, health communication

Introduction

Television is a popular medium broadcasting over 98% of households in Thailand with 26 channels. Television could be used as a tool to support health education in various levels through health communication programs which are creative and easy for the audience to access health information. But in 2018 television program about health has only 53 programs and most of the health content in Thailand television makes for an adult or elderly. That makes a question for the content creator "How to make content about health for teenage?". One of the answers is made content enjoyable to learn by add entertainment in education that calls "Edutainment". The creator would like to present the edutainment television programs "Project One O One" television programs for educate about health in teenage to protect themselves from the issue about health. Because teenager has a healthy more than adults or elder.

Objective

This creative work aims to create a Television program to educate about health in teenage and make them enjoy about the story of health.

Concept and inspiration

The concept of this creative work is edutainment television programs, that is integrated between knowledge of health from teenage and knowledge of health from experts in each field.

Process

1. re-production
   1.1 Information research: Because of the large amount of health

content the first step of my work is research what health content to tell to the teenager and how to tell them.

    1.2 Scriptwriting: create a script to guide about mood and tone of television programs question for ask teenagers questions for the expertise and what properties to use in the scene. And guide for the character of emcee and teenager in television programs

    1.3 Casting: casting emcee and teenager by interview some question about opinions of health.

    2. Production: shooting and take an interview actors and expertise.

    3. 3 Post-Production

    3.1 Editing: Select used or unused scene then make a first draft of program. Then insert sound effect.

    3.2 Graphic design: Design graphic for programs and insert in it.

    3.3 Editing insert sound effect and make final draft

    3.4 Rendering: Final step of post-production. The aim of rendering is to generate a video clip and reduce size of video for upload on website.

Technique and Equipment
    1. Production
        1.1 Camera shooting: Camera recording by Cannon camera
        1.2 Audio recording: record voice of interview by shotgun microphone.
    2. Post-production
        2.1 Video editing: Adobe Premiere Pro CC 2018 is used to edit video and select use or unused footage.
        2.2 Graphic design: Adobe After Effects CC 2018 is used to create video graphic.
        2.3 Rendering: Adobe Media Encoder CC 2018 is used for the rendering step or generating a video clip and reduce size of video for upload on website.

Creative work Table 1 Picture frame of Project One O One

	Title of project One O One
	Participant and emcee introduce themselves

	Emcee: Do you know condom? Girl 1: yes, I know Emcee: Where do you seen it ? Girl 1: In convenience store
	Emcee: Do you know condom? Boy 1: Not only know. I already touch it, but I never used. Emcee & Boy 1: Laugh
	Emcee: Do you think condom can protect from sexually transmitted diseases? Girl 2 : Yes of course, not only protect from HIV condom can protect from Syphilis, HSV and other sexually diseases.
	Emcee: Besides sexually transmitted diseases What can a condom protect? Boy 2: pregnant Emcee: err ok

	CG: If you have accidental sex do you used a condom?
	Girl 1: err I will used condom Emcee: If you boyfriend don't used condom how do you do? Girl 1: It hard to say, but I will try to persuade him to used condom
	Boy 1: I have idea. If your boyfriend doesn't use condom. You pinch in his nipple and ask him do you used condom or not. Everyone: Laugh
	Expertise: If you don't want to used condom you can used Intrauterine device (IUD) or used the pill to protect from pregnant.

	CG: how to protect yourself from the sexual disease without condom?
	Girl 2: Use birth control pill, but condom is better because condom not only birth protect, condom can protect from sexual disease.
	Expertise: If you don't want to used condom you can use Pre-Exposure Prophylaxis (PrEP) or Post exposure Prophylaxis (PEP) for protect from sexual disease.
	CG: What can condom do?

	Girl 2: use to replace balloon Boy 2: use for cleaning my shoe Everyone: Laugh
	CG: do you know how to used condom?
	Girl 1 & Girl 2 Show how to use condom. Girl 1: It slip. Girl 2: errr it so hard.
	Boy 1 & Boy 2 Show how to use condom. Boy 1: Do you know how to use it? Boy 2: err maybe

	Expertise Show how to use condom.
	Everyone: thank you and see you again next time

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     วารสาร กสทช., 2017(2)

The Dream of El Dorado

Miriam Alexa

Germany/ France (2019)

Abstract

"Coming to Europe for an African is like El Dorado." This is a biographical journey of an African trying to find "home" in France. She tells her experience of acclimating to this culture. A mother tells how this migration has separated her from her children and the hardships she has aced. Within the context of these experiences that several immigrants are forced to contend with in Europe, can it still be described or placed on a pedestal of utopia as an El Dorado? The sacrifices that immigrants are forced to encumber denies them a connection to the familial. How do immigrants cope with torrents of isolationism in a culture removed and instantly alienating?

But, when I had my first child at a very young age,

For a lot of families it's taking someone out of the misery.

It was very hard, I had to get married twice

he's leaving next year, for him it's a dream "I'm going to France."

It was the only joy I had, they were the only children I had.
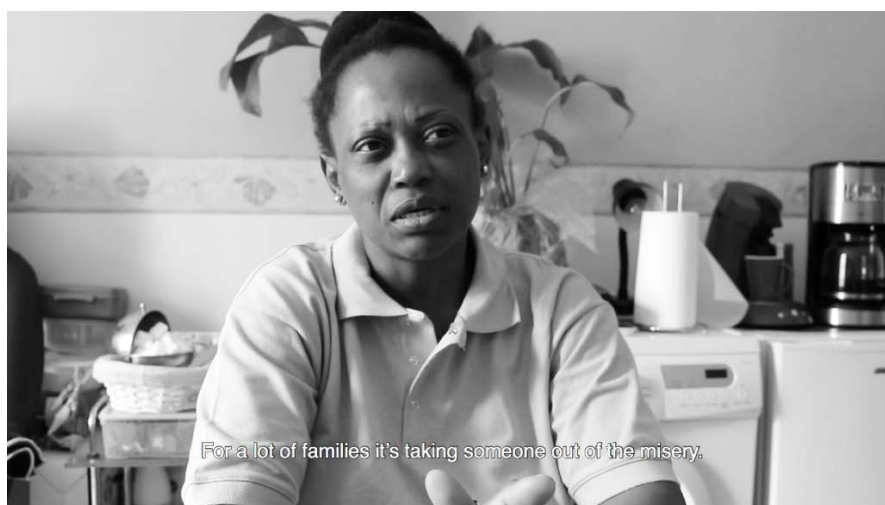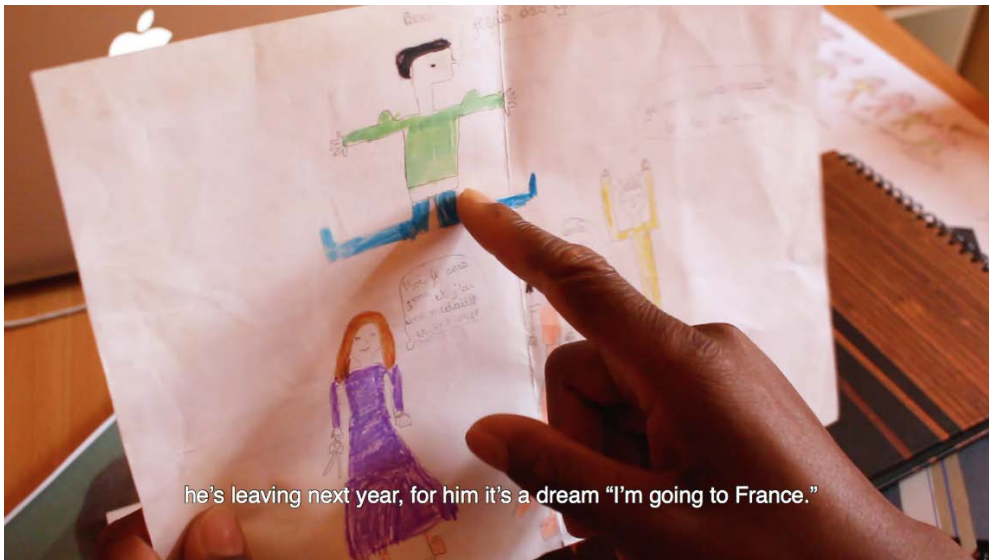
You're in charge of your intoxication, but you're at home.

The idea was to have my children with me within 2 years maximum,
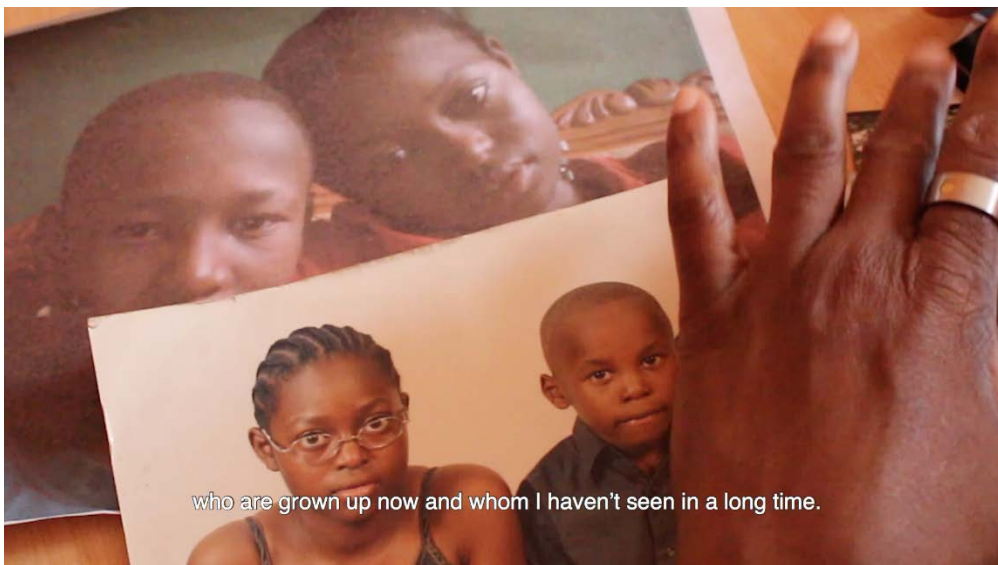
who are grown up now and whom I haven't seen in a long time.

Mis(s) Interpreted

Ayesha Kosaka

USA (2019)

Abstract

The film is on the suppression of the black female voice. Although society traps black women in a box, the work expresses that we can still move past the stereotypes and break through. For centuries women in general have faced a high discrimination and deprivation simply based on their gender. The gender bias creates a glass ceiling for most women in the workplace. Not only do they face lack of equity in pay scales compared to their male counterparts, they must deal with discriminations based on race if they are women of color. Never are they perceived as equals. Their voices are suppressed and they are pigeon-holed into roles that are inferior and not comparable with their intellect.

African Diaspora

Joseph Boateng

Ghana (2019)

Abstract

Second generation young woman goes back to Ghana, West Africa after living in UK most of her life. Very relevant to the social, cultural, historical exploration of Ghana and how to discover your diaspora. The young woman has organized a sports development program for youth.

The question surrounding how and when to return is a major dilemma for Africans in the Diaspora. The basic tenet of being involved in national development and how an individual can best contribute to that and make a difference is explored. What is identity? How does a Diasporan return after decades away and still claim a heritage of land, history and culture? These are major questions that this work explores.

The study of making the experimental short film: Trash you

Anongnart Usanon and Porawan Pattayanon

Srinakharinwirot University, Bangkok, Thailand. E-mail: porawanp@g.swu.ac.th

Abstract

This short film, Trash You, is an experimental feature film. The film contains three different types of pictures: cinematic, real and performance art, under themes "restricted Thai women" and "molestation". The film consists of interviews of Thai female celebrities in 2019. They are narrators. The film does not reveal the narrators, but their narrations in three types of pictures are shown. The researchers realized the unsolved problems about women and used this film to voice the problems, aiming for the viewers to better recognize women's rights. The purposes of making this short movie are to study a production of a feature short film and to reflect the restricted Thai females by the surrounding social values and molestation problems. It took eight months to make the movie with three steps: pre-production, production and post-production. The framework for the script, artwork composition, filming, and film editing was social values theories to reflect the restricted women by social values and the molestation problems women constantly face.

Introduction

In 2019, several Thai females easily became celebrities in entertainment business because there was a closed connection between online personal and public spaces. Women were able to present their positive aspects of life and then they gained their followers. Most of these women would like to gain some types of benefits and fame from these social status. Some were called actresses, net idols or influencers because some products made use of their spaces and promoted these females' identities in the cyber world. These women sought out for the perfect appearance which encouraged plastic surgery. As a result, there were many beauty clinics in 2010s to satisfy the need of these females who sought for good appearance and worked hard for it.

Sexual harassment was a hot issue to discuss even after all the development. Sexual harassment was often committed. The researchers had chances to become familiar to some popular female celebrities among the teenagers and realized that their personal spaces were perceived as public spaces which were freely criticized and easily harassed when these celebrities posted their thoughts or shared some information and their posts got perilously responded. Some saw these celebrities were labelled by the public as public figures and were seen as objects, not human, therefore, they could be harassed. The researchers saw this unsolved problem and would like to call attention from viewers to better recognize women's rights for this group of women.

Objectives

1) to study a production of a feature short film and

2) to reflect the restricted Thai females by the surrounding social values and molestation problems

Concept and inspiration

This creative work, "*Trash you*", is an experimental feature film short film (20 mins.) that talks about the restricted Thai females by the social values and traditional image in the current situation and molestation problems which were often encountered in Thai society. The researchers conversed with some of the female celebrities about losing oneself and the uncomfortable feeling in order to save their faces and images as the public expected. There were sexual harassment news which celebrities' photographs were digitally edited as pornography. The celebrity reported this to the police and shared her thoughts on this matter. The researchers saw the problem and would like to be another channel to uphold human rights by developing the interview into a film script for a production of an experimental feature film short film, *Trash You*, which represented restricted Thai women by the public. The producers would like to show the juxtaposition in a form of an experimental feature film short film in order to study the viewer's responses.

The concept image of the film was developed from the theme of restricted Thai women by the public, and the uncomfortable feeling they had.

Process

In order to actualize this creative work, our process is divided into 3 steps:

1. Pre-production is when we do research and accumulate information to develop and write script following by breaking down the script, visualizing story board, casting actors, scouting locations, production designing and preparing set and costumes.

2. Production is when we go out to shoot on location and in studio in order to create visual and sound.

3. Post-production is when we edit the film, create special effects/CGI as well as sound effect, colour grade the film, put together the music and mix the sound.

Technique and eqipment

Sony FS7, mobile phone cameras and GoPro Hero 3 were used in filming. The short film was divided into three parts: fiction, reality, and performance art. These three parts had different types of pictures as follow.

1) Fiction showed 3840*2160 25 FPS by Sony FS7 and angenieux 25-250 t3.2 (PL) zoom/vintage and Samyang lens.

2) Reality showed 1920*1080 25 FPS by mobile phone cameras

3) Performance Art showed 1920*1080 29.97 FPS by Sony FS7 and Samyang lens and GoPro Hero 3

Creative work

Theme

Thai women were restricted by the social values. The producers would like to present these limitations by Thai society through in-depth interviews. The topic of the interview was mainly about living in the society that was restrictive on women and within this restrictive society women were perceived as objects and were molested. That is, women were harassed within the social limitation and their rights were overlooked.

Plot

This experimental feature film short film was divided into three aspects: fiction, reality, and performance art. The story was created specifically for each aspect. The story narrated one daily of a woman, representing women whose focus was on the social values and finally they were harassed as lowly objects.

The production process

The film was made into three main parts: fiction, performance art and realistic. In fiction part, there were eight performances:

1. Shower room, the beginning: a narration of a dairy life of a woman who started a day by practicing different smiles and faces for different characters and roles in the society

(2) Weight measuring: every woman was concerned about their weight and this part told about the concern of weight gaining

(3) Dressing table: a narration of makeup wearing and maintenance of skin

(4) Dining table: a narration of net idols taking photographs of food and beautiful items, editing them and posting them on social media

(5) Living room: a narration of online sexual harassment on women

(6) In the bed: a narration of a woman lying in the bed turning her back to the viewers and a man buttoning up his pant as if he just had sex and leaving the woman in the bed. This scene reflected the way women were perceived as a public space for dirty criticism without retaliation

(7) Dessert shop: reflecting what women encountered but the society / public overlooked it

(8) Shower room, the end: the warping up of the whole story, finally the woman walked into the view to remind the viewers to recognize the problem

Performance in the film

The characters in the film showed real emotion and feeling, emphasising on showing the emotion through the eyes and movement: for example, the scene which a character playing music while doing live broadcasting and the sexual harassment responses showing up. The sudden changes in the eyes and faces of the character could easily be seen. Fright

and sadness could be noticed in the character's eyes and face. The movement of the character vividly showed her feminine.

Mood and Tone
The art director chose to present the film in three parts by juxtaposing different forms of the pictures. The two different parts together created a new meaning.
1) Reality Footage

The art director chose to present reality footage of Thai society as a foundation while the art director set the other two parts to contrast with the reality footage in the idea and definition from the interview.

(Figure 1: Reality Footage)

2) Fiction
A simulated world was created. In this world, the society set the image that women should have and hold. The pictures in this part showed the simulated world showing woman images that were restricted by the society. The idea derived from the commercials and art composition which presented women in Thai society; for example, employing pastel colors in the scene, having desserts in the scene, pretty dresses, light make-up and other characteristics that Thai society expected proper Thai women to have, particularly sweetness and cuteness, such as, pink pastel.
An image derived from the interpretation of woman's feelings in the interview and presented in performance art and dark colors, emphasizing the direction of the feeling, the frustration, the melancholy mood to create the conflict of the three types of the pictures.
In the simulated world except the café scene and performance art, the scenes were set up in a studio. The café scene was taken in an actual location.

(Figure 2: Fiction Footage)

Camera movement
The motions of the picture frames were different according to tools and techniques resulting in viewers' emotions and feelings of each part.

1) In fiction, dolly was utilized to draw viewers' attention to the focus of the movie at that moment: what a character was doing, how a character felt at the moment.

Dolly and Jib were used to create more motion, to build the anticipation of what came next, and to show the characters' action and face expression.

(Figure 3: Dolly และ Dolly + Jib)

2) Reality

In reality part, mobile phone cameras were used. The cameras were handheld without other supporting tools to represent the way a person looked at the world.

(Figure 4: Handheld)

3) Performance Art

Slider was used to show the movement of a woman's body which was wrapped in plastic in a piece of an artwork.

(Figure 5: Performance Art)

Lighting

Lighting in each part of this film was different:

1) In fiction, high key technique was employed for the brightness in each scene as the world in the film was the world which was created to show how Thai women should be in the society that put the restriction on women.

2) In reality, no lighting technique was applied since this part was designed to show the actual or real situations as seen by bare eyes.

Film editing

Premiere pro was employed in film editing by firstly the file was downloaded into a PC and imported into Premiere pro without using proxy. This film was an experimental film and three types of filming (fiction, footage, and performance art) were employed.

The recomposed narration of the interviewees carried the film. Each type of filming created quite different moods and tones; therefore, several editing techniques were utilized for the smoothness and balance in the narration. The producers started with setting the interview into the direction we designed, selecting voices of the interviewees for different scenes, selecting first sentence of the story, selecting the first story line and selecting the ending narration.

Scenes in the fiction part, the producers arranged them in a short movie format, so the characters told the story, showing what they were doing and what happened. No special techniques were used. The producers merely focused on the continuity of the acting and angles in order to create a smooth narration and editing.

In the story, the producers mainly used the hard cut technique in the narration for the flow of the pictures, moods, tones and the quality of being real as we would like to present through the film.

The cut away technique was used to stimulate viewers' feeling to feel along with the characters.

As this part, the composition was set up. The main color was pink and pink was accentuated without distortion. Human skin colors was drawn out and in some parts the colors were toned down to create a dreaming atmosphere.

In performance art, the pictures were in the exhibition mood. In this part, to create the exhibition mood, white light was used in the display room, so the colors of the pictures were not distorted. Colors in this part were highlighted and sharpened to assure the clear pictures in the movie.

After all agreed, the colorist started to work by opening the XML file which was exported from the cutting final in the Davinci Resolve program. Then a link between the file and the original was made to correct the colors. The steps of the color correction started with the selection of one main shot which showed all elements. Then colors were firstly corrected to their true colors: black for black and white for white. Then mood and tone were adjusted as the team wanted them to be. After the first shot was done, the other shots were adjusted using the same process. After all were done, the director would review and make adjustment. Then the work was exported back to the editor to weave them with footage and performance art parts. Some pictures in the footage part were taken by the team and others were taken from the TV news to reflect and heightened viewers' mood; for example, in the scene that a character spoke of her frustration, performance art pictures were employed to highlight the mood and tone.

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Maitaoderntao: Study and Collecting of Travel Facilities in 4 Tourist attractions in Bangkok and Create Media for Informing Elderly

Kittikarn Kittikamron, Chonticha Sirinupong, Nawapat Towanabut,

and Nathita Supsinwiwat

Srinakharinwirot University, Bangkok, Thailand. E-mail: tt.tidtee@hotmail.com,

Abstract

Thailand has become an aging society since 2005 and tends to become a complete aged society in 2021. Most behavior of elderly aged more than 60 years old is engaging in activities and traveling. But they have health problems due to their body. Long walking might not convenience. Therefore, we distributed the questionnaire to study the elderly's traveling behavior in Bangkok. We found that most elderly are traveling alone by using private car and walk together and the most 4 popular tourist attractions that they choose is Yaowarat, Phahurat, Klong Thom and Sam Pheng. They need restroom as the most important facilities and followed by a resting seat, convenience store, drug store and parking lot but don't know where it located.

So, we solve the problems by creating both offline and online media to collect traveling facilities' data and inform the location of them in 4 tourist attractions. The name of the project is "Maitaoderntao" inspired by cane that is a symbol represents the tourism of the elderly and the map is like a cane to guide the elderly to travel facilities. Our work designed to clear images, big letter that can be read easily because it has been inspired by elderly's behavior

Creative media has a map, tent card, storefront sticker and website that gives information to the elderly and everyone. And now all of our printing media has placed in many stores in 4 tourist attractions to do a public relation.

Key Words: Elderly, Travel facilities, Tourist Attraction, Maitaoderntao

Introduction

An aging society that we all know is people aged 60 to 65 years old or more. In each country nowadays is stepping to an aging society all of the worlds which means it is the phenomenon that the elderly have a very high proportion compared to the total aged population. Fast or slow is depend on how different of the environment in each country. Thailand has become an aging society since 2005 and tends to become a complete aged society in 2021 which the elderly has a proportion more than 13.1 million or 20 percent of all population that define and divide the level of becoming an aging society by United Nations.

Most behavior of elderly aged more than 60 years old is engaging in recreational activities including traveling to relax, watch culture and nature because they have time and budget more than other aged tourists. But there is a problem for them. It is health problems due to their body. Walking for a long time or traveling in a special type might not convenience like before. Therefore, we distributed the questionnaire online and offline to study the elderly's traveling behavior in Bangkok more than 250 people. We found that most elderly are traveling

alone by using their own car and walk together for shopping, eating and meeting friends. The most popular tourist attractions that they choose is Yaowarat, Phahurat, Klong Thom and Sam Pheng. But long walking makes the elderly need many facilities to serve during their traveling. According to the result, they need restroom the most because they don't know where is any restroom available and how long they have to walk for it. Followed by a resting seat, convenience store, drug store and parking lot.

We intend to study and collect these facilities' data to solve problems and serve the elderly's needs to make their journey as smooth as possible. We have planned to create offline media by using printing media as our main communication. Because they still used to the media that simple, easy to understand, easy access and not complicated. However, we create an online website for others who used to new technology and their grandchildren to use and tell them another way. Therefore, our work is collecting traveling facilities in 4 tourist attractions in Bangkok for the elderly include Yaowarat, Phahurat, Klong Thom and Sam Pheng. The media that we planned to create is Map, Tent card, Storefront sticker and Website that collect all data and everyone can scan QR Code from map or tent card to access our website.

Objective

Our project name is "Maitaoderntao" It is Elderly's guide map. The purpose of our work to collect and inform of travel facilities for the elderly refer to the questionnaire about the travel's problems of the elderly. The conclusion is most of elderly need facilities during the travel which are restroom, parking lot, convenience stores and drug stores in 4 tourist attractions in Bangkok. There are famous places for the elderly include Chinatown or Yaowarat, Phahurat, Klong Thom and Sam Pheng refer to the survey questionnaire about popular tourist attractions of the elderly from Google forms. This work was created for the primary target group is the elderly and secondary target group is the younger generation and the elderly people who use social networks through the general media can use this work as well, thus we created this work to travel facilities and create media for informing the elderly.

Concept and inspiration

Our project is called "Maitaoderntao" inspired by the cane is a symbol represents the tourism of the elderly and the map is like a cane to guide the elderly to travel facilities. Our work designed to clear images, big letters and font can be read easily because it has been inspired by behavior of the elderly. Our media emphasizes not complicated and easy understanding of eyesight. The red color is suitable for the main of this work because Yaowarat or Chinatown where is highly popular tourist attractions of the elderly.

We design the logo. It means the elderly hold a cane. It has a circle frame covering and then inside it there are 4 travel facilities. It showed to collecting of facilities during traveling to the elderly in this works. QR code to link in websites which are easily accessible for all target groups whether younger generation and elderly people who use social networks through general media.

In addition, we designed 2 characters to represent uncle and aunt. They have been inspired by the dress of Thai elderly and the external personality of Thai elderly. Drawing and designing of Landmark within 4 tourist attractions. We use 3D drawing techniques and painting use a color scheme similar to Virtual Design and Construction, adding shading of landmarks to make it outstanding. It can be easily obtained.

Process

The project starts with collecting data by talk to the elderly in areas that have many of them and distribute an online questionnaire asking about the place they like to go for a walk and facilities they need during a day walking trip. The results are popular districts comprises Yaowarat, Phahurat, Sam Pheng, and Khlong Thom and the needs of facilities is a restroom,

parking lot, convenience store and drug store respectively. The next stage is planning about media that will be producing. Survey 4 scope areas for 7 times to collect information and take pictures of all the points of facilities and asking various stores for putting the media in theirs to reach the target group when it complete. Put all data in the tools divided into offline media that is Map, Storefront sticker including Tent card and online media is website. In part of the designing, we continuous consult to an adviser and gather feedback from the elderly in scope areas also take the advice to our work to make it most friendly for the target group. Now all of the tools are done and Map, Storefront sticker including Tent card taken to each store already.

Process of preparing the media as follows:

1. Map

- Find the color theme that will be using for whole creative work.
- Draft landmarks, legends, and route.
- Design layout both of 2 pages.
- Put the information and pictures of each facilities point.
- Present to advisers and target group by print out to prove both of the design and text.
- Fix it and print out with complete work.

2. Storefront sticker

- Create elderly characters in many postures.
- Design layout and add wording for 2 types of free and customers or with service fees.
- Presenting to an adviser by digital devices.
- Print out to collect feedback from the owner of stores and the elderly.

- Take the advice to fix the design and print out in sticker and give it to owner of stores.

3. Tent card

- Think about copywriting also design and add elderly characters.
- Presenting to an adviser by digital devices and mockup material.
- Print out with real material and give it to the owner of stores.

4. Website

- Create an account on the website builder and choose a template.
- Organize whole data of facilities point divided by scope areas.
- Making a page for a topic.
- Fill each page with all information and process reports to an adviser.
- Proofreading and try the website on PC, laptop, tablet, and mobile phone.

Technique and equipment

The technique to create media in this project is thinking about what does the elderly needs and suits for them. Printing media have 3 things is Map, Storefront sticker and Tent card. Layout design has made it simple and leaves blank in the fold for a map. Use a light color on a dark color for clear. Simple font and large size for easy to read and choose paper size A2 to be able to enlarge text and images for main printing media is the map.

In collecting data process using Google forms for an online questionnaire. The map's first drafts using an A2 paper to find a suitable folding pattern. Creative work designed by Adobe Photoshop and Illustrator. We are trying to print out many times in real paper size to make sure our media has text and pictures scale appropriate for the target group.

Creative work

(Elderly's guide map)

Elderly's guide map is the main media which is the route of Yaowarat, Phahurat, Khlong Thom and Sam Pheng. A front will be showing the points of restroom, parking lot, convenience store, and drug store. Back are details of various points including name, locations, opening times, and storefront image. It has emergency numbers, public transport, and QR code to enter the website too.

(Storefront sticker)

Storefront sticker will be appearing at the restroom service point. These tools can reach the elderly although they never saw our map before, they will know this place is allowed or not. Blue color for free and pink color for customers or with service fees.

(Tent card)

The tent card is to promote our website including a QR code. One of another side showing the main content will be found within the map and how to scan QR code for smartphone's beginners.

(Mobile's version of the website)

A website has all of the information on a map but more details and pictures by categorizing as 4 popular districts. Viewers can see the whole media and download the online version of the Elderly's guide map. The elderly who is usually using a smartphone and their children can access our website.

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A Study on the Development of Communication for tourism to help aging society to departure travel with the tour company.

Sawitree Onpradit, Yanisa Surachanchai, Chanapa Julerthatai and Yukolwat Bhakdechakriwut

Srinakharinwirot University, Bangkok, Thailand. E-mail: sn.sawitree@gmail.com

Abstract

At present, the elderly market is another market that is likely to grow in the future. Due to the development of medical and public health that has reduced the mortality rate of the population older people tend to live longer than in the past. Which most seniors will use after retirement to engage in various activities. Especially leisure and travel activities for leisure or visiting art, culture and nature. Because there is more time than other age tourists and have financial readiness.

Tourism for the elderly is therefore a new marketing channel because it is a quality market and has a higher purchasing power than the general market. The elderly tourist market is a huge market with more potential and interest. Elderly tourists will have different forms and behaviors that are different from general tourists, focusing on tourism and services that are of good quality, worthwhile, focusing on buying for non-emotional reasons. Giving priority to satisfaction long stay, high spending. Have the ability to buy services at a high price because there is money collected from hard work for the whole life. Therefore has high potential for consumption. At the same time, taking into account the confidence in safety. Confidence in service care for good health. Choose activities that are suitable for ages and health. Moreover, this group of tourists do not have to worry about travel expenses. Because he has experience in life. Therefore has a more thorough and thorough selection of products and services, and because older people often have more travel restrictions than young people. Therefore, the preparation for supporting this market must be studied in a very detailed manner and should have good preparation.

By the time, Thailand has begun stepping into an aging society. Therefore, it is not uncommon to see many incoming goods or services to meet these customers more. Business tours for elderly is one of them. We have prepared a travel media as a helper that elder people can benefit from the information that we have collected and used to provide special preparation before departure. They will be able to get out of nervousness and peace of mind throughout the tour abroad trip.

Key Words: The Elderly, Tourism, Travel, Business Tour

Introduction

From demographic data of Thailand and the world, found that there is a growing number of people entering the aging society. After this, we will see tremendous growth in older businesses. One of the groups that we will focus is the elderly tourist group, at the age of 55 years old over. There is a demand for life in traveling after retirement, government jobs. In addition, with the current change in the number of elderly people. Resulting in the elderly group have a life style and have changed tourism behavior became more interested in traveling. We think that if traveling to various places will benefit the elderly for makes learning new things fun. Perfectly to be able to travel happily and appropriately. During the old age is the period

with the most time. Because it does not require any work and may want to live in the end to make yourself happy with the rest of life. Tourism is one of the things that the elderly want to do. Because it helps to open up a wider world. Get to where you want to see or want to touch, meet friends or ties with family members. Which the tourism that the elderly want the most. Although the elderly will have less force. But getting to travel with friends or people with similar preferences, with different age groups. Helps create fun and make the elderly feel that they are youngers again. Traveling with friends, in addition to going to do activities with people with similar preferences. Also talked about the memories of yesterday, or have told the past pride to each other to listen is the release of the mind. Has drained the things in their heart and have talked about the things that everyone can enjoy. It is considered a good tourism for the mental health of the elderly.

By the time, Thailand has begun stepping into an aging society. Therefore, it is not uncommon to see many incoming goods or services to meet these customers more. Business tours for seniors is one of them. They are a group that is ready in all aspects. Both financial matters, time and also have reasoning and understanding in culture. Customary in each locality as well importantly. The elderly group is ready to spend for tourism. Considered a highly effective target group. Most of these people have more time to travel than other tourists. Because there is no work and family burden. And also have the financial readiness accumulated from work or receiving government benefit. Therefore want to rest oe earn profit for life by travelling.

The dream of many tourist is go travel for follow yourself dream or to experience new experiences, new culture abroad. There are various different forms of tourism. But the model we are talking about is the travel with a tour company. Choosing travel with a tour company, we all have control over the time and money to travel. It is very suitable for the elderly. Do not have to worry about travel, food, accommodation, tour programs and many more. But even if the trip with a tour company to take care of tourists in almost every subject. But prior to departure, that's the part of the tourists to be prepared in many different ways before. And because we saw the importance and the essential in this section. We have produced media to help elder understand the aspects of tourism before the departure. Therefore we have prepared with three types of media. Include main media and secondary media. The main media of our work, that is a manual travel guide book. And secondary media, we have two media that are videos howto and websites.

All three media that we have chosen to do that arising from actual requirement of a group of the elderly who love to travel. And the requirement of tour company. IIf there is a source of comprehensive information to the company forward to the elderly is getting ready to tour with there company. That would be great. We have prepared an offine media that is manual travel guide book. And the online media is a video howto and website. In most of the books we have chosen to use vibrant colors and interesting patterns. With the size of the font that easy to reading for the elderly and size of the book that is easy to carry. The Online Media in the section of video howto and on website. We make online content added up because the elderly or children, and some people may be more convenient to learn more in the online channel.

In addition to the content that we are prepared to fall on the require of the elderly and the tour company's demands. The family and the children of the elderly can be read as well. For information and guidance to prepare before traveling with the tour companies. Or perhaps some other type of tourism. Whether in a format where it can be used as well.

Objective

1. To be a source of the elderly to have the information ready before traveling abroad.
2. Additional sources of information to be provided to the tour companies have used to communicate with a group of elderly tourists.

Concept and inspiration

The inspiration that makes thinking piece of work. Because of the group members have experience traveling with the tour companies that are a group of elderly tour. And we saw the problems with the tour company, problems with the elderly, or even problems with children who travel with that trips. And because of the group of elderly people love to travel abroad, we have seen some issues that it is consistent. That is an issue of not ready before departure. And the demand of the elder tourists includes an elderly relatives.

We saw the importance and the essential in this section of preparation before traveling abroad. We have produced media to help elder understand the aspects of tourism before the departure. Therefore we have prepared with three types of media. Include main media and secondary media. The main media of our work, that is a manual travel guide book. And secondary media, we have two media that are videos howto and websites.

In our main media is a manual travel guide book has named is "AwusoGoTour (13 Popular Countries in Asia) ". According to the survey, Asia is a zone countries where the elder choose to go. And 13 countries that we chose it as the tour companies often organize trips take visitors out. The content of the book is divided into three main chapters. In the first chapter is the content about the documentation will tell you all the information you should know about the Passport. In the second chapter is about a suitcase. There is more of the details of the medications, or certain types of food that some countries have banned import rules. Includes a sample menu of the popular foods firms often take to eating. And are recommended to dress according to weather conditions in different levels of temperature. Includes a sample dress that we have created came as a special case. Add-on approach to costume as well. With both Colorful style for people dress in vibrant colors theme and Basic color style for people who like a simple dress. In the third chapter is about the preparation before boarding the flight, including telling the details of the things that should be provided in a carry on bag as well. We also have articles and recommendations on how it should go live abroad on the part of the trick. And we have is at the end of the book there is a check list. For the last checks before the final departure.

And secondary media is a Video Howto and Website. In part of Video Howto, this video is coming out from the content in the book. There are three videos. For each video content will have a length of no more than two minutes. This workpiece is designed to keep the elderly can understand our content even more illuminating. You can scan the QR code on the content in each part in order to gain access to the full video. And you can find in online media in both Google and Youtube Channel. Because we had already been uploaded to the online media, include in our Website. The both secondary media, content on the website and content in manual travel guide book are all the same content. We have provided this media because some elderly may be more convenient to learn more in the online channel. And all of the media that we are prepared, it is easy both to children who want to bring the information to his father and mother have studied. And it is also easy to use for elder who want to read of the conformation with manually before the departure.

Process

Step 1: Choose the topic to do under the concept of "AwusoGoTour". And educated information from the relevant documents. It is to find a topic in order to produce the work that we want to do. The consultation on the revised and updated the content information from the advisors.

Step 2: Design and draw the outline of task, which has the following steps:
1. Define a topic to do research.
2. Define the target groups of this work.
3. Define the purpose and objectives of the task.
4. Determine the working procedures.

5. Specify the forms of media to use in the presentation of the workpiece.
6. Define the boundary of the time of making each media.

Step 3: Survey of the elderly who are often away traveling. Questions about concerns and preferences. Include the information the they want to know more on travel. Interview with a representative from tour operators and tour guides to find, asked about the encounter when take elder tourism to go to trips tour. Including the things that want to have more, to achieve greater availability and convenience in visiting the elderly. All information collected will be directed to our piece of work.

Step 4: All information obtained from the survey and interviews, including information obtained from various sources for additional research. To collect the contents data compilation data correctly. And began designing a pieces of work. Our group is prepared to offer all three media formats. Include: Manual travel guide book for elderly, Video Howto, and Website.

Step 5: Supply the elderly one elder men and one elder women to shoot the fashion sets that will be added to the manual tour guide book and filmed the video clip and video content editing steps. And find a restaurant with a menu similar to 13 countries in Asia to film the menu. And appropriates all the content in our website.

Step 6: Check the accuracy of the information before publishing publicly released.

Step 7: published a tourist guide. Brought to trial with tour companies and a group of volunteer users who like to travel abroad. And used to exhibits on Thesis Exhibition at the Siam Center Shopping Center, on May 1st 2019 – May 3rd 2019.

Technique and equipment

The preparation of three piece media techniques and equipment, as follows:
1. Equipment, Tools or Programs that are creative piece of work.
1.1 Computer that connected to a network with internet access. Used to search for more information. And creative design work out a manual travel guide book to the elderly tourists, video howto, and website.
1.2 Two cameras for take pictures in the fashion sets photo collection. And video production to put it in a piece of work.
1.3 The program is used to conduct media. Which includes: Adobe Animate CC, Adobe Illustrator, Adobe Photoshop CC, and Adobe Indesign.
1.4 Other Accessories for decorated in the thesis exhibition showcases.

2. Technique in the preparation of the workpieces.
2.1 Scheduled a date to survey and interviews with the elderly to collect information and details. And talk to the team members at least 1-2 weeks before starting work.
2.2 Assign work to clear according based on the aptitudes and abilities of team members.
2.3 Provide information and prepare questions before the survey and interview. So as not to waste time.
2.4 Information obtained from surveys and interviews, write an outline of the workpiece.
2.5 Sending books to publication with a print quality for neatness and beauty of the work piece. Before all of the content published to the public.

Creative work

Therefore we have prepared with three types of media. Include main media and secondary media. The main media of our work, that is a manual travel guide book. And secondary media, we have two media that are videos howto and websites. In our main media (offline media) is a manual travel guide book has named is "AwusoGoTour (13 Popular Countries in Asia)". The content of the book is divided into three main chapters.

In the first chapter is the content about the documentation will tell you all the information you should know about the Passport. In the second chapter is about a suitcase. There is more of the details of the medications, or certain types of food that some countries have banned import rules. Includes a sample menu of the popular foods firms often take to eating. And are recommended to dress according to weather conditions in different levels of temperature. Includes a sample dress that we have created came as a special case. Add-on approach to costume as well. With both Colorful style for people dress in vibrant colors theme and Basic color style for people who like a simple dress. In the third chapter is about the preparation before boarding the flight, including telling the details of the things that should be provided in a carry on bag as well. We also have articles and recommendations on how it should go live abroad on the part of the trick. And we have is at the end of the book there is a check list. For the last checks before the final departure.

And secondary media (online media) is a Video Howto and Website. In part of Video Howto, this video is coming out from the content in the book. There are three videos. For each video content will have a length of no more than two minutes. This workpiece is designed to keep the elderly can understand our content even more illuminating.

You can scan the QR code on the content in each part of a manual travel guide book in order to link access to the full video. And you can find in online media in both Google and Youtube Channel. Because we had already been uploaded to the online media, include in our Website. The both secondary media (online media), content on the website and content in manual travel guide book are all the same content. But in the website will feature videos of each chapter are also included. We have provided this media because some elderly may be more convenient to learn more in the online channel. And all of the media that we are prepared, it is easy both to children who want to bring the information to his father and mother have studied. And it is also easy to use for elder who want to read of the conformation with manually before the departure.

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Red Thread of relationship

Titirat Somngam, Angwara Srijan, Narumonphan Kullayanawoot, Pranisa Saelim, Wipaporn Plangklag, Rawiwan Wanwichai, Suksanti Wangwan, Thatsanee Garantharat and Anon Leangang

Srinakharinwirot University, Bangkok, Thailand. E-mail: titirat.gee@gmail.com

Abstract

According to the overseas study tour project in Taiwan on education and culture, we found that Taiwan is a country that has cultural influence from China and Japan in ways of living styles, beliefs and religions. The early immigrants during the establishment of the country and the belief in the Chinese gods of Mahayana Buddhism became an important spiritual anchor for all Taiwanese people. Human's mind and factors around them can be linked by Faith and belief whether it is tangible or intangible things. One of the Taiwan's outstanding beliefs is known as a Red Thread of Love, a thread that represents human relationship. Nevertheless relationship is not just only a love between man and woman but it means a relationship of a couple lives.

 Key Words: Red thread, Relationship, Mahayana sect

Introduction

The original name of Taiwan, in the 16th century, was known as Formosa which means a beautiful island. A Portuguese navigator named IIha Formosa named it. In ancient times, their capital city was a port in the south, called "Taiwan". Afterwards, the city's name turned out to be the name of the island, therefore, the city's name had to be changed into Tainan, where is now a famous scenic city. There is an old civilization before it spread into the north, Taipei, which later became the capital city. This island was under the possession of the Dutch until the Qing Dynasty defeated them in 1683. And it was under the Fujian county, where most of the Hokkien people lived.

In the first Sino-Japanese war time in 1894-1895, Taiwan became a Japanese colony for 50 years until they surrendered in World War II. Then, in 1949 Taiwan became a Chinese colony instead. After Mao Zedong's Communist Party, the winner, calmed down the civil war in China, he took possession of the mainland. Field Marshal Chiang Kai-shek of the Republic of China, who was defeated, had to took over Taiwan for his base. (Warakorn samkoses: 21)

Taiwan is famous for the surprising blend of ancient cultures and a modern culture, to show how diverse their history and cultural are. (Ministry of Foreign Affairs Republic of China (Taiwan). 2561: 40). As Taiwan cultures were blended by Chinese and Japanese cultures, it makes Taiwan's culture enchanted. As there are several cultures in Taiwan and most of the Taiwanese people respect in Mahayana Buddhism, their religious beliefs are influenced by this diversity.

Old religious beliefs of Taiwan such as Buddhism, Confucius and Taoist teachings are still well presented in all aspects, whether in a special celebration of the temple, literature, or visual and performing arts. Mahayana Buddhism focuses on the mercifulness of the Lord Buddha and considered that the Buddha is the person who will help all living creatures. The doctrine associated with the authority to help all living creatures is formed, according to the needs of the people who did not have enough time or opportunity to follow the teaching of the

Buddha in order to lead the liberation from the cycle of birth and death. The faith of the people towards Amita the Buddha reflecting the desire of the people that they can give their lives with love and loyalty to serve those who have power over themselves and be able to help them out of suffering. As the teachings developed, the meeting place of the people becomes the temple and Pagoda, the area where they would be able to have spiritual contact with the Buddha. Worshiping at the Pagoda means to show respect for the Lord Buddha and believed to have merit. It is also an action that helps to achieve liberation (Precha butrat. 2561: 20).

The belief that if you do good things, good things will happen to you, or even the truth of life has been taught and instilled from generation to generation which causes a good relationship among people. The Mahayana Buddhism emphasizes on helping human together, which can formed a relationship from one to others. There are several types of relationships including Love, Hatred, Separation and it is a common thing for a Buddhist to face all these things. One of the beliefs of Taiwanese people about love is Red Thread.

In China, there is the legend that represents the destined love called Red Thread. In Tang dynasty, there was a man named Wei Gu, who is known as the handsome rich man. One day, he encountered the elder, who was reading the mysterious book. Wei Gu asked, 'What kind of book are you reading, sir?' The old guy looked at him and said 'This is not a book from this world, young man. This is the marriages in human world book from netherworld'. Wei Gu did not believe the elder and thought that this mysterious guy is eccentric. In the point of fact, the elder is the old man in the moon light, the people who binds the couple of true love by the red strings. The bond that he gave to the couple would never be broken, no matter what happens. The red strings are invisible and can be seen only by him. There might be a knot that tied a bond to rush the marriage. However, if he sees that the couple had not matched each other, he will cut it with the halo scissor in order to stop their love. People still believe the red strings are not only for bonding love between a couple, but also every kind of relationship.

Sullivan (1892-1949 refer in Sriruean Keawwarn, 2020) gave the interpersonal relationship meaning as the interaction between the community that is flexible and keep changing times by times. This affects people to be either weak or strong in their bond between each other. This interaction would influence the thinking and doing of the person who interact with you as interpersonal influence. There are three steps for interpersonal influence: unilateral effect, reciprocal effect, and mutual adaptation. The first step is to know the effect or the influence. Second is to collect and translate. Third is to adapt by act the best result. (Rattanaporn Wattana. 2014: 18)

The creators of this project were inspired while having a visit in Taiwan. According to the experience, they found that Taiwan is influenced by China and Japan in their living, belief, and religion based on the changing of century from the migrants in the country to the establishment period. The Chinese belief of Mahayana Buddhism is the thing that hold their mind and peace together. It can bind people with visible and invisible thing. This points out belief of the red thread. The thread represents the relationship between people, not only the love between couple, but also in other kinds. This belief resulted in creative work of contemporary art.

Objective

1. To reflect the culture of faith through a movement composed along with the song's melody.

2. To convey the relationship of human life from the beginning of life to an endless relationship of life.

3. The work was created with the idea of performing the show through the identity of the Mahayana Buddhism sect together with the presentation of the Red Thread. According to the belief that human will have a red thread tied to our fingers and the other end of the red thread will be tied to another person, some believe that the length of the Red Thread affects the duration of the meeting. The thread is not only tied to the person who will be our soulmate, but also bind many people that we have to meet in everyday life. A positive relationship like

people who merit together according to the religious beliefs, people who care about relationships, such as parents, teachers, friends, bosses and lovers are not the only things that people will meet in their lives but they also have to face with unavoidable circumstances, such as disappointment, hatred and enemies. The people that we meet every day are the one who have a Red Thread tied to us, and the only thing that can cause the Thread to fall apart is Death.

Concept and inspiration

Contemporary art is the main idea in the show 红线和关系 (Red Thread of relationship).

Phase 1 The Birth

A child was born from the relationship of his parents. The first relationship after he opens his eyes to the world is the pure love, care and commitment from his parents.

Phase 2 The Growth

Going out to the outside world is not only to meet parents but also to meet people at the same age, friends, working people and everyone who come into a life. Love from friends, Envy from colleagues and Anger from the boss make relationships to become various.

Phase 3 The Love

The relationship that makes two people meet each other is a diverse relationship as well as parental ties that consist of commitment, love and caring that tie their relation closer and closer, until the time they come living together and procreate a new tie.

Process

The Dance creates a series of "relationship" called Red Thread of relationship that aims to reflect the culture, beliefs through the process of moving with the music. It also conveys the truth of human life from the beginning of life until the end of the relationship, with the methods of continuing education as follows:

1. Carry out an overseas study tour project in Taiwan.

2. Study about the Red Thread from the documents and do some research on history and belief.

3. Analyze and interpret the meaning of the Red Thread from the related documents and research studies, of which an analysis result shows that the Red Thread is the Thread of relationship.

4. Design the performing style by using the red thread as a thread of relationship by dividing the show into 3 phases, the first phase- the birth, the second phase- the growth and the last phase The love.

5. Bring creative work from the experiment presented to the experts to develop into a more suitable project.

6. Show creative works to the public at the 6th Social Sciences, Arts and Media International Conference, Bangkok, 13-14 June 2019.

2. Research tools are as follows:

2.1 An analysis of basic data obtained from documents, textbooks and related research studies.

2.2 Questionnaire.

2.3 Related media and audio-visual equipment such as computers Voice Recorder Camera Motion Picture And still camera.

3. Data Collection

The creators of the work collected data by themselves.

4. Data Analysis

The creators studied documents, texts, books and related research by using content analysis and document analysis.

5. Storage location including.

5.1 Taipei National University of the Arts

5.2 Lungshan Temple

5.3 Dramatic Arts Faculty of Arts Srinakharinwirot University

5.4 Central Library Srinakharinwirot University

Technique and eqipment

The project is presented in contemporary dance style using contemporary dance theories that comprise of the process of creating contemporary dance works as follows:

The definition of Thai dance means to use the Thai classical dance posture by using the muscle contraction process, such as pleating, setting up a hand, the process of changing the posture and Unique movement.

Contact and Release is the process of using the body to stretch and shrink the muscles to achieve a perfect movement.

Sound Performance is the use of sound to perform a show in order to create a sense and enhancing imagination, as well as to promote the performance of the show to achieve the goal.

Creative work

How we created the dance "红线和关系(Red Thread of relationship)" is as follows.

1. Chapter in the show

It tells a story about the relationship of human beings that have come into life from birth to being loved by family members. They face the world of the outside that creates a variety of relationships until it leads to finding a relationship that is love and pass on the relationship endlessly.

2. Style of movements In the process of designing a movement

Based on the original knowledge of the research team, we used contemporary dance theory In order to design, create and complete the work.

3. Costume design

The creators studied the Mahayana secular dress and the people's attire in Taiwan from the past to the present. Then, we designed the costume to be appropriate in accordance with the story that needs to convey the concept of beauty. Maneuverability in movement was not an obstacle to actors and most importantly, not hostile to beliefs.

4. Sound for the show

The creators studied musical culture information about rhythm Including the determination of the use of musical instruments consisting of "Im Khong" rhythms, then created suitable songs which can convey the emotional tone of the story that the research team aimed.

5. Casting

Selection of actors is based on the characteristics and abilities that match the layout and type of work both in personality and similar physical appearances to give the overall picture of the performance in the same direction.

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สงเคราะห์คนชรา. หลักสูตรพยาบาลศาสตร์มหาบัณฑิต. สาขาวิชาการพยาบาลผู้สูงอายุ: คณะพยาบาลศาสตร์มหาวิทยาลัยบูรพา.

A Game Creation for Teenager's Life Skills Development

Chermar Witoonwuttikul and Akekalak Poksupphiboon

Srinakharinwirot University, Bangkok, Thailand. E-mail: akekalak@g.swu.ac.th

Abstract

The social and economic conditions of the 2010s affected the ways in which families raised their children. Restrictions on adults' time affected the development of children with the result that they began to grow up without necessary living skills and even moral management skills.

This creative work was developed for young people in the 10-15 yrs age bracket, to help them learn about four necessary life skills:

1. The value of oneself and others.
2. Positive problem-solving skills.
3. Emotion and stress-management.
4. Positive interpersonal interaction.

These four issues are conveyed in the form of a 3D detective computer game. The game players must synthesize several skills to solve the puzzle. The artwork and content of the game were inspired by Victorian art and literature. The aim of the game is to enhance young people's life skills in the four areas shown above, and to demonstrate that this is a useful tool for such an aim.

Key Words: life skills, youth, computer games, detective games, the Victorian Era.

Introduction

Currently, Thai society has becoming to single family and possibly increase every year, while parents need to work outside for living and be busier than ever. The effects from lack of spending enough time with their child could be life skills development problem especially in teenager. Thai Health Promotion Foundation revealed that Thai teenagers tend to be one of enormous user group in social media and face to risky information from violent media without family protection or consultation. These problems affect to promote life skills such as, antisocial behaviors, communication problem, interaction problem, problem-solving problem, thinking problem, and emotional distress. (Prawan Suriwong, 2015)

The solution for life skills development problem is necessary to avoid antisocial behaviors in the future especially in teenage between 10-15 years old through creativity methods. However, Thailand's fundamental education curriculums in 2008 indicates significant factors of life skills as 1) The value of oneself and others. 2) Positive problem-solving skills.3) Emotion and stress-management. 4) Positive interpersonal interaction.. Which are most important for teenage (Ronnaphat Kotwongsaorn, 2014) Therefore, researchers aspire to research and develop a computer game for life skills development with a mystery novel theme, virtual situations, creative contents, and function for teenagers between 10-15 years old.

Objective
1. To realize the important of life skills in teenage.
2. To study and improve computer-generated imagery game making skills focusing on cloth simulation.
3. To develop a computer game for social skills improvement in teenage between 10-15 years old.

Concept and inspiration

This creative work aimed to bring life skills from Thailand's fundamental education curriculums to support and improve social behaviors in teenage who confront a problem from calamity or sadness situation in their life with concept as, "learn, accept, and grow". Moreover, this work inspired by children's literature, comics, films, games, and songs with the core idea of "coming of age" in term of becoming to adult with strong heart. Players can understand the concept of life skills and probably heal mind from any sadness experiences.

The game contents were synthesized from 4 factors of life skills such as 1. Self-awareness and empathy 2. Assertiveness and equanimity 3. Creative thinking and problem-solving 4. Communication and interpersonal skills to story and function in puzzle game. Player has to collect items with adapted from life skills in term of concept and solve the puzzles. Mystery case on train was used as theme of this game which inspired from crime fiction "Murder on the Orient Express" by Agatha Christie and Victorian themed game concept art. As for game design development, researchers studied costume, architecture, and furniture in 1888 for assets to improve game making and 3-D modelling skills.

Process

1. Topic research and plot design

The Researchers studied life skills theory or related materials and synthesized to game details and playing systems. The study results was adapted to a new crime story which appropriate to teenagers who might face to sadness experience.

A story titled "Lost My Pieces" was narrated through a girl named Evangeline Dorothy who lost her brother from accident in the past as main character. One day, she received a call from anonymous to find a murderer on the train where possibly find evidence of her brother death as well.

2. Art design

Art direction of this creation was based on Industrial Revolution period or Victorian style in 1888 because there are many crime fiction in that period such as Sherlock Holmes, Jack the Ripper, The Orient Express. These works became art design references of this game for environment, place, characters, and user interface.

3. Game system design

As for puzzles game design, this work need to adapt four factors of life skills into seven scenes by exploring around the train and collecting objects for evidences fulfillment also talking or making a decision with multiple choices for mystery case closing.

4. Cut-scenes design

There are many cut-scenes in this game due to the result of multiple choices in timeline that need to make storyboard before production process. This process included voice recording for lip-sync and music score design.

5. 3-D model making

The most objects in this game were made on Autodesk Maya and Zbrush. Game assets were exported to game development software while cut-scenes were rendered directly on Autodesk Maya with Pixar Renderman and video clips. Cloth simulation is an enormous challenge of this game development to make a realistic dress movement with follow-through and overlapping action effects. Furthermore, the researchers used motion captured presets for complex human character movements.

6. Game development

This game was developed on Unity engine software with assemble all assets and system coding. In this process, published beta game is necessary for error searching and fixing on Windows and Mac Operating systems.

Technique and eqipment

1. Autodesk Maya: used as the main software of 3-D modelling, rigging, lighting, and animation. Some of complex movements were animated by motion capture presets from Maximo website

2. Zbrush: used for high-detail model sculpting such as character or cloth wrinkles. However, all high polygon models have to be decreased called "Retopology" before import to game development software by Topogun software

3. Marvelous Designer: used for realistic dress making for character with the same process of tailor.

4. Pixar Renderman: used as the main 3-D rendering software on Autodesk Maya for video clip. This software provided realistic look for professional. However, it required long time rendering for the best result. All cut-scenes were rendered by separated layers and combined shots on Adobe After Effects.

5. Unity: used for game programing by combined all game assets such as 3-D models, graphics, sound, video, coding and published to the final game

Creative work

Inspect the Conductor

Rotate

Examine

Pick

Back

ที่ตักขี้เถ้าในตู้รถไฟที่ไม่มีเตาผิง มันแปลกมากๆเลย

Inspect the Conductor

Rotate

Examine

Pick

Back

Inspect the Conductor

April 20, 1868

I just accidentally ripped his important documents. I didn't
intend to let it happened. He punished me by changing my legs
into the wheel so that I couldn't go anywhere else including his
working room.

I'm so angry but I couldn't do anything.

Read

Back

โหดร้ายมาก...แต่เขาคงโวยวายอะไรไม่ได้ คุณผู้ดูแลเลยทำได้แค่ระบายมันลงกระดาย

Find the body of the train owner

Shower

Look

Put In

395

Find the body of the train owner

เฮาเป็นนักสะสมหน้ากากสินะ แต่มีหน้ากากไม่ครบและกล่องนี้ก็ถูกล็อคอยู่

Back

Investigate the body

4 /4

Back

ผู้ดูแลรถไฟเป็นคนฆ่าเจ้าของรถไฟหรือไม่?

ผู้ดูแลรถไฟไม่สามารถฆ่าไปฆ่าเจ้าของ
รถไฟได้เพราะภาพในเอื้ออำนวย

นี่คือขบวนรถไฟที่ขอดนักสืบเอวาเจลีนต้องโชคดีปริศนา.....แต่เหมือนตอนนี้จะมีเรื่องที่เธอไม่เข้าใจอยู่

Rotate

A Study in Scarlet
By Arthur Conan Doyle

นี่คือของขวัญวันเกิดชิ้นสุดท้ายที่พี่ให้

Back

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Creative work: Short family drama film about Nora worship ritual and family relationship

PhibunPhong Limprapat, Phattharwadee RakPhanom, Phatchachol Phadungthai,   Pasin Ninlasuit, Salita Thippayatouch, Hathachanok Noprapai, Apichayapha Nuniam, and Apichet Kambhu Na Ayudhaya

Srinakharinwirot University, Bangkok, Thailand.

Abstract

"Creative work: Short family drama film about Nora worship ritual and family relationship" is a creative research project. The objectives of this project are 1) To study the More Khru Nora belief and its function that relates to family in southern part of Thailand 2) To study family drama film genre. After the research, creators created a short film based on the acquired knowledge. "Baan Kerd" told a story of Nop, a young graphic designer who lives with his mother in Bangkok. His mother was sick and could not walk. She has been treated in the hospital for a long time but did not get any better, so she asks Nop to bring her to her home town in Songkhla in southern Thailand. In Songkhla, Nop encounters his mother's family whom he has already forgotten and Nora ritual that, in the eyes of a modern educated man,

is nonsense. He has a conflict within himself. He does not like everything about his hometown. But one day in the Nora worship ritual, the miracle happens and makes him change his mind.

Introduction

Belief about "More Khru Nora" (หมอครูโนรา), sometimes called "Khru More Thar Yai" (ครูหมอตายาย), is a traditional faith of southern Thai people living around Songkhla Lake whom believed to be descendants of Nora, which include Songkhla, Phatthalung, Nakhon Si Tammarat, and nearby provinces (Cultural heritage, 2019). Nora worship ritual is an ancestor's spirits worship rite that is performed to invite passed away ancestor spirits to meet and communicate with their descendants. The Nora worship ritual is a mixture of traditional performance art and ritual relating to supernatural beings. Each family has "More Khru Nora" which is one of family members whom selected to act as a psychic network between ancestors and their descendants. "More Khru Nora" also helps solving problems of descendants' troubles such as sickness, lawsuit, etc. (Napasamon Nitjaran, 2007).

Nora worship ritual is a kind of social mechanisms which makes family members aware of their blood bond relationship. In Nora belief, the passed away ancestors never go away. They still look after their living family members. But, if the descendants violate Nora belief and do something wrong, "More Khru Nora" will punish them. Nora worship ritual can be seen as a symbol of gratefulness to ancestors or foundation of family expressed in a form of ritual (Thienchai Isradej, 2002). Nowadays, in modern society influenced by science. Young people turn away from their belief to valuing scientific knowledge. The faith in traditional ritual such Nora is diminished. The new generation of family begins to be alienated from the Nora and family value behind Nora ritual.

The creators of this project want to tell this issue in a form of short family drama film about Nora and relationship in a small family.

Objectives

This creative project has 2 objectives
1.   To study the function and benefit of Nora worship ritual of people on the southern part of Thailand
2.   To study family drama genre and create one

Concept and inspiration

There are two concepts involving in this creative project.
1.   Nora in southern Thailand
Nora (โนรา) is a traditional local performance art in southern part of Thailand. It is also cultural heritage. According to a traditional belief, Nora was invented in the royal court of Phatthalung (พัทลุง). It then spread across southern Thailand. Some people assume that it is influenced by Pre-Srivichai Indian dance. Nora serves not only as an entertainment or art, but also as a superstitious ritual.
More Khru Nora is Nora holyspirit. It is Nora ancestor's spirit who helps protect their descendants. If the descendants worship their Nora ancestors with respect, More Khru Nora will grant them happiness. But, if they do bad things or do something against the custom of Nora, they will punish them. More Khru Nora also help curing all illness, whether they happens from diseases or supernatural causes. If Nora's descendant get an uncured sickness from an unknown reason, his own family will arrange a Nora worship ritual to ask for help because they believe that this type of illness is the punishment from Nora ancestor.
Bronislow Malinowski, one of the first anthropologists, once said ritual about god or spirit who possesses the power beyond nature is created by human's need to respond to feeling of weakness and insecure. If what he asks from god or spirit becomes true, he will believe it due to them. He will also believe that if he does something against that god and ancestor's spirit

will or reject them, he will be punished. Nora is one of the outstanding cultures that has been in the life of southern Thailand for a very long time. It helps create their identities and make them learn about their roots. Nora has been passed from generation to generation, creating a strong family bond.

2.   Family drama genre

Family drama genre is a kind of movie genre that focuses on a relationship and conflict between family members. It tells a story about family problem and each family member. Family drama helps create feeling of both delight and sadness through a story of a character who has to fight something in his mind. It makes audiences think about their lives and families.

Process

There are three phases in creating this film

1.   Pre-production: This film was inspired by childhood memory of the screenwriter. As a child, the writer believed that More Khru Nora (or ancestor spirit) can possess a psychic (medium) to communicate and help its descendants. More Khru Nora can solve life crisis, sickness and etc. Writer often attained Nora worship ceremony at her grandmother's house in Songkhla, which was a center of the whole family. When the writer grew up, she found that her faith in Nora had faded, and Nora was only a non-sense tradition for old people. However, deep in her mind, the scene where the whole family came together to attain a Nora worship ceremony was still vivid. The starting point of Baan Kerd is from this small piece in her memory. After finishing the screenplay, creator team analyzed the script and set the theme of the film, "Family is a foundation of life" and the team decided to tell the story in the form of family drama. After that, all team members started to do their own parts.

1.1.   Art director and team created concept image along with mood and tone of overall movie by deriving them from the theme. The team then collected references to use as visual guide lines for production design such as custom, make-up, hair design, shooting location, setting, props, etc. The art team tries to make it as realistic as possible.

1.2.   Film director and team designed overall story telling in detail. Director of photography and director design shot, camera angle and lighting. Film producer set shooting schedule and budget, coordinates with other member, book location and equipment, prepares production document, and etc.

1.3.   Acting team and director analyzed physical and psychological aspect of each character. They also carried out casting process to find the appropriate actors and acting workshop.

2.   Production: In this phase, the film was shot at the location. The first four cues were in Ranot district, Songkhla province, southern Thailand. The final cue was taken at a hospital in Bangkok. Every team member had to devote to not only his or her part but also the overall of the production especially when the shooting was in remote location. The team had to carefully plan and prepared. If something went wrong or out of plan in the countryside, the problem scenario could be much harder to fix than if it was set in the city.

3.   Post-production: The first step in post-production is editing. Creators planned how each shot would be arranged in advance. But after getting the real footage, they had to change some part to make it smoother and tell the story clearer. Editor used J-cut and L-cut technique to make the cut smooth and used montage technique to create feeling of passing of time. Next step is color grading. Colorist decided to use green tone and reduced overall color brightness to make the film tone consistent with the mode of the story and atmosphere of southern part of Thailand.

On the sound, creators used ambience sound as a symbolic to separate city from the up country and use piano sound in film score as a tool to express the inner of the main character.

Technique and equipment

This film was shot with a Sony A7S Mark II as a main camera and the film was edited and color graded with Apple Final Cut Pro.

Creative work

Baan Kerd is a short family drama film (31.09 Mins) that tells a story of Nop, a young graphic designer who lived with his mother in Bangkok. His mother was sick and could not walk. She had been treated in the hospital for a long time but could not get any better and asked Nop to bring her to her home town in Songkhla in southern Thailand. In Songkhla, Nop encountered his mother's family whom he had already forgotten and Nora ritual that, in the eye of a modern educated man, was so nonsense. He had a conflict inside his mind. He did not like everything here. But one day in the Nora worship ritual, the miracle happened and made him change his mind.

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Xiaoliyuan: From Chinese Opera to the Dance Stage

Lin, Yalan

Assistant Professor, School of Dance, Taipei National University of the Arts

Abstract

With its combination of poetry, song, dance, instrumental music, and storytelling, Chinese opera is highly representative and may provide us with a wider perspective on the development of Chinese performing arts, especially since its performative body may serve as a direct lens towards the source of Chinese dance. What we call "Xiaoliyuan" is the earliest form of Chinese opera to appear in Taiwan, enjoying popularity among all classes. It originates from the ancient city of Quanzhou in southern China, and its singing and accompaniment have been transmitted in Taiwan up until this day under the name of "Nanguan".

Xiaoliyuan is one of the most ancient forms of Chinese opera, whose performance and movements mimic those of marionettes. Early on, it exerted either direct or indirect influence over the physical training of folk performing arts in Taiwan. Unfortunately, this amateur education system tended to view "tradition" as "vulgar", and it was not until the early 1990s when the Taiwanese dance world realized the potential in the performative body of Quanzhou's Xiaoliyuan, and recognized it as a form of dance. It was thus that Xiaoliyuan dropped its old Chinese opera garments and leapt onto the dance stage, heading on to become a way of physical expression amid performing arts in general.

Three Taiwanese works will be introduced on this occasion: *Whispering from the Rear Garden*, which is based on the classic Xiaoliyuan play *Chen San and Wuniang*; *Thoughts on a Sheet of Paper (It Tsuá Siunn-si)*, which emphasizes the marionette-like movements of Xiaoliyuan, best represented by the delicate movements of an emotional duet between masked dancers; and *After Zero*, in which Chinese opera movements have diluted, and dancers with extensive Xiaoliyuan training and performing experience improvise over sound detecting equipment.

All three of these works treat Xiaoliyuan as dance, and show an evolutionary trend as the first work includes the storyline, singing, and recitative of the original Chinese opera; the second work provides a purely physical interpretation of song lyrics through Xiaoliyuan movements (without singing or recitative); and the third work rarely depicts any Xiaoliyuan movements in their entirely, making Xiaoliyuan's performative body directly into dance motives instead. Although the form of these three works may differ, it is clear that Xiaoliyuan has found itself a place and provided new vitality for contemporary dance works.

Newari Dance and Jhyaure Dance

Maharjan Roshna

Himalayan International Cultural Association, Nepal

Abstract

Most of the Nepal dances normally tell the stories of everyday life and local traditions, such as a young girl's searching for love, marriage rituals, war, harvesting and so on. It can be explained that dances are so importance for life, culture and traditions. This is good for entertainment as well as effective refresher. Newari and Jhyaure are traditional Nepali folk dances which is based on flock songs and music. Newari is a typical farmer dance on the Newar people. They are the historical inhabitants of the Kathmandu Valley, and its surrounding areas in Nepal. The costumes are made of rich, brightly colored fabrics and the dancers wore thick makeup, intricate crowns and ornate jewellery. The movement is low to the ground and deeply centred with dancer's limbs that expanded, hands that stretched far back with strong finger. While Jhyaure dance is one of the popular dances representing the western part of Nepal. This song is a ritualized love theme which is mostly popular among young girls and boys. In this dance, the rhythm plays slowly in first but in second and third rounds the rhythm and song is getting faster. The girls will sing the Jhyaure song and the boys reply in the same manner.

Key Words: Nepali folk dance, Newari, Jhyaure

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:
1. To preserve traditional Nepalese Cultural heritage
2. To promote the Nepalese traditional music and cultural dances
3. To train the young generation about the folk dances and folk music which are about to vanish.
4. To popularize the Nepalese Music and art of dances to different countries.

5. To establish a cultural exchange between different institutions and associations of different countries
6. 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 tool

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.

Creative work

Figure 1

Figure 2

Figure 3

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Snake Charming Dance and Harvert Dance

Bangladesh Nitto Rong

Bangladesh Nitto Rong, Bangladesh

Abstract

The Culture of Bangladesh often incorporates festivals and celebration. Dances become one of the factors to reflect local faith, tradition and custom. Folk dances have gained immense popularity and recognition over the years. The dances contain themes that range from ritualistic to satirical and from allegorical to social, People involve prayers, offerings, celebrations and odes. Nabanna is a Bengali harvest celebration usually celebrated with food, dance and music in Bangladesh. This generally includes Snake Charming dance and Harvest dance. Snake charming is the practice of appearing to hypnotize a snake by playing and waving around an instrument called a Pungi. A performance may include handling the snakes or performing other seemingly dangerous acts, as well as other street performance staples, like juggling and sleight of hand. Harvest dance is a ritualistic dance performed after the harvest. This is a religious ceremony associated with cultivation and harvesting. This dance becomes the expression of the happiness of the farmers' families after a successful harvest.

Key Words: Folk Dance, Snake Charming Dance, Harvest Dance

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 performed 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 tool

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.

Creative work

Figure 1

Figure 2

Figure 3

Figure 4

Figure 5

Figure 6

Figure 7

Figure 8

Figure 9

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Tinikling and Sayaw sa Bangkok

Sanglahi Dance Troupe

Sanglahi Dance Troupe, Philippines.

Abstract

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. In this work, 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. While Sayaw sa Bangkok 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.

Key Words: Folk dance, Tinikling, Sayaw sa Bangkok

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.

Figure 1

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 tool

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.

On this occasion, The Sanglahi Dance Troupe will perform series of Philippines traditional dances, which consist of the following.

1. Sua Ku Sua - a muslim of harvesting fruits.
2. Pindulas - a pre arrange marriage muslim dance.
3. Tacon y Punta Danza - a heel and toe dance from the province of Albay.
4. Baile Amor - a dance of love.
5. Polka sa Plaza - a dance promenading at the town plaza.
6. Binasuan - a dance where in a young lady has to balance glass on the head.
7. Bakya - a wooden slipper dance.
8. Subli - a dance in honor of the patron saint.
9. Pandaggo sa Ilaw - a dance of the vigil lights.

Creative work

Figure 2

Figure 3

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An Examination of the Relationship between of Destination Image, Place Attachment, and Overall Satisfaction in Phuket, Thailand

Nimit Soonsan and Sasiwemon Sukahbot

Phuket Rajabhat University, Thailand. E-mail: nimit.s@pkru.com
Prince of Songkla University, Thailand. E-mail: sasiwemon.s@psu.ac.th

Abstract

Destination image importantly affects tourists' decision. Moreover, it can also develop destination for tourists' satisfaction. The study aimed to examine casual factors between destination image, place attachment, and overall satisfaction. The data, collected from 930 international tourists in Phuket, were analyzed using structural equation modeling (SEM). The study found that the destination image positively affected place attachment and overall satisfaction. Also, place attachment was positively direct impact on overall satisfaction. Furthermore, the casual between destination image and overall satisfaction was partially mediated by place attachment. The theoretical and practical implications of the finding are discussed.

Key Words: Destination, Attachment, Satisfaction, Tourist

Introduction

Considered a world-class tourist destination, Phuket's convenient location, variety of tourism resources, and recognition as a city of gastronomy account for its large number of tourists visiting from around the world (Tourism Development Committee for Andaman Tourism Development Area (Phuket, Krabi, Phang-nga, Trang, and Satun), 2016). In 2017, the total number in Phuket was 10,109,382 tourists which generated 4.23 hundred billion Baht. Both the number of tourists and the income in 2017 were higher than those of the previous years (Department of Tourism, 2018). In order to maintain such a high number of tourists and revenue, sustainable development of the tourist destination with respect to the tourist behaviors is inevitable.

Development of tourist destinations pertaining to tourist behaviors requires the prudent consideration of key persons in the tourism sector with regards to tourists' behavioral intention since it encourages tourists to revisit the destination as well as to recommend it to others (Kock, Josiassen, & Assaf, 2016; Whang, Yong, & Ko, 2016). Previous studies have affirmed that destination image plays a pivotal role in influencing tourists' overall satisfaction which ultimately brings about their desire to revisit the destination (Chew & Jahari, 2014; Giraldi & Cesareo, 2014; Qu, Kim, & Im, 2011; Stylos, Vassiliadis, Bellou, & Andronikidis, 2016; Tan & Wu, 2016; Tosun, Dedeoglu, & Fyall, 2015; Whang et al., 2016) and their decisions to further recommend the place to their family and friends (Jalilvand, Samiei, Dini, & Manzari, 2012; Kock et al., 2016; Park & Njite, 2010; Wang & Hsu, 2010).

Previous studies have reported on the correlation between destination image and overall satisfaction but they were shown different results. On the one hand, some indicated that destination image directly affects upon overall satisfaction (Stylidis, Shani, & Belhassen, 2017). On the other hand, some suggested indirect effects of destination image on overall

satisfaction through a mediator (T.M. Cheng, Wu, & Huang, 2013; Su, Hsu, & Swanson, 2017). The research to date has tended to focus on indirect rather than direct effect. The topics, with a primary focus upon the indirect effects of destination image, have constantly been investigated in the academia with an aim to enhance apprehension about tourist behaviors. As opposed to the previous studies, this paper contests the claim that examine the connection between different mediators by means of describing direct effects of destination image on overall satisfaction as well as testing the mediators which contribute to the clarification of indirect effects in the model. The results of this study are believed to assist researchers in advancing their understanding of the relationship between factors.

Several studies thus far have linked destination image and overall satisfaction (Maghsoodi Tilaki, Hedayati Marzbali, Abdullah, & Bahauddin, 2016; Palau-Saumell, Forgas-Coll, Amaya-Molinar, and Sánchez-García, 2016; Wu, 2016). In 2016, Palau-Saumell, Forgas-Coll, Amaya‑Molinar, and Sanchez‑Garcia demonstrated that the destination image was a positive effect on tourist satisfaction. The results substantiated influences in the earlier studies on the similar topic that destination image is closely connected to satisfaction (Chiu et al., 2016; Maghsoodi Tilaki et al., 2016; Wu, 2016). Moreover, in study of Jiang, Ramkissoon, and Mavondo (2016) notes that destination image correlated with place attachment. To better understand the correlation of destination image and its effects, Kani, Aziz, Sambasivan, and Bojei (2017) confirmed that good perception of the image increases positive place attachment. Thus led to the first three hypotheses:

Hypothesis 1: A direct positive relationship exists between destination image and place attachment.
Hypothesis 2: A direct positive relationship exists between destination image and overall satisfaction.

Data from several sources have identified the increased place attachment and overall satisfaction. Previous research has identified that various destination image indicators have positive impact on overall satisfaction. From the prior studies, it was notable that place attachment affected a close relation to tourist satisfaction (Stylos et al., 2017; Lee, Kyle, and Scott, 2012) For this reason, the fourth and fifth hypotheses were formulated:

Hypothesis 3: A direct positive relationship exists between place attachment and overall satisfaction.

In the study, a research framework has been developed based on correlation between mediators and hypotheses. Thus concept has been subsequently developed into a research framework designed for investigating causal relationship (see Figure 1). Whereas destination image was set as the independent variable expressed by the place attachment, overall satisfaction, took on the role of the dependent variable.
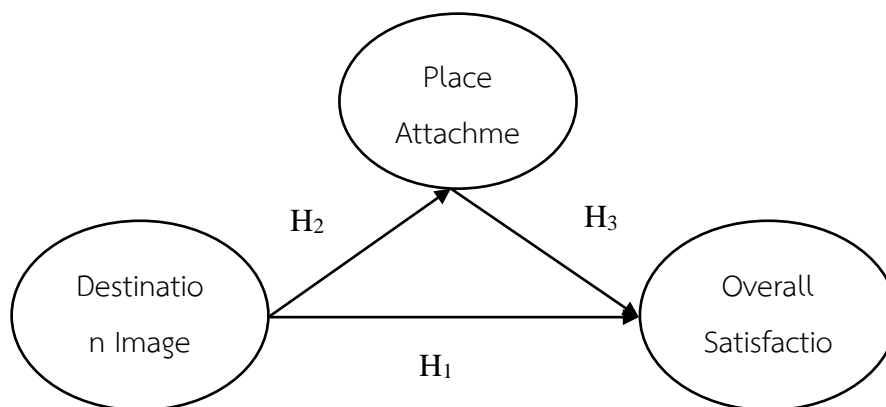
Figure 1 Research conceptual framework

Methods

The population for this study comprised 5,430,845 foreign tourists visiting Phuket from 6 countries: China, Russia, Germany, Australia, the UK, and South Korea (Department of Tourism, 2018). The number of the population studied constituted over half of the total number of foreign tourists travelling in Phuket. The sample size was determined based on structural equation model (SEM) analysis (Hair, Anderson, Babin, & Anderson, 2010) leading to the data collection from the minimum of 150 tourists from each country.

The research instrument employed for data collection in this study was designed. The questionnaire contains of four sections. The first section contains 12 questions regarding destination image. The questions were adapted from Prayag and Ryan (2012), D. Kim and Perdue (2011) and Park and Njite (2010). The second section contains 9 questions regarding place attachment. The questions were adapted from Ramkissoon, Weiler, and Smith (2013). The third section contains 3 questions regarding overall satisfaction. The questions were adapted from Su et al. (2017). The final section contains checklist questions regarding the tourist's general information.

The researcher has carried out an analysis on Pearson's correlation coefficient, to carry out confirmatory factor analysis, and structural equation modeling analysis according to the specified objectives and hypothesis by assessing the correlation between the model developed and the empirical data, examining the harmony between the indexes as well as the results concerning direct influence, indirect influence, and overall influence.

Results

A total of 930 tourists were analyzed. The nationality of sample was as follows: Russian (26.9%), United of Kingdom (16.2%), Chinese (14.7%), South Korean (14.4%), Australian (14.2%), and German (13.5%). The fifty-three percentages of tourists were male while forty-seven percentages were female. The majority of the tourists' age was between 28 – 37 years old (35.6%). The sample was dominated by those who studied up to Master's degree (42.5%), followed by Bachelor's degree (33.1%). In term of occupations, 43.8% were employed, 28.2% were owner, 14.5% were government officer, and 13.5% were others. The status was as follows: 57.2%, married; 36.0%, single; 6.8%, divorce/widow.

This study run a confirm factor analysis (CFA) to evaluate of the reliabilities and validities of the constructs. The CFA demonstrated a goodness of fit for the model (Table 1). Average variance extracted (AVE) of constructs exceeded the minimum criteria 0.50 and composite reliability (CR) of constructs exceeded the minimum criteria 0.70 (Hair et.al., 2010). Thus, the result supported the convergent validity of each constructs.

Table 1 Average variance extracted (AVE) and composite reliability (CR)

Variable	AVE	CR
Destination image	0.62	0.76
Place attachment	0.59	0.85
Overall satisfaction	0.85	0.85

The overall fit of the structural model presented as follows: Chi-square = 51.171 (p-value = 0.0000), degree of freedom = 11, CFI = 0.984, TLI = 0.969, RMSEA =0.072, SRMR = 0.021. These fit indices suggested that the structural model was acceptable and supported a good model fit for the data set (Bagozzi & Yi, 1988; Fornell & Larcker, 1981).

The results in the Table 2 include the investigates of the causal paths the structural model hypothesizes. The path diagram for the final model is illustrated in Figure 2. The model supports the three hypotheses. Therefore, the destination image has directly positive effect on place attachment (H_1); the destination image has directly positive effect on overall satisfaction (H_2); and the place attachment has directly positive effect on overall satisfaction (H_3). The square multiple correlation was 0.567 for the place attachment, indicating 56.7% of the variance in the place attachment can be attributed to destination image. Moreover, the square multiple correlation was 0.644, indicating 64.4% of the variance in the overall

satisfaction can be attributed to destination image and place attachment. On the other hand, the place attachment played a significant partial mediating role between destination image and overall satisfaction.

Table 2 Direct, indirect, and total effects

Independent		Independent	
		Place attachment	Overall satisfaction
Destination image	DE	0.753***	0.217***
	ID	-	0.471***
	TE	0.753***	0.688***
Place attachment	DE		0.626***
	ID		-
	TE		0.626***
R^2		0.567	0.644

Remark: * p < 0.05, ** p < 0.01, *** p < 0.001
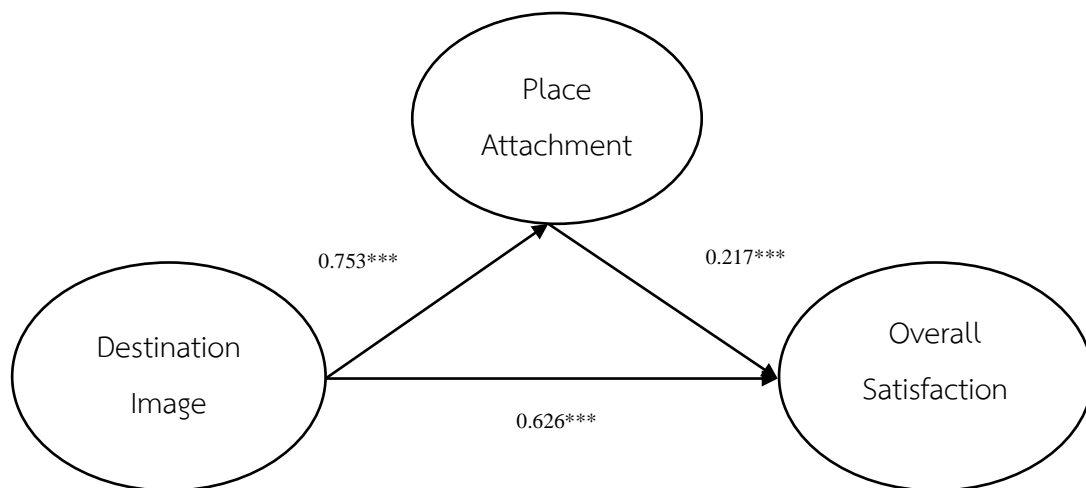DE = Direct effect, ID = Indirect effect, TE = Total effect

Figure 2: Final model on relationships among destination image, place attachment, and overall satisfaction

Conclusion and discussion

With great influence foreign tourists impact on Phuket's segment of tourism market, it is serious that those related to the tourism sector study the details behind their selection of a destination as well as their behaviors. In response to such circumstance, this research was carried out in order to examine the relationship between several factors including destination image, place attachment, and overall satisfaction, of foreign tourists in Phuket. The currents study found that destination image affected on place attachment and overall satisfaction. As mentioned in the literature review, destination image linked to place attachment and overall satisfaction. If tourists perceived good destination image, they will felt place attachment and positive satisfaction. (Chiu et al., 2016; Kani, Aziz, Sambasivan, and Bojei, 2017; Maghsoodi Tilaki, Hedayati Marzbali, Abdullah, & Bahauddin, 2016; Palau-Saumell, Forgas-Coll, Amaya-Molinar, and Sánchez-García, 2016; Wu, 2016).

The most important relevant finding was the place attachment played a significant partial mediating role between destination image and overall satisfaction. These finding further support the idea of indirect effect between correlation of destination image and overall

satisfaction. The finding of the current study supports the previous research (Stylos et al., 2017; Lee, Kyle, and Scott, 2012). The conclusions from this research assist in a completion of existing research gaps, specifically by enhancing understanding and data regarding overall satisfaction of foreign tourists visitting in Phuket which still suffers from a limited number of studies. The examination of correlation between destination image and overall satisfaction was successfully pursued through mediators whose effects were exerted on tourists' overall satisfaction. Recommendations for further research include targeting different tourism source markets. Since this study has already concentrated on Thailand's primary target group of tourists visiting Phuket. According to the National Tourism Development Plan and Phuket's tourism plan, further research could be performed on the new markets such as Indian tourists and tourists from the neighboring countries including Malaysia, Singapore, etc. whose cultural backgrounds diversify from the sample group studied in this research.

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