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Cultural way of creating dances to promote the local values of the community

 Pravit Rittibul¹,  Manoch Boontonglek²,  Artitaya Ngerndang^{3*},  Chananchida Nasom⁴

^{1,2,3,4}*Faculty of Fine and Applied Arts, Rajamangala University of Technology Thanyaburi 12110, Thailand.*

Corresponding author: Artitaya Ngerndang (Email: artitaya_n@rmutt.ac.th)

Abstract

The research on the Cultural Way of Creating Dances to Promote the Local Values of the Community aims to examine the cultural capital related to city pillars to find formats and elements for presenting creative performances to promote communities' values and local identity in a participatory manner in Pathum Thani Province through performing art and searching for ideas obtained after creating performance works. This study applied qualitative research methods, research processes and tools, study and survey data from academic documents, information media, field study and survey, interviews, and experiences of researchers and community leaders. The data obtained is analyzed and presented as academic biography and performance. The research found that The City Pillar Shrine was created by gathering those who had the strength and faith of the people to build the City Pillar Shrine in the style of the Fine Arts Department to serve as a stable place of worship and unity. This can be classified according to the elements of dance into 8 elements: 1) performance design into 3 periods, period 1 "History", period 2 "Faith" and period 3 "Nong Suea people" 2) Selection of performers 3) Design of dance moves 4) Design of performance equipment 5) Performance Sound and music design, 6) costume design, 7) lighting design, and 8) performance space design. In addition, the researcher considered three ideas obtained after creating dance: 1) considering creativity in dance, 2) considering the use of symbols in creating dance, and 3) considering dance theory, music, and visual arts.

Keywords: Creating dance, Cultural innovation, Local identity, Promoting the Local Values of the Community.

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1. Introduction

The belief comes from the past when academic knowledge was not as comprehensive as it is today, when natural phenomena occurred, changing seasons, various disasters and illnesses that are different from human daily life, because humans do not yet have enough awareness and understanding of nature, making it impossible to find answers to the events that occur, humans therefore deduce that these events were caused by a mysterious power above humanity. Sakunasingh [1] which is consistent with Hongsuwan [2] who mentioned that human beliefs began to be mixed together when religion began to come into existence. Humans, therefore, adopted religious beliefs and combined them with traditional beliefs that believed in the power of nature. They began to incorporate religion to explain supernatural powers. This relationship can be seen in sacred spaces, which are areas associated with religion and supernatural powers, where sacred spaces can be found in almost every religion and nation. The thought system that changes in this way causes humans to change their ways. When the thought system is a combination of traditional beliefs and religious beliefs, humans create certain activities which are behaviors that reflect the concrete form called “rituals” with the purpose and meaning creation that are reflected to understand the beliefs of each social group, because rituals reflect needs, hopes, fears, regrets, and other feelings, rituals are important media and methods used by humans to communicate, request supernatural power to use as security [3]. Rituals are therefore a practice pattern for a group of people created to satisfy certain needs for themselves [4].

At present, the trend of cultural tourism is in greater demand both nationally and internationally. This type of tourism is, therefore, considered an important resource for the economic development of the country, causing society to become more aware of the importance of cultural heritage in each locality. Cultural identities in each area are therefore increasingly being used to promote the tourism business as well. However, culture or belief as a concept cannot be a clear tourist resource like ancient tourist attractions, antiques, but if beliefs are developed until they become concrete, such as handicrafts, fine arts, festivals, traditions, as well as various forms of performing arts. They will be resources that help promote tourism that can create outstanding points, selling points of each tourist attraction areas to have their own unique identity in order to attract attention, causing tourism development to be tourism that emphasizes quality and sustainability. In the National Economic and Social Development Plan No.13 (2023-2027) has goals and strategies for developing tourism according to the concept of the Good Mood and Happiness Model in the revised national economic reform plan that supports the collection of knowledge and information on geographic, biological, and cultural diversity. Including the way of life in each locality that has an identity that can be used to create additional value, causing the creation of value that comes from human thought [5]. Production that Developed into a creative economy (Creative Economy) called Creative Industries or CI, which refers to a group of production activities that rely heavily on creativity. UNCTAD [6] has divided creative industries into 4 types: 1) Heritage or Cultural Heritage 2) Arts 3) Media and 4) Functional Creation.

Performing art or dancing art can be considered a Creative Industry in the Arts group. It has always been considered cultural capital that reflects the beliefs and way of life of the community. Local performances that have been passed down from generation to generation are considered a trace of civilization that indicates the identity of each area very well. At present, local performances in some areas are still passed on because they are connected to the way of life, culture, traditions, or have been developed into cultural resources that can attract tourists and become an economy of the community. But at the same time, in some areas, local performances seem to be gradually disappearing due to the lack of succession from future generations due to factors of changes in society that have caused the way of life to change until a new way of life has emerged that is not connected to the old culture. Lack of interaction with the community has resulted in the performing arts being modified to be in line with the current way of life in a balanced way. The factor causing the lack of successors may be because they are seen as lacking interest and useless for the new generation, and that may mean the loss of the value of wisdom that combines various sciences and arts, whether it is Performing Arts, Musical Arts, Literary Arts. But if analyzed carefully, it will be found that in fact, culture is not gone, but only some areas of art and culture have not been adapted to suit the current world because at one-time cultural works were valued as something that had to be preserved, causing them to lose connection with the changing world. All the time. Therefore, what must be understood is that “Culture is a way of life” meaning that arts and culture must be fluid and change according to the ways of people in each era in order to develop and expand artistic works in every branch and in order to progress in the field of dance, it is necessary to develop work to be up-to-date according to the context of today's changing society by creating work in the field of dance, with the concept of importance and the aim of wanting to use art and culture as a medium for showing the evolution of society in each era that is transmitted through traditions, customs, various traditions that people in society have passed down [7, 8] in which the concept of creating works in the field of dance has taken principles from the learning of people in the past as concepts for communication as follows: 1) concepts from cultural traditions 2) concepts from way of life 3) Ideas from imagination 4) Ideas from beliefs [9] so that the adjustment will be an appropriate creation and create a balance between the old and the new. How local arts and culture continue to exist if they are created to create value and have value that allows local artists to make a living and create value for society [10]. Bringing arts and culture Local culture as a medium for arts and culture tourism is therefore an interesting form of tourism, and plays a rather important role in the overall tourism industry, because tourists are often interested and want to understand the culture of different countries. Through viewing and experiencing all fields of arts and culture [11] as can be seen from the research results of Jaiwisuthansa [12] found that Thai performing arts are considered a type of product because they play a role in expressing identity, play a role in promoting the conservation of arts and culture, play a role in creating entertainment, play a role in Creating interest in tourists and participating in the decision for more tourists to visit cultural and historical events, which is linked to the concept of tourism marketing that mentions the importance of surveying consumer needs. Because data can be used to manage products to meet needs and achieve maximum satisfaction, leading to continued service use.

As contemporary society changes, dancing arts must adapt to meet the needs of society's people who want to know and creators who want to communicate and express themselves. Applying cultural capital to develop value-adding work begins with an analysis based on economic theoretical principles, which defines the meaning of the word "capital" as factors of production or things created by humans to be used in conjunction with factors of production in the production of goods and services. Therefore, cultural capital can be considered as giving importance to the value of culture in various forms as input through processes in development or investment, such as creative thinking processes, cooperation in various activities, things that arise from developing and investing is therefore in order to meet social and economic needs in the form of output of that culture, distributing income to society, as well as creating an outcome that comes from the development of cultural capital [13].

From the belief that causes the ritual to create a sacred space from the construction of the City Pillar Shrine that believers build as something that binds the body and mind of those who believe, it creates strong belief, great faith, respect, determination and love and unity in order to create a "pillar", a foundation and an anchor for the people because it is believed to be sacred and able to inspire what faithful believers can hope for. The researcher as a working group under the development of cultural innovations to promote the values and local identity of the community in a participatory manner in Pathum Thani Province through performing arts, cultural way of creating community dances with emphasis on studying the process from concept with community participation. The researcher is therefore interested in studying ways to develop cultural capital in performances that present the image of the community to promote cultural tourism by studying the current performance situation, and ways to develop that still maintains the uniqueness of the community, including searching for mechanisms to inherit the community's way of life to remain in society. It also wants to promote community capacity building to be aware of and appreciate rituals that are local traditions through the performance dimension to support sustainable community tourism that can be used to expand and raise the level of art and culture to create value. It also creates additional economic value and strength that focuses on driving, expanding influence, changing ideas that can make people participate, or causing changes in behavior "Soft Power" that uses Knowledge, Education, Creativity based on the roots of art and culture.

1.1. Objective

1. To analyze cultural capital, situation, area context, rituals, traditions, way of life, and local wisdom related to city pillars.
2. To find formats and elements for presenting creative performances to promote local values and identities of communities with participation in Pathum Thani Province.
3. To examine the ideas obtained after creating performance works.

2. Method

2.1. Qualitative Research Approach

1. Study and data collection steps: Study information from books, academic documents, textbooks, research, articles, journals, and other information media related to history, The origin and belief, semiotic theory and creative work in the field of dance both domestically and abroad.

2. Field data collection stage: by going to the area to collect data and interviewing sources, people involved in research that exists in various fields, both academics related to history, origins and beliefs of city pillars, and each aspect of performing arts, information obtained from in-depth individual and group interviews using a structured interview tool, including a sample number of qualified informants with relevant experience and work, separated into various issues, not less than 3 years, as follows:

2.1 Information about the history, origins and beliefs of the city pillars, totaling 5 people.

2.2 Information about the creative work of dance in various forms, totaling 5 people.

3. Data analysis and data synthesis stage: by studying and collecting document data, data from the field in interviews, and data in the form of creative research are analyzed and synthesized, content analysis and data triangulation to be used as guidelines for creating works of dramatic art.

4. Creation and dissemination of works, with the creative process divided into

4.1 Experiments and operations: By experimenting and practicing ideas to find styles and develop performances based on 8 elements of performance, namely 1) performance style 2) style design 3) casting of actors 4) costume design 5) music design, 6) stage space design, 7) lighting design, and 8) performance equipment design.

4.2 Examination of the work: The performance format was presented for consultation and guidance from 6 experts and experts in the field of dance in order to develop it in the process of creating the work. Including evaluating and giving opinions on the work after the presentation at the auditorium of Rajamangala University of Technology Thanyaburi, analyzing the data using statistics and finding the average, and standard deviation, and presented descriptively.

4.3 Exhibiting works: by releasing creative works to the public.

2.2. Quantitative Research Approach

1. Studying information from books: academic documents, textbooks, research, articles, journals, other information media related to principles and creative concepts in the field of dance both domestically and abroad.

2. Data collection stage from interviews from sources: people involved in research that exists in various fields, both academics related to the principles and concepts of creativity in dance and performing arts in each area. Information obtained from conducting both in-depth individual and group interviews using a structured interview tool including a

sample number of informants with qualifications, experience and related work, separated by various issues, not less than 3 years, as follows:

2.1 Information about principles and creative concepts in the performing arts, totaling 5 people.

2.2 Information about the principles and concepts obtained after creating dance in various forms, totaling 5 people.

3. Data analysis and data synthesis step: by studying and collecting document data, data from interviews and data in the form of creative research are analyzed and content analysis and data triangulation to present the ideas obtained after creating dance on various issues in a descriptive manner.

3. Result

Analyze cultural capital, situation, area context, rituals, traditions, way of life and local wisdom regarding the city pillars as a guideline for developing local performing arts of Pathum Thani Province in order to develop cultural capital that is an artistic and cultural identity. It was found that from beliefs that create rituals, it also creates sacred areas that are the existence of an important power that affects the way of people who believe, as can be seen from the construction of the City Pillar Shrine which believers believe is sacred and can grant whatever the faithful request as they wish. The City Pillar Shrine was built to be something that anchors the body and mind of those who believe in creating strong beliefs of respect, commitment, and love and unity, to create a "pillar" and something to hold onto for people because they believe. That it will be the dwelling place of sacred things that protect and bring peace and happiness. From this study, the construction of city pillars in Pathum Thani Province built in the year 1976, when Mr. Sutee Ob-Om, former Governor of Pathum Thani Province, considered that Pathum Thani has been the base of the country for a long time, but there has not been a city pillar shrine that is a stable place of worship and unites the hearts of the people of Pathum Thani province. Therefore, people with strength and faith have been gathered together, groups of civil servants, merchants, and people in Pathum Thani Province donated money to build the City Pillar Shrine in the style of the Fine Arts Department by Somdet Phra Ariyawongsakatayan. His Holiness Somdet Phra Sangkharat Tang performed the foundation stone laying ceremony on January 3, 1977. When the Provincial City Pillar Shrine had already been installed, there was still the remains of the Chaiyaphruk tree trunk, so the operations committee set up a city pillar in every direction of Pathum Thani Province, therefore Nong Suea District is the location of the north corner city pillar, Lat Lum Kao District is the location of the west corner city pillar, Thanyaburi District is the location of the east corner city pillar, Lam Luk Ka District is Location of the city pillar in the south corner. At present, the researcher has observed and participated with the community and found that The City Pillar Shrine where the activities are held is under the supervision of Nong Suea District, the host of the annual worship ceremony on December 3rd. Government agencies, private organizations, and the public come together to pay respects to sacred things every year.

Search for formats and elements for presenting creative performances to promote the values and local identity of the community with participation in Pathum Thani Province, found from studying the beliefs of the city pillars. The researcher obtained results from the research divided into 8 elements of creating works in the field of dance as follows:

Performance design: From studying beliefs from city pillars to developing and designing creative dance performances. The researcher was inspired by observing and studying the beliefs by making the story consistent with the reality of the city pillar worship ceremony of Nong Suea District [14]. The research team used the information as a guideline. Creative performance design, which will present the form of expression in 3 phases. Phase 1 "History" is a phase that represents homelessness, homeless people, people who have not yet settled down in any country. Phase 2 "Faith" is a period that represents creation, worshiping and sacrificing the city pillars, invoking sacred things and having hope from the belief that sacred things will help protect and maintain the third period "Nong Suea people" is a period that represents stability, wealth, prosperity, abundance, people in that city are happy, joyful, and fun, which is consistent with Natayakul [15] who said that the artistic creation process of any artist usually occurs when the artist is inspired by environmental factors or factors within the artist himself. The source of inspiration can come both concretely and from different sources such as architecture or painting or abstract sources such as the poor condition of society, people's way of life, sympathy, distress, or the artist's internal conflicting thoughts, and then analyze and interpret ideas, understanding, and feelings, and the communication needs of the artist to those who appreciate that work of art and further said that, by the steps in creating works of dramatic art, the creator must start designing the concept of the show as the first step. The direction of the show is determined and determine the elements of the performance such as speech, costumes, music, actors, scenes, lighting, sound, and performance props and the media used to display the ideas of the creator of the work to be displayed as clearly as possible [15] and also consistent with Charassri [16] that the performance should be concise and adding new issues but still maintaining the heart and main points of the original story By communicating content through the form of contemporary dance. This is consistent with the objectives that can be communicated to the new generation to understand from the form of expression that is acceptable in Thai society, which is in line with Chantanasaro [17] who said that creativity is a process. that expresses the nature of invention, searching for processes, methods, and new approaches to happen in every field of art and science creativity should be something that benefits or contributes to society, community, and human culture. However, the results of creativity can be either new or similar to the original, and it is also necessary to rely on conservators to preserve the work of past creativity. For use in developing creativity in the future.



Figure 1.
Performing Pattern with balancing of pictures and dancing in emotional exposure.(A: History B: Faith C: Nong Sue People)
Source: Rittibul [18].

Selection of performers: The researcher selected performers who have experience, physical characteristics, and ability to perform in the field of dance to be consistent with the purpose of presenting knowledge, understanding of the concept of performance. The research has conveyed and has the ability to perform dance beautifully. The research team selected 8 female actors, 6 male actors, totaling 14 actors, and found that the actors have the basic and good dancing skills, practice and discipline in practicing including good cooperation in acting and most importantly, the actors can convey emotions very well, which is in line with Natayakul [15] who said that casting is one of the key elements that make a show successful by considering the abilities and personality that match the creative concept of the creator who can present the creative work to the public's eye, also consistent with Saitongkum [19] the selection of actors must have the ability to express themselves and be emotionally involved in the performance by considering suitability in the form of performance, diligence and patience in practicing, be disciplined, be punctual, have good human relations and also be in line with Iamsakul [20] who stated that the selection of actors. The creative dance choreographer must be a person who has studied knowledge about facial shape to suit each type of performance as closely as possible to the evidence. The actor must have quality skills, personality, appearance, and voice to be able to play the role of the character appropriately.

Design of dance styles: The researcher has designed dance styles and movements used in performances by using signs in gesture language, natural gestures and imaginary movements to imitate movements in order to Thai dance's unique performance and use of gestures, movement, and expressive performance combine contemporary movement to present a clearly understandable form and meaning combined with creating a balance of images and posts. It is used as a symbol to communicate in the performance by using the actor's body as a shape with the simulator style is the creation of dance moves from still images linked to the rhythm and melody of music to be used in the next performance consistent with the concept of Naraphong Charassri cited in Wisedsing [21] the creation of a style of Thai dance performance is the creation of a new style based on the traditional style that is still based on the old style of dancing to the master song by creating a variety of cultural styles that enhance Thai dance styles by adopting modern style dance has been added to give importance to Thai dancing art and is also consistent with Sensai [22] who mentioned the meaning of creating dancing art that the thought process of each person's work is different in as for the presentation format, there are many formats. The scope for creativity is 1) thinking of creating an old thing, 2) thinking of creating a combination of dancing art from many traditions together, 3) thinking of creating an application from the traditional, meaning creative dancing art that relies on just picking up. The distinctive characteristics of that dancing art, such as postures and some special techniques. In addition, the inventor will try to find new moves to have the meaning that the inventor wants. 4) Think, do something new, create a dance work according to the style to express according to the flow of emotional state, inner feelings. It was a new phenomenon that no dancer had ever created before. It was a free movement. It does not need to rely on any elements other than the body.

Sound and music design: The researcher has creatively designed the melody and music for the performance to be consistent with the communication and promote different emotions in each phase of the performance style, emphasizing the conveying of emotions and creating Imagine feeling the emotions in each moment of the performance. In the sound and music design of this performance, it begins with fast-paced music and a melodious refrain that indicates the events and feelings that occur, representing homelessness, homelessness, a group of people who have not yet settled down base in the country to stimulate the emotions of both the performer and the audience into the imagery of the performance, followed by the melody of a harvest song that represents the discovery, creation, worship and worship of the city pillar. Invoking sacred things, and having hope, from the belief that sacred things will help protect and preserve, the rhythm is accelerated, and followed by the melody of a newly created Nong Suea song to convey stability, Wealthy, prosperous, and fertile, the people of Nong Suea are happy, cheerful, and fun to make the audience feel excited with the musical style that is used as a combination of Thai music and international music using the electronic system to mix and create the identity of Nong Suea Songs used in the performance.

Period: Singing of Musical Story

Ardeed-ta-kan Phan-phon Vana-samai
Mee-nong-bung Chong-pam-nak Pha-yak-ka

Naew-pong-prai Prang-cha-um Poom-prucksa
Tiew-lai-la Chab-khum Sum-ha-kin

Period 2: Singing of Rice Harvest

Kra-Sang-Ban-Pang-Muang
Arnaket-chum-chun
Tang-tang-tack-pa-ya

Fu-Fung-Rabue-Chue-Tin
Ruam-jai-plik-fuan-teedin
Klai-pen-raina-sia-mod-sin

Ardeed-tin-tan-sue-tamin Chub-liang-Cheewin-Luk-lan-euay
 Tuk-ruan-chan-ban-chong Dai-Im-Tong-Dai-U-Dee
 Mu-mana-bark-ban Riew-raeng-kaeng-khan-tuk-wan-tuk-wee
 Tang-ruek-suan-raina Puch-phol-nampa-raka-tawee
 Sab-sombat-mark-mee Duey-porn-pee-sue-muang-euay

Period 3: Rhythm of Nong Sue

Chao-Nong-Sue-Ruam-Raeng-Kai-Mhai-Samak-Duey-Jai-Pak-Samakee
 Damrong-Rak-Sang-Lakmuang-Luang-Takol-Ming-Mongkol-Yol-Ying-Chamroen
 Krob-Wara Sam-Thanwa Kra-Ban-chob-Tukkamrob Ruam-samai
 Chao-Muang-Lak Nong-Sue Kor-Chue-Chuan-Tanon-Khon-Daen Ploen-tiew-chom
 Sawatha Senamontri, script writer (2024)
 Chamaiphon Bangkhombang (Saengkrajang), inspector
 National Artist Literary Arts Department, year 2014

It is consistent with Deekum [23] according to Tunthong [24] mentioned sound design that sound design should consider the consistency of the emotion that is wanted to be conveyed during the performance. The melody and rhythm of the sound and the music create different emotions, which helps the performance to be realistic and the audience to be more emotionally involved in the performance. It is also consistent with Saitongkum [19] in creating melodies. The music that accompanies the performance emphasizes the feeling of holiness, grandeur, beginning with a slow melody and accelerating to a sudden ending to create a stillness. The music style is a combination of Thai music and sounds from electronic instruments to create a new sound but still retains Thai identity, which is in line with Jirayut Phanomrak, quoted in Poonpakdee [25] who said that Sound design is another important element, that is, the sound will help communicate the performance in accordance with the script and help create the imagination and amazing feelings in watching the performance.

Costume Design: The researcher determined and designed the costume by extracting the identity from the motto of Nong Suea District, which says “King’s canal, City of rice, Thai race, Religious belief, Orchard gardens, Unity lovers are Nong Sue people”, to design fabric patterns that are products of local identity.



Figure 2.

Fabric Patterns, Local Identity Products of Nong Suea District

(A: Draft Prototype B: Fabric Pattern C: Khlong PhrachaoLuang Pattern D: Mueang Ruang Khao Pattern

E: Chuea Chao Thai Lueamsai Satsana Pattern F: Kaona Suan Som Niyom Samakkhi Pattern

G: Pen Si NongSuea Pattern)

Source: Rittibul [18].

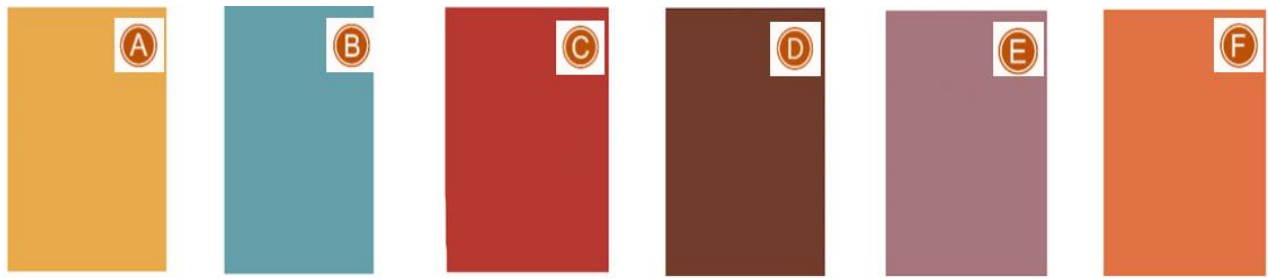


Figure 3.

Color tones used in fabric design.

(A: Champa Color #e9d94d B: NamLai Color #50a1ab C: Nammak Color #b63932 D: Fhad Color #713c2b E: Muangchad Color #b0737c F: Maksuk Color #df7243)

Source: Rittibul [18].

The style of the female actress' dress with a sleeveless shirt uses lace embroidery for a woman's personality and elegance. A pencil skirt with a slit in the front, imitating the pleats in the front of a contemporary lady, creates movement but still maintains strength along with gold jewelry that symbolizes prosperity. The male actor's style of dress, the shirt inside is a sleeveless shirt with front buttons, that imitates and represents the lifestyle of the villagers. The outer shirt is a half-length, long-sleeved cropped shirt that represents the modern evolution of today's era, and the cylindrical pants use a technique that can change the shape in 2 styles. In style 1, when the buttons are buttoned, the bottom of the pants legs will become a loincloth that is still a Thai identity and the second style when the buttons are unbuttoned. It will become a 5-pocket baggy pants that goes well with a long-sleeved cropped shirt. The design of the costumes has been further imagined from reality in order to be beautiful and also convenient to wear and use the principles of art theory in using color, and the symbols in the costumes create shadows when they hit the light on the stage, creating beauty appropriate to the style of the performance. The design principles of Nopudomphan [26] stated that designing costumes for dance requires consideration of four interrelated principles: concept, performance type, costume form, and costume elements that are conditions for creating the design performances of each dance performance. Such principles require knowledge of dance and creative arts. A method that requires integrated learning and also consistent with Tunthong [24] costumes can reveal the actor's personality, status, and background of the character. Costume design must come from a rational interpretation of the character. Costume is something that conveys the identity of the character through the performer. This must take into account the performer who has to perform various gestures and styles in addition to The design of costumes and makeup must also consider the design of sets, lighting and colors in order to create a harmonious presentation in the same direction. Thanapat Patkulpisan, quoted in Poonpakdee [25] said that things what the researcher should consider ,when design costumes, is selecting clothes that are consistent with the performance script, choosing the color tones of clothes for use in communication including that wearing it will not be a hindrance while performing.

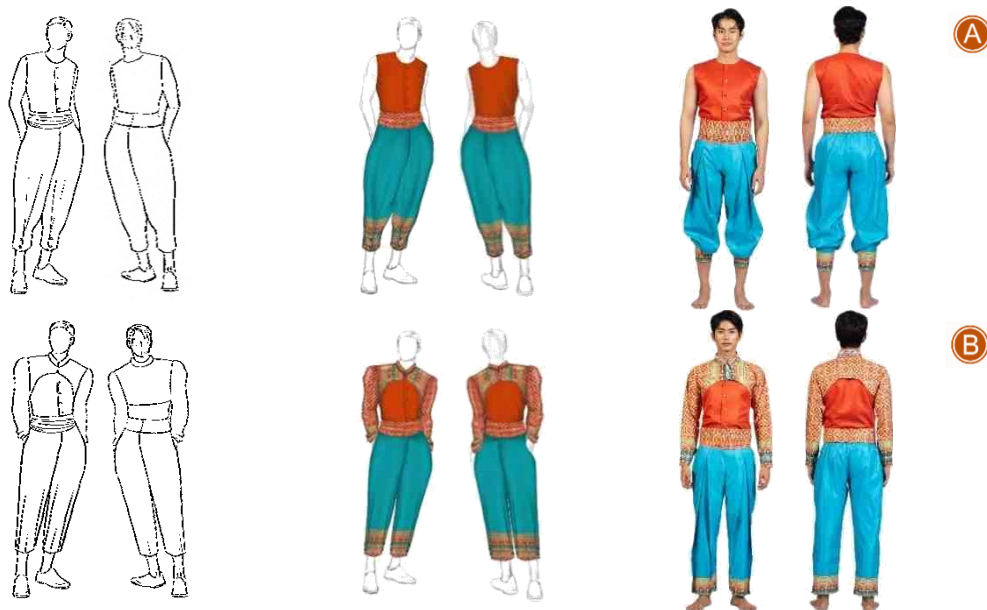




Figure 4.

Designing to making Performers' Costumes.

(A: Draft, Prototype and Product Actor Costumes for Male 1 B: Draft, Prototype and Product Actor Costumes for Male 2 C: Draft, Prototype and Product Actor Costumes for Female 1 D: Draft, Prototype and Product Actor Costumes for Female 2).

Source: Rittibul [18].

Design of performance equipment: Design of the performance “House Pillar, City Pillar Shrine” found that the researcher used performance props to convey the context and important role of communication in each performance period in a consistent manner. Jirakanon [27] talked about the meaning of performance props, properties or props refer to performance props that actors use in dramas to create relationships between scenes and events. Various materials that characters can move on the stage. They are all part of creating the overall picture on stage. Props play an important role in making the world of the show come true, make the audience believe in what's happening on stage and convey meaning and information about the performance. This is in line with the idea of Cooper [28] who said that group performance equipment can be used to convey meaning the scene and can also convey the meaning of time and place as well.

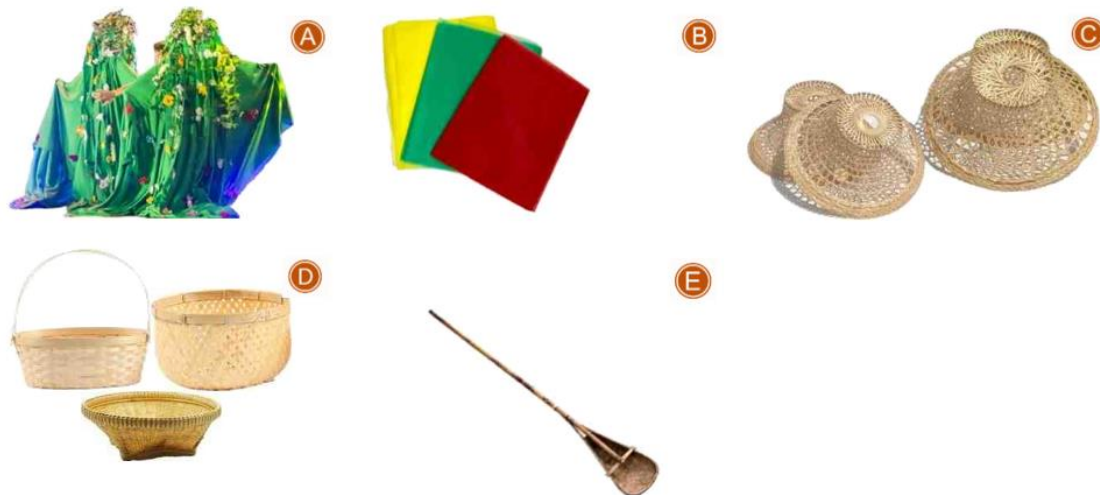


Figure 5.

Performance Props.

(A: Green clothes decorated with flowers and leaves B: Three colors of Clothes C: Bamboo hats D: Bamboo baskets E: Wooden baler).

(Source: Rittibul [18].

Lighting design: The research team has designed lighting to help convey meaning and support the atmosphere of the performance more completely and relate to the feelings, emotions and imagination of the audience, by using dim lights during the performance starts with the performers using natural movements to make the audience imagine being displaced in search of a homeland, then gradually the lights are turned on and the flashing lights effect is used to give the impression of change. Then continuous bright lights were used in the second part of the performance to take the audience into the communication of lifestyles, occupations, rituals, sacrifices and worship. Use bright lights continuously to the 3rd period to

create an atmosphere showing the prosperity and way of life of the Nong Suea people. Naraphong Charassri's idea, quoted in Wisedsing [21] said that using lighting techniques that are known and used in many cultures to help enhance the performance of Thai dance especially giving importance to roles in acting. The use of lighting increases the appeal of the new generation who are accustomed to the globalized culture. The lighting enhances and enhances the emotions and feelings of the viewer. The light creates a variety of imagination for the viewer. This is consistent with Kosolhemani [29] who said that creating new things in presenting the form of performance of light, sound, and imagination. It is presented in a new way by integrating other performing arts.

Design of the performance space: The researcher has considered the relationship of the performance in terms of dance style design, line variation, and use of colored lights. In designing the space, the concept of art composition has been used as a guideline. In the positioning of the performers, the line changes and movements on the stage of the performers who want to emphasize their importance and position, background to indicate to the audience that the story progresses in each period, the important points that need to be emphasized, the secondary points that support the story to be more complete and clear. It is consistent with Iamsakul [20] who stated that the size of the stage is an important factor, such as performing in a theater or performing on an outdoor stage. If the stage is large, there should be many performers. If the stage is small, the performers should be arranged to suit the size of the stage when the researcher has created a creative design according to the learning process, the Pallavanmo creative dance performance set was presented to experts and experts to evaluate the quality before releasing it to the public. This is consistent with Saitongkum [19] in the transformation process, bring the concept of using stage space both in a balanced and unbalanced format, using the center stage, stage corners in a variety of ways, designing rows at the beginning and at the end in the same row and pose, creates emotions in the audience. It is also consistent with Natayakul [30] mentioning that the area or boundary used in a performance or play will be able to divide the entire stage performance area into smaller performance areas. Most of them are dramas with realistic scenes. In some dramas, the scenes are large. The created area may be divided into several smaller Acting areas, divided into different names on the stage area, on a stage with a one-sided view of the audience, based on the direction and understanding of the performer standing on the stage facing the audience, which has various names called areas, on stage and this is also consistent with Rungthanaphirom [31] who said that arrangement of elements to achieve balance, focal point, conceptual, relationship between each element by selecting elements such as points, lines, planes, shapes, shapes, sizes, Colors, textures, shadows.

The idea obtained after creating a performance to promote participation and build community potential in developing performing arts to support tourists in Pathum Thani province sustainably was found.

Consideration of creativity in the performing arts: Consideration of creativity in the creation of works appears in creativity in the design of the performance script, bringing the importance of the city pillars to connect in the design of the performance, dance style, costumes by removing the identity from the motto of Nong Suea District to create local products using the colors of the costumes in the form of creative dance. And in terms of designing the performance space to be consistent with the theory of shape, shape and pattern, the visual arts path appears clearly through the elements of the performance in the design of the performance script, the design of the costumes and the design of the performance space. show to make the works of dance interesting It is new and unique like in the past.

Consideration of the use of symbols in the creation of dance: The use of symbols in the creation of dance appears in the creation of dance works that have the meaning of beliefs or elements in various parts of the city pillar to design integrated styles, language, dance gestures, natural gestures and imaginary postures come to communicate and light out sing the direction of movement as a symbol to communicate meaning. including designing clothing that represents symbols and colors that convey meaning and emotion in designing costumes. The use of symbols in the creation of dance works is evident through elements of the performance in the design of performance equipment, lighting design, and costume design to make the works of dance interesting It is new and unique.

Consideration of dance theory music and visual arts: dance theory, music and visual arts appear in the creation of dance works in the design of dance styles to have a connection with the style of the performance in each act. The performance uses all 3 forms of dance, music design and sound effects, compose a petition and new songs use Thai musical instruments combined with international music using an electronic system to create the identity of the songs used in the performance. This results in feelings and emotions that go along with the movement including space design, using the auditorium stage location Rajamangala University of Technology Thanyaburi to test and evaluate the quality of the presentation of the creative performance "House Pillar, City Pillar Shrine" by taking into account the direction of entry and exit from the performance area to have connections according to visual arts theory, dance theory, and music. and visual arts, the works of dance appear clearly through the elements of the performance in the design of dance style, the design of the music accompanying the performance and lighting space design to make the dance work interesting.

4. Discussion

The research team has taken into account creativity in creating creative dance performances to create value for the identity and cultural heritage according to beliefs from the city pillars to develop cultural innovations to promote values and identity of local communities with participation in Pathum Thani Province through performing arts, the cultural way of creating community dances, using the dance gestures of Thai classical dance and movement and performances that convey emotions in the post-modern performance style are the basis for designing and creating dances that are aesthetically new to be useful in furthering research into creative works of art through the performance dimension. There are 8 main elements in creating a performance: 1) Performance design 2) Selection of performers 3) Dance design 4) Sound and music design 5) Costume design 6) Design Performance equipment 7) Lighting design 8) Performance space design. The researcher has

used this as a guideline for experimenting with the practice of creating dance works. Until the creation of the creative performance series, House Pillar, City Pillar Shrine, in line with research and related creative work on the theoretical issues used in the research on the topic of enjoyment in dance through a new style of dance, "Incarnation of Ramayana" by Naraphong Charassri by Wisedsing [21] found that Naraphong Charassri's style of creating work to enhance the enjoyment of contemporary Thai dance performance emphasizes the importance of creating new forms of dance work using cultural diversity as well as the format of the show and taking into account the audience of the new generation that is in line with the aesthetic theory of performing arts, research and creativity. This creative dance work can be used as a guideline and inspiration for creating works in other forms of dance. That is in line with creative works about beliefs and the use of symbols to convey meaning by Nopudomphan [32] The Creation of Thai Contemporary Dance from Semiotics of Lotus in Buddhism and Chantamala [33] Some Tradition and Identities Reflected in Dancing Performances for Worshipping Religious Places in Northeast Thailand: Katekeaw and Charassri [34] The Creation of a Dance from The Aum Symbol in Brahminism-Hinduism and Wichasawat [35] Creative dance Nattaya Sattabut Research were to Study the Importance of the Lotus Flower to Buddhism as a cultural medium to record as knowledge in the education circle. and promote the use of cultural capital to create additional economic value and promote the commercial value creation of other cultural products. and is considered to be the result of creative research that uses qualitative research and creative research combined [8]. In the work process, the researcher must be able to create work at the same time. Conducting research, that is, must be able to explain the origins, methods of thinking, causes and results of work at every step. It must rely on evidence from reliable reference sources and should be primary information. The researcher therefore prepared himself for the study. In addition, being able to create that work has quality both academically and in terms of artistic aesthetics as well. This is consistent with Virulrak [36] who stated that the creation of dance as Choreographer means thinking, designing and creating ideas, styles and techniques of a set of dance performed by one or many performers. This includes improving past performance. Choreograph is therefore a work that covers philosophy, content, meaning, dance moves, dance moves, line changes, arches. It is also consistent with Iamsakul [20] who stated that creative dance means Inventing, dancing or designing dance moves It may be a character's dance that is created from inventing or designing dance moves, composing music, or dressing up, which may still maintain the original structure, such as still using the dance moves of Thai classical dance. Or it may be combined with gestures and gestures based on the accents of other languages as appropriate for the performance. In addition, the researcher has taken into account the ideas obtained after creating 3 types of dance: 1) considering creativity in performing arts, 2) considering the use of symbols in creating dance, and 3) considering theory. Dance, music and visual arts. This creative performance, Pallavanamo, is a collection of knowledge in dance and integrated with other fields of science, which is an academic advancement in the creation of works in the field of dance. As well as being a guideline for further development and development of dance works in the future.

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