

Examining the Area-Based Sustainable Establishment of Nora Youth Training Center: Participatory Action Research

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Abstract Nora was a performing art native to southern Thailand, known for its delicacy and beauty. It had a unique and distinctive identity closely intertwined with the way of life of the local people in southern Thailand. In 2021, Nora received UNESCO certification as an intangible cultural heritage. As a result, Nora regained an increasingly prominent role in southern and Thai society, impacting various dimensions, including education, emphasizing the significance of promoting and preserving Nora sustainably. This research critically investigated a sustainable model for establishing the Nora Youth Training Center, grounded in a geographical and socio-cultural context. Utilizing Participatory Action Research (PAR) as its foundational framework, the methodology incorporated three primary research instruments: 1) Focus group discussions, 2) Comprehensive individual interviews, and 3) Ethnographic participant observations. The investigation revealed five pivotal elements for the sustainable evolution of the Nora Youth Training Center: Input (integrating administrators, trainers, students, Nora artists, locales, infrastructure, financial planning, and associated entities, Process entailing policy formulation, governance, and pedagogical design), Results (which includes tangible outputs and broader outcomes), Feedback (sourced from the training center affiliates, its oversight committee, and the wider audience, and Environment (highlighting both its tangible and intangible aspects). This sustainable model elevated Nora's stature within educational circles and resonated with the ethos of Sustainable Development Goal 11: "Sustainable Cities and Communities". The center's evolution ensured meticulous data archiving, enhanced accessibility, enriched learning experiences, and a bespoke hub for celebrating Nora's performing arts. These transformative steps catered to evolving societal needs, ensuring Nora's cultural significance remained perennially relevant.

Keywords Nora; Performing arts; Training center establishment; Southern Thailand

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Introduction

In contemporary society, technological advancements across diverse sectors have catalyzed momentous shifts. These societal metamorphoses have critically influenced individual traditions, customs, and cultures in beneficial and deleterious ways. Empirical observations indicate that positive societal evolutions yield favorable outcomes for their constituents, whereas adverse shifts can quickly produce detrimental effects. To harmonize societal progression across various facets, the United Nations previously introduced a framework known as the Sustainable Development Goals (SDGs) (United Nations 2015). This comprehensive blueprint comprises 17 goals segmented into five pivotal categories: people, prosperity, planet, partnership, and peace, often called the “5Ps”. Specifically, Goal 11, which endeavors to establish inclusive, safe, resilient, and sustainable urban areas, is intrinsically linked to preserving and promoting local intellectual and cultural heritage within the sustainable urban framework. Initiatives centered on arts and heritage preservation are critical to bolstering the sustainability of intellectual and cultural heritage.

The traditional performing art of Nora, or “Manohra”, is emblematic of southern Thailand’s rich cultural tapestry, celebrated for its distinctiveness and authentic portrayal of the local community’s heritage. Over time, Nora has experienced evolutionary phases, mirroring societal changes oscillating between periods of flourishing and adaptation. Historical oral narratives and the ‘Bot Kad Kru’ legend locate Nora’s origins within the Songkhla Lake basin, spanning Songkhla, Phatthalung, and Nakhon Si Thammarat provinces (Nakhvirote 1995). Originating from sophisticated court dances, Nora gradually integrated with indigenous traditions, leading to its unique southern style. (Nicomrath et al. 2020):

1. An intricately designed costume, a testament to the artistic prowess of the southern populace, merging various art disciplines.
2. Distinct musical accompaniments with idiosyncratic melodies and patterns.
3. Performative lyrics are imbuing - moral undertones, philosophical reflections, and societal commentaries.
4. Expressive dance movements blend grace and vigor.
5. A singular performance modality that includes both individual and ensemble renditions serving dual functions of entertainment and ceremonial significance

In recognition of its cultural value, Nora was honored with the UNESCO Intangible Cultural Heritage certification in 2021, titled “Nora, Dance Drama in Southern Thailand” (UNESCO Intangible Cultural Heritage 2021). Beyond mere artistic representation, Nora’s preservation is integral for upholding its legacy in contemporary contexts (Petkaew, 2016). The developmental trajectory of Nora is a symbiotic relationship with societal metamorphoses, underscoring the importance of maintaining its authenticity amidst evolving societal norms. This interplay epitomizes the ethos: “Acquiring contemporary wisdom while venerating ancestral traditions,” resonating with the societal values of distinct epochs (Burarat & Buakwanp 2016)

Cultural advocates have devised a strategic methodology to familiarize and engage the younger generation, ensuring the longevity and relevance of the Nora tradition. Educators recognize the youth as pivotal torchbearers and introduce them to Nora through pedagogical frameworks aligned with the 21st-century proficiencies (Bellanca & Brandt 2010), encompassing cognitive abilities, digital fluency, and life competencies. This fusion of the Nora tradition, youth engagement, skill acquisition, technological adaptation, and societal collaboration form the crux of the current research, which seeks to evaluate the feasibility and efficacy of a localized Nora Youth Training Center.

Research objective

This research systematically investigates and evaluates the framework underlying the sustainable establishment of the Nora Youth Training Center. This entails a detailed exploration of the

intricate interdependencies between inputs, processes, and results, elucidating the dynamics that govern the formulation and realization of objectives within the operational paradigm of the center.

Research scope

This research is concentrated on the sustainable inception of the Nora Youth Training Center, localized within two designated regions: Saard Phaderm Wittaya School in Chumphon Province of Thailand and Thairath Wittaya 23 School (Wat Khok Nod) in Phatthalung Province of Thailand. The research activities were executed within a specific time frame, commencing in November 2022 and culminating in August 2023.

Expected benefits

This research delineates guidelines for initiating the Nora Youth Training Center in designated areas, highlighting the essential factors and patterns instrumental in ensuring sustainability. The derived insights offer a replicable blueprint for inaugurating similar centers across regions. Such endeavors enrich local knowledge of Nora performing arts and furnish a dedicated cultural milieu for youth engagement in the Nora tradition. Additionally, establishing these centers will catalyze the formation of robust networks, bolstering the sustainable preservation and propagation of Nora's performing arts.

Methodology

This investigation utilized the Participatory Action Research (PAR) approach, which facilitated a comprehensive examination and analysis of the variables and procedures shaping the formulation of an area-specific sustainable Nora Youth Training Center. Through PAR, stakeholders were actively involved, ensuring a holistic understanding of the complexities and nuances inherent in the establishment process. The research followed the subsequent steps:

1. Focus group interview

1.1 Focus group interview at Saard Phaderm Wittaya School

1.2 Focus group interview at Thairath Wittaya 23 School (Wat Khok Nod)

2. In-depth interview

2.1 Education administrators, tasked with promoting youth practice in Nora skills and performances within the school, 2 individuals.

2.2 Trainers, tasked with formulating patterns, methods, and processes for training, 2 individuals.

2.3 Nora artists, tasked in formulating broadcast format, faith, and Nora transformation, 2 individuals.

2.4 Youth, involved in practice, interest, and perspective on Nora's performing arts, 2 individuals.

3. Participant observation

Observation and data collection during Nora training and performances in the target area involved observing and recording data from participants engaged in Nora training activities to gain insights into the Nora training process and the experiences of youth in two distinct areas, which included:

- Saard Phaderm Wittaya School, 196 Phisit Phaya Road, Tha Taphao Subdistrict, Mueang Chumphon District, Chumphon Province, Thailand

- Thairath Wittaya 23 School (Wat Khok Nod), 37 Village No. 2 Ban Sai Rak, Han Pho Subdistrict, Khao Chaison District, Phatthalung Province, Thailand

Conceptual framework

The foundational theoretical framework guiding this research is the ‘System Theory.’ Introduced in the 20th century by Ludwig Von Bertalanffy (1969), an Austrian social and scientific psychologist, the genesis of this theory can be traced to his seminal work, ‘General System Theory: Foundations, Development, and Applications’. This publication garnered widespread recognition and catalyzed the integration of ‘System Theory’ into a myriad of disciplines. Notably, the applicability of the system theory extends across diverse academic terrains, encompassing psychology, sociology, management science, and several other domains. At its core, system theory offers a robust mechanism to dissect and interpret intricate phenomena.

Central to the System Theory is the postulation that every constituent part is intricately interwoven and interdependent, collaboratively striving to achieve stipulated aims and objectives. The quintessential constituents of this theory are Input, Process, Output, Feedback, and Environment, as delineated in Figure 1.

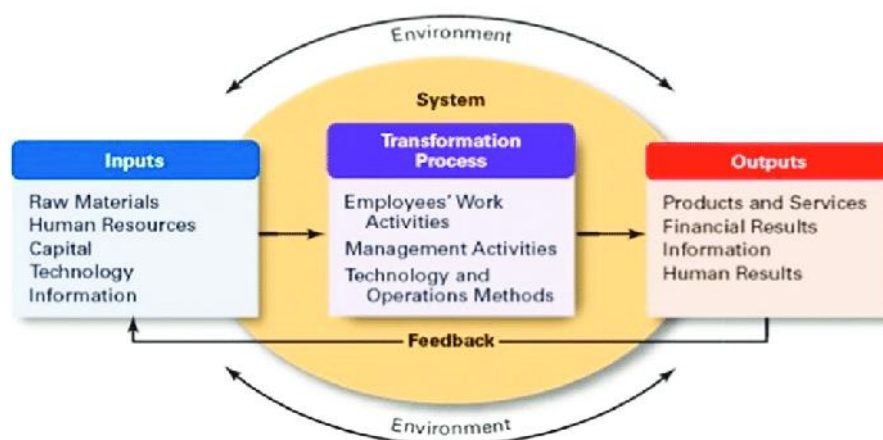


Figure 1 Organizational system theory model

Source: Hayajneh (2007)

In the present research, adapted System Theory to resonate with the humanities, social sciences, arts, and culture domains. Researchers specifically oriented this tailored application towards understanding the nuances of establishing an area-based sustainable Nora Youth Training Center. The operational elements for this context included 1) input, 2) process, 3) output, 4) feedback mechanisms, and 5) the encompassing environment, as illustrated in Figure 2.

Research finding

The investigation's outcomes regarding the area-specific sustainable establishment of the Nora Youth Training Center are elucidated in two distinct segments:

1. Detailed information regarding the area-specific establishment of the Nora Youth Training Center.
2. A model for this area-based sustainable establishment. Below are the specific details.

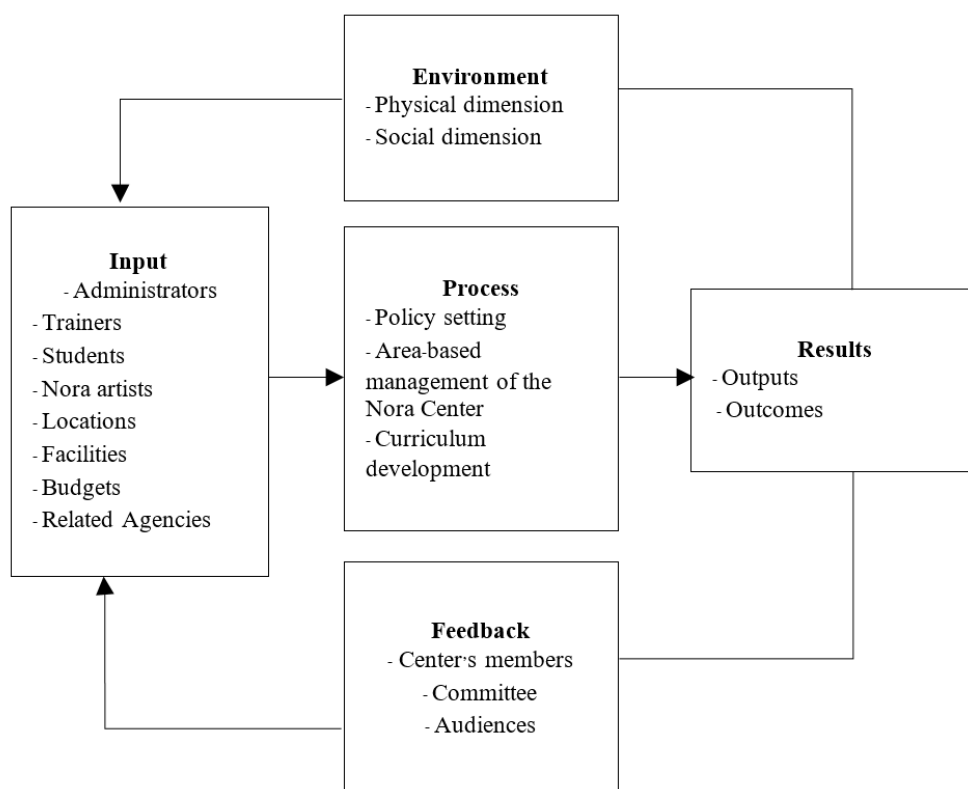


Figure 2 Conceptual framework

1. Area-based sustainable establishment of the Nora Youth Training Center

The research explored the sustainable establishment of the Nora Youth Training Center in two distinct locations, namely government agency territories and schools under the jurisdiction of the educational service area office. These were further categorized by size, distinguishing between large provincial and smaller subdistricts schools. The selection of these locales for the 2023 establishment was contingent on three conditions:

- ☐ Presence of an established Nora Club with embedded Nora curricula within the school.
- ☐ Explicit support and endorsement from school administrative bodies.
- ☐ Recognition through accolades from Nora-centric competitions or performances.

1.1 The Nora Youth Training Center at Saard Phadern Wittaya School

Saard Phadern Wittaya School was an extra-large secondary school under the authority of the Secondary Educational Service Area Office (Surat Thani and Chumphon), within the purview of the Office of the Basic Education Commission, Ministry of Education. Saard Phadern Wittaya School was founded in 1924 by Phraya Phiphitamphonwimonbhakdi (Phadern Angsusingha), then-Governor of Chumphon Province, in commemoration of Khunying Phiphitamphonwimonbhakdi (Saard Angsusingha) following her passing. The school was granted the name “Saard Phadern Wittaya” by His Majesty the King, signifying its status as the Provincial School of Chumphon.

Saard Phadern Wittaya School initiated Nora performing arts training for its students in 2002 under the guidance of Teacher Wiwat Phaiwimut, Teacher Pramote Deechum, and local experts. Once students acquired proficiency in Nora’s performance, they were organized into groups and showcased their talents at various events. In 2014, Mr. Kritsada Wisairat, a social studies teacher, joined Saard Phadern Wittaya School. Despite his primary role as a social studies teacher, Mr. Wisairat’s passion

and background as a Nora artist led him to oversee the school's Nora Club. In addition to regular club activities, students had additional practice sessions outside of school hours to develop their foundational postures, enhance their skills, and foster the ability to perform collectively as a group.

The school's policy of supporting Nora's performances was prominently displayed. The school director facilitated an area within the school premises for practices, meetings, and storage of Nora's performance-related items, including musical instruments and costumes. Moreover, the director worked to establish collaboration with external agencies to request budgetary support for the management of the Nora Club.

The training patterns and methods for Nora placed a strong emphasis on the local Chumphon Province style. They prioritized transmitting knowledge and experience from the instructor, Mr. Kritsada Wisairat. The training regimen consisted of two segments: basic training and group training. The basic training encompassed Nora's 12 distinct "mae tha", or primary dance movements. The instructional approach prioritized the involvement of experienced senior students with Nora skills in the teaching process. Group training concentrated on individuals who had already acquired basic skills, focusing on practicing dance poses collectively. The instructors emphasized the direct transfer of knowledge through their experiences, rather than documenting the teaching content in written form.

The transmission of Nora's beliefs and rituals at Saard Phadern Wittaya School included an annual 'Wai Khru' ceremony, known as Teacher Appreciation Day. This ritual, conducted in collaboration with local Nora artists, involved the tradition of making merit and paying homage to teachers according to Nora's tradition. However, not all students participated; some students attended a 'Wai Khru' ceremony before practicing in the club room.

Members of the Nora Club at Saard Phadern Wittaya School shared a common perspective: They regarded Nora as a beautiful performing art. They viewed individuals with Nora's skills as role models. Observing the seniors performing Nora inspired a desire to join the Nora club. Upon joining, students forged strong bonds within the club, transforming it into a platform for showcasing their talents.

1.2 The Nora Youth Training Center at Thairath Wittaya 23 School (Wat Khok Nod)

Thairath Wittaya 23 School, previously known as Wat Khok Nod School, was a modest educational establishment catering to students from kindergarten through secondary levels. This institution fell under the purview of the Secondary Educational Service Area Office in Phatthalung, overseen by the Office of Basic Education Commission within the Ministry of Education. Phra Chitkawiwangso, Acting Abbot of Wat Khok Nod, founded the school in 1958, with Mr. Kling Thongem serving as its first head teacher.

Nestled within a community with deep-rooted ties to Nora's performances spanning generations, Thairath Wittaya 23 The school was uniquely positioned to perpetuate Nora's rituals and beliefs. Most of its student body is comprised of offspring of residents, who inherently possess Nora skills and lineage. Consequently, Nora became integral to the school's curriculum, garnering significant student interest and parental endorsement. The initiation of Nora instruction in 1992, with the addition of Teacher Mrs. Nisarak Kadiphai to the faculty, marked the commencement of activities aimed at honing students' Nora skills, culminating in establishing the Nora Club that continues to thrive today. Alumni with Nora lineage have also played a pivotal role in nurturing this tradition.

The school's commitment to fostering Nora performances extended to encouraging students from the local community to acquire Nora performance skills, such as the art of Nora music and Nora bead crafting. These skills empowered students and provided avenues for generating income for themselves and their families. Additionally, the school offered a conducive environment for honing singing, dancing, musical prowess, and Nora bead-based product design.

Table 1 Comparison of the Nora Youth Training Center at Saard Phaderm Wittaya School and Thairath Wittaya 23 School (Wat Khok Nod).

No.	Details	The Nora Youth Training Center	
		Saard Phaderm Wittaya School	Thairath Wittaya 23 School (Wat Khok Nod)
1	Location	Chumphon Province	Phatthalung Province
2	School size	Extra-large secondary school	Small primary school
3	Center advisor	Director of Saard Phaderm Wittaya	Director of Thairath Wittaya 23 School (Wat Khok Nod)
4	Lead	Social studies teacher	Thai dancing teacher
5	Training location	2 club rooms	1 club room
6	Community participation	There was limited engagement from the community. The primary instructors were the teachers in the school.	The school's alumni and Nora artists were involved in the teaching process.
7	Curriculum/textbook	No formal curriculum or textbooks were used; instruction was based on direct experiential learning.	No formal curriculum or textbooks were used; instruction was based on direct experiential learning.

The pedagogical approach to Nora training at Thairath Wittaya 23 School adhered to traditional methods deeply entrenched in the local Nora training customs, with Phatthalung Province recognized as the cradle of Nora in the southern region. The Nora curriculum featured three distinct styles, each tailored to specific age groups. Kindergarten students primarily focused on physical development through the instruction of Nora's 12 fundamental movements, adapted as musical gestures to aid memory and motor skills development. Teachers taught early primary students to continue with these 12 movements and synchronize them with rhythmic gestures associated with musical instruments. Upper primary students, having mastered the fundamental postures, participated in group performances. It is worth noting that the teaching approach needed to be documented in a formal curriculum but relied on the experiential knowledge and guidance of the teachers.

The transmission of Nora beliefs and rituals at Thairath Wittaya 23 School (Wat Khok Nod) was in the form of paying respect to teachers before students' engagement in Nora training every time. There was no annual 'Wai Khru' ceremony. Instead, students transmitted Nora's traditions from the local community because the school was located in a community that actively practiced Nora's rituals and beliefs.

Students in the Nora Club at Thairath Wittaya 23 School (Wat Khok Nod) were well-acquainted with Nora performing arts because their parents and grandparents exposed them to it. They believed acquiring these skills would generate income for themselves and their families. In addition to their school performances, they had the opportunity to collaborate with professional Nora troupes, including performers, musicians, and so on.

2. A model for the area-based sustainable establishment of Nora Youth Training Center

In the area-based sustainable establishment of Nora Youth Training Center, the analysis of the linkages between inputs, processes, and results that impact the processes and results of the system has five key components.

2.1 Input of the area-based sustainable establishment of Youth Training Center

2.1.1 Administrators

Saard Phaderm Wittaya School administrators and Thairath Wittaya School 23 (Wat Khok Nod) actively promote the acquisition and cultivation of Nora's performing arts skills among their students. The Nora club provides an avenue to facilitate this, serving as a platform for interested students to hone their foundational skills. Furthermore, the schools extend their support to exceptional students by offering opportunities to participate in competitions and showcase their talents on various occasions. Policy frameworks and budget allocations reinforce this commitment by fostering Nora performing arts within the student community.

2.1.2 Trainers

Teachers or Nora trainers possessing a robust foundation of knowledge, honed skills, and an unwavering passion for Nora performing arts emerge as pivotal catalysts for the success of Nora training centers. Their significance is underscored by their role as the linchpin in the student learning experience, where they not only impart knowledge but also foster a communal spirit among learners. Moreover, these instructors are responsible for overseeing the Nora training center's multifaceted aspects, encompassing scheduling, training methodologies, financial allocations, facility management, and cultivating distinctive performance styles.

2.1.3 Students

Students or youth assume a pivotal role in the inception and vitality of the Nora Training Center, given that they constitute the principal beneficiaries of the center's offerings. They are a barometer of the center's effectiveness, primarily through their skill enhancement and heightened capabilities upon engaging with the system. This encompassing transformation encompasses the development of physical prowess, the refinement of performance skills, and an augmented awareness of their cultural heritage and intellectual legacy. Thus, students' active involvement and growth are tangible indicators of the Nora Training Center's success and impact.

2.1.4 Nora artists

Nora artists hold a profound significance in Nora performance, offering a rich repository of knowledge and skills complemented by a deep wellspring of wisdom, beliefs, and rituals. These artists embody the technical prowess and artistic finesse essential to Nora and the cultural and spiritual essence intrinsic to this tradition. The amalgamation of their expertise and adherence to Nora rituals is a cornerstone for the enduring conservation and propagation of cultural heritage over the years. Furthermore, these seasoned practitioners serve as exemplars and sources of inspiration for emerging Nora artists, guiding them toward artistic mastery and cultural continuity.

2.1.5 Locations

The provision of dedicated training venues, storage facilities for equipment, and communal meeting spaces for idea exchange and collaborative endeavors is of paramount importance. These training locales may manifest as rooms or spaces that symbolize the collective interests and fervor of the group. They serve as the foundational infrastructure elements necessary to facilitate skill development, equipment management, and nurturing a vibrant environment for shared creativity and cooperative initiatives.

2.1.6 Facilities

Facilities are important in enhancing flexibility and overall comfort in diverse dimensions. Such facilities include amenities like air conditioning within practice spaces, essential training equipment including costumes and fabrics, comfortable cushions, sound amplification systems, mirrors for self-assessment, and transportation provisions for performances or events beyond the immediate vicinity. These elements collectively create an environment that fosters enhanced

comfort and adaptability, allowing for more effective practice, skill refinement, and successful off-site engagements.

2.1.7 Budget

The budget assumes a critical role in the Nora Training Center's development, offering the means to expand its capacities and facilitate growth across multiple facets. These encompass the enhancement of facilities, acquisition of musical instruments, and procurement of costumes and equipment, alongside the efficient management of transportation, meals, accommodation, training initiatives, and associated expenses. The budget serves as a financial compass, ensuring equilibrium between income generation and expenditure management, ultimately safeguarding the center's financial sustainability and overarching objectives.

2.1.8 Related agencies

The sustainable establishment of training centers benefits from support and collaboration from various agencies at both regional and national levels. Regionally, this collaboration often involves local communities, artists, and cultural promotion agencies operating at the district and provincial tiers. These entities actively contribute to nurturing cultural traditions and artistic endeavors. On the national scale, institutions with a dedicated mission to promote and preserve the arts play a pivotal role. This includes universities, governmental departments, and ministries interested in cultural heritage and artistic expression. Their involvement extends the reach and impact of Nora training centers, fostering a more comprehensive and integrated approach to cultural preservation and advancement.

2.2 Process of the area-based sustainable establishment of Nora Youth Training Center

2.2.1 Comprising Policy Setting

Policy planning and collaboration between Walailak University, the Department of Cultural Promotion, and the Ministry of Culture achieve the sustainable establishment of Nora youth training centers. This collaboration aims to establish a direction and foster cooperation in implementing operations with academics, artists, and Nora trainers, seeking ways to operate the area-based Nora training centers sustainably.

2.2.2 The management of the area-based sustainable establishment of Nora training center

Effective management of the Nora training centers should have suitable models tailored to the specific characteristics of each area. Each area may have different models of operation. The management of Nora training centers at Saard Phadern Wittaya School has a clear operational structure due to its large membership. Therefore, it requires a well-defined management system, including disciplinary regulations, balanced financial management, and efficient space and equipment management. Thairath Wittaya School 23 (Wat Khok Nod) emphasizes small group management because there are few members. There are no strict rules. The primary emphasis is on group communication.

2.2.3 Curriculum development

The youth Nora training curriculum strongly emphasizes preserving and celebrating local identity. Nora's performances within each region exhibit distinct and unique performance styles, accompanied by differing teaching approaches. Therefore, the curriculum development must tailor to safeguard and honor these local identities. The curriculum at the Saard Phadern Wittaya School training center draws upon the expertise of original Nora trainers from the region, including Noranikom, Norakalaya, Nataraja, Nora Somnuek, and Nora Jamsri. These trainers have shaped the curriculum to align with the distinctive style of Saard Phadern Wittaya School, ensuring a harmonious

integration of tradition and contemporary needs. Similarly, at the Thairath Wittaya School 23 (Wat Khok Nod) training center, Nora training is rooted in the original Nora Yok Chu Bua tradition while also adapting to the present era. Curriculum development at this center incorporates input and assessments from relevant experts and individuals to ensure that it adheres to established standards. This meticulous approach enables the curriculum to be a valuable resource for other communities or organizations within the same region, further contributing to preserving and propagating Nora traditions.

2.3 Results of the area-based sustainable establishment of Nora youth training center

2.3.2 Outputs

Outputs of the area-based sustainable establishment of Nora training centers in both areas are that members have basic Nora performance skills, such as 12 basic dance moves, playing musical instruments, acting as a hunter or clown, and the ability to perform Nora individually or as a group.

2.3.1 Outcomes

The outcomes of the area-based sustainable establishment of Nora training centers are that youths have skills in performing Nora and can pass on their skills to members of the training center. It serves as a model for preserving and transmitting local cultural heritage and is also a role model for young people interested in Nora performing arts.

2.4 Feedback on an area-based sustainable establishment of Nora training center

The sustainability of the Nora training center in a region hinges on a feedback loop involving three key sources: 1) the center's members, 2) the center's committee, and 3) the audience. These feedback channels are instrumental in the ongoing analysis, evaluation, and improvement process aimed at bolstering the center's overall effectiveness.

2.5 Environment of the area-based sustainable establishment of Nora Training Center

Within both Nora training centers, the role of environmental factors, particularly the community and local artists, emerges as pivotal in ensuring the sustainability of these centers. The community is essential for presenting Nora performances from the training center. The sustained interest and appreciation for Nora within the community form a critical mechanism underpinning the center's long-term viability. Concurrently, local artists make substantial contributions through their profound knowledge, extensive experience, honed skills, and adherence to traditional practices inherent to being Nora artists. Their involvement enriches the training process and fosters a deeper connection to the cultural and artistic heritage of Nora, thereby fortifying the foundations of these training centers.

Discussion

Establishing an area-based sustainable Nora Youth Training Center entails five key components, each vital to its success. Firstly, in establishing a Nora Youth Training Center, the input factors are foundational elements driving the center toward sustainability. These encompass administrators, trainers, students, Nora artists, facilities, locations, budgets, and collaboration with related agencies. These components are essential tools to propel the Nora Training Center toward long-term viability and effectiveness. A parallel can be drawn to Tokirie et al. (2017) study, 'The Model of Football Academy Development in Professional Football Clubs' which offers insights into skill development in youth. The study underlines key factors contributing to the success of football academy development, which is analogous to the inputs in the context of Nora training centers. These include the caliber of personnel involved, the quality of sports facilities, the strategic choice of locations, the

allocation of budgets, and effective management practices. These elements collectively shape the foundation for sustainable growth and excellence within the Nora Training Center.

Secondly, the area-based establishment of the Nora Youth Training Center consists of three components: policy setting, management, and curriculum development. Each component is interrelated and impacts the success of establishing a Nora youth training center. Both Nora training centers at Saard Phadern Wittaya School and Thairath Wittaya 23 School (Wat Khok Nod) have managed their Nora training centers, but they still need to be completed. This is because there is still needs to be a holistic management model for the Nora Youth Center and standardized curriculum development processes. To establish sustainable Noh youth training centers, management efforts must focus on three dimensions: the environment, society, and economy. The environment (United Nations 2009), involves creating suitable training spaces within the schools or practice rooms., such as having a room floor to support kneeling dance, ensuring a comfortable temperature, and creating an atmosphere that encourages focus and spiritual connection In society, provide space or a location for talented students who can perform Nora, and space for sharing ideas and skills. Regarding the economy, funding is necessary for managing Nora training centers, which covers expenses such as costumes, equipment, transportation, food, beverages, and compensation for the performers. The income for these centers comes from two sources: support from government agencies and wages for going out to perform per show.

Thirdly, the area-based sustainable establishment of Nora training centers yields both outputs and outcomes, and these two components are intricately interconnected. Youth who enroll in Nora training centers are expected to acquire at least one musical skill, such as dancing, singing, playing musical instruments, performing Nora, or mastering skills related to costumes and makeup. When members of the training center attain these skills, it catalyzes a cascade of shared experiences and emotions, forging a sense of unity among participants. This shared sense of connection mutual feelings, interests, love, and dedication to Nora's performance. This collective spirit and shared passion culminate in the transmission of Nora performances in diverse and innovative forms. The sustainable results achieved through this process encompass both preservation and transmission. Preservation refers to preserving Nora's cultural heritage and traditions, ensuring these elements endure over time. Transmission, on the other hand, involves the passing down of knowledge, skills, and the deep emotional connection associated with Nora's performing arts to successive generations. Both outputs and outcomes reflect utilizing cultural assets adapted to integrate seamlessly into the social context, facilitating sustainability achievement (Kaewkamon et al. 2021). Essentially, the Nora training centers serve as dynamic hubs for preserving and evolving Nora traditions, fostering a continuum of expertise and passion at various levels within the community.

Fourthly, feedback mechanisms in the context of area-based sustainable Nora training centers are instrumental in gauging and refining the centers' operations. Three primary sources contribute to this feedback: 1) the training center's members, 2) the training center's committee, and 3) the audience. This systematically collected and analyzed feedback is a cornerstone for enhancing the center's overall effectiveness. The receipt and analysis of feedback are integral to the ongoing development of the center's sustainability. Insights from this feedback loop drive continuous improvement and evolution, enhancing the curriculum, training methodologies, management practices, and performance formats to align seamlessly with contemporary requirements. This iterative process mirrors the PDCA (Plan-Do-Check-Act) concept (Moen & Norman 2006), driving the Nora training center towards increased relevance and impact in the current era.

Lastly, in establishing area-based Nora Youth Training Centers, the environmental context plays a vital role in fostering sustainable development, encompassing two distinct dimensions. The physical environment initially serves as a purpose-built space tailored for practical activities, member congregations, and strategic planning. This environment is designed to showcase community

members' talents and skills, facilitating their growth and development. Concurrently, the social environment emerges as a cohesive force, that forms a shared goal- and preference-oriented society. This societal context is defined by established norms, rules, and regulations that bind individuals within the Nora community. It emphasizes core values such as respect for teachers, deference to senior members, and cultivating disciplined conduct during training sessions. This social milieu contributes significantly to the overall cohesion and success of the Nora Youth Training Center, ensuring that it remains a nurturing and harmonious space for cultural preservation and skill development.

Within the area-based sustainable establishment of Nora Youth Training Centers, a compelling need arises for integrating diverse learning disciplines, including exploring Nora's history and the art of stringing Nora beads. This approach aligns with insights from research on the "School Agricultural Learning Center for Sustainable Agricultural Learning," which emphasizes the importance of amalgamating sustainable agricultural education with other complementary learning disciplines (Saduk et al., 2019). By weaving together various facets of knowledge and skills within Nora training, we can create a more holistic and enriching educational experience, enriching cultural understanding and fostering a deeper connection to Nora traditions.

Conclusion

Establishing the Nora Training Center was a transformative process, enabling Nora to become an institution integrated into society, and ensuring its long-term sustainability. As the world underwent rapid changes in society, economy, environment, and technology, elements that embodied the uniqueness and identity of a community, such as its arts and culture, began to fade from society. Some elements were recorded in textbooks, while others were adapted and reproduced in response to evolving social contexts. Nora performing arts, a folk culture, reflects the prevailing conditions in southern society, adapting over time in response to changing eras and social contexts. In the past, Nora was a revered and widely embraced social institution. It took on the form of a family tradition passed down various lineages. Deliberate efforts are currently being made to establish Nora as a social institution within education, aiming to transmit Nora to various youth groups. The area-based, sustainable establishment of Nora Youth Training Center transformed Nora into a recognized social institution within the educational dimension. This initiative aligned with Sustainable Development Goal 11: "Sustainable Cities and Communities." The center's development recorded data, enhanced access, promoted learning, and created a dedicated space for Nora's performing arts. These processes adapted to changing social contexts, while Nora's value and essence endured sustainably within society.

Suggestion

As part of the area-based sustainable establishment of the Nora Youth Training Center, it is advisable to implement a robust system for monitoring and evaluating its operational performance. This data can then be subject to rigorous analysis and synthesis through research processes. The aim is to derive valuable insights and lessons that can serve as a guiding framework for establishing Nora Youth Training Centers in other regions. This proactive approach to assessment and learning can contribute significantly to the continual improvement and success of Nora's training initiatives on a broader scale.

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