

Research Article

The Creative of Dramatic Arts That Convey the Value of Cultural Capital and Promote the Creation of Added Commercial Value of Kalam Beads Through the Performance

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Abstract

This article aims to study the creative forms of dramatic arts that convey the value of cultural capital and promote the creation of added commercial value of Kalam beads through the Performance. The research team used qualitative research methodology and creative research conducting research by studying books academic documents, textbooks, journals and related research group discussions, information media, field trips, and field surveys and the experience of the researcher to analyze and design the process of creating works of dramatic art from the art of stringing Kalam beads to demonstrate the origin and development of Kalam beads. The results showed that the form of creation of works can be classified according to 8 elements of the show, namely 1) The performance design by defining the show format into 3 periods: the first period is the period that conveys the way of life of the villagers in the process of finding, natural colored glass to be used to make beads. Next, period 2 is the period that represents the 3 types of Kalam beads art. And the 3rd period represents the development and existence of Kalam beads at present through creative modifications to create added value. 2) The selection of actors based on the balanced physical characteristics and from the ability to perform appropriately with the acting style, making the performance more complete. 3) The design of the dance style is determined. It uses dance moves that are adapted from the Nora dance, combining movements from the dance language and natural body language to demonstrate the show's identity. 4) The sound design and the music used in the performance is a combination of southern folk music, Nora poem, and international music using electronic systems to blend in. 5) Costume design with an emphasis on modified and creative accessories, it has been developed from the Nora costume that has been applied to be more modern and suitable for the show. 6) The design of the performance equipment by simulating the tools used for finding natural colored glass to make beads, such as the hoe, spade and liang (the gem dredging plate), to give viewers a clearer picture and create a better understanding of the story in the presentation. 7) Lighting design for the show to convey emotion and support the atmosphere of the show to be more complete. Emphasis is placed on using bright lights and additional dyeing to show off the dance moves and to show off the decorations made from Kalam beads. Set a flashing light for each stage of the show. 8) Display area design, the emphasis is placed on the focus and the background to make the story more complete.

Keywords: Creative of Dramatic Arts, Value of Cultural Capital, Promote the Creation of Added Commercial Value of Kalam

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Introduction

The development guidelines in the 12th Economic and Social Development Plan under the 20-year National Strategy support development goals for stability, prosperity and sustainability. The arts and culture in the restoration, conservation and learning of the diversity of Thai arts and culture. Supporting the application of Thai wisdom and local culture to create value for products and services by maintaining strong local identity to bring local wisdom and culture to expand commercially (Office of the National Economic and Social Development Board, 2017, pp.19-21), which the government's policy emphasizes on promoting religion, culture and being Thai by bringing to create Thai society to be strong with quality and virtue according to the national policy to create value generated by human thinking in production that has developed into a creative economy called Creative Industries (CI) is a group of creative industries based on arts and culture, divided into two groups: Visual Arts and Performance Arts. When the cultural goods are mentioned, it is classified as cultural assets, which means the existing goodness of society that has been accumulated and inherited from generation to generation, either as a tangible or intangible culture. "Cultural capital" is a national identity and important heritage caused by the ancestors, communities, Thai society all over and various institutions have gathered, accumulated and created in various forms such as body of knowledge, knowledge source, artistic and cultural personnel who are diverse (Cultural Diversity) in harmony with many ethnic groups to live in a peaceful society all the time. Extension of cultural capital to create social values and concrete economic value to support the introduction of cultural capital of each locality to develop and extend to increase economic value as well as promoting the participation of the community in the operation to achieve concrete development to strengthen the community in a sustainable way (Department of Cultural Promotion, 2017). From examples of the use of cultural capital to create value and added value, such as bringing art, architecture, dance, folk games, festivals and traditions, arts and crafts to be developed into local products as well as the way of life. It is like creating a highlight or selling point of that place to increase the impression of tourists more.

From the foregoing, the development of cultural processes creates the right values for society as well as providing good norms in society as a mechanism for controlling behavior and practice in society with the revival of traditional values and create new value by allowing the people or communities that own the culture to play a role in the restoration and conservation of the culture by themselves (Ministry of Culture. 2009, p.58). Bringing Cultural Capital to develop work to add value. Starting with an analysis based on economic theory. The definition of "capital" refers to the factors of production or man-made things used in conjunction with other factors of production in the production of goods and services. Therefore, cultural capital can be regarded as giving importance to cultural values in various forms as inputs through processes in development or investment, such as creative processes. Cooperation in various activities that arise from development and investment is therefore to meet social and economic needs, both in the form of output of that culture to distribute income to the society as well as the outcome from the development of cultural capital (Aneksuk, 2015, pp.1-2), which the researcher has been interested in and studied about Nora performing arts which is a culture that reflects the unique identity of the south And in the show, Nora also has the same important and valuable resource as the show. That is the Nora set that uses Nora beads or Kalam as the main material and is unique in stringing each pattern that is important and connected to the way of life of the people in the community.

Nora is a traditional performing arts of the southern region that has its own uniqueness for a long time. It also shows the cultural dimension that reflects the way of life which is the culture of the southern people and is the media of the community that consists of important elements, which are belief systems that strengthen the southern community in terms of society, ideas, beliefs, worldviews, tastes and aesthetics. A cultural resource that, in addition to acting, is an important element that expresses distinctive identity and wisdom which is the costume called Nora dress by bringing beads of Nora or Kalam which is a glass bead of various colors to create an apparel. From past performance studies, found the principle that the artist, Kru Nora used to embroider a pattern on the lotus set, sewn with cloth embroidered drapery decorated with a headscarf inventing the crown costumes of Thai dancers and there is also the use of such beads to embroider the traditional dance performances of the southern region today.

Nowadays, people are interested in goods and products that are more popular and modern. The researcher therefore wanted to convey the art of stringing beads and the identity of the southern cultural heritage into the show to add a dimension of cultural value in terms of current consumption. Manora (Nora)

bead work is a work that can be further developed in many products. By exploring the raw materials and learning the ancient art of beading. It was found that at the same time, the old knowledge was applied to the new body of knowledge that corresponds to the lifestyle of people in the present era. Product design to meet the lifestyle of the new generation, such as jewelry, bags, hanging or lamps, etc. If people use the wisdom of their ancestors that have been accumulated by bringing the knowledge of craftsmanship to adapt it to the knowledge of the needs of today's society and study the marketing of the new generation with preferences. The needs that were not like the people of ancient times. Then it has developed until there are many products. Making every piece of Manora (Nora) beads by hand. It is a valuable and beautiful handicraft and to promote the arts and culture of the beautiful southern region to continue. It can also be used as a cultural capital in education and development to promote cultural security, support products and products in the community to add value and cultural value which take pride in yourself. This will continue to increase the value and value of the cultural heritage of the southern region. With such importance, the research team was inspired to create the Thaksina Kalam show.

Objective

To study the creative forms of dramatic arts that convey the value of cultural capital. and promote the creation of added commercial value of Kalam beads through the Performance.

Method

1. The stage of studying and collecting information from documents, textbooks, research papers, journals, other information media, and visiting the storage area related to the process of finding and stringing Kalam beads as well as to study creative works in the field of dramatic arts both domestically and internationally.

2. Data analysis and synthesis by studying and collecting documentary information, information from the field in the interview, information about creative research forms from information media, then use the data to analyze and synthesize the data for use as a guideline for creating works.

3. Creation and dissemination of works

- 3.1 Creation of works, the performance is determined according to 8 performance elements, namely 1) performance design 2) casting 3) dance style design 4) sound and music design 5) costume design 6) equipment design show 7) lighting design 8) display area design

- 3.2 Checking the quality of the works through the presentation of the performance to evaluate the work and seek additional advice from the experts in the field of dramatic arts to bring recommendations to develop the show.

- 3.3 Publication of works, bring creative works of dance that demonstrate the evolution and wisdom of the art of Kalam beading. To convey the value and importance of using cultural capital to create commercial value.

Result

From studying the evolution and wisdom of the art of stringing Kalam beads, Thaksina Kalam series leads to the development and design of creative dance performances. In order to convey the value and importance of using cultural capital to create commercial value, Thaksina Kalam series, the researcher obtained the results of the research by dividing the elements of the creation of dramatic arts from 8 elements as follows: -

1) Performance Design

From studying, analyzing and synthesizing data into the development and formulation of the Thaksina Kalam show, to present the value and importance of bringing cultural capital to commercial value. The researchers were inspired by sightings of beaded or Nora costumes used as costumes for Nora performances. It is considered an exquisite art and a valuable cultural heritage in the southern region until it has been registered by the United Nations Educational, Scientific and Cultural Organization (UNESCO) as an intangible cultural heritage site of humanity, which corresponds with Kalyanamitta Norratputhi (2020), said that the creation of the Nora costume is a fine art work. Nora costumes for each group will be different depending on the materials available and the inventor's preferences. The different Nora groups and Nora costume making have changed with the times. But most of the

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beading still uses the traditional method. There are 3 types of hundred methods: 1) bouquets pattern, it is a string similar to the pattern of a net or a net. By using two beads on each side to tie together by one bead, called 1 bouquet. 2) five-three patterns, it is a method that uses five beads and three beads to be strung in the same pair of strings as a flower pattern, and 3) strung in a three-three pattern, it is a method of stringing by using two beads of three at a time to tie them into the same flower pattern using only two strings. The research team has used the information as a guideline for the creation of the show. The performances are set into 3 periods: the first period is the period that conveys the way of life of the villagers in the process of looking for Kalam beads naturally; the second period is the period that conveys the art of all 3 types strung kalam beads and the 3rd period are the period that conveys the development and existence of Kalam beads currently through creative modifications to create added value.



Figure 1 A show that portrays the finding of colored glass to make beads.
source: Ngerndang et al., 2022.

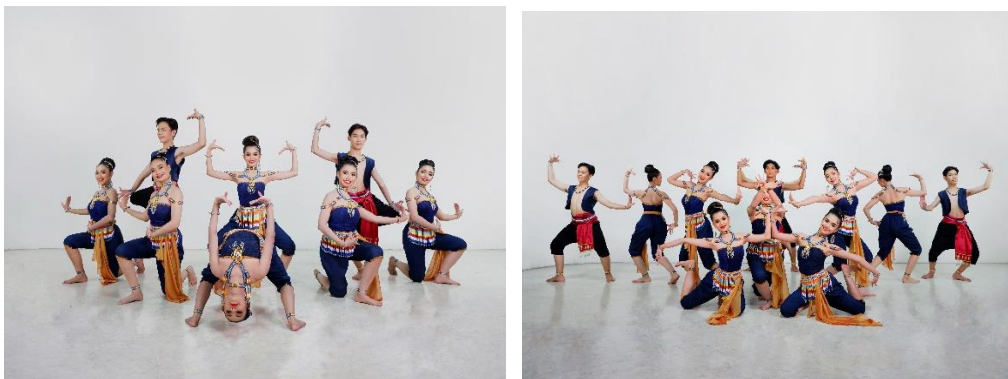


Figure 2 A show that conveys the art of beading in various forms.
source: Ngerndang et al., 2022.



Figure 3 A show that conveys the development of Kalam beads to create commercial value.
source: Ngerndang et al., 2022.

From the exquisite art that imparts local wisdom to the creation of new things based on old values. This is in line with Tharakorn Chantanarasro (2014, p.21), who said that creativity is a process that expresses the nature of inventing the pursuit of new processes, methods, and approaches for all fields of art and science. Creativity should be something that benefits or contributes to society, community and human culture. However, the result of creativity can be either something new or something close to the original. It also requires conservationists to preserve the works of creativity in the past to be used to develop creativity in the future.

2) *Casting*

The researchers selected actors based on their balanced physical characteristics, have similar acting abilities and have a personality that is consistent with the style of the show in order to affect the performance of the gestures that are more complete. By specifying a total of 11 actors, consisting of 4 male actors and 7 female performers, all actors have excellent dramatic arts abilities. Discipline and cooperate in good practice, this is in line with Jintana Saithongkum (2018, p.108). The casting must have the ability to express and have a sense of humor in the performance by considering the appropriateness of the performance style, persistence and patience in practicing, discipline, punctuality and good human relations.

3) *The design of the dance style*

The research team has designed and defined the dance style by applying the Nora dance posture that combines movements from the dance language and natural body language to convey meaning which will be decorated differently in each performance period. Using compose to perform dance moves to tell stories more clearly. The first part will start with natural gestures to convey the movements of the villagers and gradually lead the audience into the form of a dance performance. The second part focuses on the application of Nora dance moves to perform the choreography according to the request to convey the art of beading, and the third period focuses on bringing the identity of the upper and lower southern performances to be blended with the melody that adds the music of the lower south to convey the development and change for existence of beads. The three performances retained the identity of the southern show to convey the source of the show. This is consistent with the idea of Naraphong Charassri cited in Surasit Wisedsing (2015, p.138), that creating a style of Thai dance performance is a new style based on the traditional style still based on the old dance style of the master dance by creating a style to have a variety of cultures that enhance the style of Thai dance to stand out by adding modern dance style to emphasize the importance of Thai dance.



Figure 4 Creating a balance of images and style (Post).
source: Ngerndang et al., 2022.

4) *Sound and music design*

The research team has designed and created the music for the performance by taking into account the importance of conveying emotions. The Thaksina Kalam show will focus on conveying emotions to create imagination in order to bring the audience to the atmosphere that has a southern folklore based on the source of Kalam beads. In sound design and music, it is a combination of southern folk music with Nora poems and international music using electronic systems to mix. This will give a different mood in each performance period, it starts with using slow music in the beginning to convey the feeling of beginning. Then it gets more and more compact and ends with a fun feeling. This is in line with Jirayut Phanomrak, quoted in Nattaporn

Poonpakdee (2019, p.53), as saying that sound design is another important element, namely, sound helps to communicate the show to be consistent with the script. The show also helps create the imagination of the amazing feeling of watching the show.

5) *Costume design*

The researchers defined and designed the apparel based on the simple, dark tones of the dress to highlight the Kalam beaded, developed from the Nora dress even more. The dark blue tones are mainly used for a sleek and modern feel. Add other contrasting fabrics to add dimension to the show which is consistent with the concept of Thanapat Patkulpisan, quoted in Nattaporn Poonpakdee. (2019, p.53), said that what researchers should consider in costume design is to choose clothes that are consistent with the script. Using dark or black tones of clothing to camouflage or hide including wearing not an obstacle while performing.



Figure 5 Creating a balance of images and style (Post).
source: Ngerndang et al., 2022.

6) *Show equipment design*

The researchers determined the props by simulating the tools used for finding natural colored glass to make beads, including a hoe and a spade for digging and a liang (a gem dredging plate), for panning for different colored glasses. To give viewers a clearer picture and create a better understanding of the story in the presentation. In line with Susan Cooper (2016, p.15) concept, group props can be used instead of scenes and can also imply time and space as well.



Figure 6 Show props.
source: Ngerndang et al., 2022.

7) Lighting Design

The researchers determined the lighting for each stage of the show to convey emotion, create imagination and support the atmosphere of the show to be more complete by dimming the lights at the beginning of the 1st stage. While the performers pose still, they want the audience to imagine the photos of the people working. Then gradually turn on the light to the maximum to bring the audience to see the way of life in the photograph, which here refers to the performance shown on the stage. Stage 2 and 3, emphasize the use of bright lights and additional dyeing to show off the dance moves and to show off jewelry made from Kalam beads. Assign flashing lights to each stage of the show to create a sense of change in the story being presented. This is consistent with the idea of Alwin Nikolais cited in Naraphong Charassri (2005, pp.131-132), that the use of light and equipment used in performances. The purpose is to create a work for the audience to be thrilled with the event. It uses a combination of techniques such as visual, light, and sound, which creates a dazzle between the real and the hallucination. It has created a show by using dancers to perform movement under changing conditions of light and sound, resulting in a new style of movement.

8) The design of the display area

The researchers determined the performance area based on the relationship of the story to be presented with the dance moves and row variations by specifying the location that you want to focus on and where the background is, to tell the audience what is the highlight of the story progression in each phase and what is the secondary point that supports the story to be more complete and clear which is consistent with Thanapat Rungthanaphirim (2017, p.62), said that aligning elements to achieve balance, focal point, conceptual and relationship between each element by choosing elements such as points, lines, planes, shapes, sizes, colors, textures, light shadows, etc.

Discussion

From the creation of the Thaksina Kalam series, the researchers took into account the value of creating works of dramatic arts to convey the value of cultural capital and promote the commercial value-adding of Kalam beads used as Nora's costumes, which are cultural heritage of the Southerners. The research team used qualitative research methodology and creative research to demonstrate the origin, development and existence of Kalam beads as well as invaluable wisdom in arts and crafts (the art of stringing beads), with dance moves and song melodies, as well as other aspects that represent the identity of the southern folk arts that are the birthplace of Kalam beads clearly, which takes into account the 8 main elements in the creation of the show, namely 1) performance design 2) casting 3) dance style design 4) sound and music design 5) costume design 6) Show equipment design 7) Lighting design 8) Show space design. From the aforementioned elements to the performance of the Thaksina Kalam series, in accordance with relevant research on the issue of bringing cultural capital to create commercial value in creative research titled, a form of creative dance that conveys the value of insect wings and promote the creation of commercial added value through the performance dimension of Pravit Rittibul (2564, p.125), the results of the research on the creative style of the show found that, the creative styles can be classified according to the 8 elements of the dramatic arts: 1) performance design; The expressions were divided into 3 periods, the first period was aesthetic value, the second period was intellectual value, the third period was commercial value. 2) the selection of actors based on physical characteristics and acting ability according to the style of Thai dance with modernism; 3) the design of the dance by using imagination to imitate the movement of insects, which is Buprestis beetle and the language of Thai dance Mixture of contemporary movements. 4) the design of the show's props by using iridescent green cloth as a symbol of insect wings. 5) The sound and music design used in the performance is a combination of Thai music and universal music by using electronic systems into the mix. 6) Modern costume design, the design focuses on displaying jewelry made of insects (Buprestis beetle) wings by choosing a white dress. 7) Space design showing the relationship of dance style design, row variations, use of light to suit the performance, and 8) lighting design which support the atmosphere of the show to be more complete and is related to the feelings, emotions and imaginations of the audience. And research shows that insect wings that are cultural capital can be used to create commercial value by creating new products and presenting them through creative shows.

Suggestion

In creating important dramatic arts, the researcher must be knowledgeable about dance and music, costumes. Knowledge of emotions of the show is aesthetic and always realize that The creation of dramatic arts can be modified and changed. not considered as fixed The creator of the work must have clear and understandable objectives in order to design the work perfectly. It also requires a systematic creative process. and can be considered as a work in the form of creative research that combines qualitative research and creative research in the process of working, the researcher must be able to create works along with the research work, that is, be able to explain the origin, way of thinking, cause and effect of the work at every step. This requires evidence from reliable reference sources and should be primary information. The researcher therefore prepares for the study. as well as being able to create works of quality both academically and aesthetically, which can be used to develop creative potential for those interested in studying dramatic arts and other fields.

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