

## Research Article

# Creation of Dance According to Beliefs from The Namo Coin Sign

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## Abstract

The creative performance of the Pallava Namo series. The researcher used mixed methods by conducting qualitative research to find the form and elements of the performance and study the ideas obtained after the creation of a performance of a dance performance based on beliefs from the Namo coin symbol by using research tools consisting of studying and surveying information from academic documents, information media, studying areas and surveying field data, structured interviews and the researcher's experience used the obtained data to analyze and synthesize the content analysis and data triangulate. Then, evaluate the performance by using statistics and finding the mean and standard deviation and presenting them descriptively in the development and design of dance works that are used to explain through the dimensions of creative performing arts that are a medium for conveying values and importance.

The results showed that the creative styles can be classified according to 8 elements of the 1) Performance Design; is divided into 3 periods. The first period, "Pain" is the period that conveys pain and suffering and sadness from sickness and death from plague, the second period "Hope" is the period that conveys the prayers of the holy things and having hope. Based on the belief that sacred things will help protect and heal villagers from various illnesses, the third period, "Faith", is a period that conveys a better life through belief and faith in Namo coins. 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 took into account 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:** Creation of Dance, Faith, Namo Coins, Semiotics, Pallava Namo

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## Introduction

Namo coins or Namo currency, is a symbol that has played an important role in the beliefs of Thai people for a long time. It is the oldest coin of Nakhon Si Thammarat, built in the reign of King Sri Thammasokkarat, king of the city of Nakhon Si Thammarat around the 18th-19th Buddhist century. This type of coin is made of silver metal in the shape of an oblate, there is a stamp engraved in Pallava characters or the ancient Indian alphabet; pronounced na or in the Thai consonant (which stands for "Namo") affixed to the coin. The reason for making coins or Namo currency is intended to be a talisman that is used to prevent a plague (or disease on Yom Bon), which occurred in the reign of King Sri Thammasokkarat. The people of that era had died in large numbers, causing the remaining people to start to panic, even having to leave their homes and flee to migrate elsewhere (Sukrakarn, 2011, p. 68), as shown in old historical evidence according to the legend of Phra Borommthat in Nakhon Si Thammarat, creator of the Namo coin or Namo currency is Phraya Sri Thammasokkarat is an Indian brahman who had migrated by boat to land on the Indochina peninsula in Phang Nga province around the year 1600 B.E. and has come to build a new city named "Sri Thammarat Mahanakorn" or Nakhon Si Thammarat province in the present. In that evacuation, there were severe epidemics such as cholera, plague and smallpox. In order to find a ploy to prevent the epidemic, in order to find a ploy to prevent the epidemic of Phraya Si Thammasokkarat along with two highly qualified Maha Thera participated in the ceremony of making the Namo coin, both Buddhism and Brahmanism in accordance with the ritual style with confidence that it can prevent the epidemic to be completely cured (Thonburi, 1970, pp. 59-60). Subsequently, the Namo coin was used as a medium for trading and exchanging goods including determining the payment of debts under the laws of the country at that time. At present, Namo coin has been developed and adapted to be used in the design of accessories, clothing, as well as various graphic lettering designs. This can be seen from the pattern of the characters of the Namo symbol in various forms. The line style of the physical Namo symbol according to the Structure of Visual Art is a curved line that gives a feeling of slow, smooth, continuous movement, politeness, gentleness, and softness as the lines can be communicated meaning, also can show emotions and feelings which is consistent with the meaning of the word Namo, which means humility or refers to the heart of Buddhist spells that are often said that "Namo-tas-sa-bha-ga-va-to, Ar-ra-ha-to, Sam-ma, Sam-bud-dhas-sa" (Angwiththayathorn, 1995, p.47)

When it comes to the issue of creating works of art related to the Namo symbol, it is found that it mostly appears in the form of visual design, painting and decorative works. But from the perspective of the Namo symbol that is used to describe it through the dimension of the performing arts, it is found to be limited. This may be because the Namo symbol is a sacred symbol according to belief. Therefore, there are only a few limitations in the creation of art, resulting in an obligation when artists create designs from the Namo symbol related to philosophical meaning, religious beliefs and rituals only. As a result, these works have artistic styles that are within a limited framework. Therefore, it cannot be used in any other form of media that is a disrespect or defamation of beliefs and faith. This causes the form and method of presenting the point of the Namo symbol in the dramatic arts to lack novelty. May still need creativity to be different in order to further convey the origin and importance of arts and culture in order to develop and extend the work of dancing art to be up to date in the context of a changing society. The concept of creativity in dance is important and aims by using art and culture as a medium to express the evolution, the way of living in society in each era is transmitted through customs, traditions, and traditions that make people in society what they have been doing (Ministry of Culture. 2009, p.58), because in the past, learning through life the lives of people in society that relate to beliefs, religions, and rituals that influence people in society from birth to death and the role of traditions and rituals including creating entertainment for people in society. When today's society has changed, dancing arts need to change their roles in order to meet the needs of people in society who want to be recognized and creators who want to communicate and express themselves (Rittibul, 2015, p. 126), which the concept of creating works of dancing art has brought the principles from the learning of people in the past as a concept for communicating together as follows: 1) Concepts from cultural traditions, 2) Concepts from way of life, 3) Concepts from imagination and, 4) Concepts from beliefs (Wisutthiphan, 2021, p.1). Bringing cultural capital come to develop work to increase that value. Starting with an analysis based on economic theory. The meaning of the term "capital" means the factors of production or man-made things to be 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 the value of culture in various forms as a cost (input) through a process in development

or investment, such as the creative process of cooperation in various activities that arise from development and investment are therefore to meet social and economic needs, both in the form of output of that culture. The distribution of income to society including the outcome that comes from the development of cultural capital (Aneksuk, 2015, pp. 1-2). Capital increasing through culture to create social value and concrete economic value to support the cultural capital of each locality to develop and extend to increase the value of the creative economy, which is a common component of the concept of driving the economy based on the use of knowledge, education, creativity and the use of intellectual property linked to cultural roots (UNCTAD, 2008, p. 13), as well as promoting community participation in operations to achieve concrete development to strengthen the community in a sustainable way (Department of Cultural Promotion, 2017)

From the above information, the researcher was inspired by the symbol of the Namo coin. As a result, the researcher wanted to study the origins and important goals in order to find the patterns and concepts obtained after the creation of dramatic art. According to the belief from the symbol of the Namo coin by presenting in the form of creative dancing arts by bringing the form of Thai classical dance and folk dances in the south of Nora movement and performances that convey post-modern emotions as the basis for designing and creating dramatic arts to create aesthetic novelty in order to be useful in extending research into artistic creativity for people who have the purpose and desire to continue creating works.

### **Objective**

1. To search for patterns and performance elements, creative dance performances based on beliefs from the symbols of Namo coins.
2. To study the concepts obtained after the creation of a dramatic performance according to belief from the symbol of the Namo coins.

### **Method**

#### **1. Qualitative research methods**

1. Study phase and data collection study information from books, academic documents, textbooks, research papers, articles, journals, and other information media related to the history, origin and beliefs of the Namo coin semiotic theory and creative work in dance both domestically and internationally.

2. Field data collection stage by going to the data collection area and interviewing from the source. Those involved in research that exist in a variety of fields, both in academics related to the history, origin, and beliefs of the Namo coin sign and performing arts in each area, the information obtained from conducting both in-depth individual and group interviews by 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, origin and beliefs from the Namo coin symbols of 5 people.

2.2 Information about the creative works of dramatic art in various forms by 5 people.

3. Data analysis and data synthesis step by studying and collecting documentary data, information from the field in the interview and information in the form of creative research. It is used to analyze and synthesize content analysis and examine data triangulation to use as a guideline for creating works of dance.

4. Creation and dissemination of works with the creative process divided:-

4.1 An experiments and operations by experimenting and practicing thinking to find the form and develop the performance according to the 8 elements of performance, namely 1) Acting script 2) Style design 3) Actor 4) Costume design 5) Music design 6) Design stage area 7) Lighting design and 8) performance equipment design.

4.2 Performance review, by presenting the form of performance for consultation and advice from 6 qualified and experts in the dramatic arts for development in the production process. Including evaluation and comments on the work after the presentation on July 7, 2022 at the auditorium of Rajamangala University of Technology Thanyaburi. The data were analyzed using statistics and the mean and standard deviation were determined and presented descriptively. The results of the evaluation of creativity in terms of creativity, the creative performance of Pallava Namo series, was at the highest level. The average score was 4.60, the standard deviation was 0.52, and the opinions of the experts on the creative works found that the

suitability and satisfaction of the experts on the creative performances of Pallava Namu series were at a highest level. The mean score was 4.59 and the standard deviation was 0.50.

4.3 Exhibition by publicizing the creative work at The 10th SWU International Festival of Art and Culture, Faculty of Fine Arts, Srinakharinwirot University 10th-11th November 2022 Music and Performing Arts Hall, 4th Floor Professor Dr. Saroj Buasri SWU Innovation Building, Srinakharinwirot University Bangkok, Thailand. In the name of the performance set, The Creative Performance Named Pallava Namu and disseminated through online media channels YouTube RMUTT channel using keywords to search. "THE CREATIVE PERFORMANCE NAMED PALLAVA NAMO"

## 2. Quantitative research methods

1. Step of studying information from books Academic documents, textbooks, research, articles, journals, and other information media related to the principles and concepts of creative dance both domestically and internationally.

2. Step of collecting data from interviews from sources. Those involved in research in various fields, both academic and related to principles and creative concepts in dance and performing arts in each area. The information obtained from conducting both in-depth individual and group interviews by using a structured interview tool, including the number of samples of informants with qualifications, experience and related work, separated by various issues, not less than 3 years, as follows:-

2.1 Information about the principles and creative ideas of 5 people in the performing arts.

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

3. Data analysis and data synthesis step by studying and collecting document data, data from interviews and creative research data were analyzed and synthesized content analysis and data triangulation in order to present ideas obtained after creating descriptive dances on various issues.

## Result

**Objective 1:** To find patterns and performance elements, creative dance performances based on beliefs from the symbols of Namu coins.

From the study of beliefs from Namu coin symbols to developing and designing a creative dance performance, Pallava Namu series. The researcher obtained results from the research divided into 8 elements of creative dance performance as follows:-

1. Show design from the study of beliefs from Namu coin symbols to the development and design of creative dance performances. The researcher was inspired by seeing and studying beliefs by keeping the story in line with the reality of creating Namu coins or Namu currency with the aim of being a talisman that can be used to prevent a plague (or disease on Yom Bon), which occurred in the reign of Sri Thammasokkarat. The people in that era have died a lot, causing the remaining people to start to panic that they had to leave their homes and flee to migrate to other places (Sukrakarn, 2011, p.68). The research team has used the information as a guideline for creating and designing performances. The form of expression will be presented in 3 phases. Phase 1 "Pain" is a period that conveys pain and suffering and sadness from sickness and death from the epidemic. Phase 2 "Hope" is a period that conveys the prayer of the sacred and having hope. Based on the belief that sacred objects will help protect and heal villagers from various illnesses. Phase 3 "Faith" is a period that represents a better living from belief and faith in the coin. This is consistent with Sirimongkol Natayakul (2022, p.24), who said that the creative process of any artist's art usually occurs when the artist is inspired by environmental or internal factors of the artist himself. The source of inspiration can be either concrete from different sources such as architecture or painting, or abstract sources such as the poor state of society, people's way of life, sympathy, suffering, or conflicting thoughts within the artist's self. Then, analyze and interpret the thoughts, understandings, feelings, and communication needs of the artist to the admirers of that work of art. And further said that by the steps in the creation of dramatic works, the creators must start designing the concept of the show as the first step with the direction of expression in any form and determine the elements of the performance such as script, costumes, music, actors, scenes, lighting, sound, props and the media used in the performance to express the idea of the creator's idea as clearly as possible (Natayakul, 2022, p.27), and also in line with Naraphong Charassri (2007, p. 13). The show should be concise and add new points while

retaining the heart and essence of the original story by communicating content through the form of contemporary dance, taking into account the consistency with the objectives that can be communicated to the new generation to understand from the form of performances that can be accepted in Thai society. This is consistent with Tharakorn Chantanasaro (2014, p.21), stating that creativity is a process that shows the nature of invention, seeking processes, methods, and new approaches to all fields of art and science which the creativity should be something that benefits or contributes to society, community and human culture. However, the results obtained from creativity may be either something new or something close to the original. It also requires conservators to preserve the works of creativity in the past for use in developing creativity in the future.

1.1 The first period “Pain” is the period that conveys pain and suffering and sadness from sickness and death from plague.



**Figure 1 Pain**

(A: Suffering and Sadness B: Sickness and Death from Plague)

source: Rittibul, et al. 2022

1.2 The second period "Hope" is the period that conveys the prayers of the holy things and having hope. Based on the belief that sacred things will help protect and heal villagers from various illnesses.

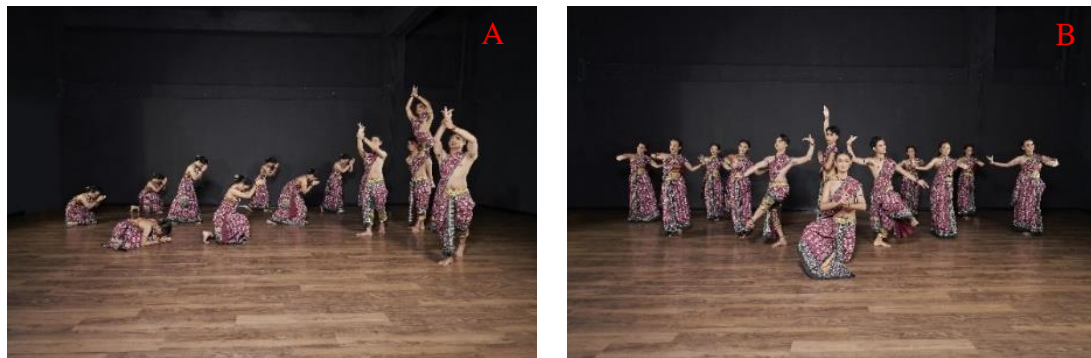


**Figure 2 Hope**

(A: Pray for the Holy Things B: Protecting and Helping to Heal)

source: Rittibul, et al. 2022

1.3 The third period “Faith”, is a period that conveys a better life through belief and faith in Namu coins.



**Figure 3** Faith  
(A: Worship in Namu Coins B: Sacred Things Protected)  
source: Rittibul, et al. 2022

2. Casting, the researcher has selected experienced actors, physical appearance and the ability to perform dramatic arts in order to be in line with the presentation objectives, who have knowledge and understanding about the concepts of performances that the researcher has conveyed and have the ability to perform beautifully. The research team selected 8 female actors and 4 male actors, totaling 12 actors. It was found that the actors had a good background and ability in dancing arts. There is practice and discipline in training including cooperating in the performance as well. Most importantly, the actors can express their emotions very well, this is consistent with Sirimongkol Natayakul (2022, p. 28), who said that casting is one of the key elements to a successful performance by considering the ability and personality that meets the creative ideas of the creators who can present their creative works to the public eyes. Also consistent with Jintana Saitongkum (2018, p. 108), the casting of actors must be able to express themselves and have passion in the performance by considering the appropriateness of the style of performance, perseverance and patience in training, discipline, punctuality have good human relations and also in line with Chantana Lamsakul (2011, p. 85), said that the selection of actors, the creative dance choreographer must be a person who studies the knowledge of the facial structure to suit each type of performance as closely as possible to the evidence. Actors must have quality skills, personality, appearance, voice, and be able to play the role of the character appropriately.

3. Dance style design, the researcher designed the dance moves and movements used in the performance by using signs language with imaginary natural gestures to imitate movements for the uniqueness of the performance and using Thai dance moves and Nora folk dance in the south. The movement and an emotional show combining contemporary movements to present the model and conveying meanings that are clearly understood, combined with creating a balance of images and post, used as a symbol to communicate in the performance by using the actor's body as a shape with a continuous style of movement (Simulator), which is the creation of a dance style from still images linked to the rhythm and melody of the music to be used in the next performance, this is in line with the concept of Naraphong Charassri as cited in Surasit Wisedsing (2014, p. 138). The creation of a Thai dance style is a new style based on the traditional style, that is still based on the old dance moves of the master song by creating dances to have a variety of cultures that enhance the style of Thai dance to stand out by bringing a modern dance style to add to the importance of Thai dance. and also corresponds to Peerapong Sensai (2003, pp. 20-23), mentioned the meaning of dancing art creation that the process of thinking of each person's work is different in terms of the form of presentation. The scope for creativity is; 1) to create an antique, 2) to create a combination of many dances. 3) creating an applied form from the traditional means an inventive dance that relies on picking up only the uniqueness of that dancing art such as gestures, some special techniques, and the inventor will try to find new moves to get the meaning that matches the inventor's wish, 4) thinking again, do something new, never seen before therefore wanting to create, wanting to invent dancing arts in the way that they want to convey according to the current state of emotion feeling inside. It was a new phenomenon that no other dancer had ever created before which was a free movement. It doesn't need any other elements other than the body.





**Figure 4** Rhythmic design using symbols that represent Pallava script, Namu  
source: Rittibul, et al. 2022



**Figure 5** The use of the Pallava script symbol, Namu, in the context of the performance  
(A: Preparation of Namu Coins, B: Receiving and Wear Namu Coin, C: Worship in Namu Coins, D: Auspiciousness)  
source: Rittibul, et al. 2022

4. Sound and music design, the researcher designed the melody and music for the performance to be consistent with the media and to promote different emotions in each stage of the performance. Emphasis on conveying emotions and creating imagination to recognize the emotions in each stage of the performance. In the sound design and music of the show, Pallava Namu begins with upbeat music and poetry that conveys the events and feelings that occur, expressing the feelings of suffering, depression and sorrow with upper southern musical instruments in order to stimulate the excitement of both the performers and the audience into the imaginary image of the show and then continue with a melody that has a faster tempo to convey prayer and having hope from belief and faith in sacred things will help protect and preserve the audience to create emotions with the performance. The music style used is a combination of Thai music that represents the identity of the upper South with internationally using electronic systems to mix, creativiting the identity of the music used in the show. This corresponds to Nutthapol Deekum (2019 according to Tunthong, K., 2020, p.206), has mentioned the sound design that the sound design should take into account the coherence of the emotion intended to convey during the performance, the melody and the tempo of the sound including music that evokes different emotions. The sound helps to make the performance more realistic and the audience can be more emotional with the performance and it also corresponds with Jintana Saitongkum (2018, p.108). In creating the melody, the music accompanies the performance emphasizing on the feeling of holiness and greatness, starting with the melody, slow tempo and accelerating tempo and immediately close the song to achieve stillness. The music genre is a combination of Thai music and sounds from electronic and electric instruments to make a new sound but still Thai, this corresponds with Jirayut Phanomrak, quoted in Nattaporn Poonpakdee (2019, p.53), stating that sound design is another important element, that is, sound will help communicate the performance in accordance with the script. It also helps to create a wonderful feeling of imagination in watching the show.

5. Costume design, the researcher has determined and designed the costumes by studying the style of dress during the Srivijaya period, which was influenced by the flow of Brahmin culture that came along with trade, such as Brahman clothing, the use of stone beads as ornaments and colors of fabrics, ornaments by referring to the Brahmin religious beliefs, for example, red color represents movement, violence, and pain. The researcher therefore designed the male actors' dress in the form of wearing a cloth similar to Indian or Brahmin clothing by bringing the highlight of the dress is, there are pleats hanging down on the right leg and tucking the hem of the cloth like a loincloth. The dressing actresses wearing front pleats will use red as the main color including the design of new fabric patterns using the Pallava script that conveys the word Namo or the characters on the Namo coin into the sabai, necklace pattern and the Pallava script, the twelve zodiac pattern, sculptural motifs; antiques from the Srivijaya period were designed to be printed in applied fabric patterns to be contemporary and then experimented to fit them to suit the performers. In the preliminary consideration, the actress's costume has some parts that are obstructive and inconvenient to perform, so it has been adjusted accordingly. However, the design of the costume has been imagined in addition to reality for beauty and convenience to wear and use the art theory of color and conveying signs in costumes and accessories will cause shadows when hitting the light on the stage, creating a suitable beauty according to the style of the show, the design principles of Kittikorn Nopudomphan (2014, p.92), stated that the design of dance costumes requires consideration of four interrelated principles: concept, genre performance, costume pattern and elements of costumes that are the conditions for creating the design of each performance. The aforementioned principles require knowledge of dance and creative arts, which can be regarded as a method that requires integrated learning and it also corresponds with Niphon Wanmahin (2019, referring to Tunthong, N., 2020, p.207). The costume can tell the character's personality, position, and background of the character. The costume design must come from a logical interpretation of a character, costumes are what convey the identity of the character through the performer. However, must take into account the performers who have to perform various gestures, in addition to the design of costumes and make-up, must also look at the design of the scene, lighting and colors in order to create a harmonious presentation as well. Thanapat Patkulpisan, quoted in Nattaporn Poonpakdee (2019, p.53), said that what the researcher should consider in costume design is the selection of clothes that are consistent with the script, choosing the color scheme of clothes to use in communication including wearing is not an obstacle while performing.

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**Figure 6** Symbols and Motifs the Pallava Script  
source: Wimonkasem, 1999, p.357





**Figure 7** The twelve zodiac pattern  
source: Chanseng, 1999, p.2502



**Figure 8** Symbols and motifs the sculptural motifs; antiques from the Srivijaya period  
(A: Khruea Thao Pattern, B: Khot Pattern)  
source: Suwannasri, 2018, pp.192-195



**Figure 9** Symbols and motifs the sculptural motifs; antiques from the Srivijaya period  
(A: Phak Kut Pattern, B: Ka Chang Pattern)  
source: Suwannasri, 2018, pp.192-195



**Figure 10** Symbols and motifs that appear in costumes and accessories in the show  
(A: Symbols and Motifs on Fabric, B: Symbols and Motifs on Edge of a Piece Fabric,  
C: Symbols and Motifs on Sabai, D: Symbols and Motifs on Artificial Necklace)  
source: Suwannasri, 2018, pp.192-195



**Figure 11** Designs for Male and Female Actor Costumes  
(A: Draft, Prototype and Product Actor Costumes for Male, B: Draft, Prototype and Product Actor Costumes for Female)  
source: Rittibul, et al. 2022

6. Performance equipment design, the design of the Pallava Namu series showed that the researcher used props to convey the important roles in worshiping and paying homage to inviting the deity to be in the consecration ritual of the Namu coin, this corresponds to Ritrong Jirakanon (2014, pp. 144- 145), mentioning the meaning of performance props that properties or props refer to performance props used by actors in the play to create a relationship between the scene and events, various materials that the characters can move on the stage area. All are part of creating an overall picture on stage. Performance props play an important role in making the performance world come true, make the audience believe in what they see on stage and convey information about the performance, this is in line with the concept of Susan Cooper (2016, p.15), which stated that performance props available as a group that can be used to convey the meaning of the scene. The scene can also imply the time and place as well.



**Figure 12** Equipment used in the show  
(A: Candle Holder Vase , B: Flower Tray, C: Cup [Takhan] for Putting Incense)  
source: Rittibul, et al. 2022

7. Lighting design, the researcher designed lighting to help convey meaning and support the atmosphere of the show to be more complete and relates to the feelings, moods and imaginations of the audience. Phase 1 is darkened by the light of a candle flame in a lamp, then gradually turned on to create an atmosphere that conveys and feels like darkness, gloom and phenomena, the horrors of death and corpses. After that, add flashing lights to create an atmosphere that conveys the dangers of the disease. Phase 2 is a continuation of Phase 1, when worshiping representatives of the gods is worshiped, the light returned to normal. Turn on the lights during the show to create an atmosphere conveying the sight of light and the way, offering to worship the sacred, pay respect to the gods. Phase 3, turn on the bright lights continuously from Phase 2, to create an atmosphere that conveys liberation and faith in the sacred to convey the effect of respecting sacred things according to beliefs, the concept of Naraphong Charassri, cited in Surasit Wisedsing (2015, p. 139), states that using light techniques known and used in many cultures to help enhance the performance of Thai dance to be more prominent. Especially the focus on the role in the performance. The use of light adds interest to the general generation of young people who are accustomed to a globalized culture. The lighting enhances and enhances the mood and feeling of the audience. The light will create a variety of imagination for the audience and also in accordance with Jutika Kosolhemani (2013, p. 157), said that the creation of new things in presenting the form of light and sound performances together with imaginary images is presented in a new form from the original form of performance. The drama is presented as an imaginary performance by integrating other forms of performing arts.

8. Performance area design, the researcher has considered the relationship of the performance in terms of the design of the dance moves, the marching, the use of colored lights. In the design of the space, the concept of art composition was used as a guideline for the positioning of the performers, the marching and the movements on stage of actors who want to emphasize the importance and the background position to tell the audience that in each stage of the story, what is the highlight that needs to be emphasized and what is the secondary point that supports the story more completeness and clarity. This is consistent with Chantana Iamsakul (2011, p. 85), stating that the size of the stage is also an important factor, such as performing in a theater or performing outdoors. If the stage is large, it should use a large number of performers. If the stage is small, performers should be arranged to suit the size of the stage. When the researcher has already learned the



creative design process, brought a set of Pallava Namu creative dance performances to be presented to experts and experts to assess the quality before disseminating to the public. This is consistent with Jintana Saitongkum (2018, p. 111). The marching process brings the concept of using the stage space both in balanced and asymmetrical forms, using a variety of central stage areas, stage corners, designing rows at the beginning and end in the same row and position, cause emotion in the audience, it is also consistent with Sirimongkol Natayakul (2006, pp. 56-57), referring to the area or scope used in the performance or play. It 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, there are large scenes, created may be divided into several smaller acting areas. The dividing the name on the stage area on a one sided audience stage based on the direction and understanding of the performers standing on the audience-facing performance stage, the areas are named on stage and also in line with Thanapat Rungthanaphirom (2017, p. 62), stated that arrangement of elements to achieve balance, Focal Point, Conceptual, Relationship between each element by selecting elements such as points, lines, planes, shapes, sizes, colors, textures, and shadows.



**Figure 13** Performance area design, has the relationship of the performance in terms of the design of the dance moves, the marching, the use of colored lights.  
(A: Group Lining Up, B: Arrangement of Semi-Circular Groups and Centers, C: Gradient Group Arrangement, D: Unbalanced Grouping)  
source: Rittibul, et al. 2022

**Objective 2:** To study the concepts obtained after the creation of a belief based on appears creativity in script design brings the importance of beliefs from the symbols of Namu dance performance from the Namu symbol.

1. Taking into account creativity in creating dance works, taking into account the creativity in the creation of the work, it appears that the script design creativity brings the importance of the belief from the symbol of Namu to connect with the performance design, dance moves, costumes and accessories. That symbolizes letters and zodiac signs to integrate with simplicity or minimalism in reducing the ornamentation and color of the costumes in the form of creative dancing arts and in the design of the performance area to be consistent with theories of shapes, shapes and patterns, visual art paths. It clearly appears through the acting

elements of the script design, costume design and design of the show area in order to make the performances of dancing arts more interesting. It is new and unique as before.

2. Taking into account the use of symbols in the creation of dance, the use of symbols in the creation of dramatic arts appears in the creation of dramatic arts that use the Pallava script or the Namo symbol, which has the implication of belief or elements in different parts of Namo to design a style that integrates language, gestures, dance natural gesture and imaginary poses come to communicate and display by using the direction of movement as a symbol to communicate meaning including designing costumes that represent symbols and colors that convey the meaning and mood of the costume design. The use of symbols in the creation of dance works is clearly evident through the elements of performance design, props, lighting design, and costume design to make the performances of dances to be interesting. It is new and unique as before.

3. Taking into account the theory of dramatic art, music and visual arts, dance theory, music and visual arts appear in the creation of dances in dance design to be linked to the form of performance in each act. The performance uses all 3 styles of dance. In terms of music design and sound for the show, he composed the new song "Pallava Namo" using Thai musical instruments in combination with upper southern instruments in conjunction with international music using electronic systems to mix, creativity is the identity of the music using in the show, resulting in feelings and emotions along with the style of movement, including space design by using the auditorium stage Rajamangala University of Technology Thanyaburi to test and evaluate the quality of the presentation of creative performances, Pallava Namo is divided into 9 parts, taking into account the direction of entering and exiting the performance area in order to be linked according to the theory of visual arts, dance theory, music and visual arts. Dance performances clearly appear through elements of dance performance design, performance music design and design of the show area to make the performances of dances to be interesting.

## 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 symbol of the Namo coin to the development and design of the performance. The dance is created by using the dance postures of Thai classical dance and Nora Southern folk dance. The movements and performances that express postmodern emotions are the basis for designing and creating dance that is aesthetically new matter and useful in furthering research into creative works of art through the performance dimension. by taking into account the main elements in the creation of performances in 8 areas: 1) Performance Design 2) Selection of Performers 3) Dance Design 4) Sound and Music Design 5) Costume Design 6) Performance Equipment Design 7) Lighting Design 8) Performance Space Design. The researcher used this as a guideline for experimenting with the creative practice of dramatic art works. Until getting a creative dance performance, Pallava Namo series, in line with research and related creative works on the theoretical issues used in the research on the enjoyment of dancing arts through a new style of dancing, the story "Narai Avatar" by Naraphong Charassri by Surasit Wisedsing (2014, pp. 135-140), found that Naraphong Charassri's form of work creation to enhance the enjoyment of contemporary Thai dance performance emphasizes the creation of new forms of dance art, using cultural diversity as well as the style of the show and taking into account the new generation of audiences that corresponds to the theories of beauty in performing arts, research and creation. This creative dance work can be used as a guideline and inspiration for creating works in other forms of dancing art, that is consistent with the creations about beliefs and the use of symbols to convey the meaning of Kittikorn Nopudomphan (2011), *The Creation of Thai Contemporary Dance from Semiotics of Lotus in Buddhism and Ouraram Chantamala* (2015, p.232) *Some Tradition and Identities Reflected in Dancing Performances for Worshipping Religious Places in Northeast Thailand: Rabam Champasi and Apichot Katekeaw & Narapong Charassri* (2020, p.94) *The Creation of a Dance from The Aum Symbol in Brahmanism-Hinduism and Pannapat Wichasawat* (2020, p.117) *Creative dance Nattaya Sattabut Research were to Study the Importance of the Lotus Flower to Buddhism as a cultural medium to record as a body of knowledge in further education circles and promote the use of cultural capital to create added economic value and promote the creation of commercial added value of other cultural products. And it is regarded as the result of creative research that combines qualitative research and creative research* (Rittibul, 2017, p.227), in the work process, the researcher must be able to create results with research work, that is, must be able to explain the source, way of thinking, causes and results of the work

in every step of the way. It must be based on evidence from reliable reference sources and should be primary information. The researcher then prepares for the study which is also able to create quality works that are both academic and aesthetically pleasing to the arts as well, this is consistent with Surapon Virulrak (2004, p.225), stating that the creation of dramatic arts is that choreographer means thinking, designing and creating ideas. Strategic form of a dance performed by one or more performers. This includes improving past performance. The choreographer is therefore a work that covers philosophy, content, meaning, dance moves, choreography, maneuvering, and arch set-up, and is also consistent with Chantana Iamsakul (2011, p.38), stating that creative dancing art means dance moves invention, or dance designs. It may be a character's dance caused by invention or choreography, composition, new dressing which may still maintain the original structure, for example, still using the dance style of Thai dramatic art or may combine gestures according to the music accents of other languages as appropriate for the performance set. In addition, the researcher took into account the three concepts after the creation of dramatic art; 1) creativity in dramatic art, 2) the use of symbols in dancing art, and 3) consideration in dance theory, music and visual arts. This creative performance, Pallava Namu, combines the knowledge of dramatic arts to be integrated with other sciences, which is an academic advancement in the creation of dramatic works as well as being a guideline for further development and development of dramatic art in the future.

### **Suggestion**

#### **Suggestions for applying the research results**

Research on the creative dance performances based on beliefs from the symbols of Namu coins has brought beliefs to interpret and uses symbols to create performances by bringing beliefs that everyone knows and faith. As a result, inspiration was created to create dances in the form of performances that reflect social media. It also creates a body of knowledge to be used as a guideline for creating other works.

#### **Suggestions for future research**

In creating important dramatic works, the researcher must be knowledgeable about dramatic arts and music, costumes, knowledge of emotions of the show has aesthetics and always realize that the creation of dancing arts can be improved and changed, do not take it as a fixed form. The creator must have a clear objective and understand, in order to complete the design. It also requires a systematic creative process and can be regarded as a work in the form of creative research that combines qualitative research and creative research. In the work process, the researcher must be able to create works along with the research work, that is, to be able to explain the source, way of thinking, reasons and results of work in every step. It must be based on evidence from reliable reference sources and should be primary information. The researcher then prepares for the study. It is also able to create works that have quality both academically and aesthetically in art, that can be used to develop creative potential for people who are interested in studying dance and other fields.



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