

Community Engagement Through the Arts

Case Studies from Southeast Asia

Edited by

Premalatha Thiagarajan

Community Engagement Through the Arts: Case Studies from Southeast Asia

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We also thank the Faculty of Creative Arts, Universiti Malaya, for helping to organize this symposium in the university and help to promote and publicize this event. Special thanks go to the managing and program committee that worked tirelessly for this symposium, paving the way for this publication.

Finally, we would like to acknowledge and express our heartfelt gratitude to the presenters who agreed to contribute a chapter for this book.

Preface

The idea to organize a symposium on arts and community engagement began as performing arts lecturers in Universiti Malaya were actively embarking on various forms of community projects. The communities that were studied comprised of school students, tertiary students, indigenous groups, community in general who gather for social and health well-being, dance groups, groups with disability, and groups in need of therapy. As the interest in community projects grew in academia, we thought a conference/symposium will serve as the best platform to meet like-minded people from the industry to discuss further what we could bring to the table and what academia and industry could do more concretely for the communities. Thus, the Faculty of Creative Arts, then the Cultural Centre, of the Universiti Malaya, held the first International Symposium on Arts, Culture, and Community Engagement in 2019 (ISACCE2019). This was enabled by a generous funding from the National Department for Culture and Arts (JKN) Kuala Lumpur, under the tenure of the then Director General, Tan Sri Norliza Rofli. We managed to hold a face-to-face symposium attended by practitioners, academicians, scholars, arts officers, students and enthusiasts. We invited leading advocates of community engagement projects, among others, Prof. Tan Sooi Beng, Janet Pillai, and Eddin Khoo as well as practitioners/scholars from abroad such as Dr. Chandrabhanu Haroon (Australia), Kavitha Krishnan (Singapore), Katrina Stuart Santiago (the Philippines) and Prof. Kunkaew Khlaikaew (Thailand). The discussions at this symposium were fruitful and we realized that we could find a solution in a single event. Hence, we took the main questions about funding the arts and reaching out to the community and embarked on the second symposium in 2021.

Although the Covid pandemic forced us to hold the symposium online, the FCA held the ISACCE2021 with similar success in November 2021. Indeed, the online platform experience did not deter our participants, who still registered in large number and were actively commenting in the chat. It is obvious that artists and academics are actively exploring

ways to engage with different communities, to make their skills available, but also to learn from one another in ways that benefit all involved. This book is a continuation of the discussions that were held during the first and second ISACCE. It includes transformed and expanded papers based on some of the presentations that were delivered, while other papers are entirely new to the discussion and written by authors who were not involved in the ISACCE2019 or ISACCE2021.

This book is meant to show the dynamic relationship and mutual benefit artists and academicians can gain from working with one another, instead of simply having one being the object of research of the other. Some of these chapters were written solely by academics, while others were written in partnership between academics and artists, yet others were written entirely by artists. The diversity of topics but also the nature of the texts in this book reflects a variety of community engagements through the Arts currently taking place in the region. For too long, Academia has been talking to itself about others. In recent years, Academia has been asked to engage and listen more closely to off-campus stakeholders, including the communities around them. This book is meant to reflect the variety of approaches one can take when engaging with communities through the Arts as well as the growingly diverse relationships between communities and academic research.

Introduction

Community Engagement. It has recently become an important keyword and concept in Academia, one that any and all grant seekers nowadays need to grapple with, regardless of where they ‘reside’ on campus, be it in the Faculty of Medicine, the English Literature Department, or even if their research focus is on Theoretical Physics. The Academic ecosystem is not immune to fads though. Differentiating the term from participating in current discourses and conversations, this book would define ‘fads’ as the interest *du jour* pushed and promoted administratively rather than academically. Or, even more perniciously maybe, a search for trending keywords on Google scholars, regardless of content, so that publications will be read to appease the dreaded, yet elusive, KPI monster. Yet the current academic interest in Community Engagement goes beyond, we believe, a social fad promoted because it might affect the bottom line — read KPI — of an individual or the institution.

Community Engagement, or lack thereof, in Academia has been part of its Institution, more so the *lack thereof*, for a long time. Although we staunchly criticize our graduate students when they overgeneralize, we believe it is safe to say that issues relating to ‘community’ versus ‘academia’ is a one that is very longstanding. Either it be how Academia used to treat knowledge about the wellbeing of their community participants, an Indiana Jones’ approach to the Culture of Others, or even our academic language which is accessible to a very few of our own, Academia is an ecosystem with a difficult historical relation with the ‘outside world’. As a way, maybe, to overcome its difficult history, the concept of Community Engagement is now firmly implanted in the administrative paperwork and calculation of outputs we must fulfil and produce. At the same time, *how* one in an academic institution *can and should* engage with communities is not always straightforwardly or clearly framed. For example, many recent publications on Research Methodologies, as well as Internal Review Boards (IRB) include questions regarding participants and how to give back to community as a source of ethical concerns.

We contend that Community Engagement is different than simply treating participant ethically and fairly. Around the world, the concern with community engagement of universities is not necessarily a new topic. In fact, in many western universities, not only do lecturers have to include community engagement in their research and academic outputs, but they are required to show that their interactions impact on the community or society they engage with. Then the question becomes, how do we measure this impact? This is a question that universities in the region will also, most likely very soon, need to answer. But at present, the effort is still on promoting, supporting, and framing Community Engagement. This means that although the keyword Community Engagement is part of grant applications and good academic practice, it is not always part of the measurable output demanded of lecturers for their KPI, which is squarely still concentrating on traditional academic outputs.

However, if institutions require, as they probably should, that academics engage with communities, this should also mean that such engagement be valued in our research ecosystem and practices. In other words, we must see it as something that is not separate from research practices and outputs, but something promoted in practical terms as part of the research itself. This was the starting goal of this book. We didn't want this book to be one that would circularly promote academic voice, in other words, one that would be created for and by academicians in a language that is self-promoting and marginalising of the communities they engage with.

In 2019, the Faculty of Creative Arts, then the Cultural Centre, of the Universiti Malaya, in collaboration with Jabatan Kebudayaan dan Kesenian Negara (JKKN/ National Department for Culture and Arts), held the first International Symposium on Arts, Culture, and Community Engagement. The chapters in this book are the result of a call for chapters we sent out after the 2019 symposium. Some of the chapters in this book are continuing and expanding on some of the papers and ideas that were discussed at the symposium, while others are entirely new chapters which were not part of the symposium but are in keeping with the general theme. They

do reflect the growing and diverse relationship between communities and academic research.

When Community Engagement is valued and considered as part of an academic reflection and inquiry, one can recognize the academic value of such practice. Research by practice is a growing research trend in the Arts. A growing number of graduate students and researchers who are also Art practitioners include Research by Practice as part of their methodology. Both Community Engagement and Research by Practice frame their learning strategies around engagement. The fundamental methodological process is based on learning from engaging and not just by simply identifying participants and gaining information from them through inquiries or observations.

We have therefore included chapters where artists as researchers employed Research by Practice, in other words their art practices, as their method of enquiry. These academic enquiries regarding art find themselves alongside chapters where artists/practitioners detail and explore their community engagements as artistic practices. The methodologies and ethical approaches of both researchers doing Research by Practice and artist creating art as Community Engagement are similar. This supports, in our view, the fact that Community Engagement should not be perceived as a disconnected, although positive, output from Research. On the contrary, in the Arts, Research by Practice can help practitioners and researchers to engage with communities in a way that forms the core of the research itself, rather than treating it as an addendum.

Chapters that illustrate a blurring of the conventional academic boundaries include the research by Marlenny Deenerwan titled *Hikayat Si Miskin Menjadi Raja: A Contemporary Bangsawan Performance Structure* (Chapter 2), where Marlenny Deenerwan explores the structure of a *Bangsawan* theatre performance in Malaysia. Kavitha Krishnan and Subastian Tan Bo Hern in *Planting a Seed: A Journey of Empowerment Through the Arts* (Chapter 4) describe their engagement through Diverse Abilities Dance Collective (DADC) that was part of the

Maya Dance Theatre (MDT) in Singapore. In this chapter, they discuss their practice at DADC as an engagement through co-creation among dancers, either with dancers with disability, elders, or professionals. Tan Chai Chen and Bernard Goh explore the 24 Festive Drums as a project steaming from a desire to find a sustainable mode of production, creation, and practice through community engagement (Chapter 5). Wong Jyh Shyong and Lee Ren Xin discuss two cases of artistic engagement with local communities (Chapter 6). The first one explores the goal of Orang Orang Drum Theatre (OODT) to engage with communities through, not only practices of music, dance, and theatre, but also as part of the performance-making process. The chapter also explores the art practice of the independent dance artist Ren Xin whose performances in everyday spaces have also been taken on by local community members as a contemporary shared ritual. These chapters not only show the blurring lines between research by practice and creation through engagement, but they also reflect how artistic practitioners and researchers are part of the same dynamic engagement with communities. One chapter was written solely by a researcher, another was solely written by art practitioners, while the other two were collaborations between a practitioner and a researcher

The other chapters look at research with more conventional research methodologies investigating arts in communities, such as Arts and Tourism, Wellness through Dance for Cancer Survivors, Children in Theatre, and Community Engagement as a form of Cultural Preservation of *Zapin* in the Southern State of Peninsular Malaysia. Kunkaew Khlaikaew and Kecha Dadookain, in Chapter 1 titled Cultural Tourism & Community Engagement under the context of World Heritage in Thailand, look at the Tourism Authority of Thailand (TAT)'s efforts to promote community identity by having local Thai communities engage with various cultural products (OTOP, local food and delicacies, folk wisdom, etc.) and institutions, flea market, lodging services, and transportation. In this research, authors show that cultural tourism can be successful through community engagement, including leadership, private enterprise, government, but also engaging with the academia. In Chapter 3, Premalatha Thiagarajan's essay entitled Candy Girls'

Advocacy of Physical, Mental, and Emotional Wellness Through Dance looks at Candy Girls, a dance group for cancer survivors created as part of a post-cancer treatment, that engaged with their physical, mental and emotional health through dance. In Chapter 8, Mumtaz begum Aboo Backer explores strategies for effective communication with children in a theatre setting, and the benefits and challenges of using theatre with children in community engagement. Finally, Chapter 9, authored by Hafzan Zannie Hamza, examines how the organization, Persatuan Zapin Muar Johor (PERZIM), fosters community engagement and cultural continuity through the revitalization of *Permainan Zapin* (Zapin play-performance), offering a useful model for cultural practice sustainability.

One chapter looks at the challenges of community engagement in the Arts within the context of pandemic Covid-19. Katrina Stuart Santiago, in Chapter 7 entitled Empowered, In Peril: Cultural Engagement and Community Encounters in Precarious Times, explores the difficulties faced by cultural institutions during the Covid-19 pandemic in the Philippines.

The chapters in this book span a wide range of research and practices linking the Arts, Cultures, and Community Engagement. It also engages, in a practical way, with artistic communities, by having them participate in the writing of some of its chapters. This participation lay bare similarities between research and creative processes when these are practiced by and through engaging with communities. This realization, we hope, will bridge some of the gaps between Academia and off-campus communities, both local and artistic. We hope that it will also give researchers focusing on culture and the arts a different, yet equally important frame of research, where engagement is at the core of its methodology and writing.

We would like to thank JKKN, which made the publication of this book possible with its financial support. The presentations and discussions at the 2019 Symposium were lively, critical, and engaging. It was the hope of the committee to bring different institutions together, including

Academia and the Industry, to discuss different practices in reaching and engaging with communities through the Arts, with special case studies from Southeast Asia. The presentations and discussions at the 2019 Symposium were lively, critical, and engaging. It was the hope of the committee to bring different institutions together, including Academia and the Industry, to discuss different practices in reaching and engaging with communities through the Arts, with special case studies from Southeast Asia.

One of the discussions that streamed from the symposium was the very strong similarities between artistic and creative practices, and that Research by Practice has community engagement at its core. Based on subsequent discussions on this issue, and others, with some of the symposium participants, as well as artists and researchers who were not present at the symposium, the idea of this book took shape, not as a product of academia looking at community and creative practices through a restrictive academic looking glass, but one that promotes, explores, and directly practice community engagement.

Revised by Dr. Premalatha Thiagarajan (originally written with Dr. Genevieve Gamache)

Chapter 1

Cultural Tourism and Community Engagement within the context of World Heritage Identity of Thailand: A Case of Sukhothai

Kunkaew Khlaikaew and Kecha Dadookain

Introduction

The tourism industry plays a vital role in the development of Thailand economically, socially, culturally, and environmentally. Tourism 4.0, therefore, must respond to the national strategic plan to achieve the set targets. In other words, a clear and precise mission should be targeted in every sector of the industry; for instance, Thailand must be the tourism destination of the world. The concept of creative economy encourages conventional tourism to move towards creative tourism. The Creative tourism must incorporate local wisdom in the promotion of tourism. However, the capacity of tourism-related sectors must be enhanced to compete with the tourism industry of surrounding countries.

In Thailand, tourism promotion has recently focused on developing touristic goods and services at all levels ranging from community, province, region to nation. Such development has created economic values continuously and exponentially. The Thai government then began to implement Tourism 4.0 to encourage extensive local economic prosperity, lessen inequality, and distribute touristic incomes to less-visited provinces.

According to the Thai government, the concept and direction for Thailand soon lies upon stability, prosperity, and sustainability. This concept may simultaneously drive the nation's top industry,

specifically, tourism by developing tourism activities. The government not only needs of all visitors, distribution fair income to all tourism-related sectors also including tourism planning and managing to sustain tourism resources.

The tourism policy and guidelines have been endorsed by the Thai government for the Ministry of Tourism and Sports since its primary responsibility includes developing touristic destinations as well as training tourism-related personnel. The Ministry, in tandem with the national strategic plans, must focus on enhancing tourism products and services, and simultaneously collaborate with other relevant sectors.



Figure 1 The key goals of national development of Thailand. (Source: <http://nsr.nesdb.go.th/wp-content/uploads/2019/10/National-Strategy-Eng-Final-25-OCT-2019.pdf> [Online]. 6 Jan 2021. https://www.nesdc.go.th/ewt_dl_link.php?nid=6422)

The key goals of the National Strategy development plan are: “A Secure Nation, Contented People, Continued Economic Growth, An Equal Society, and Sustainable Natural Resources.”

In pursuit of the goals of the National Strategy development of Thailand, it is necessary to boost national competitiveness at the multi-dimensional levels to ensure that consistent economic growth. Human beings need to be empowered at every stage of life to generate the competent and moral citizenry. Opportunities of tourism management must be broadened to improve social equality for all. Hence, environmentally

sustainable growth must be promoted to improve the quality of life. The government's administrative efficiency must be developed for greater public benefits.

There are six key indicators of the National Strategy, which are:

1. Well-being of Thai people and society
2. National competitiveness, economic growth, and income distribution
3. Development of human capital
4. Social equality and equity
5. Sustainability of national biodiversity, environmental quality, and natural resources
6. Government efficiency and better access to public services

(The National strategy of Thailand year 2018-2037)

Meanwhile, from the concept the Thai government assigned the Tourism Authority of Thailand (TAT), whose main task involves promoting national tourism amongst both domestic and foreign markets, to work actively and collectively with other tourism-related agencies. The expected goal is that Thailand will be recognised as 'Tourism Destination of the World'. Therefore, TAT must implement modern tourism concepts to achieve this goal.

Previous tourism promotional campaigns created by the TAT, namely, Amazing Thailand, Cities You Can't Say No, and Sustainable Thailand, have proven to be effective in the year 2019. Foreign arrivals increased by 7.54% with a total number of nearly 40 million visitors, generating revenues of approximately 2,007,503 million baht for the Gross domestic product (GDP) of Thailand (Department of Tourism, Ministry of Tourism and Sports).

TOURISM: As a tool to promote Community & Cultural Identity in Thailand

Community identity to promote tourism in Thailand is a new challenge that has just emerged for both the Ministry of Tourism and Sports, and the Tourism Authority of Thailand – these two bodies are directly responsible for the nation's tourism industry. State and private sectors are also involved in creating, developing, expanding, and linking a new paradigm in such a lucrative industry. One of the public organisations is the Designated Areas for Sustainable Tourism Organisation that works closely with previously mentioned state agencies to design new tourism activities to respond to diverse tourist behaviours.

The Thailand Based Tourism Institute was officially established as a prototype unit to encourage tourism in the community, act as a training centre, and educate indigenous residents. Technological advancement towards digital technology has played an essential role for Thailand's new face in the tourism industry. Such technology places an importance to travel information which needs to be rapid and attractive.

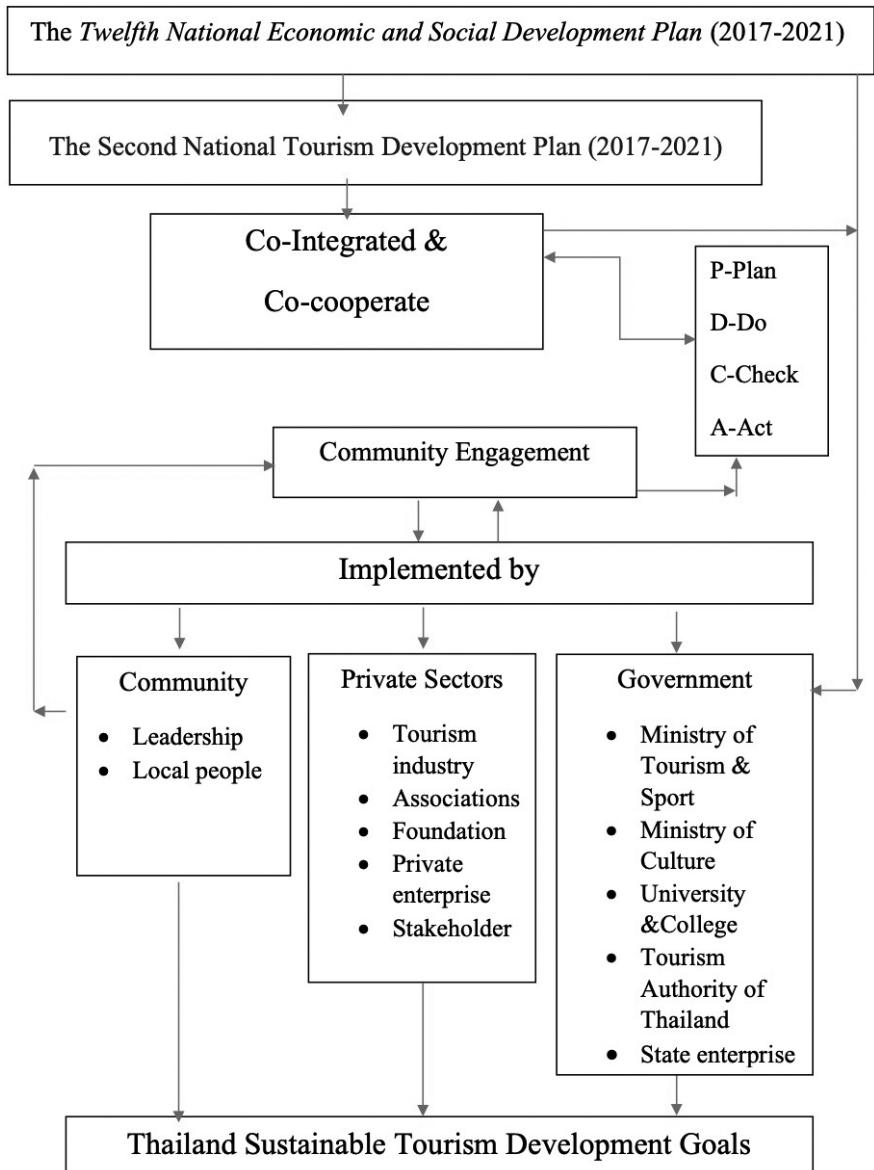


Figure 2 The policy procedures and guidelines for tourism development by Thai Government.

As shown in Figure 2, the integration between the 12th National Economic and Social Development Plan and the 2nd National Tourism Development Plan will enable the local communities with good potentials for tourism to handle the increasing internal tourism activities. In addition to this, they will be able to respond to the needs of incoming

tourists with the constant support from the Federal government. Community identity, namely, folklore leads to promoting 'local experience', 'value-added content', 'environmental care', and 'outstanding identity'. These elements – outstanding in each community – are the primary ingredients to generate creative tourism products, experiences, as well as recreational activities in order to respond to the needs of both domestic and international markets.

Cultural Tourism under the context of World Heritage in Thailand: A case of Sukhothai province

The historic town of Sukhothai in Figure 3, located in the lower-northern region of the present-day Thailand, is recognised extensively as a tourism destination. It is where several historically important monuments and temples are situated and preserved. The United Nations Educational, Scientific and Cultural Organisation (UNESCO) has registered the town as 'Historic Town Sukhothai and Associated Historic Towns', which comprises three ancient towns – Sukhothai (main town), Si Satchanalai, and Kamphaeng Phet (satellite towns). The communities around this world heritage site have distinctive attributes that enable them to adjust to the newly changed status.

Since the announcement by the UNESCO, Sukhothai World Heritage Site is being managed with the participation of local residents. The ultimate goal is clear that the area must be competitive and recognised according to ASEAN Tourism Standards. Moreover, several agencies – either private or public – who benefit from or help the 'site', must create activities or projects that are in accordance with the Ministry of Tourism and Sports. Those activities or projects may include the development of supporting access to the destinations and standard infrastructure, including the academic training sessions for both the indigenous people and local entrepreneurs. Jirawat Pirasund (2011) conducted a study on Community Identity manuals which have widely been implemented around Sukhothai Historical Park, and Sukhothai province subsequently.

In accordance with UNESCO, the Thai government has also supported Sukhothai World Heritage Site by initiating the creative tourism still attempt and continue to develop, existing tourism products and services. New innovations that benefit tourism have been introduced to create 'value'; for instance, the conventional weaving method of mud-stained fabric has been supplemented by modern sewing techniques. The products can attract interest from both national and international markets and consequently gain more popularity. The insertion of ancient temple's mural painting onto bronze ware and silverware increases the market price by double, or in many cases, triple. Many famous local dishes are customized to satiate a variety of either domestic or international consumer groups.

The promotion of tourism in Sukhothai province has been selected as a 'special area' by the Designated Areas for Sustainable Tourism Organization (DASTA). The primary goals of this agency include supporting tourism as a tool for sustainability, decreasing regional tourism disparity, and advocating a self-sufficient community. Therefore, the community management must integrate sustainability in the attempt to initiate community-based tourism for sustainability. Tourism as a tool for sustainability can reduce disparity in terms of space and support target groups towards self-reliance. Good practice can be a good role model for the community. In addition, the business operators of the local tourism industry can be sustainable. Community engagement integrated with tourism and sustainability (Sustainable). The community Networks will work together towards the concept of sustainable tourism management or Community-based Tourism for Sustainable.

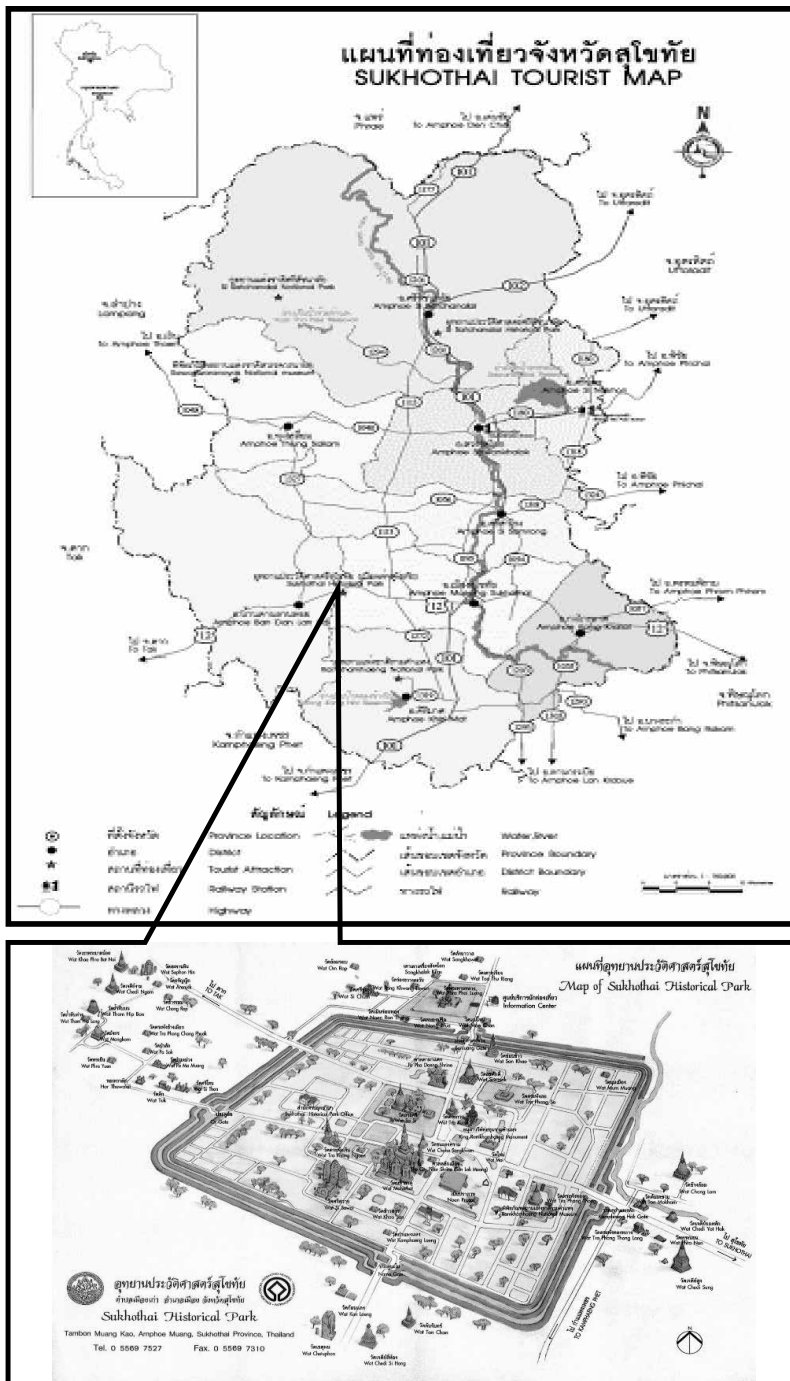


Figure 3 Sukhothai Map and Sukhothai Historical Map (Source: www.sukhothaihistory/phaenhi-phayni-xuthyan-prawatisastr-sukhothai. [Online] 6 January 2021)

Academic Research: One of key success of community engagement and CBT in Thailand

The “Sukhothai World Heritage” area is an important starting point for research studies in Community-based tourism (CBT) on Thailand. It continues to be an important study area for all departments on how to strengthen the community in terms of economic, social, cultural, and environmental aspects that means to achieve true sustainability for Thailand. The agency in Thailand that has a policy to support tourism could provide funding for research creativity. For example, the National Research Council of Thailand is an agency to fund the construction, development, and improvement of tourist attractions in community areas while the Ministry of Tourism and Sports Ministry of Culture will fund researchers for the study of local arts and culture. On the other hand, the Tourism Authority of Thailand, and the Designated Areas for Sustainable Tourism Administration (Public Organization) are agencies that promote tourism in potential areas throughout Thailand.

Another example, Kunkaew Khlaikaew (2017) examined Cultural Tourism Management in the context of World Heritage Sites by studying opinions of stakeholders from Luang Prabang communities, Laos and Muang-kao communities, Sukhothai, Thailand. The research found that historically seven hundred years ago the Sukhothai province, was the center of the first Kingdom of Siam. It was filled with the ultimate prosperity from the past in all aspects: politics, religion, art, custom, culture including industry and technology. In fact, Thai alphabets were first invented here. Many parts of its local history, art, customs, and cultural patrimonies as well as ancient monuments, temples and *chedis* (stupas) reflect the prosperity of the Sukhothai era. At our present time, we call this area Muang Kao (Old city) or the ancient sub-district. The city’s walls form a rectangle of about 2 km to the east-west by 1.6 km to the north-south. There are 193 ruins on the 70 km² of land. It is to the west of Sukhothai province about 12 kilometers from the City Hall.

The administration was divided into two sections. The Subdistrict Administrative Organization has 11 villages and the Muang Kao (Old

city) Subdistrict Municipality consists of 12 communities. Muang Kao community is the part of Muang Kao (Old city) subdistrict that is situated in the west of Sukhothai province along the national route 12. Sukhothai-Tak is situated 12 kilometers from the province. Muang Kao community shares the same history as Sukhothai around 700 years ago. It was an old palace area and is situated within the Sukhothai Historic Park. People refer to this area as “Muang Kao” since it was the old capital and local people keep the old customs and culture until now.

The purpose of this qualitative research is to study opinions of stakeholders from Luang Prabang communities, Laos and Muang – kao communities of Sukhothai province in Thailand, focusing on the cultural tourism management in the context of World heritage sites. The results from the study illustrate that there are the types of stakeholders who are involved in cultural tourism promotion and policy formation:

1. The Government agency of Luang Prabang and Sukhothai such as, the Heritage House is responsible for the management of the tourist attractions and the town of the country under the supervision of UNESCO. However, in Thailand there is the Tourism Authority of Thailand, Ministry of Sports and Tourism, and the Fine Art Departments.
2. “Entrepreneur” includes not only, hospitality, restaurant, and tourism business, but also entertainment business and tourism training business. They are part of the support in enhancing cultural tourism to promote the excellent services for visitors. two
3. The public understood and agreed with government management. However, the public insisted to participate in preservation of national cultural heritage under the “Live World Heritage Town” concepts and management under UNESCO. Lung Prabang has been protected by these heritage sites since 1995, but Sukhothai has been protected by the heritage site since 1991.

In conclusion, Thailand has many cultural tourism sources which were created by humans for the amusement and knowledge by studying about belief, understanding the society and culture, gaining new

experience, and applying civil common sense to conserve the environment and culture. The researcher can conclude that the participation of the government section, entrepreneurs and individuals must realize one similar role and duty. If all stakeholders follow the regulations and rules, the world Heritage Sites can be more jubilant. All should seriously use creative ways, construct the city plan, and create new tourism activities to construct, renovate, change and improve the World Heritage sites. This can be achieved by opening the opportunity for the residential people to participate in all the processes involving the planning, managing, construction, renovation, and evaluation of the sites. In addition, they should share their opinion and manage cultural tourism by using the sources wisely to balance between tourism development and conservation. It is very necessary that cultural tourism be done efficiently for today and the future in order to achieve sustainable cultural tourism. These studies were compared and harmonized with community engagement for the world heritage sites located between Thailand and Laos. It was found that the key to success for the community engagement to conserve indigenous culture by using techniques of tourism management and networking co-creation management.

In addition to the study, Kunkaew Khlaikaew and Kecha Dadookain (2017) conducted another study on Mae Rum Phan Canal. This canal has long been a mainstream marine route for commercial trade in Sukhothai Old City. Recently a bike route was built along the canal to substitute its decreasing importance. Therefore, was aimed to: (1) study the potentials of Mae Rum Phan Canal in becoming a historical attraction linking community creative tourism sites in Sukhothai Province, and (2) design creative touristic activities along the Canal. The study was qualitative in nature using purposive sampling and in-depth interviews. The key informants were stakeholders who were involved in tourism management in the area. The study revealed two intriguing results. One was that Mae Rum Phan Canal was no longer a marine route. A bike lane was constructed along the Canal to add to its value, starting from Sukhothai new town to Sukhothai Historical Park with a total distance of approximately twelve kilometers. The other result showed that there were at least two touristic activities in the area (i) a one-day trip cycling around

the World Heritage site, and (ii) the Old City community local wisdom learning activity which was incorporated into Walking Street organized between September 2016 and March 2017. The community has gained more knowledge and understanding, and eventually has become an active player in maintaining and sustaining its tourism resources. Private sectors subsequently implemented commercial tourism activities to enable residents to increase their incomes.

Moreover, community-based tourism has shed light on various additional studies; for instance, Jakkrit Charoensit and Dr. Dachnee Emphandhu (2018) analysed the research gap in community-based tourism in Thailand and was aimed to synthesis related research in the realm of Community based tourism (CBT) in Thailand. It also explored the key gaps in knowledge for further studies. Both qualitative and quantitative secondary data were gathered from online academic databases and analysed between January and February 2017 using descriptive statistics and content analysis. In the study a total number of 240 published papers on CBT in Thailand was identified. These research articles were conducted mostly in 2015 and focused mainly on the local communities in the north of Thailand.

Under the study on CBT, management and development, as well as community participation were the major focus. Referring to the report by Charoensit and Emphandhu (2018) the direction and an increasing number of the relevant studies in community-based tourism in Thailand were consistent with the growth of CBT and its dramatic increase in Thailand. The findings of the review suggest that further research is required on the following areas:

1. CBT Marketing and visitors
2. CBT Hospitality and services
3. CBT Knowledge sharing
4. CBT Knowledge transfer
5. CBT Monitoring and assessment

6. CBT Management by lessons learned
7. CBT in Protected areas
8. CBT Initiatives throughout ASEAN countries
9. Creative CBT

Community engagement: The tourism strategies with new experiences, value-added tourism contents and creative activities for local benefits.

The new experience and value-added tourism contents created through community engagement for local benefit of the entrepreneurs include not only, hospitality, restaurant, and tourism business, but also entertainment business and tourism training business. They are part of the support in enhancing cultural tourism to promote the excellent services for visitors as follows:

1. The development of community OTOP (One Tambon One Product) or Community Souvenir products
2. The enhancement of lodging services
3. The availability of alternative tour itinerary
4. The conservation and rehabilitation of local cuisine
5. The inception of local food and flea markets
6. The new design of local foods (from farm to table)
7. The participation of local community in tourism development
8. The tourism development based on academic research.
9. The cycling trails concentrating on folk wisdom.
10. The use of wooden shuttle buses, cycling activity around Suk-

hothai Historical Park, and solar energy tram service (Kunkaew and Kecha, 2019).

Conclusion

It has been proven that research endeavours in various aspects of tourism can create a positive image for the tourism industry in Thailand. Tourists either domestic or overseas will be able to experience 'Thainess' within Sukhothai and its vicinity. The essence of local Sukhothai then leaves the impression which may result in repeated visits or positive word-of-mouth. Nonetheless, the communities-in and around Sukhothai World Heritage Site should bear responsibility in building social awareness and local participation. Such engagement has proven to strengthen the communities by leading towards stability, prosperity, and sustainability. In the context of Thailand's cultural tourism, the key successes consist of community leadership, community engagement, academic research, private enterprise, and government policy for support and funding. These elements have been vital tools for sustainable tourism development which brought about 'Quality, Balance, Continuity, Stability, Prosperity, Sustainability, Restoration, Inheritance, and Conservation to the World Heritage Sites in Thailand. (The key goals of national development of Thailand, (2021). Therefore, community tourism can be applied by other communities in the future as well as Sukhothai has good management practices for community engagement, and it can be a prototype and model for restoration, inheritance, conservation, and development of a culture-oriented tourist destination in Thailand. Its sound administration and best practice formations – if well applied – may benefit other communities that thrive for culture tourism.

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Chapter 2

Hikayat Si Miskin Menjadi Raja: A Contemporary Bangsawan Performance Structure

Marlenny Deenerwan

Introduction

The exact format of a *Bangsawan* performance in Malaysia has been a point of debate more recently, especially since 2000. Having watched the evolution of the art form for the past twenty years, I believe the primary cause of this prolonged argument is the lack of written materials describing *Bangsawan* traditions and structure. Oral transmission has been the only source of information on *Bangsawan* customs and structure; no written records have been preserved for future reference.

I therefore started my PhD research in 2011 to create a series of conventions that would serve as guidelines for a contemporary *Bangsawan* performance. After completing my degree program in 2016, I produced a number of *Bangsawan* conventions based on the methods of the late Rahman B. (see figure 1), a *Bangsawan* guru who was recognized by the Malaysian government in 2003 as a National Artist for his enduring contributions to the growth of the *Bangsawan* art form. In particular, the performance structure—one of nine conventions—is highlighted in this research in relation to 2021's *Bangsawan Hikayat Si Miskin Menjadi Raja* (The Tale of A Poor Man Who Became A King).

The production involved 90 cast and crew consisting of young performers selected through an audition process. Three nights of performances were staged from 17 to 19 December 2021 in the Kuala Lumpur Performing Arts Centre (klpac), with a duration of 120 minutes. For ethical reasons, the members of this production have taken note of the investigation of