

The Development of Performing Arts to Promote Local Identity in Supporting Tourists in Pathum Thani Province

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Abstract

This research aimed to: 1) explore the identity of local arts and culture in Pathum Thani Province, and 2) develop performing arts based on local identity to support tourism in the region. Employing qualitative research methods, the study utilized document analysis, media reviews, field surveys, structured interviews, and data triangulation. The findings were synthesized to inform the design of performing arts, later presented as creative concepts by students in the course 07201005 Community Arts Innovation. The study revealed that Pathum Thani Province's cultural identity is shaped by its ethnic diversity, resulting in a multicultural society. Its geography, defined by rivers and canals, serves as a center for activities, with agriculture playing a key role alongside industrial development that impacts the national economy. Pathum Thani balances sustainable development with a blend of traditional and modern lifestyles, preserving its uniqueness while embracing progress. These characteristics provide a rich foundation for creating performing arts that promote tourism. The study identified two key aspects for performing arts development: Creative dance reflecting local careers and wisdom and Creative dance rooted in traditions and beliefs. The creative dance concept highlights the knowledge and cultural heritage of the province's seven districts, showcasing their unique identities and values through performance. Eight critical elements of dance creation were defined: 1) performance design, 2) performer selection, 3) choreography design, 4) performance prop design, 5) sound and music design, 6) costume design, 7) performance space design, and 8) lighting design. These elements integrate cultural identity with interdisciplinary knowledge, forming a guideline for innovative dance development. The research contributes to understanding the role of performing arts in cultural promotion and tourism while offering a foundation for future advancements in performing arts.

Keywords: *Local Identity, Creative Performance, The Development of Performing.*

Introduction

With the continuous development of the world leading to globalization, there has been a constant interest in all aspects, including cultural tourism. Therefore, cultural tourism is increasingly in demand at all levels, from national to international. This type of tourism has become an essential resource for developing each country's economy. As a result, today's society is increasingly aware of the importance of arts and culture, including local cultural heritage in each locality. Therefore, cultural identity in each area is increasingly used to promote tourism businesses. However, culture or beliefs, which are abstract concepts, cannot be considered clear tourism resources like tourist attractions such as ancient sites and antiques. However, suppose culture is developed into something tangible. In that case, it will be able to attract and impress tourists, such as artworks, architecture, handicrafts, festivals, traditions, local games, and various forms of performing arts. All of these are resources that help promote tourism, which can create unique features and enhance the selling points of tourist attractions in each area to have an outstanding and different identity, creating more interest. This leads to tourism development, which affects the country's economic growth.

From the importance of Thai culture and tourism, it wants Thailand to be a tourist destination emphasizing quality and sustainability. In the 13th National Economic and Social Development Plan (2023-2027) (Prime Minister's Office, 2021), development goals and strategies mention the development of tourism based on the concept of the Happy Mood Model. The revised national economic reform plan supports the collection of knowledge and information on geographic, biological, and cultural diversity, including local lifestyles that

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have their own identities, which can be used to create added value as high-quality tourism products and services, which will generate commercial benefits and increase the capabilities of entrepreneurs. It can also create good experiences and quality of life for tourists and people in tourist attractions. According to the national policy, it creates value from human ideas (Office of the Prime Minister, 2021). The production sector developed into a creative economy is called the Creative Industries (CI), a group of production activities that rely heavily on creativity (UNCTAD, 2008). The creative industries are divided into 4 types: 1) Heritage or Cultural Heritage, 2) Arts, 3) Media, and 4) Creative works.

Creative industries consist of occupations that use knowledge and creativity to produce products and services. Many countries have focused on promoting Creative Industries or CI to develop their national economy due to the increasing competition in the global economy (The United Nations, 2010). In Thailand, the development of creative industries (CI) is considered one of the approaches that drive the economy under the National Economic and Social Development Plan. It also promotes cultural tourism related to producing and creating various products, including tangible works of art and culture. The works from these creative industries must have the potential to generate income both directly and indirectly to promote added economic value through cultural capital and still clearly demonstrate the identity of each area.

Cultural assets are the good things that exist in society that have been accumulated and passed down. They may be tangible cultures, such as temples, ancient sites, etc., or intangible cultures, such as traditions, beliefs, and products that are local wisdom, such as fabrics, pottery, local handicrafts, architecture, performing arts, and food. “Cultural capital” is considered a meaningful identity and heritage of the nation, resulting from the collection, accumulation, and creation of various forms by ancestors, communities, societies, and institutions from both the public and private sectors, such as knowledge, knowledge sources, and artistic personnel. In this regard, the development of cultural capital to create tangible social and economic value, or the development of cultural areas into tourist attractions, is a support for the development and extension of cultural capital of each locality to create benefits for increasing economic value, as well as promoting community participation in operations to create tangible development in creating sustainable community strength (Department of Cultural Promotion, 2017).

Cultural capital represents the identity of each locality, and it is an essential element that is like a raw material for developing resources used to promote cultural tourism. The researcher has paid attention to and recognized the importance of the cultural identity of Pathum Thani Province. Therefore, it was inspired to use cultural capital representing Pathum Thani Province's identity to develop performing arts to promote local identity and support tourism in Pathum Thani Province. This research will collect data on the identity of each area in all seven Pathum Thani Province districts suitable for developing performing arts. It is also a guideline for thinking of creative works to present the identity of Pathum Thani Province.

Objectives

1. To explore the identity of local arts and culture in Pathum Thani Province
2. To develop performing arts according to local identity to support tourists in Pathum Thani Province

Literature Review

1. Structuralism Theory by Claude Levi-Strauss, a Frenchman who was interested in studying human behavior as an abstract concept and a symbolic anthropologist, believed that the human thought system, which consists of the nervous system, mind, and glands, is a system that nature has given to work automatically and is rational in the form of logic. We can see human thought concretely through the art system, sacredness, holiness, religious system, language, and every symbolic system. Levi-Strauss said that the human thought system is a system of reason. Therefore, the natural, rational system in human thought, when it comes out as a concrete system, always appears in the form of a logical structure (Wannasiri, 2007).

2. The concept of community culture is a concept that can help to increase community learning. That is, if we understand the community by relying on the theory of social systems, we will be able to learn and understand the relationship patterns of people in the community that come from interactions that follow the community's social norms. The role of individuals will be based on the status received from community members. At the same time, the concept of community culture further conveys that whether a community is strong or weak and can maintain its community system or not depends on the behavior or way of life of people in the community, whether they give importance to the culture of the community that already exists or forget the history that is the source of the unique culture in their community. Especially in today's Thai society, capitalism, and various technological advancements have greatly entered the community. If members of any community cannot control or integrate it into their original culture but instead become dominated by outside culture, it will result in the collapse of the community because they have to rely only on the outside (Thaweethamcharoen, 2010).

3. The concept of identity. Identity is a social construct that shows the identity of a person or social group different from others or other groups. It can be created or changed according to the context. The population is related to the group. The social process designs identity, and when crystallized, it may be stable, change, or even change form. It depends mainly on social relations. Identity is essential in distinguishing them, us, his, our institution, and our institution. It links the roles and responsibilities of each person for the existence of that identity. Therefore, the meaning of identity can be summarized as the distinctive characteristics of an individual or group that are different from others or other groups. The individual or group knows their unique characteristics and tries to cherish and maintain them. The word identity has a meaning that covers everything from race, gender, and skin color. This study will find changes and unclear expressions of identity in many groups due to the influence of development and acceptance of the civilization of tribes that see themselves as superior. Therefore, trying to change without understanding the origin of the cultural form will cause those who receive the culture to interpret it differently. Cultural contempt or racism, and class discrimination follow (Santorn, A. (2010)

4. The concept of creative performing arts. "Natapradit or Choreographic creation" means thinking, designing, and creating ideas, forms, and methods of performing arts or a set of performances presented or performed by solo or group performers. This also includes improving past works. Therefore, Choreographic creation is a work that covers philosophy, content, meaning, dance postures, dance moves, line formations, setting up booths, determining music, songs, costumes, scenes, and other essential components to make a set of performances or performances complete as intended. The dance designer is generally called a Choreographer. There will be different steps in designing the work for each individual. Designing a dance or performance will have steps similar to other branches of art: 1. Determining the overall outline 2. Dividing the emotional range 3. Postures and directions 4. Detailing. These four steps of work are done in two parts. The first part is writing on paper as a draft to see the appearance of that set of performances roughly. The second part is the performer's implementation of the draft. Additional drafts are drawn throughout the work to increase mutual understanding among the participants. This document is a good reminder of the work. Like drama (Virulrak, 2004), choreographic creation integrates various performance factors to create dance. Choreographic creation is a creative art that requires novelty but still relies on the aspects of Performing arts traditions from the past as a base. The more raw materials, ideas, methods, studies, and examples from the past, the more diverse they are, and the more opportunities the dancers will have to create more extensive dance works. This is because the dancers can use many things they have seen in their designs and avoid repeating designs from existing works. Both of these factors will make the creative works truly novel and outstanding.

Methods

In this research, the researcher used purposive sampling or judgment sampling as a group of people who could provide information on the origin, identity, and cultural identity of the local area in Pathum Thani Province from the area of the Pathum Thani Provincial History Center and the transfer of knowledge from local wisdom, consisting of local scholars and villagers in the community who could provide information. The research was conducted as follows:

1. Study and data collection phase: by studying information from books, textbooks, academic documents, research related to culture, cultural identity of Pathum Thani Province, and creative works in performing arts both domestically and internationally to compile data as initial ideas and principles to create tools for data collection, namely community surveys and structured interviews, and to examine the appropriateness of the tools by three experts. The evaluation of the consistency of the interview questions to see if they were correct and in line with the research objectives found that the consistency index was at 1.00, which can be concluded that the experts believed that the questions and the research objectives were consistent. Personnel and equipment were prepared for data collection and coordinating with various agencies for cooperation.

2. Community study phase: By going to the field to collect field data, from surveying the community to obtaining basic information, including history, community potential, strengths, and areas that need to be developed in each district. After that, the critical informant group was re-scheduled to proceed with data collection through focus group interviews and in-depth interviews. A structured interview form reviewed by experts was used to collect data. The data was organized according to the issues to be studied and analyzed, including the artistic and cultural identity of Pathum Thani people in each district suitable for developing performing arts forms. Then, it was recorded in the survey. The triangulation technique (Patton, 1990 as cited in Traimongkolkul & Chetsumon, 2006) was used to verify the accuracy of the data obtained. This was done by examining data from personal sources and locations to obtain data that was consistent with reality (Chantavanich, 2014). Data was collected from different individuals or interviewees but in the same time, place, and interview topic. Then, a conclusion was created to analyze the value of local artistic and cultural identity in Pathum Thani Province.

3. Developing the performance form phase: By bringing the collected data to a small group meeting together to interpret the origin, identity and cultural identity, cultural capital, and value of the cultural heritage of each locality in Pathum Thani Province, including the concept of creating works of performing arts for entering into the process of reinterpretation in developing the performance format to present the image of Pathum Thani Province in each area by using the data obtained from the analysis to find the identity of each location, organizing the data by grouping the data into categories, analyzing, summarizing the data and interpreting the findings, using the conclusions as guidelines for designing and determining the performing arts format of each area to present the local identity to support tourists in Pathum Thani Province in each district.

4. The presentation of concepts and creative performance formats to present local identities to support tourists in Pathum Thani Province for students in the subject 07201005 Community Arts Innovation. Since this research is integrated into teaching in the subject, starting from presenting data from fieldwork and then into concepts and performance formats of each district to the academic achievement examination committee in the subject, divided into 2 areas: creative dance in terms of career and wisdom and creative dance in terms of tradition and belief.

Results

1. Local cultural identity in Pathum Thani Province found that the local cultural identity in Pathum Thani Province that is suitable for creating dance works from 7 districts can be divided into 2 aspects: 1) Occupation and wisdom 2) Tradition and belief

1) Occupation and wisdom

1.1) Thanyaburi District has OTOP products from water hyacinth, which is considered the identity of Ban Phiman Khlong 5 community. Because in the community, water hyacinth is overflowing the canal, destroying the aquatic ecosystem. The local villagers, together with government agencies, solved the problem, developed and expanded until there was an idea to transform water hyacinths into products that generate income for the community, such as bags made from water hyacinths with various patterns, such as melon seed patterns, woven patterns, etc. After that, the products were introduced to the market through

all channels. Thanyaburi District is therefore considered a tourist attraction that creates products that distribute income in the community or OTOP products.

1.2) Klong Luang District has OTOP products from Thai fabrics, which are considered the identity of Tha Khlong community, such as Thai fabric umbrellas, Thai clothes, and Thai fabric tissue boxes, but the most famous product is the Thai fabric umbrellas of the brand “Dee Jing” The group of villagers in the community started making Thai fabric umbrellas seriously in 2016 and have developed them to the present. They are umbrellas made from sarongs with unique and beautiful patterns. Their charming features make them popular with Thais and foreigners who visit the area.

1.3) Nhong Sua District has orange orchard farmers as the community's identity. Because Nhong Sua District has a fertile landscape, it is an agricultural area. Most people in the community are farmers who sell and export agricultural products. Orange orchards are widely planted and have unique planting methods suitable for the area. They dig ditches to water the orange trees. They also offer a service for tourists to row a boat around the orange orchard, which is considered a Thung Rangsit Orange Orchard highlight. Including activities that attract tourists include tying a food container and distributing hats and woven baskets made from coconut leaves for tourists to do various activities in the orange garden.

1.4) Lad Lhum Kaew District has handicrafts such as pearl inlay (woodenware decorated with pearls), which is considered the identity of the Tha Mai community. Pearl inlay is a branch of Thai craftsmanship in the Ten Crafts, classified into the group of lacquer ware, which is considered a high-level craftsmanship that requires meticulousness, delicacy, and skills to create exquisite works that reflect the delicacy and grace of Thai craftsmen since ancient times who cultivated various wisdoms in both patterns tying, filling, and stenciling. Therefore, pearl inlay is considered a valuable handicraft that is nearing extinction. There are very few skilled craftsmen and those passionate about inheriting knowledge in this branch of craftsmanship today because pearl inlay requires highly trained craftsmen. Relying on excellent care and patience.

1.5) Samkhok District has jar samkhok as an OTOP product that is considered the community's identity. Jar samkhok or clay jars, in the Mon language called E-Leang, is a famous handicraft with a unique appearance in Samkhok District, Pathum Thani Province. Its important distinctive features are: It is round in shape, the mouth of the jar and bottom are narrow and the same size. The edge of the mouth is rolled out and attached to the middle jar, the shoulders are broad, and the bottom is cut into a short round shape. The container is quite thick and made of red clay, not glazed or heavy, and comes in many sizes. It has been produced since the Ayutthaya period. Mon merchants brought the jar samkhok they produced and loaded them on boats to sell in Bangkok, along various canals, which resulted in the names of villages, markets, canals, and ditches according to the products they brought to sell, such as Khlong Ong Ang and Nang Loeng Market, where the Mon people of Sam khok brought jar samkhok or E-Leang to sell.

2) Traditions and beliefs

2.1) Lam Luk Ka District has a swan sculpture on the top of a pillar or a swan carved in stone, which is considered the identity of Wat Mai Khlong Chet community (Mon temple), a small community of Mon people living in the area. The temple walls of this community are full of Mon swan sculptures, which have short legs and a short body. The Mon swan pillars are set up facing the Mon church to symbolize that this group of people are Mon. There is a story or legend of the Mon swan's origin, symbolizing the Mon people in the first part of the chronicles. These Mon-Burmese chronicles mention the birth of the city of Hanthawaddy, citing the Buddha who predicted the birth of a metropolis called Hanthawaddy. Therefore, it is the origin of the Mon symbol, which has always been a swan. When they immigrated to Thailand, the swan image appeared everywhere, usually standing on the top of a pillar.

2.2) Mueang Pathum Thani District has the shrine of Xian Pae Rongsi (Pae Kim Khoi) which is considered the identity of the community because it is respected and believed in by Chinese-Thai people in Pathum Thani and merchants who do business. Some people worship the image of Xian Pae Rong Si as a sacred object for trading and doing various businesses. Xian Pae Rong Si is Ajarn Ngo Kim Koy, a Chinese immigrant who immigrated to Thailand. His Thai name is Nathee Thongsiri. He is well-known for owning

a rice mill in Pathum Thani, where he worked hard until he could make a living. He also has knowledge of Chinese rituals and feng shui, which is why people call him “Xian-Pae-Rong-Si.” In the past, there were also distributions of a talisman that he wrote called “Divine Blessing,” which is considered his talisman and is still distributed free of charge to the present day. It is for those who have faith to carry it with them or keep it at home or in their shops to enhance their trading luck. This is because worshipping Xian-Pae-Rong-Si is believed to improve their fortunes regarding money, luck, and living without starvation. Some people worship it to enhance their career and progress. In particular, those who do business or trade will worship the image of Xian-Pae-Rong-Si because they believe it will help attract customers. From previously poor sales, customers will start to flow in continuously. In this case, those who worship Xian Pae Rongsi must earn a living honestly and do not harm others.

2. Developing performing arts according to local identity to support tourists in Pathum Thani Province. It was found that the development of performing arts according to local identity to support tourists in Pathum Thani Province by presenting the concept of performing arts, creating according to the identity that is appropriate for the development of performing arts, can be divided into 2 aspects: 1) performing arts, creating careers and wisdom 2) performing arts, creating traditions and beliefs

1) performing arts, creating careers, and wisdom

1.1) OTOP products from water hyacinth By Kanokwan Naksongkaew and team proposed the concept of performing arts, creating products from water hyacinths, such as bags woven into various patterns, which are handicrafts that reflect the wisdom of Ban Phon Phiman community, Thanyaburi District, Pathum Thani Province. It also reflects creative problem-solving through seeing the benefits of worthless resources like water hyacinths that destroy the ecosystem. Bringing it through the production process to create beautiful products is elevated to OTOP products that can create identity and income for the community and promote products to be known to tourists through performances. The performance format will show the process of transforming water hyacinth and presenting products from water hyacinth. There is also a simulation of water hyacinth products used as props in the performance through dance moves and contemporary music. Seven female performers performed for 5-7 minutes. The performance is divided into three parts: Part 1: The Origin of Water Hyacinth presents the background of water hyacinth, starting from the beauty of water hyacinth trees and flowers and transforming into water pollution. Part 2: Water Hyacinth Braiding presents the process of changing water hyacinth into products. Part 3: Water Hyacinth Products presents products made from water hyacinth.

1.2) OTOP products: Thai umbrellas by Komkrit Poolsawat and his team presented the concept of creative performing arts through Thai umbrellas by the Dee Jing group, which are umbrellas with a unique identity with a white towel pattern, beautiful colors, and eye-catching. They are popular with those who see them, so they are considered the identity of the community. The creative team wants to present the way of life, production processes, and products of Thai umbrellas as a medium to convey value and promote awareness and interest among the general public in Thai umbrellas, which are OTOP products of Tha Khlong community, resulting in increased sales and income for the community. Through the process of creating performing arts and also simulating umbrella products from sarongs to be used as props for the performance, using a total of 12 performers, consisting of 4 male performers and eight female performers, the performance lasts approximately 6-8 minutes, divided into three parts: Part 1: Pathum people's way of life, conveying the wisdom of the locals in the community; Part 2: Stretching cloth to make umbrellas, conveying the process of making Thai umbrellas; Part 3: Thai pattern umbrella cloth, conveying the presentation of Thai umbrellas, which are OTOP products of the community.

1.3) Thung Rangsit Orange Garden by Kamonchanok Jampathip and the group presented the concept of creative performing arts about Thung Rangsit Orange Garden, which is considered the identity of the community reflected in the slogan that says "Khlong Phra Chao Luang, the city of rice grains, Thai people, believe in religion, progress in orange gardens, unity is the pride of Nhong Sua." The creative team wants to present the way of life of Thung Rangsit orange garden farmers. It is a public relations of Rangsit Orange Garden through performances to inform tourists about various activities organized in the agricultural tourism area of Nhong Sua District, Pathum Thani Province. Dance moves and music accompany the

performances in a contemporary style. There are simulations of farm equipment and oranges used as props in the performances. There are 12 performers in total, consisting of 6 male and six female performers. The performance lasts approximately 5-7 minutes. The performance is divided into two parts: Part 1: Orange Garden Girl, conveying the lifestyle of orange farmers; Part 2: Boating, tasting oranges, and visiting the garden, conveying activities in Thung Rangsit Orange Garden, an agricultural tourism area of Nhong Sua District, Pathum Thani Province.

1.4) Mother-of-pearl woodwork by Kamonchanok Phumphuang and her team have proposed the concept of performing arts, creating the handicrafts of mother-of-pearl woodwork (mother-of-pearl woodwork) of Tha Mai community, Lat Lum Kaeo District, Pathum Thani Province. Mother-of-pearl woodwork is a branch of Thai craftsmanship in the Ten Crafts, classified into the group of lacquer work, which is considered a high-class craftsmanship. The creative team wants to present the exquisite beauty of ancient Thai craftsmanship and publicize it to be widely known through the performance format, with dance moves and contemporary music. The total number of performers is 12, comprising six male and six female performers. The performance lasts 6-8 minutes and is divided into three parts: Part 1: The Origin of Mother-of-pearl Wood, which tells the story of the origin of Mother-of-pearl Wood by telling the story back to the reign of King Rama III, when Mother-of-pearl Wood was flourishing. Part 2: The Fine Arts of Mother-of-pearl Wood, which tells the story of the making of mother-of-pearl wood, which is a high-level craftsmanship that requires meticulousness, delicacy, and patience of Thai craftsmen. Part 3: Promoting and preserving mother-of-pearl wood craftsmanship through creating dance moves and product design in the form of beautiful jewelry.

1.5) OTOP product jar samkhok by Kittipong Meknil and his team proposed the concept of creating jar samkhok or e-ling, a famous handicraft, and identity of the Samkhok District, Pathum Thani Province community. With its unique characteristics, the creative team wanted to present the production process of jar samkhok or e-leang, a product of the community with a long history, to be more well-known through the performance. The dance moves were adapted from Mon dancing mixed with Thai performing arts. There was also a simulation of jar samkhok products for props in the performance. There were a total of 8 actors, consisting of 4 male actors and four female actors. The performance was divided into three parts: Part 1 conveyed the way of life of the Samkhok villagers, who invited each other to go out to find materials to make jars. Part 2 conveyed the karma and method of making jar samkhok, using gestures that imitated nature in making jars. Part 3 conveyed the beauty of jar samkhok to promote and publicize the products of the Samkhok community.

2) Performing arts Creative traditions and beliefs

2.1) Swan carved on stone by Kanwan Otata and team proposed the concept of performing arts about the sculpture of a swan on a stone pillar or swan on top of a pillar of Wat Mai Khlong Chet community, which is an exciting community and outstanding in terms of Mon people. The distinct identity is the Mon swan, a symbol of Mon people appearing throughout the temple. In order to promote Wat Mai Khlong Chet (Mon temple) through the form of performance, it supports cultural tourism, making tourists know the origin of the symbol of the Mon swan statue. This sculpture is a symbol of the Mon temple to promote the identity of the Wat Mai Khlong Chet (Mon temple) community. The performance will tell the story of the origin of the swan, a belief of the Mon people. Mon dress, Mon songs with Mon accents, and dance moves combine Mon dance moves. There is also a simulation of the swan on the stone pillar as a prop. Using a total of 8 actors, consisting of 4 male and four female actors, the performance is divided into three parts by telling the story chronologically with a swan as the highlight of the performance, including Part 1, telling the legend of the Mon swan. It is a legend of the swan, the national animal of the Mon people, before the land was established. Part 2, the Mon swan dance style, is a communication of the posture of the swan playing in the water. Part 3, the creation of the Mon swan sculpture, the national symbol, is a communication of the swan sculpture on the top of the pillar.

2.2) Xian-Pae-Rong-Si (Pae-Kim-Kei) by Kanthaphas Srisoi and the group presented the performing arts concept, creating creativity about Xian-Pae-Rong-Si. Xian-Pae-Rong-Si (Pae-Kim-Kei) is located in Wat Salajao (Wat Makham), highly revered by Thai-Chinese people in Pathum Thani Province and merchants

who do business. Some people worship the image of Xian Pae Rongsi as a sacred object for trading and doing various companies to promote Wat Salajao (Xian-Pae-Rong-Si), Ban Klang Subdistrict Community, Mueang Pathum Thani District, Pathum Thani Province. To be known through creative performances to support multicultural tourism that allows tourists to learn about the coexistence of three ethnic groups: Thai, Mon, and Chinese. The performance will be contemporary and reflected through costumes and music to promote community identity. There are a total of 13 performers: 12 villagers, divided into 6 male actors, six female actors, and the main character, Xian-Pae-Rong-Si, who is 1 male actor. The performance is divided into three parts: Part 1 tells the story of Xian-Pae-Rong-Si's journey from China to Pathum Thani Province, Thailand. Part 2 tells the story of Xian-Pae-Rong-Si's way of life and occupation when he came to Pathum Thani Province. Part 3 tells the story of the construction of a shrine to commemorate Xian-Pae-Rong-Si by his descendants.

Discussion

From the research findings on the development of performing arts to promote local identity to support tourists in Pathum Thani Province, it was found that:

1. Pathum Thani Province is a province with ethnic or racial diversity, such as local Thais, Mon Thais, Chinese Thais, and Lao Thais, resulting in a mix that results in cultural fluidity, becoming a multicultural society. Originally, the lifestyle and occupation were farmers because of the geographical area rich in water sources with many rivers and canals. With the continuous development from the past to the present, the lifestyle or occupation has changed to a combination of agriculture and industry, resulting in the development of various types of community products, such as food products such as Mon Khao Chae, Mon Khao Kriap, and Boat Noodles. Agricultural products such as lotus, oranges, jasmine rice, bananas, palm oil, organic fertilizer, and household products such as artificial lotus, Mon bricks, Mon shoulder cloths, banana fiber cloth, Thai umbrellas, silk jars, jar samkhok, pearl-decorated wooden items, hemp baskets, and water hyacinth bags, etc. These products reflect the people's way of life in the community, indicating the wisdom that has become the identity of each locality. It also emphasizes religious activities, beliefs, and cultures through community participation that reflect the continuation of traditions or festivals, such as the City Pillar Worship, the Centipede Flag Procession, the Luk Nui Lighting Ceremony, and the Rice Field Dance. In addition, the community has significant religious sites, such as the City Pillar, Wat Sala Chao (Xian-Pae-Rong-Si), Wat Mai Khlong Chet (Mon Temple), Wat Makham, etc. In addition, it is also economically essential and linked to the development of infrastructure and the expansion of industries and transportation that are rapidly developing. Pathum Thani is a province with diverse history, culture, and economic development identities. As a result, Pathum Thani is a strong community that considers sustainable development. It combines traditional ways of life with modernity, which allows this province to maintain its uniqueness while accepting progressive development. The research results above are consistent with and confirm the concept of Ramitanon (2015), who stated that identity is not something that exists naturally or occurs in isolation but instead is formed within a culture at a certain point in time. Culture is a social construct and is not static, but rather a cycle called the "Circuit of culture." Therefore, identity is produced, consumed, and regulated under culture. Looking back on history, the identity of Pathum Thani Province is a large agricultural area with a main canal and side canals that promoted agricultural lifestyles to people in the past. But as time changes, development comes with changes. From agrarian areas, industrial areas have been developed more. Identity, which is not fixed or does not stop, shows itself as many community products but also shows the roots of the origin of the community. It is also consistent with Rittibul (2018), who studied cultural products to design and create performances. The study results found that Pathum Thani Province is another province that combines many ethnicities and cultures into the charm of the ancient community. Historically, the Mon people migrated to seek the blessing of the Thai king. They brought arts, culture, and lifestyles to blend from the past to the present. They use local wisdom and Thai culture in the community. Biodiversity, cultural capital, and local wisdom jointly develop and create added value for products to create economic value called "cultural products."

2. Presenting creative performing arts from local identity to support tourists in Pathum Thani Province is a presentation of creative performance concepts and formats by students in the 07201005 Community Arts

Innovation course, who are research assistants focusing on studying communities, understanding and analyzing community needs, to create innovations for development that can be reasonably based on principles and processes, emphasizing skills, planning and applying performing arts professions in creating work to solve problems and respond to community development needs systematically, which is the main objective of teaching in the course. In determining the topic of creative performing arts to present to tourists, it is necessary to find the community's identity and then present it through the performance format. The presentation's main idea comes from asking, "How can the community be interesting to tourists?" First, it is necessary to find the identity of each community, which means what the community originally had, whether it is cultural capital, wisdom, or the way of life and beliefs of the people in the community. All of which, when presented or presented, are identities accepted through those things. After that, create a unique identity for the identity of each community by analyzing what are the unique characteristics that are outstanding selling points that society and the majority accept, and then develop them to fit the identity of the community, making the local area distinctive and interesting to tourists through creative performance formats. This is consistent with the concept of Erik Erikson (1968) who stated that identity is a sense of self that comes from experiences and perceptions from society. Identity is what makes a person or community stand out from others by having special characteristics that are recognized by outsiders. It is also consistent with Stuart Hall (1996), who mentioned community development that in community development, creating an identity from the existing identity helps the community to stand in a changing world and leads to external acceptance. In this study, the concept of performing arts can be divided into 2 aspects: performing arts, creative careers and wisdom. It is the application of local wisdom to create new things based on the original values through performing arts. This is consistent with Chandnasaro (2014), who stated that creativity is a process that shows the characteristics of invention, seeking new processes, methods, and approaches for all branches of art and science. Creativity should be something that benefits or benefits society, community, and human culture. However, the results of creativity may be new or similar to the original. It also requires a conservator to maintain the works of past creativity for the future development of creativity, performing arts, creative traditions, and beliefs. Bringing community beliefs to create more concrete forms through performing arts, which is consistent with the concept of designing a creative performance set for presenting the image of tourism in Pathum Thani Province, which is derived from the study of the identity of the Hang Hong and Takhap flag traditions by Rittibul (2018), who mentioned the use of cultural capital to develop creative works in the form of performances to present an image in terms of tourism business by studying important traditions that are connected to the way of life of people in the community or beliefs from legends that can be developed economically and socially by incorporating local customs, rituals, and cultures as important elements. Therefore, the use of cultural capital to develop and extend to inventions and creations is considered to be an emphasis on the value of culture in another form by studying the history and identity of arts, culture, and traditions that have been passed down as a foundation together with the guidelines for creating creative performances based on the concepts and theories of creative thinking by defining eight elements of performing arts: 1) Performance design 2) Actor selection 3) Performing arts style design 4) Performing equipment design 5) Sound and music design 6) Costume design 7) Performance space design and 8) Lighting design that supports the performance This is consistent with research and creative works related to the creation of performing arts in the eight components of Charassri (as cited in Poonpakdee, 2019; Rittibul, 2024; Boontongleg, 2024).

Suggestion

Suggestions for applying the research results

The study of the identity of local arts and culture of Pathum Thani Province to develop performing arts to support tourists. The scope of the research is to search for the form and determine the elements of the presentation of creative performances of 7 districts in Pathum Thani Province. There are all eight elements for creating performing arts works, but they have yet to be created as actual performances. Therefore, the results of this research are helpful for those who are interested. The creators of performing arts Chorography can apply it or create a complete performance to present on stage to present the identity of the arts and culture of Pathum Thani Province. It also creates knowledge as a guideline for using it to create other works related to the development of cultural innovations to promote the value and identity of local

communities with participation in Pathum Thani Province through performing arts and create added economic value and strength that focuses on driving, expanding influence, and changing ideas that can make people participate or change their behavior.

Suggestions for future research

Studying and researching data from academic documents and information media, collecting field data, and analyzing and synthesizing data until it becomes a conclusion in the research. If it is an activity in which students participate as co-researchers who play a role in searching for and summarizing data The research project owner or researcher should give importance to the source of the data and summarize the findings in detail by urging and checking the data from the students and controlling the data collection at every step to prevent errors or discrepancies that may occur.

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