

# SSRU

The Journal of Fine and Applied Arts



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The Journal of Fine and Applied Arts (Focus on Arts) is dedicated to disseminating the research articles. The articles submitted should be original work and must not be under consideration by other publications. Moreover, manuscripts must be written in English and should not have been published in any journals. All articles published in this journal must be reviewed by 3 experts per article (double-blinded reviewers). The Journal of Fine and Applied Arts (Focus on Arts) published twice a year (January-June and July-December) by the Faculty of Fine and Applied Arts, Suan Sunandha Rajabhat University.

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The objective is to distribute scholarly research pertaining to various domains within the realm of art and design, encompassing Visual Arts, Dance, Performing Arts, Music, Communication Design, Creative Arts, Decorative Arts, Graphic Design, Product Design, Fashion Design, and other associated disciplines. The identified target groups encompass faculty members, students, institution researchers, and the research community.

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2. Design
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4. Music



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# Participatory and Human-Centered Design Approaches for Improving Public Spaces at Klong Suan Floating Market, Thailand

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## ABSTRACT

The purpose of this research was to study participatory and human-centered design for improving the environment at Klong Suan Floating Market in Thailand. Most of the community's population is elderly; however, observations indicate that the environment, particularly public spaces, is not sufficiently supportive and may pose safety risks for users. In addition, elderly visitors to the market may encounter similar challenges. The study divided public spaces into six functional areas for analysis: (1) main parking area, (2) indoor parking area, (3) public toilets, (4) side walkway entrance, (5) entrance/exit across the mosque, and (6) riverside walkway. A survey method was used together with a Participatory Action Research (PAR) approach. Data were collected from 400 samples, including residents and travelers, and were analyzed to determine appropriate space improvement guidelines. Findings indicate the need to redesign parking areas for vehicles and disabled users, improve walkway safety, and enhance accessibility and shading to better support elderly visitors. The findings of this study provide practical guidelines for improving public spaces to better support elderly users, enhance usability and comfort, and minimize potential safety risks.

**Keywords:** Participatory, Human-Centered, Public Space, Klong Suan Floating Market

## Introduction

“Klong Suan” is a historic community founded during the reign of King Chulalongkorn (Rama V). The area served as a water transportation route linking Pratunam Thaw Pier in Chachoengsao Province to Pratunam (Sraphum Palace) in Bangkok. Klong Suan evolved into a culturally diverse community comprising Thai–Chinese, Thai–Buddhist, and Thai–Muslim groups. This diversity is evident through the coexistence of various religious structures such as temples and a mosque and the presence of vegetarian dining establishments nearby (Wikipedia, 2024). Klong Suan Floating Market is often referred to as the “Two Provinces Market” due to its unique location—spanning Ban Pho District in Chachoengsao Province and Bang Bo District in Samut Prakan Province. The preservation of traditional wooden shophouses and architectural features earned the market an Architectural Design Award in 2004 (B.E.2547) (Pimada KanyaBotan, 2013). Although culturally valuable, elderly inhabitants and elderly travelers encounter several problems within public spaces, such as unsafe walkways and disorganized parking. These issues may result in inconvenience or accidents. Therefore, public space improvement must be conducted using a participatory process to ensure that solutions reflect real user needs. A Human-Centered and Participatory Action Research (PAR) approach aligns with the concept of community-based development (Polpanadham, 2011; Phukamchanoad, 2022) and supports the improvement of elderly quality of life at Klong Suan Market.



## Research Objectives

1. To study and analyze the physical environment and spatial context surrounding Klong Suan Floating Market.
2. To analyze and determine improvement areas based on data collected from residents and tourists through a participatory process.

## Research Methodology

When conducting the study at Klong Suan Floating Market, the research area was divided into two main zones: **Zone A**, located in Samut Prakan Province, and **Zone B**, located in Chachoengsao Province. Each zone was further categorized into six public sub-spaces according to their functional characteristics:

- 1) Main Parking Area
- 2) Indoor Parking Area
- 3) Public Toilet Area
- 4) Side Walkway Entrance
- 5) Entrance/Exit Across the Mosque
- 6) Riverside Walkway

Each of the eight spaces was physically surveyed to understand existing problems and spatial limitations, particularly regarding accessibility, safety, and convenience for elderly users. The study found that Klong Suan Floating Market is privately owned, which creates limitations in terms of physical modification and major structural changes. Therefore, this research proposes fundamental improvement guidelines that can be implemented within these restrictions while respecting the original architectural character and cultural identity of the market.



**Figure 1.** Klong Suan Market Map

### 1. The target population was divided into two main groups:

#### 1.1 Residents living in the Klong Suan Market area

This group consists of local inhabitants residing in Thap Rat Sub-district, Ban Pho District, Chachoengsao Province, and Klong Suan Sub-district, Bang Bo District, Samut Prakan Province, along the Klong Prawet Buri Rom canal. According to community records, approximately 190 residents permanently live within the market's surrounding area (National Statistical Office, 2020). These

residents represent daily users of public spaces; therefore, their opinions and experiences are crucial for understanding long-term spatial needs, safety concerns, and cultural identity.

### 1.2 Travelers and tourists

Since the exact number of travelers fluctuates throughout the year, it was necessary to determine a statistically appropriate sample size using a 95% confidence level (Suansri, 2016). Based on community tourism data, an average of 40 visitors per day results in approximately 14,459 travelers annually. This figure was referenced from the Pak Klong Talat Committee and Miss Chantima Achapanit, President of the Community Committee (Suthitakon, 2012).

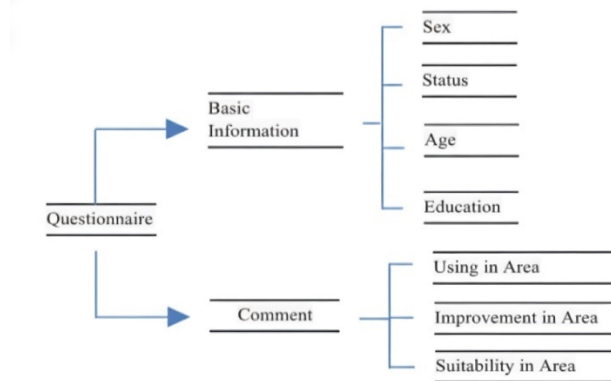
To ensure accurate representation of both residents and travelers, a total sample size of 400 respondents was calculated using Taro Yamane's formula. These participants completed structured questionnaires evaluating accessibility issues, user satisfaction, spatial comfort, and safety concerns. Furthermore, qualitative interviews were conducted with six key stakeholders: two local residents, one local administrative officer, one tourist, and one architect involved in the planning and development of the market. The interview insights were synthesized with the questionnaire results and jointly analyzed to form human-centered public space improvement guidelines for future implementation.

Calculation of sample group by using Taro Yamane's formula.

$$n = \frac{N}{1 + Ne^2} \quad (1)$$

$$n = \frac{560.16}{1 + 5728(0.05)^2} = 400$$

The questionnaire was developed based on data analysis and identified design issues.



**Figure 2.** Diagrams of Users and Stakeholders

The sample size was determined using Taro Yamane's formula with a 95% confidence level. Data obtained from the questionnaires were applied to develop public space modification guidelines. The responses were analyzed and summarized to identify user needs and propose improvement solutions for each area.

## 2. Survey Method

A physical site survey was conducted in all six spaces to examine existing spatial conditions, circulation patterns, accessibility, safety risks, and environmental comfort. Observation techniques were used to record walking behavior, crowd movement, vehicle access, and potential hazards such as slippery surfaces or obstructed pathways. Photographic documentation, field measurements, and mapping were applied to visualize spatial barriers and evaluate design constraints.

## 3. Tools and Data Collection Instruments

To collect user data, the research employed:

- 1) **Structured questionnaires** for residents and travelers
- 2) **Behavioral observation forms** for pedestrian and wheelchair movement
- 3) **Photographic records** for physical evidence

#### 4) **Stakeholder interviews** with local vendors, tourists, elderly users, and community leaders

The questionnaire focuses on user satisfaction, perceived safety, accessibility requirements, and environmental comfort. Data collection is conducted over a three-month period from March to May 2024, involving 399 respondents. The data will be statistically analyzed to support future planning and improvements.

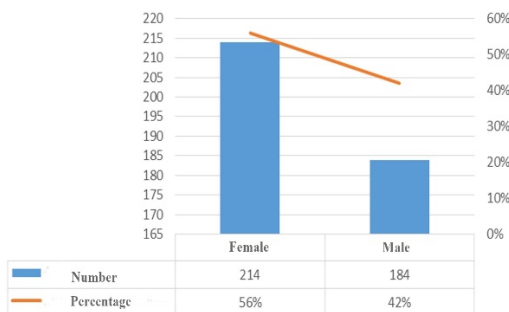
#### 4. Connection to Human-Centered Design

The study incorporated the principles of **Human-Centered Design (HCD)** by emphasizing the needs, behavior, and physical limitations of real users especially elderly people. Feedback from users was not only collected but also used to guide decision-making. Instead of proposing universal physical upgrades, design recommendations were based on evidence of user experience, such as:

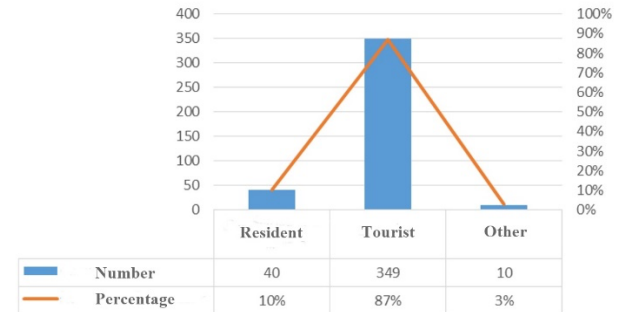
- 1) Elderly difficulty in walking on slippery surfaces
- 2) Lack of handrails for stability
- 3) Insufficient seating for rest
- 4) Lack of shaded areas increasing heat exposure
- 5) Poor toilet accessibility for disabled users
- 6) Unsafe transitions between indoor and outdoor spaces

These insights ensured that the improvement proposals were **human-responsive, functionally practical**, and aligned with real behavior patterns.

### Findings

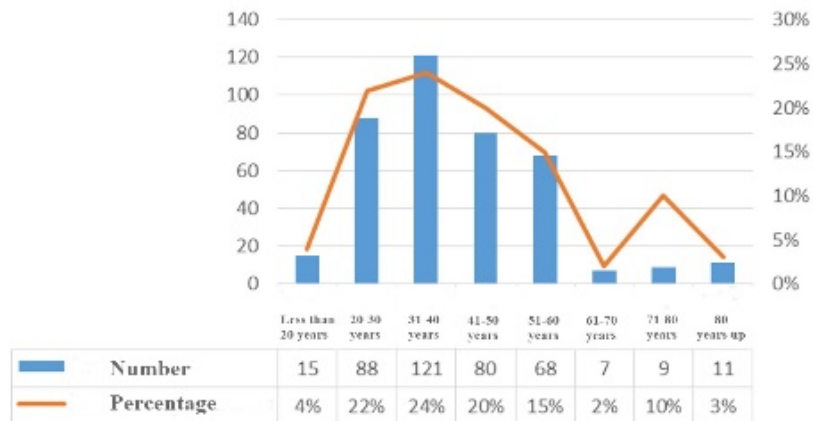


**Figure 3. Sex**



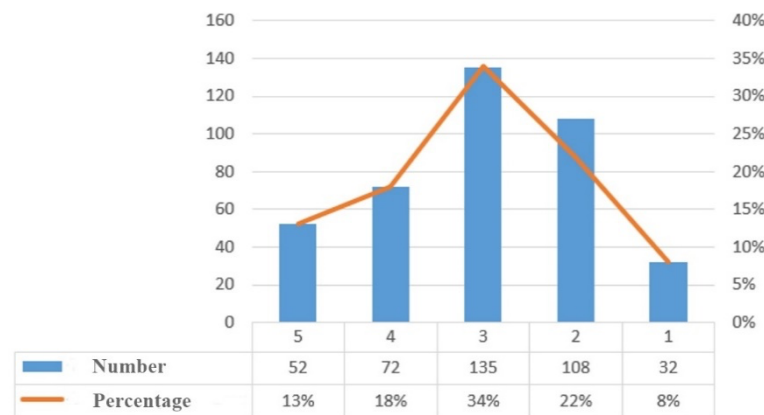
**Figure 4. Status**

According to Figure 3, the data indicate that female residents provided more responses than male residents, representing 56% and 42% respectively. This difference may be attributed to the fact that most female respondents are housewives who spend more time at home, whereas a large number of male residents work outside the community, making them less available to participate in the survey. Figure 4 illustrates the proportion of original residents compared to tourists in the sample group. The findings indicate that 87% of respondents were tourists, whereas only 10% were original residents. Consequently, the analyzed results are largely influenced by the needs, preferences, and experiences of tourists who frequently visit and use the public spaces at Klong Suan Floating Market. This makes the data highly reliable for understanding service demands from the visitor perspective.



**Figure 5. Age**

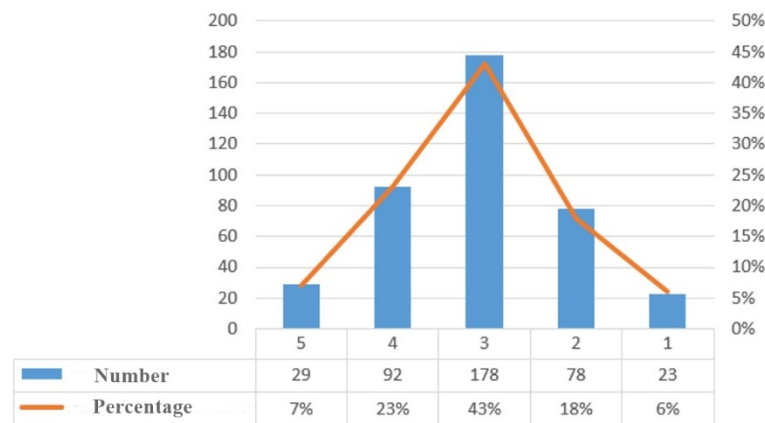
The surveyed sample revealed that the majority of respondents were between 20 and 50 years old. The highest proportion was found in the 20–30 age group (22%), while only 15% of the sample were elderly aged 60 and above (Figure.5). This suggests that most visitors are within an age range that allows physical mobility and comfort when navigating the long walkways of the market. Due to the extended walking distance, elderly individuals may be less inclined to visit frequently, reflecting a potential accessibility challenge for older users.



**Figure 6. User Opinions on Parking Area Usage**

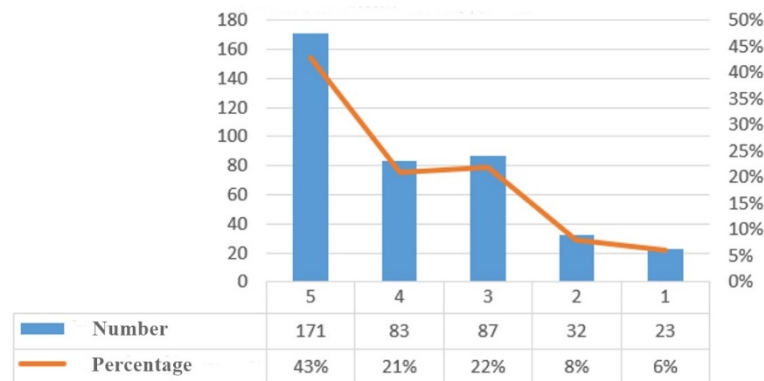
In assessing public space usage within Klong Suan Floating Market, the first evaluation point was the parking area. Survey results show that 34% of tourists viewed the parking area as “fair,” while 22% rated it as “poor” (Figure.6). These negative perceptions may be attributed to the considerable walking distance from the parking area to the market, as well as insufficient supporting infrastructure, such as the lack of sunshade roofing and the absence of security or parking personnel. As a result, this area presents a critical issue and should be prioritized for future public space improvement efforts.





**Figure 7.** User Opinions on Toilet Usage

In Figure 7, user feedback regarding toilet facilities in Klong Suan Floating Market shows that the majority of respondents expressed moderate satisfaction, with 43% rating the facilities as “average.” This indicates that hygiene and sanitation services are generally acceptable. The market provides three to four toilet locations, each maintaining cleanliness, proper ventilation, sufficient lighting, and complete sanitary equipment. The primary concern raised was the lack of aesthetic design or visual appeal, rather than functionality or hygiene standards. Another key suggestion from respondents was the provision of disabled-access toilets within the market. This addition would significantly improve accessibility and convenience for individuals with disabilities, as well as elderly visitors who require greater support when using public facilities.



**Figure 8.** User Opinions on Walking Ramps, Anti-slip pathways and Handrails

According to Figure 8, 43% of respondents the largest proportion recommended the provision of ramps in areas where walkways have changes in level. In addition, respondents suggested using non-slip surface materials and installing handrails to improve safety. These features are essential for elderly individuals and wheelchair users who require accessible pathways to navigate different parts of the Klong Suan Floating Market safely and comfortably.

### Conclusions and Discussion

Field surveys, questionnaires, and stakeholder interviews indicate that the collected data can be used as guidelines for improving public spaces through human-centered and participatory design

principles. The objective is to enhance accessibility, safety, and comfort for general users, elderly individuals, and people with mobility limitations who require wheelchairs or walking aids. These findings are consistent with the studies by Ruengdet et al., (2023), which focused on improving tourist facilities at Bang Baimai Pracharath Floating Market, Surat Thani Province, as well as the research by Sinworn,S., and Viriyawattana, N. V. (2015) on the development of facilities for the elderly at Taling Chan Floating Market, Bangkok.

Recommended improvements include installing non-slip walkway surfaces, providing wheelchair-accessible ramps, adding dual-level handrails, creating shaded resting areas, constructing disabled-access toilets, and organizing safe and orderly parking areas.

Although several key public spaces within the floating market were analyzed, some areas-such as vendor zones and riverside commercial spaces were not included in this study. These omissions present opportunities for future research. Further studies should also integrate local identity and cultural heritage to ensure sustainable development without altering the market's traditional character (Thongpanya, 2018; Gustia et al., 2024).

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## Creative materials from lotus stems

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### ABSTRACT

Project of Creative Materials from Lotus Stems. The purpose was to study the features, properties, and benefits of the lotus stem. The research method was to explore and study information about the characteristics, properties, and benefits of the lotus stem from research documents. Online media and experiments were conducted to process lotus stems into creative materials. The results indicated that the lotus stalk, which was an agricultural waste material, was high in fibers and cellulose. Processes such as spinning, bleaching, natural dyeing, papermaking, and compound mixing were conducted; it was found that boiling for 3–6 hours helped to soften and separate the fibers well. Spinning made the fibers fine and evenly distributed. Bleaching improved the brightness and durability of the material. These processes affected the fiber's fineness, translucency, durability, and unique pattern. Despite the limitations of complex processes and quality control, the lotus stem was considered a highly potent alternative material. It could reduce waste, add value to local resources, and be in line with the BCG (Bio-Circular-Green Economy) approach, which could be extended to commercial production in the future.

**Keywords:** Creative Materials, Lotus Stems, Natural Materials

### Introduction

Lotus is an aquatic herbaceous plant that is important in nature. The royal lotus flower grows well in wetlands such as swamps and fish ponds. Northeast and Northern Thailand It has tens of thousands of rai of farmland and has a clear harvest season. This geographical region makes it possible to plan for continuous harvesting (Noimai et al., 2021). In addition to being an economic crop that generates income from selling fresh lotus flowers for worship or processing them into food products such as dried lotus pollen and lotus seeds. Various parts of the lotus tree can also be used for a variety of purposes, especially the "Royal Lotus Stem," which is the part of the plant that connects the leaves and flowers. Lotus stem fibers also have a microstructured structure that allows them to withstand tensile strength and tear resistance. (Zhang et al, 2022). This feature makes it suitable for use in handicrafts and textile industries (Pornitibun et al., 2025; Yusuf et al., 2024; Cheng et al., 2018). However, despite the fact that the lotus stalk has many properties and potential, post-harvest management is still an important problem that needs to be solved.

After harvesting the flowers and seeds of the royal lotus, Lotus stalks are discarded without serious use, especially in commercial farming areas such as central Thailand, where more than 50,000 tons of lotus stalks are discarded annually Lotus stalks left in water sources or lotus plantations If allowed to rot, it will cause a bad smell and emit methane, which is a greenhouse gas, while burning will exacerbate the problem of PM2.5 dust and air pollution Such problems not only create an impact on the environment but also reflect the loss of high-potential biological resources. In addition, in many Asian countries such as India, Vietnam, and China, there is a problem of waste from aquatic plants and agricultural materials that are not used, resulting in loss of opportunities to create added value and causing environmental impacts (Chulacupt et al., 2023; Han et al., 2025)



Expanding the lotus stem from waste materials into creative materials and commercial products. It can create multi-dimensional value, both reducing the amount of agricultural waste and reducing environmental impacts. Adding value to local economic crops Identity preservation and dissemination Cultural through design, as well as expanding economic opportunities to both domestic and international markets. This approach is in line with Thailand's BCG Economy (Bio-Circular-Green Economy) policy that aims to use bioresources efficiently. It is also linked to the Creative Economy Development Strategy that pushes local wisdom and innovation to create high-value products. (Aishwariya & Thamima, 2024; Ahirwar et al., 2024) Therefore, the use of lotus stems in this way not only helps to supplement the income of the community but also is part of driving the country towards a sustainable economy and increasing competitiveness on the world stage.

### Research objectives

1. To study the characteristics, properties, and benefits of the Royal Lotus Stem.
2. To create materials from the lotus Stem.

### Research methodology

This research is based on a creative design process. In solving waste and environmental problems using a systematic research process. To increase new options or methods with the following research steps

Step 1: Study and collect data on the Royal Lotus Stem

Review the related information in books, articles, journals, and research.

Step 2: Experimental processing and creation of the process of forming lotus stems into creative materials.

The scope of this study is divided into the following:

Content Scope:

1. Research about the features, properties, and benefits of the royal lotus stem.
2. Study the process of processing the lotus stem.

Design Scope:

Creative materials to use for product design

### Findings

From the study of the characteristics, properties, and benefits of the lotus stem, it was found that

1) The outstanding feature of the lotus long stem is that it is an agricultural waste material that consists of high fibers and cellulose, making it tough, flexible, and lightweight; it can also be processed into translucency when produced into a paper-like material.


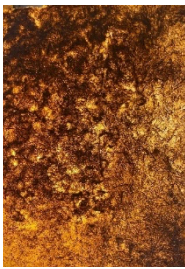

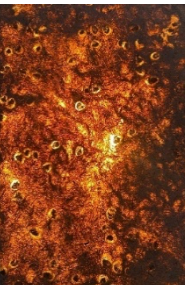

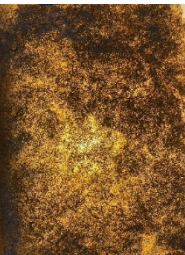


2) Features It has been found to have a high water-holding capacity due to the internal air pockets and cellulose and lignin fibers that help the stem to be strong and durable, helping to strengthen its cohesion and prevent tearing. And it has breathable and moisture-wicking properties. Translucent fibers structure It can support pressure and bending to a certain extent. It is suitable for processing and biodegradable naturally and can replace synthetic materials.




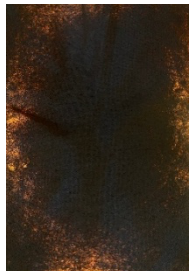

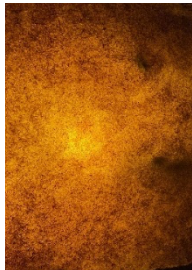


3) Benefits: Lotus stems can be developed as creative materials to be used in the design of a variety of products, including handicrafts, textiles, and lifestyle products, as well as reducing the problem of agricultural waste and environmental impacts. Create added value for local resources and support the development of the creative economy at the community and national levels. This is in line with the BCG Economy (Bio-Circular-Green Economy) approach that emphasizes the cost-effective and sustainable use of biological resources.

Experiment on processing lotus stems into creative materials

Based on the analysis of characteristics, properties, and processing, it was found that the lotus stem can be processed by the process of making mulberry paper, which is an experimental process as shown in Table 1

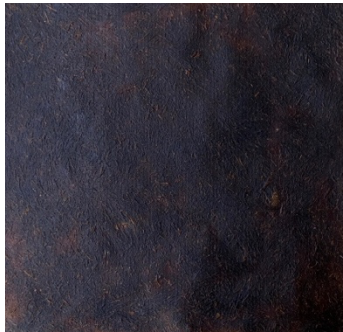
**Table 1.** How to process lotus stalks by making mulberry paper

process	result	transparent	strong	advantage	weakness
Boil 3 hours > coarse blend > Filtration			good	It doesn't take long. The fibers are quite soft and acquire a fair amount of fibers and are translucent, with a fibrous pattern.	The fibers are not very fine. It is poorly distributed and uneven.
20% Material Increase Boil 3 hours > coarse blending > Filtration			good	It has an exotic texture. Unique, translucent, and patterned.	It may take more time to mix the materials, making the process more complicated.
Spinning > Filtration			little	The fibers are finer and well dispersed, translucent.	The fibers are stiff.
Boil 6 hrs > finely blend > Filtration			good	The fibers are finer and better dispersed, with translucency.	It takes a long time to boil. Affects production time

process	result	transparent	strong	advantage	weakness
Boil 6 hours > blend finely > mix colors > Filtration			good	the desired color and fine fibers are obtained; transparent	Adding color can complicate the process and cause uncontrollable color changes.
Boil 6 hours > fine blend > blend with 20% co-material > Filtration			very good	The properties of the fibers can be improved by mixing other materials. transparent	The process becomes more complicated, and there may be problems in mixing the materials together.
Boil 6 hours > finely blend > bleached 30 minutes > Filtration			good	Fine fibers have a uniform color. transparent	The process is more complicated.
Boil 6 hours > blend finely > bleach 60 minutes > Filtration			good	Fine fibers and a uniformly lighter color are obtained. transparent	It takes longer to bleach, which makes the whole process time-consuming.



From Table 1, it can be concluded that there are several methods of processing lotus stalks that give different results. Boiling and spinning affect the fineness and distribution of the fibers. While adding materials or dyeing helps to create uniqueness but is a more complex process. As for bleaching, it affects the uniformity and tone of the fibers. The fineness, durability, or uniqueness of the material obtained from the royal lotus stem.

**Table 2.** Processing methods by compound mixing process

process	result	strong	advantage	weakness
Grinding and spinning 80% fibers, 15% tapioca starch mixed and mixed. Grieserin5%		good	The pattern, color, and viscosity of the fibers can be adjusted as needed.	Less tensile and scratch resistance It takes a long time to produce. There are also water resistance limitations.

From Table 2, it can be concluded that processing by mixing compounds is tapioca starch and grieserine. It is lightweight, flexible, and suitable for lifestyle product designs, but has limitations in tensile and scratch resistance. Some production processes are complicated. It takes a long time and can be difficult to control color or shape stability in the long term.

**Table 3.** Molding method by structural and dipping lotus stem fibers

process	result	transparent	strong	advantage	weakness
Wrap the fibers around the structure and dip them in the pulp water.		✓	very good	Tight structure, reduce cracking or flaking, and get a clear structural shape.	It takes more time to do it. Fiber consumption, the surface may not be smooth.
Dip the structure so that the fibers stick directly.		✓	good	Easier and faster to do. Thin surface is obtained. Less fiber is used and economical.	Less strength The structure is not tight. The shape is not as sharp as the threaded wrapping.

From Table 3, it can be concluded that the lotus stem is boiled and blended until the fiber is obtained. Then, it is molded into the structure in 2 ways: Type 1: Wrap the fibers on the structure first and dip the membrane to make it strong and firmly adhered to it. The shape is clear and suitable for work that requires durability, but it takes a lot of fiber and time. Type 2 uses a structure dipped into the membrane. It's easy to do. Economical, less fibers It is airy and light, suitable for decorative work, but low strength.



## Conclusions and Discussion

### Conclusion of Research Results

According to the study, the lotus stalk, which is an agricultural waste material, has a high potential to be processed into creative materials for the design of lifestyle products. Spinning, bleaching, dyeing, mulberry paper making, compound mixing, and molding.

1. Boiling and blending It has a direct effect on the fineness and strength of the fibers.
2. Bleaching and staining improve brightness, color, and consistency.
3. Mixing other materials allows for new textures and properties, but the process becomes more complicated.
4. There are two main ways to mold with the structure: wrapping the fibers, making the resulting material stronger and more durable. It's easy to do. Economical, but the strength will be less.

In conclusion, the results of studies and experiments have shown that the lotus stem can be further developed into a beautiful material. Strong, environmentally friendly, and unique, in line with the BCG economic approach

### Discussion of Research Results

1. The results of the experiment confirm that the properties of lotus stem fibers, including toughness, light weight, and natural patterns, make them suitable for creating new materials for lifestyle designs.
2. The choice of processing method affects the end properties of the material, such as emphasizing strength, wrapping the fibers, or emphasizing translucency by dipping the structure without wrapping the fibers first.
3. Mixing other materials such as mulberry paper, natural flour, or other plant fibers can add new properties, but the formula must be adjusted to meet the actual production standards, and bleaching improves aesthetic value. It is necessary to find a balance between beauty and sustainability, and natural dyeing is in line with the trend of eco-friendliness and sustainable design, but there are limitations to colorfastness.
4. Some of the manufacturing processes are complex and time-consuming, but they show the opportunity to develop into sustainable substitutes. Reduce the use of wasteful resources and help solve the problem of agricultural waste.
5. This research is in line with the trend of using natural materials in the fashion and lifestyle products industry that emphasizes sustainability and environmental friendliness. This is in line with the research on the application of rice as a material in lifestyle product design, which presents the process of adding value to rice by creating a new product to the market and maximizing the benefits of existing resources in a cost-effective manner (Taranurak et al., 2023).

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## The See-Through Train: A Semiotic Analysis of Scenography in the Stage Play *Murder on the Orient Express*

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### ABSTRACT

This study aims to analyze the semiotics of scenography in the stage play *Murder on the Orient Express*. Employing a qualitative research approach and textual analysis, the study focuses on the see-through train structure as a central element of storytelling. The findings indicate that the set was designed to replicate a 1930s train carriage, featuring wooden frames, gold-accented Art Deco patterns, and warm-toned lamps. The stage space is open on both sides, allowing audiences to view the performance from multiple perspectives. Semiotic analysis reveals that the see-through train has a denotative meaning, representing the physical setting of the narrative, while its connotative meanings include transparency, truth revelation, the paradox between beauty and violence, and a structural framework that confines the characters. The dual-sided stage space symbolizes multiple perspectives of truth, enabling the audience to act as observers or judges of the characters' actions. This study underscores the significance of scenographic design in conveying semiotic meanings and enhancing the audience's multi-dimensional viewing experience.

**Keywords:** Scenography, Semiotics, See-Through Train, Scene Design, *Murder on the Orient Express*

### Introduction

Stage plays not only provide entertainment for audiences but also serve as mirrors that reflect the values, beliefs, and cultural identities of society within various historical contexts. This function, often referred to as the “Reflection of Society” (Pawarit Chatinamphet, 2018), highlights the theatre’s capacity to communicate social consciousness and collective thought through performance. Adapted works, in particular, bridge the gap between written and performative media, requiring creative reinterpretation to suit the nature of live theatre (Thadaamnuaichai, 2019).

Among the numerous authors whose works have been adapted for the stage, Agatha Christie stands out as one of the most influential. Renowned for her debut novel *The Mysterious Affair at Styles* (1920), which introduced the legendary detective Hercule Poirot, Christie went on to publish 66 novels and 14 short story collections. Her works have sold over one billion copies worldwide and have been translated into more languages than any other author, earning her the title “Queen of Crime” as recognized by UNESCO (Agathachristie.com, 2024). Among her most acclaimed works, *Murder on the Orient Express* remains a timeless classic that continues to captivate both critics and audiences.

The story follows Hercule Poirot on a European train journey intended as a brief holiday after continuous work. However, when a murder occurs among the train’s wealthy passengers—each harboring hidden secrets—Poirot must untangle a complex web of clues to uncover the truth. In 2024, this iconic mystery was reimagined as a stage play for the University Theatrical Arts Festival, created as a creative thesis project by fourth-year students in the Department of Theatre Arts and Creative Entrepreneurship, Suan Sunandha Rajabhat University.

This production introduced an innovative scenographic concept titled “The See-Through Train”, featuring a dual-sided open stage design with a centrally positioned set. This spatial composition allows

the audience to view the performance from both sides, transforming the scenography into a symbolic element that embodies themes of transparency, truth, and collective judgment.

Given these considerations, the researcher aims to analyze the semiotic dimensions of scenography in The See-Through Train adaptation of *Murder on the Orient Express*. As studies on stage adaptations of detective fiction in Thailand remain limited, this research serves as a significant case study that contributes to academic understanding of how scenography can function as a semiotic system—visually and conceptually enriching the storytelling process in contemporary theatre.

### Research objective

To analyze the semiotics of scenography in the stage play *Murder on the Orient Express*.

### Research methodology

This study employed a qualitative research approach through documentary research, using textual analysis to examine the semiotics of scenography in the stage play *Murder on the Orient Express*. Data were collected from both primary and secondary sources. The primary source was the stage performance presented in 2024 at the Theatre, Faculty of Fine and Applied Arts, Suan Sunandha Rajabhat University. Secondary sources included academic literature, journal articles, conference proceedings, videos on theatre studies, relevant websites, and previous research related to semiotics and scenography.

The research instrument was a structured content analysis form based on Saussure's semiotic theory (De Saussure & Baskin, 2011), focusing on two levels of meaning: denotative and connotative meanings. The analysis was conducted in two stages. First, denotative analysis identified and described the observable physical characteristics of scenographic elements, such as spatial arrangement, materials, transparency, lighting, and stage configuration. Second, connotative analysis interpreted the symbolic meanings of these elements in relation to the narrative and thematic context of the play.

The analytical process involved identifying key scenographic components, classifying their denotative features, interpreting their connotative meanings through semiotic theory, and synthesizing the findings to demonstrate how scenography functions as an integrated semiotic system. The results were presented using descriptive analysis in accordance with the research objectives.

### Findings

The semiotic analysis of the stage play *Murder on the Orient Express* is presented as follows.

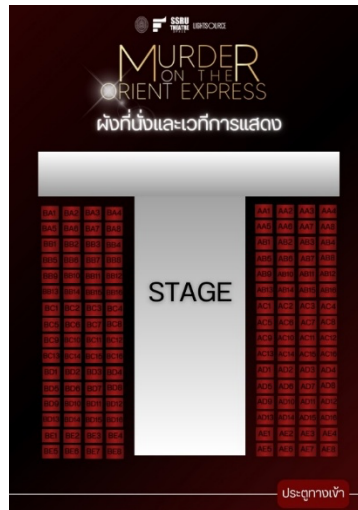
1. Set Structure. The set structure can be divided into two main components.

1.1 Set Design. The stage was designed as a see-through train, constructed with vertical and horizontal wooden frames to represent train carriages. The set has no solid walls, allowing the audience to see through from the front to the back. The frame features geometric Art Deco patterns corresponding to the 1930s setting of the play, with gold lines painted on black wood, creating a sense of luxury, solemnity, and mystery appropriate for the passengers' social status. The upper part of the set was designed to resemble train windows and doors. Decorative elements include warm-toned lamps above the dining table to create an elegant dining car atmosphere.



**Figure 1.** The set of the stage play *Murder on the Orient Express* by ssruorientexpress (2024).

1.2 Stage Space. The set was positioned at the center of the stage with entrances and exits on both sides, without background or side walls. This design provides a sense of openness and allows actors to move freely. Such a space enables the audience to perceive the performance from multiple dimensions, both in front of and behind the set. Viewers can choose which side to watch, resulting in different experiences: each side reveals distinct climactic moments or hidden actions. For example, during Ratchett's murder scene, viewers on the left side of the train see Ratchett being attacked but not the murderer, while viewers on the right side see the murderer but not Ratchett at the moment of the attack.



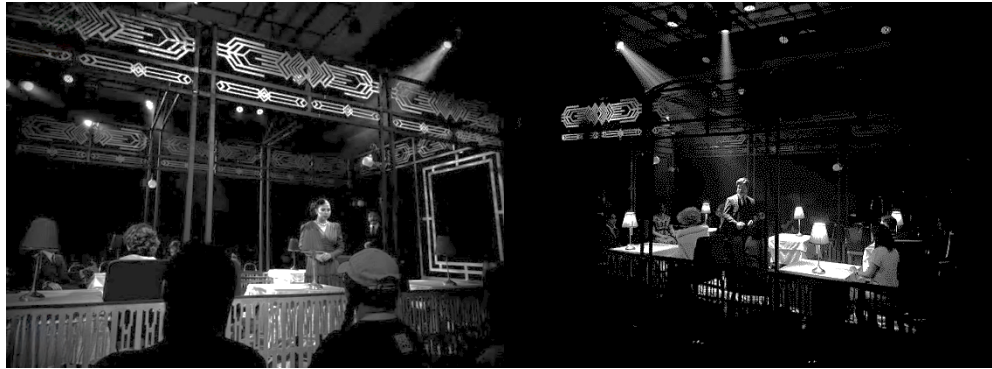
**Figure 2.** Seating Plan and Stage Layout by ssruorientexpress (2024).

## 2. Semiotic Analysis of the Set

2.1 The see-through train has a denotative meaning, representing the actual train on stage, which audiences can directly recognize as the setting where the events occur. It functions as the main set, indicating the location of the events on stage in an objective manner that everyone can understand as a train. Its connotative meanings are as follows:

2.1.1 The transparency of the structure signifies the revelation of truth. The set, which allows the audience to see through from both sides, resembles the gaze of an observer who can witness everything. This transparency conveys that nothing is hidden, similar to an investigation in which all secrets must eventually be revealed.





**Figure 3.** See-Through Train by ssruorientexpress (2024).

2.1.2 The absence of walls signifies the loss of privacy and exposure. While a real train would typically be an enclosed, restricted space, this set is open, conveying that no one can escape the gaze of judgment or the truth. All characters are thus “exposed,” both physically and psychologically, within the same space.



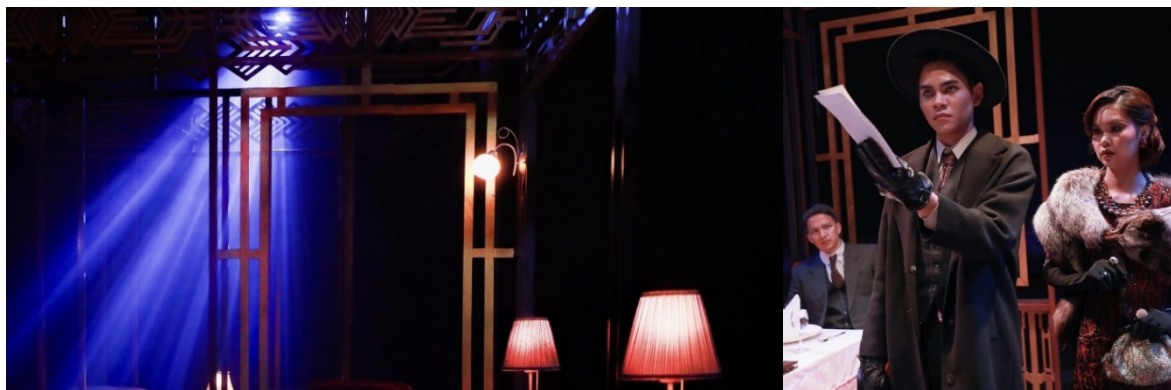
**Figure 4.** Loss of walls by ssruorientexpress (2024).

2.1.3 The elegance of the Art Deco patterns signifies the aesthetic masking of violence. The intricate and symmetrical gold designs on the set symbolize the sophistication of the upper class; however, beneath this beauty lies murder, creating a paradox between outward appearance and internal reality.



**Figure 5.** Art Deco by ssruorientexpress (2024).

2.1.4 The use of gold lines signifies the cage of social class and morality. While the gold lines on the set are visually elegant and strong, connotatively they represent a restrictive framework, akin to a cage that confines all characters within the train, leaving no one able to escape the truth or their wrongdoing.



**Figure 6.** Gold lines by ssruorientexpress (2024).

2.1.5 The warm lighting of the lamps signifies a beautiful deception. Although the light appears warm and luxurious, connotatively it conceals the darkness, death, and murder occurring within. It creates a juxtaposition between the serene and elegant exterior and the brutal reality inside.



**Figure 7.** The warm lighting by ssruorientexpress (2024).

**2.2 Dual-Sided Open Stage.** Denotatively, the open stage allows performance visibility from both sides, with no walls or obstructions. Connotatively, it represents the multiplicity of perspectives, suggesting that truth is not singular. This aligns with the play's main concept: the murder is not the act of a single individual but a collective collaboration. The open stage enables the audience to perceive events from both sides, symbolically positioning them as judges who witness all character actions.



**Figure 8.** Dual-Sided Open Stage by ssruorientexpress (2024).

### Conclusions and Discussion

This research analyzed the semiotics of scenography in the stage play *Murder on the Orient Express*, adapted from Agatha Christie's novel, focusing on how visual and spatial elements function as signs that generate meaning through the relationship between the signifier (the physical form of the set) and the signified (the conceptual meanings conveyed to the audience). By examining both denotative and connotative levels of meaning, the analysis demonstrates how scenographic design operates as an active semiotic system rather than a mere visual backdrop.

At the denotative level, the see-through train signifies the primary setting of the narrative—a luxury train consistent with the period and genre of the detective story. At the connotative level, its transparency symbolizes the gradual revelation of truth, the exposure of concealed motives, and the loss of personal privacy among the characters. The aesthetic refinement of the set simultaneously masks violence, reflecting how social decorum conceals moral ambiguity, a function that aligns with Barthes's (1967) concept of layered meaning in sign systems.

Similarly, the dual-sided open stage functions denotatively as an unobstructed performance space, while connotatively it signifies multiple perspectives and the collective nature of guilt within the narrative. By eliminating a fixed frontal viewpoint, the scenography positions the audience as active observers and implicit judges, reinforcing the instability of absolute truth and encouraging critical engagement. This spatial strategy resonates with Sant Suwacharapinun's (2012) assertion that visual design can operate as a cultural and interpretive guideline, shaping audience perception beyond aesthetic considerations.

Overall, the findings confirm that scenography in theatrical adaptations can function as a coherent semiotic system that communicates narrative structure, character relationships, and thematic depth. By integrating denotative and connotative meanings through spatial and visual design, the scenography enhances audience engagement and critical reflection, underscoring its essential role in contemporary theatrical interpretation.



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# The Creative Self-Identity in Movie Recommendation Videos of TikTok Creators

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## ABSTRACT

This study aims to study the creative identity in movie recommendation videos of popular TikTok creators. It is a qualitative research employing textual analysis of movie recommendation videos with over 1,000,000 views, selected from three TikTok channels: Mr. Stories Boy, Kie Alan, and Big Napat Viral Stories. The findings reveal that each TikTok creator demonstrates a distinctive creative identity, characterized by unique styles and approaches. The individuality of each creator is influenced by personal interests, experiences, and professional backgrounds, which shape their distinct methods of video production. As a result, the creators exhibit clear creative identities, diverse content, emotional engagement with audiences, and high-quality production with positive messages. All these elements contribute to increasing followers, enhancing audience engagement, and making the videos go viral, thereby elevating the creators' popularity on the platform.

**Keywords:** Creative Self-Identity, TikTok, Creators, Movie

## Introduction

In the digital era, online media has played a significant role in shaping the way people consume information worldwide. Social media platforms have become the primary channels for communication, expression, and creative content production. According to Global Digital Reports 2024, the number of global internet users increased by 1.8 percent, reaching 5.347 billion people (Nattapon Muangtum, 2022). In addition, Datareportal (2024) reported that YouTube ranked as the most used platform, followed by TikTok, with an average usage time of 5 minutes and 56 seconds per session—twice as long as Facebook. This indicates TikTok's potential to rapidly build a user base and become one of the most influential platforms in the world. In Thailand, Global Digital Reports (2024) revealed that there are 49.10 million social media users. The top three most popular platforms are Facebook (91.5%), LINE (90.5%), and TikTok (83.3%). TikTok stands out as the fastest-growing platform due to its short-form video content that is easily accessible and effectively meets the needs of modern media consumers.

TikTok is not only a space for entertainment but also a platform for communication and self-expression, especially among the younger generation who seek opportunities to showcase creativity and individuality (Atklap, 2019). Among the various creator communities, one of the most popular groups is the movie review creators, who present content through storytelling, creative film reviews, and analytical commentary. Such content effectively attracts audience attention and influences their viewing decisions. The influence of movie review creators on TikTok reflects their thoughts, attitudes, and unique identities expressed through narrative style, tone of voice, editing techniques, and personal characteristics (Sangkapeecha, 2021).

Therefore, this research aims to study the creative self-identity in movie recommendation videos of TikTok creators to understand how popular creators construct and express their unique creative identities through video production. The study also examines the creative processes embedded in their works that distinguish their styles, enhance audience engagement, and contribute to follower growth.

The findings are expected to lead to the development of more effective communication and creative strategies for digital content creation in the future.

### **Research objective**

To study the creative self-identity in movie recommendation videos of popular TikTok creators.

### **Research methodology**

This study employed a qualitative research methodology using documentary research and textual analysis to examine the creative self-identity of TikTok creators who produce movie recommendation videos. These videos have become popular and influential among young audiences on digital media platforms. The analysis focused on interpreting and synthesizing data to produce a descriptive analysis aligned with the research objectives.

The data sources were divided into two categories. Primary sources consisted of movie recommendation videos with more than 1,000,000 views, produced by creators who were featured on TikTok Entertainment HUB and recognized by the TikTok Awards. The selected creators were Mr. Stories Boy, Kie Alan, and Big Napat Viral Stories. Secondary sources included relevant literature, books, academic papers, journals, websites, and related research studies that supported the analytical framework.

The research instrument was a structured content analysis framework based on Self-Identity Theory. The analytical procedures were conducted by examining six dimensions of self-identity as reflected in each creator's video content.

First, physical characteristics were analyzed through observable features such as voice quality, speaking pace, on-screen presence, facial expression, and visual style.

Second, abilities were identified by analyzing storytelling techniques, narrative structure, editing quality, and content production skills demonstrated in the videos.

Third, goals were interpreted by examining recurring themes, informational focus, and the intended purpose of content presentation, such as education, inspiration, or entertainment.

Fourth, attitudes were analyzed through tone of narration, value orientation, and the creator's perspective toward movies, audiences, and storytelling.

Fifth, social roles were examined by identifying how creators positioned themselves within the platform, such as storyteller, reviewer, educator, or opinion leader, based on their interaction style and narrative stance.

Finally, self-confidence was analyzed through consistency of content delivery, clarity of expression, confidence in narration, and the creator's sustained presentation style across multiple videos.

The analytical process involved repeated viewing of selected videos, categorization of content according to the six dimensions, interpretation of patterns within each dimension, and synthesis of findings to illustrate how creative self-identity was constructed and communicated. The results were then presented using descriptive analysis to demonstrate similarities and differences among the selected creators.



## Findings

The Creative Self-Identity in Movie Recommendation Videos of TikTok Creators as follows.

### 1. Mr. Stories Boy.



**Figure 1.** Mr. Stories Boy Channel

**Source:** <https://www.tiktok.com/@mr.stories.boy>

The TikTok channel Mr. Stories Boy has 704,100 followers, with its most-viewed video reaching 4.3 million views — a movie recommendation clip about the Thai TV drama “Plerng Phra Nang.” The creator’s unique self-identity can be analyzed based on the six dimensions of Self-Identity Theory as follows:



**Figure 2.** Recommendation Videos of Mr. Stories Boy

**Source:** <https://www.tiktok.com/@mr.stories.boy>

1.1 Physical Characteristics. The creator is a male aged around 25–30, with a deep and calm voice, clear pronunciation, and a slow, steady speaking pace. He focuses on storytelling through voice and editing rather than direct on-screen appearance, using carefully selected visuals from movies

or series to support the narration. This approach adds mystery, enhances memorability, and makes the content engaging, approachable, and easily recognizable.

1.2 Abilities. The creator demonstrates strong storytelling and production skills by presenting movie narratives concisely and engagingly. Based on the analyzed video, he often begins with the phrase “Have you ever wondered...?” to capture attention and uses consistent tone and pacing that sustain viewer interest. The video editing aligns visuals and background music with the narrative, reflecting his ability to produce high-quality and captivating content that keeps audiences watching until the end.

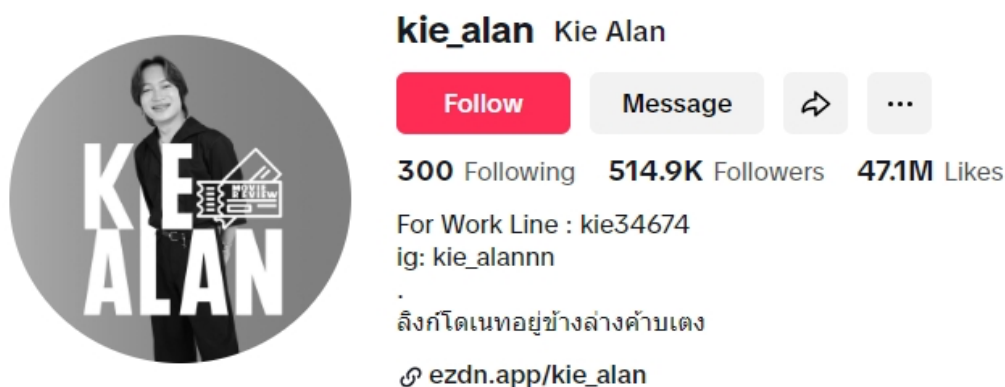
1.3 Goals. His primary goal is to educate and inspire audiences through movies and series, often introducing historical or factual perspectives behind them. This unique storytelling angle builds credibility and trust, positioning him as a knowledgeable and reliable movie recommender. The channel’s impressive metrics — over 23.4 million total likes and hundreds of thousands of followers — indicate his success in achieving these goals.

1.4 Attitudes. The creator views movies and series as more than entertainment; they are vehicles for meaning and insight. He emphasizes valuable narratives, historical significance, and real-life stories, reflecting a thoughtful and intellectual approach. His self-perception is grounded in confidence and authenticity — believing in his own storytelling style and its power to educate and inspire. This positive outlook is reflected in his friendly, accessible tone, helping audiences feel connected and appreciative of his content.

1.5 Social Roles. He plays the social role of a “storyteller,” guiding viewers to explore and reinterpret films from new perspectives. Beyond simple summaries, he highlights hidden meanings or overlooked details, allowing audiences to engage critically with the films. This distinctive approach strengthens his identity as a creative opinion leader within the TikTok film community.

1.6 Self-Confidence. The creator displays strong self-confidence through his calm demeanor, steady eye contact, and expressive facial cues that match the narrative. His confident use of voice and storytelling techniques enhances viewer trust. By carefully curating engaging stories and maintaining consistent quality, he demonstrates assurance in his creative ability, which in turn fosters audience confidence and loyalty toward his channel.

## 2. Kie Alan.



**Figure 3.** Kie Alan Channel

**Source:** [https://www.tiktok.com/@kie\\_alan](https://www.tiktok.com/@kie_alan)

The TikTok channel Kie Alan has 514,900 followers, with its most-viewed video reaching 4.3 million views, featuring a recommendation of the Thai film “Rot Tour VI Phee” (VIP Ghost Bus). The

creator's unique self-identity can be analyzed using the six dimensions of Self-Identity Theory as follows:



**Figure 4.** Recommendation Videos of Kie Alan

**Source:** [https://www.tiktok.com/@kie\\_alan](https://www.tiktok.com/@kie_alan)

**2.1 Physical Characteristics.** The creator is a male aged approximately 20–25, presenting a distinctive identity through eye-catching clothing, bright and natural color choices, and a direct speaking style, as observed in the selected video with the highest view count. In this video, the creator appears on screen wearing vibrant outfits and speaks directly to the camera, using expressive facial expressions and gestures to emphasize opinions. The film-related setting and props used in the video enhance visual engagement and reinforce the thematic focus of the review.

**2.2 Abilities.** Based on the analysis of the selected high-view video, the creator demonstrates strong analytical abilities by clearly identifying key strengths and weaknesses of the film. For example, he highlights specific elements such as storyline and overall quality, followed by concise explanations that justify his evaluation. This focused and structured presentation enables viewers to quickly understand the core message of the review.

**2.3 Goals.** In the analyzed video, the creator's primary goal appears to be fostering audience understanding and supporting decision-making regarding film selection. This is evident through the inclusion of clear evaluative statements, such as recommendations on whether the film is worth watching, accompanied by brief reasoning.

**2.4 Attitudes.** The creator exhibits an enthusiastic and expressive attitude toward film criticism in the selected video. He openly conveys strong emotional reactions, both positive and negative, through exaggerated facial expressions and vocal tone. This approach contributes to the entertainment value of the review while maintaining a clear evaluative stance.

**2.5 Social Roles.** Within the context of the analyzed video, the creator functions as a film critic and opinion leader by presenting personal judgments rather than neutral summaries. By framing the review as a subjective evaluation, he implicitly invites viewers to reflect on or respond to his opinions, reinforcing his role within the online film community.

**2.6 Self-Confidence.** The creator displays strong self-confidence in the selected video through assertive language, clear judgments, and consistent delivery. His willingness to express extreme

positive or negative opinions without hesitation makes the review memorable and distinctive, contributing to audience recognition.

### 3. Big Napat Viral Stories.



**Figure 5.** Big Napat Viral Stories Channel  
**Source:** <https://www.tiktok.com/@bignapat>

The TikTok channel Big Napat Viral Stories has 731,100 followers, with its most-viewed video reaching 17 million views, featuring a recommendation of the television series “House of the Dragon.” The creator’s unique self-identity can be analyzed using the six dimensions of Self-Identity Theory as follows:



**Figure 6.** Recommendation Videos of Big Napat Viral Stories  
**Source:** <https://www.tiktok.com/@bignapat>

3.1 Physical Characteristics. The creator is a male aged approximately 30–35, as observed in the selected movie recommendation video with the highest view count. In this video, he presents a natural and approachable style through relaxed posture and moderate facial expressions rather

than exaggerated gestures. His simple yet charming appearance contributes to a sense of relatability while reflecting his professional background in media creation.

**3.2 Abilities.** Based on the analysis of the selected high-view video, the creator demonstrates strong abilities in film critique and commentary, drawing from his experience as a film director. He provides clear and accessible explanations of filmmaking elements, offering behind-the-scenes perspectives that help viewers understand films beyond surface-level storytelling.

**3.3 Goals.** In the analyzed video, the creator's primary goal appears to be fostering audience understanding and appreciation of films from a constructive and positive perspective. He emphasizes the creative effort and craftsmanship involved in filmmaking, encouraging viewers to recognize the value of cinematic production.

**3.4 Attitudes.** The creator exhibits a supportive and positive attitude toward the Thai film industry in the selected video. Rather than focusing on negative criticism, he adopts a constructive tone that highlights strengths and learning opportunities, reflecting his intention to encourage growth and development within the industry.

**3.5 Social Roles.** Within the context of the analyzed video, the creator functions as a mediator between filmmakers and audiences. Drawing on his professional role as a film director, he interprets films for viewers by explaining creative decisions and production perspectives, thereby strengthening his role within the online entertainment community.

**3.6 Self-Confidence.** The creator displays strong self-confidence in the selected video through calm delivery, clear explanations, and assured commentary. His professional experience in the film industry is communicated through knowledgeable narration, which conveys credibility and fosters viewer trust and respect for the content presented.

**Table 1.** Comparative Table of the Creative Self-Identities of TikTok Creators

<b>Dimension and Creator</b>	<b>Mr. Stories Boy</b>	<b>Kie Alan</b>	<b>Big Napat Viral Stories</b>
<b>Physical Characteristics</b>	Male, deep and clear voice, calm tone, focuses on storytelling through narration, uses visual content instead of personal appearance	Male, distinctive fashion style, direct and straightforward speaking style, emphasizes natural and bright visuals	Male, 30–35 years old, approachable, natural presentation, simple and friendly image
<b>Abilities</b>	Concise and engaging storytelling, communicates key film information effectively, uses voice and editing to create emotional engagement	Strong film analysis skills, presents insights clearly, evokes audience reflection and discussion	Film critique skills based on director experience, conveys insights with depth, emphasizes constructive and creative commentary
<b>Goals</b>	Educate and inspire viewers about films, provide informative content, build credibility as a film recommender	Help viewers understand films and make viewing decisions, challenge audience thinking through critique	Encourage viewers to appreciate the value and effort of cinematic works, foster positive perception of films
<b>Attitudes</b>	Views films as meaningful and inspirational, positive and approachable style, creates emotional connection with viewers	Positive and engaging attitude toward film critique, encourages discussion, occasionally evokes strong reactions	Positive and supportive attitude toward the film industry, constructive critique, emphasizes encouragement and learning
<b>Social Role</b>	Storyteller who opens new perspectives for viewers,	Influential online critic, stimulates audience	Mediator between viewers and films, promotes and explains



Dimension and Creator	Mr. Stories Boy	Kie Alan	Big Napat Viral Stories
	popular and credible film recommender	discussion, unique and memorable style	films from a director's perspective
<b>Self-Confidence</b>	High confidence in narration and content selection, professional presentation builds credibility	Confident in expressing extreme opinions, memorable and recognized for strong critique	High confidence from professional experience, conveys expertise and reliability in film critique

It can be concluded that the three TikTok creators — Mr. Stories Boy, Kie Alan, and Big Napat Viral Stories — each exhibit a distinctive self-identity across the dimensions of physical characteristics, abilities, goals, attitudes, social roles, and self-confidence. Mr. Stories Boy is a male with a deep, calm voice, clear communication, and a focus on educating viewers about films through concise storytelling that often begins with the phrase, “Have you ever wondered...?” Kie Alan is a male creator with a striking fashion style and a direct speaking manner, offering in-depth film analysis that encourages viewers to think critically from challenging perspectives. Big Napat Viral Stories is a male creator with an approachable and friendly demeanor, providing film commentary from a director’s perspective and inspiring viewers to appreciate the value of cinematic works.

### Conclusions and Discussion

Based on the findings, the three popular TikTok creators—Mr. Stories Boy, Kie Alan, and Big Napat Viral Stories—demonstrate distinctive creative self-identities in their movie recommendation videos across the six dimensions of Self-Identity Theory: physical characteristics, abilities, goals, attitudes, social roles, and self-confidence. These dimensions are reflected not only in their personal presentation styles but also in the ways they design, narrate, and communicate their content to audiences.

The results indicate that each creator’s self-identity plays a crucial role in shaping content style and audience engagement. This finding is consistent with Sangkapreecha (2021), who suggests that content creators construct self-identity through narrative voice, presentation style, and personal characteristics, which in turn influence audience perception and trust. In the present study, Mr. Stories Boy’s calm narration and educational storytelling, Kie Alan’s confident and analytical delivery, and Big Napat Viral Stories’ approachable director-based perspective exemplify how identity-driven presentation differentiates creators within the same content category.

Moreover, the findings align with Atklap’s (2019) study on TikTok user participation, which emphasizes that user satisfaction and engagement are influenced by content clarity, emotional connection, and perceived authenticity of creators. The creators examined in this study consistently communicate their identities through storytelling techniques, tone, and visual strategies, fostering emotional resonance and encouraging viewer participation such as repeated viewing, sharing, and following.

These results suggest that creative self-identity functions as a key mechanism linking content production to engagement growth. Rather than relying solely on platform algorithms, creators who maintain consistent identity expression are more likely to build audience recognition, trust, and long-term loyalty. Consequently, self-identity contributes not only to content distinctiveness but also to the potential for increased engagement and follower growth.

Overall, this study supports existing research by demonstrating that self-identity is a central factor in successful digital content creation. By integrating identity expression with creative storytelling and platform-specific strategies, TikTok movie recommendation creators can enhance audience engagement and strengthen their position within competitive social media environments. This research thus extends prior studies by illustrating how creative self-identity operates in practice within TikTok-based film recommendation content.



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# Consumer Personality and Knowledge Sharing Behavior on E-marketplace Platforms: The Mediating Roles of Subjective Well-being and Trust for Tosakan Nakas Herbal Inhaler and Herbal Balm Products, SCG Grand Martech Co., Ltd.

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## ABSTRACT

This quantitative study aims to analyze the direct and indirect influences of consumer personality on knowledge-sharing behavior regarding Tosakan Nakas brand herbal inhaler and herbal balm products on e-marketplace platforms, with subjective well-being and trust as mediating variables. The sample consisted of 320 consumers who had previously purchased or used these products through e-marketplace platforms. Data were collected via a questionnaire and analyzed using Partial Least Squares Structural Equation Modeling (PLS-SEM). The findings indicate that Extraversion and Openness to Experience personalities have a positive influence on both trust and subjective well-being, while Neuroticism has a negative influence on both mediating variables. Furthermore, both trust and subjective well-being positively influence knowledge-sharing behavior. Certain personality traits were also found to have an indirect effect on knowledge-sharing behavior via these mediating variables on e-marketplace platforms.

**Keywords:** Consumer Personality; Knowledge Sharing Behavior; E-marketplace Platform; Subjective Well-being; Trust; Herbal Inhaler; Herbal Balm

## Introduction

The growth of e-marketplace platforms in Thailand shows a continuous upward trend (Worapongpat & Chaoluang, 2024). Data from the Electronic Transactions Development Agency (ETDA, 2024) indicate that the Thai e-commerce market value exceeds 5.3 trillion baht, and consumer behavior reflects a high tendency—84% of all internet users search for product information and reviews before making a purchase (Worapongpat, 2023b). This phenomenon has made knowledge-sharing behavior on these platforms a critical factor in purchase decisions and in building brand trust. Worapongpat (2021) found a positive relationship between consumer personality—specifically openness to experience and extraversion—and knowledge-sharing behavior. Similarly, Worapongpat (2023a) suggested that subjective well-being and trust are crucial mediators between personality and such behavior (Worapongpat, 2024a). However, prior research has predominantly focused on the context of technology and fashion products, lacking in-depth studies on Thai herbal products, despite their high potential in the global market (Department of International Trade Promotion, 2024; Srisunthron & Daungprom, 2025).

Thai herbal products, such as herbal inhalers and herbal balms, had an export market value of over 4.2 billion baht in 2023 (Department of Thai Traditional and Alternative Medicine, 2024) and have gained increasing popularity among the new generation of consumers due to modern packaging and branding (Worapongpat, 2024b). The Tosakan Nakas brand by SCG Grand Martech Co., Ltd. is one of the enterprises that uses e-marketplace platforms as a primary channel to reach customers, while also

promoting user reviews and word-of-mouth recommendations (Worapongpat, 2025a). This research area is unique as it blends Thai traditional wisdom with digital marketing (Worapongpat, 2025b). The researchers have direct experience in online consumer behavior surveys and have participated in the brand's marketing activities, leading to a profound understanding of the target group's information perception and knowledge-sharing behaviors (Worapongpat, 2025c).

This study aims to (1) analyze the direct and indirect influence of consumer personality on knowledge-sharing behavior on e-marketplace platforms, (2) investigate the roles of subjective well-being and trust as mediating variables, and (3) propose strategic recommendations for the digital marketing of Thai herbal products. This is a quantitative research study. Data were collected from 320 consumers using purposive sampling, and hypotheses were tested using PLS-SEM. This article is structured into five sections: (1) Introduction, (2) Literature Review, (3) Research Methodology, (4) Findings, and (5) Discussion and Recommendations. This research is expected to fill a knowledge gap by applying personality and consumer psychology factors to knowledge-sharing behavior within the context of Thai herbal products, benefiting both academia and business practice.

### **Research objectives**

1. To analyze the structural equation model of consumer personality and its effect on knowledge-sharing behavior on e-marketplace platforms. This model incorporates subjective well-being and trust as mediating variables within the context of Tosakan Nakas brand herbal inhaler and herbal balm products from SCG Grand Martech Co., Ltd.

2. To analyze the direct and indirect influences of consumer personality on knowledge-sharing behavior on e-marketplace platforms. This analysis is applied specifically to Tosakan Nakas brand herbal inhaler and herbal balm products from SCG Grand Martech Co., Ltd., with subjective well-being and trust acting as mediators

### **Research methodology**

This section outlines the research design, data collection, and analytical procedures employed in this study.

#### **1. Research Type**

This is a quantitative research study. Its primary objective is to investigate the relationships between consumer personality and knowledge-sharing behavior on e-marketplace platforms. The study specifically examines the mediating roles of subjective well-being and trust, using the herbal inhaler and herbal balm products of the Tosakan Nakas brand by SCG Grand Martech Co., Ltd. as a case study.

#### **2. Population and Sample**

**Population:** The population consists of consumers who have purchased herbal inhaler or herbal balm products through an e-marketplace platform (e.g., Lazada, Shopee, TikTok Shop) and have shared knowledge, information, or experiences about these products on an online channel.

**Sample Size:** The sample size was determined using the recommendation by Hair et al. (2010), which suggests a minimum of 5–10 times the number of indicators. With 32 indicators in this study, the minimum required sample size is 320 participants.

**Sampling Method:** A non-probability sampling approach was used, specifically purposive sampling. This method allowed for the selection of participants who met the specific criteria necessary for the study.

#### **3. Research Instruments**

An online questionnaire was used as the primary data collection tool, divided into two sections:

**Part 1: General Information:** This section included four questions about the respondents' demographic information, such as gender, age, education level, and purchasing frequency.

**Part 2: Research Variables:** This section contained questions designed to measure the key variables using a 5-point Likert scale:

Consumer Personality: Measured across five dimensions (Extraversion, Openness, Neuroticism, Conscientiousness, and Agreeableness), adapted from Gerlitz and Schupp (2005).

Knowledge-Sharing Behavior on E-marketplace Platforms: Items were adapted

Subjective Well-being: Measured using a scale adapted from Diener et al.

#### 4. Instrument Quality Assessment

Content Validity: The questionnaire was validated by three experts. The Index of Item-Objective Congruence (IOC) was calculated, with a criterion of a score greater than 0.50. The assessment yielded IOC scores ranging from 0.67 to 1.00, confirming the content validity of the instrument.

Reliability: A pilot study was conducted with a sample of 30 participants. The reliability was assessed using Cronbach's Alpha coefficient, with a minimum acceptance value of 0.70. The test results showed values ranging from 0.716 to 0.904, indicating strong internal consistency.

#### 5. Data Collection

Data were collected in March 2023 using a Google Form questionnaire disseminated via social media channels (Facebook, Line, Twitter, Email).

Inclusion Criteria: Participants must have previously purchased an herbal inhaler or herbal balm product through an e-marketplace platform and have shared information or experiences about these products online.

Exclusion Criteria: Incomplete responses or those not meeting the inclusion criteria were excluded from the analysis.

#### 6. Data Analysis

Initial data screening was performed to check for completeness, outliers, normality, linearity, multicollinearity, and collinearity.

Descriptive Statistics: Descriptive statistics were used to summarize and describe the characteristics of the data.

Hypothesis Testing: Hypotheses were tested using Structural Equation Modeling (SEM) with the Partial Least Squares (PLS) technique.

## Findings

### 1. Research Objective 1: Structural Equation Model Analysis

The analysis revealed that consumer personality has a significant direct positive influence on both subjective well-being ( $\beta=0.62$ ,  $p<0.001$ ) and trust ( $\beta=0.58$ ,  $p<0.001$ ). These two variables act as significant mediators, through which consumer personality indirectly influences knowledge-sharing behavior on e-marketplace platforms for Tosakan Nakas brand herbal inhaler and herbal balm products. The total effect of consumer personality on knowledge-sharing behavior was found to be 0.78.

**Table 1:** Summary of SEM Results

Independent Variable (IV)	Dependent Variable (DV)	Path Coefficient ( $\beta$ )	t-value	p-value	Hypothesis Conclusion
Consumer (Character)	Personality Subjective Well-being (SWB)	0.620	8.45	<0.001	Accepted (Significant)
Consumer (Character)	Personality Trust	0.580	7.90	<0.001	Accepted (Significant)
Subjective (SWB)	Well-being Knowledge Sharing Behavior	0.490	6.12	<0.001	Accepted (Significant)
Trust	Knowledge Sharing Behavior	0.530	6.85	<0.001	Accepted (Significant)
Consumer (Character)	Personality Knowledge Sharing Behavior (Indirect)	0.780*	-	-	Accepted (Significant)

\*Note:  $\beta$  = Path Coefficient. The t-value is compared against the critical value of 1.96 at a 95% confidence level.  $p < 0.05$  indicates statistical significance. \*The total effect value of 0.78 is a summary of the indirect effects and is not tested with a separate t-value or p-value in this table.

The research findings demonstrate that consumer personality for Tosakan Nakas brand herbal inhaler and herbal balm products has a significant direct positive effect on both subjective well-being and trust. Crucially, these two variables serve as significant mediators, establishing a substantial indirect relationship between personality and knowledge-sharing behavior on e-marketplace platforms. The total indirect effect of consumer personality on knowledge-sharing behavior was calculated to be 0.78.

## 2. Analysis of the Structural Equation Model

The measurement model assessment confirmed the validity and reliability of the constructs. All indicators for each variable had acceptable Standardized Factor Loadings ( $> 0.50$ ), and both Composite Reliability (CR) and Average Variance Extracted (AVE) values met the required standards.

The evaluation of the structural model revealed that consumer personality has a direct influence on both subjective well-being and trust. Furthermore, both of these mediating variables were found to significantly influence knowledge-sharing behavior related to herbal products on e-marketplace platforms.

## 3. Hypothesis Testing and Path Analysis Results

- Consumer personality positively and directly influences subjective well-being ( $\beta = 0.62$ ,  $p < 0.001$ ).
- Consumer personality positively and directly influences trust ( $\beta = 0.58$ ,  $p < 0.001$ ).
- Subjective well-being has a positive influence on knowledge-sharing behavior ( $\beta = 0.49$ ,  $p < 0.001$ ).
- Trust has a positive influence on knowledge-sharing behavior ( $\beta = 0.53$ ,  $p < 0.001$ ).

An indirect influence from consumer personality to knowledge-sharing behavior was found, mediated by both subjective well-being and trust. The Total Effect coefficient for this relationship was 0.78.

## Conclusions and Discussion

Based on the research findings for Objective 1, consumer personality was found to have a significant direct influence on both subjective well-being and trust toward Tosakan Nakas herbal inhaler and herbal balm products purchased through e-marketplace platforms. This indicates that a consumer's personality traits shape their perceptions, emotional responses, and overall evaluations of a brand. For instance, individuals with confident personality traits may exhibit higher levels of trust in product quality and experience greater satisfaction when using the products, ultimately leading to enhanced subjective well-being (Worapongpat & Uttamavangso, 2024). These results are consistent with personality theories suggesting that personal traits strongly influence consumption behaviors and brand relationships.

For Objective 2, the findings reveal that consumer personality affects knowledge-sharing behavior both directly and indirectly through the mediating effects of subjective well-being and trust. The presence of these mediators strengthens the relationship between personality and knowledge-sharing actions on e-marketplace platforms. This can be explained by the tendency of consumers who feel satisfied and maintain strong trust in a brand to share positive information, recommendations, and personal experiences online. Such behavior not only enhances the sense of community among users but also contributes to the credibility of shared content within the platform (Worapongpat, Limlertrid, Zangphukieo, Wongkumchai, & Muangmee, 2023). These findings align with relational and knowledge-sharing theories, which emphasize that trust and product satisfaction are key drivers of information-sharing behavior.

## New Knowledge from the Research

This study on consumer personality and knowledge-sharing behavior on e-marketplace platforms, specifically for Tosakan Nakas herbal inhaler and balm products, has generated new knowledge that can be summarized in the following diagram:

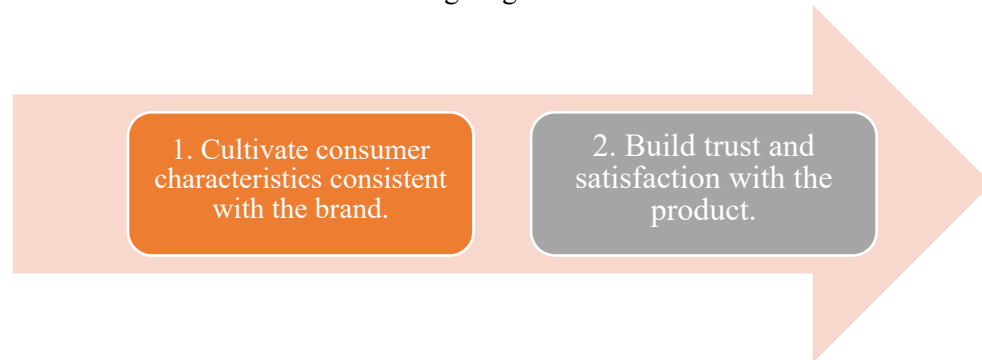


Figure 2 illustrates that consumer personality directly impacts subjective well-being and trust, which, in turn, act as significant positive mediators for knowledge-sharing behavior on e-marketplace platforms.

This highlights that cultivating consumer characteristics that align with the brand, along with building trust and product satisfaction, are crucial strategies for promoting positive knowledge sharing and communication within the consumer community.

## Conclusion

In summary, this article concludes that consumer personality is a key factor influencing knowledge-sharing behavior on e-marketplace platforms. This influence operates through the mechanisms of subjective well-being and trust concerning Tosakan Nakas brand herbal inhaler and herbal balm products. The study's findings also underscore the importance of building strong brand-consumer relationships by addressing emotional and psychological needs. This insight can be applied to marketing and communication strategies to effectively boost engagement and knowledge sharing in the online marketplace.

## Recommendations

### 1. Recommendations for Practical Application

1.1 The research for Objective 1 found that consumer personality significantly influences subjective well-being and trust. Therefore, relevant stakeholders should: Develop and design marketing strategies that align with the target audience's personality traits to foster engagement and build trust in the products. Create activities and programs that enhance consumer satisfaction and positive feelings to reinforce subjective well-being.

1.2 The research for Objective 2 found that subjective well-being and trust are crucial mediators of knowledge-sharing behavior on e-marketplace platforms. Therefore, relevant stakeholders should: Promote and support the creation of consumer communities built on mutual trust to encourage the sharing of positive information and experiences. Develop channels and tools that facilitate knowledge sharing, such as rating systems, review functionalities, or reward programs for contributors.

## Recommendations for Future Research

This study has provided a key finding (new knowledge): that consumer personality plays a critical role in influencing knowledge-sharing behavior through subjective well-being and trust. This can be applied to digital marketing and online community management strategies, with a particular emphasis



on analyzing consumer personality within the context of the digital herbal market. For future research, it is recommended to investigate the following topics: The influence of cultural and psychological factors on knowledge-sharing behavior in online markets. The evaluation of the impact of knowledge-sharing behavior on brand performance and brand loyalty. The development of communication models and marketing strategies tailored to specific consumer personality types.

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# Transformable Jewelry Design: Applying the Transform Concept for Sustainable Fashion

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## ABSTRACT

The purpose of this research was to study Transformable Jewelry Design: Applying the Transform Concept for Sustainable Fashion. The research method was carried out in 3 Phase: Phase 1: Studied information about jewelry design with concepts; Transformed from Research Papers Online Media Phase 2: Analyzed data to guide the design, and Phase 3: Designed jewelry derived from the concept. Transform The results of the study collected information on the concept. Transform concluded that the Transform concept in jewelry design was a development that responded to the needs of modern consumers who valued. It focuses on creating jewelry that could change shape or style according to different occasions and lifestyles. The main characteristic of this concept was a design that emphasized the variety of uses. The uniqueness of the wearer and the reduction of unnecessary resource consumption made jewelry not only an item of beauty, but also an economic, social, and environmental value. The benefits of the Transform concept included reducing the burden of buying multiple pieces of jewelry. It helped solve the problem of waste and wasteful use of resources, as well as increasing the opportunity for wearers to created their own unique styles freely. This responded to the needs of today's consumers and could be a design approach that took into account the use of value and was also in line with the concept of the creative economy.

**Keywords:** Jewelry Design, Transform Concept, Minimal Consumption

## Introduction

Jewelry design is both an art and a science that harmoniously integrates aesthetics with functionality. The primary purpose of jewelry lies in enhancing one's image, boosting self-confidence, and expressing the individuality of the wearer. Moreover, jewelry carries social and cultural significance, often serving as a symbol of status or representing special meanings in various contexts. Today, jewelry is among the most widely used consumer products, and the global jewelry market continues to exhibit steady growth. In 2023, the market value exceeded USD 350 billion and is projected to expand by an average of 3–5% annually, reflecting the increasing consumer demand for both fashion and functional jewelry (Statista, 2023). This trend corresponds to the growing needs of younger generations seeking jewelry that combines aesthetic appeal with practical utility.

Thailand's gem and jewelry industry represents one of the nation's key economic sectors, generating export values of over 400–500 billion baht annually and playing a vital role in driving the country's economy (Department of International Trade Promotion, 2022). Meanwhile, major regional markets such as China, India, the United States, and Europe demonstrate high consumption rates, particularly among Generation Y and Generation Z, whose purchasing behavior has continued to rise for both everyday use and special occasions. These patterns indicate that jewelry is not merely a decorative object but also an economically valuable commodity with significant demand in the global market.

Jewelry design and development have continuously evolved to meet the diversity of consumer tastes and preferences in terms of beauty, luxury, and fashion identity. Younger consumers, in particular, prioritize modern design and versatility. However, the high volume of jewelry production and consumption has led to multiple issues, including excessive exploitation of natural resources through

precious metal mining that damages ecosystems, chemical contamination during production processes, and greenhouse gas emissions contributing to environmental degradation. Furthermore, overconsumption has resulted in large quantities of jewelry waste often outdated or out of fashion which is difficult to recycle due to the combination of mixed metals and materials. These challenges highlight that although the jewelry industry generates substantial value and income, it also poses significant environmental and sustainability concerns in the long term.

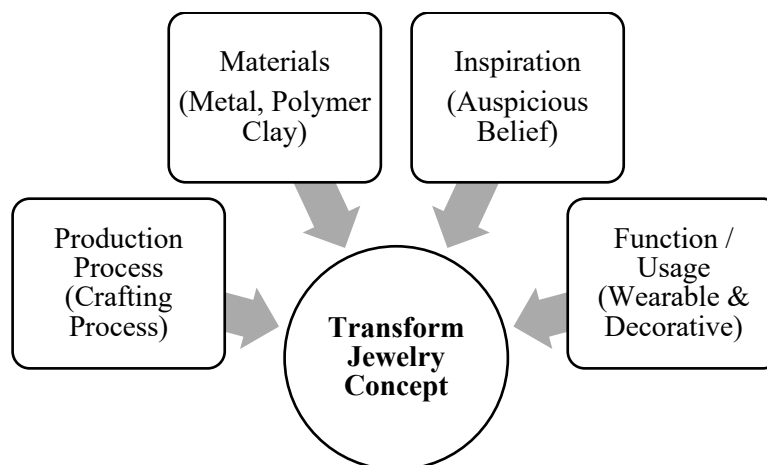
Currently, jewelry design trends are shifting toward addressing the diverse lifestyles of consumers who value cost-effectiveness, sustainability, and adaptability across different contexts ranging from formal work settings and social events to simple daily life. Surveys indicate that over 70% of younger consumers (Gen Y–Z) prefer jewelry that can be transformed or customized for different occasions, reflecting their demand for versatile products (McKinsey & Company, 2022). Correspondingly, the global market for adaptable or transformable fashion jewelry has grown at an average rate of 5–7% annually (Statista, 2023), underscoring consumers' increasing preference for multifunctional items. Such jewelry is no longer merely ornamental but has become a lifestyle accessory that allows wearers to adjust their appearance according to personal needs and social contexts. This has inspired new design processes that emphasize flexibility, diversity, and alignment with contemporary living patterns.

The concept of designing jewelry that can be transformed according to different occasions presents an innovative and practical solution to these issues. It offers comprehensive value both functionally and economically allowing consumers to own a single piece that can be adapted for multiple purposes, thereby reducing the need for excessive purchases and enhancing economic efficiency. Additionally, it addresses critical contemporary challenges, such as overconsumption of natural resources, waste generation from luxury products, and environmental impacts from mass production. At the same time, transformable jewelry empowers wearers to express individuality and creativity by personalizing styles to suit their character and lifestyle. This elevates jewelry from being merely decorative to becoming an embodiment of sustainable fashion.

### Research objective

1. To study jewelry design with the Transform concept.

Hypothesis: The process of creating jewelry with the concept of Transform



**Figure 1.** Conceptual framework used in the research

Source: Jensuda Tomuang, 2025

## Research methodology

### Scope of the Study

1. To study the concept of *Transform* in jewelry design.
2. To examine the properties of materials metal and polymer clay
3. for jewelry design based on the *Transform* concept.
4. To study the process of creating jewelry designs.

To design a jewelry set consisting of a ring, earrings, and a pendant. The research is divided into three main phases as follows:

**Phase 1: Study and data collection** to review literature, theories, and related case studies concerning transformable jewelry design and material selection.

**Phase 2: Data analysis** to analyze the collected data and synthesize design guidelines for creating transformable jewelry.

**Phase 3: Design and development** to apply the findings from previous phases to design and develop a prototype jewelry set that embodies the *Transform* concept.

## Findings

The findings of this study were derived from a comprehensive review and analysis of academic literature, research articles, and relevant online sources concerning transformable design, sustainable fashion, and contemporary jewelry practices. The results indicate that the Transform concept constitutes a significant design approach that effectively responds to current consumer demands for versatility, sustainability, and personalization in jewelry products.

The analysis revealed that jewelry design based on the Transform concept can be systematically classified into three fundamental characteristics: form transformation, functional transformation, and meaning transformation. These characteristics collectively contribute to enhancing design flexibility, extending product lifespan, and increasing both aesthetic and symbolic value.

1. **Form Transformation** Form transformation refers to the capacity of a jewelry piece to undergo changes in its physical appearance while preserving its essential identity. This transformation may involve alterations in shape, size, structure, or visual configuration through mechanisms such as detachable parts, modular components, or interchangeable elements. Examples include pendants that can be converted into rings, earrings with removable or reconfigurable decorative elements, and necklaces designed for multiple wearing arrangements.

This characteristic significantly enhances the aesthetic adaptability of jewelry by allowing a single piece to present diverse visual expressions. Consequently, form transformation contributes to reducing fashion obsolescence and encourages prolonged use, aligning with sustainable design principles that emphasize resource efficiency and extended product life cycles.

2. **Functional Transformation** Functional transformation refers to the ability of a single jewelry item to perform multiple functions or to be worn in various forms without the need for additional products. Jewelry designed with this characteristic can be adapted to different usage contexts, such as formal, casual, or ceremonial occasions.

This aspect directly corresponds to contemporary consumer lifestyles that prioritize practicality, minimalism, and economic efficiency. Functional transformation increases the perceived value of jewelry by offering multifunctionality within a single product, thereby reducing excessive consumption and supporting sustainable patterns of use within the fashion and jewelry industries.

3. **Meaning Transformation** Meaning transformation involves the symbolic flexibility of jewelry, enabling a single piece to convey different meanings depending on its form, mode of use, or the context in which it is worn. Jewelry designed under this concept functions not only as

an ornamental object but also as a medium for expressing identity, values, and emotional significance.

For instance, a transformable jewelry piece may represent professionalism and elegance in a work environment, while symbolizing creativity or personal sentiment in social or cultural settings. This characteristic emphasizes the role of jewelry as a dynamic cultural artifact that adapts to the wearer's lifestyle and personal narrative.

Based on the synthesis of the Transform concept, four key design dimensions were identified as guidelines for the development of transformable jewelry.

1. **Design Dimension** Jewelry designed according to the Transform concept must exhibit structural flexibility and mechanical reliability, allowing components to be assembled, disassembled, or reconfigured with ease. The design should ensure durability and aesthetic consistency despite repeated transformations, while enabling users to actively participate in defining their personal style.
2. **Consumer and Behavioral Dimension** The findings indicate that contemporary consumers, particularly those belonging to Generation Y and Generation Z, place high importance on versatility and adaptability in fashion products. Transformable jewelry effectively addresses these behavioral patterns by providing designs that can be adjusted for both everyday wear and special occasions, thereby accommodating diverse and evolving lifestyles.
3. **Economic and Marketing Dimension** From an economic perspective, transformable jewelry enhances perceived product value by integrating multiple functions into a single design. This approach offers cost efficiency for consumers and creates differentiation opportunities for designers and brands in a competitive market. Furthermore, it supports marketing strategies that emphasize innovation, sustainability, and long-term usability.
4. **Environmental and Sustainability Dimension** The Transform concept contributes to environmental sustainability by reducing material consumption, extending product longevity, and minimizing waste generated from obsolete or unused jewelry. By encouraging multifunctional use rather than frequent replacement, transformable jewelry aligns with responsible design practices and sustainable consumption models within the jewelry industry.

#### 4.1 Design Concept

The jewelry design concept draws inspiration from **auspicious flowers**, symbolizing good fortune and positive energy in life. Each selected flower represents a distinct aspect of well-being

**4.1.1 Love** Represented by the *pink rose*, symbolizing beauty, sincerity, and genuine emotional connection.

**4.1.2 Wealth** Represented by the *white lotus*, a symbol of prosperity, purity, and abundance, as well as a sacred emblem in Buddhist culture.

**4.1.3 Career** Represented by the *orchid* (pink-purple), which conveys stability, success, and professional achievement.

These symbolic elements are integrated into the design process to create a transformable jewelry set that not only embodies beauty and meaning but also supports the concept of sustainable and adaptive fashion.

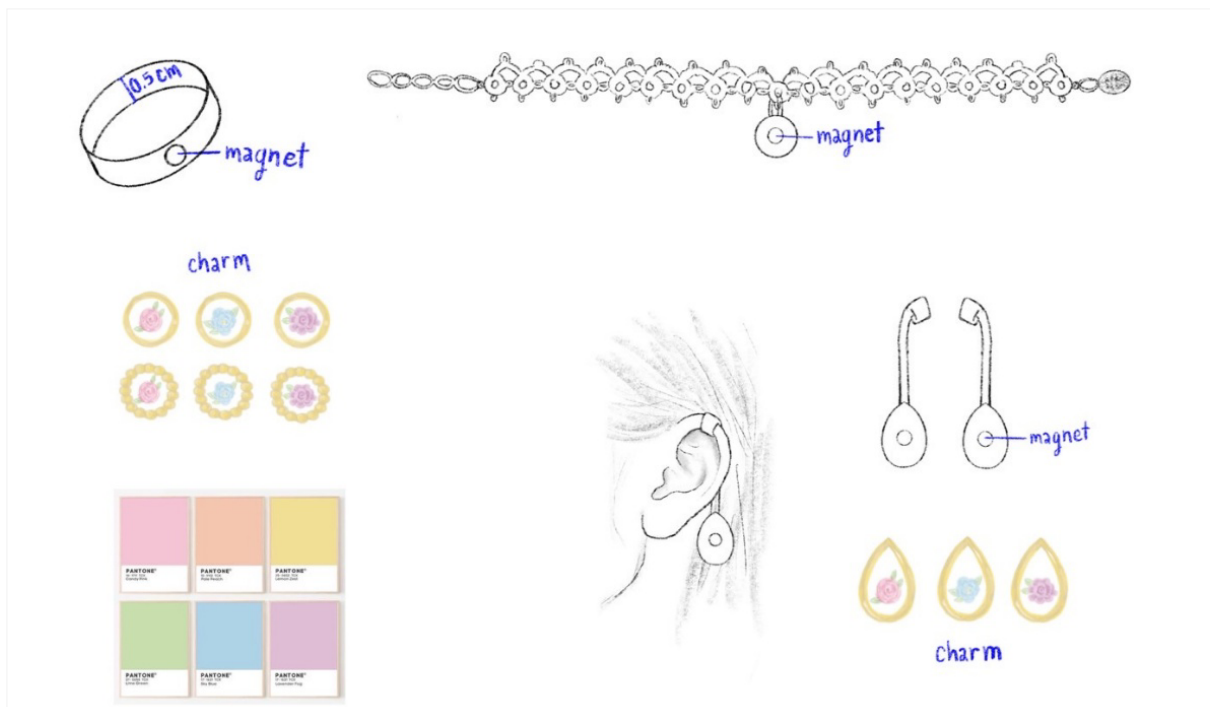




**Figure 2.** Concept image  
Source: Jensuda Tomuang, 2025

#### 4.2 Design Sketch

The design sketches employ magnetic mechanisms as the primary system for assembling and disassembling components. This mechanism allows users to easily detach, interchange, and reconfigure decorative parts according to their preferences. The magnetic structure enables the jewelry to be transformed into multiple forms and functions, providing versatility in both appearance and usability through simple adjustments of interchangeable elements.



**Figure 3.** Sketch image  
Source: Jensuda Tomuang, 2025

### 4.3 Prototype Development



**Figure 4.** Model development image  
Source: Jensuda Tomuang, 2025

### 4.4 Jewelry design work with the concept of Transform



**Figure 5.** Model development image  
Source: Jensuda Tomuang, 2025

## Conclusions and Discussion

This research on jewelry design based on the *Transform* concept involved the collection, analysis, and application of relevant information to create design prototypes. The findings reveal that the *Transform* concept, which emphasizes versatility in form and function, effectively responds to the needs of modern consumers particularly Generations Y and Z who value practicality, flexibility, and adaptability to diverse lifestyles.

From a design perspective, transformable jewelry requires high flexibility in structure, allowing pieces to be assembled, disassembled, or modified easily. The materials used must be suitable for repeated transformation while maintaining aesthetic appeal, fashion value, and symbolic meaning.

In terms of benefits, the *Transform* concept helps reduce overconsumption by enabling users to own fewer pieces that can serve multiple purposes. This contributes to lower resource usage and waste generation within the jewelry industry while enhancing the economic value and sustainable image of the fashion sector.

However, the study also identified certain limitations, including the complexity of design and production processes that demand precision and craftsmanship, higher production costs compared to conventional jewelry, and durability concerns due to repeated transformations.

In conclusion, jewelry design guided by the *Transform* concept not only fulfills aesthetic and functional purposes but also aligns with the global trend toward sustainability. Moreover, it presents opportunities for innovation in both design methodology and material utilization, positioning transformable jewelry as a forward-looking direction for the contemporary fashion and design industry.

## Discussion

1. It is recommended to integrate the *Transform* concept with sustainable design practices by utilizing environmentally friendly materials. This approach can enhance resource efficiency and create new market opportunities for the jewelry industry.
2. The prototypes developed in this study are preliminary. Incorporating advanced manufacturing technologies or collaborating with experienced jewelry designers could result in more refined and standardized products, suitable for commercial production.

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## An Exploratory Study on the Development Process of Bio-based Alternative Leather from Coconut Husk

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### ABSTRACT

This research aimed to explore and develop an alternative material for artificial leather production from coconut husk, focusing on utilizing coconut husks—an agricultural byproduct abundantly found in Thailand—to create sustainable value-added materials. The study investigated the physical and chemical properties of coconut fibers, which were found to be strong, durable, highly absorbent and naturally colored. These fibers were blended with natural rubber latex in appropriate proportions to produce an artificial leather material with a texture and appearance closely resembling genuine leather. The research adopted the principles of the Bio-Circular-Green Economy (BCG), emphasizing environmentally friendly production processes. The study aims to develop an alternative leather material that combines aesthetics, durability, and sustainability, meeting the demands of both domestic and international markets. Furthermore, this innovation aimed to reduce dependence on animal leather, minimize agricultural waste, support community-based economies through continuous income generation, and enhance Thailand's capacity and competitiveness in textile and sustainable material innovation on a global scale.

**Keywords:** Exploratory study, Process of Producing Alternative Leather, Coconut Husk

### Introduction

Coconut (*Cocos nucifera* L.) is a perennial plant in the palm family (Arecaceae) that plays a significant role in Thailand's economy and is cultivated in all regions of the country, particularly in Prachuap Khiri Khan, Chonburi, Nakhon Si Thammarat, and Samut Sakhon provinces. Every part of the coconut can be utilized for various purposes—food, beverages, handicrafts, and pharmaceuticals. For instance, coconut meat is used in cooking and processed products; coconut water is consumed as a beverage; the shell is crafted into household utensils and decorative items; while the leaves, shoots, and flowers can be transformed into products such as palm sugar.

However, Coconut husks, often discarded as agricultural waste, remain largely underutilized and are often discarded as agricultural waste. Thailand is currently facing challenges in agricultural waste management, particularly in the disposal of coconut husks. Farmers often burn the husks for convenience, a practice that temporarily reduces waste volume but causes severe air pollution, especially particulate matter (PM<sub>2.5</sub>), which harms both the environment and human health. Landfilling is another disposal method, yet it incurs high transportation costs and requires large landfill areas, leading to the accumulation of coconut waste in many localities.

Meanwhile, Thailand is one of Asia's leading producers and exporters of leather goods but continues to face shortages of high-quality raw materials, relying heavily on imported tanned leather at high costs. Furthermore, the global leather industry raises ethical and environmental concerns, as animal hides are derived from livestock and, in some cases, from rare or endangered species. Despite these concerns, consumer demand for leather products continues to rise worldwide.



In response to both environmental and economic challenges, this study aims to develop an alternative to animal leather by utilizing coconut husk—an agricultural byproduct—as a renewable raw material. Through appropriate processing techniques, coconut fibers can be transformed into artificial leather with physical properties similar to genuine leather in terms of strength, flexibility, and texture. The research is guided by the principles of the Bio–Circular–Green Economy (BCG), emphasizing efficient resource utilization, reduction of animal-based materials, and minimization of environmental impacts.

By blending coconut fibers with other natural materials such as natural rubber latex, a novel eco-friendly material can be produced that exhibits unique characteristics—durability, water absorption, and natural coloration. Moreover, the project seeks to integrate local wisdom from coconut-growing communities into the material development process, creating sustainable economic value and aligning with the Sustainable Development Goals (SDGs).

Therefore, the research titled “An Exploratory Study on the Development of Alternative Leather from Coconut Husk” represents an integration of art, material science, and textile technology to create an innovative material that is environmentally friendly, commercially viable, and capable of replacing conventional animal leather in the modern market.

### **Research Objectives**

1. To find ways to make artificial leather using coconut shell and other natural materials.
2. To analyze the physical and aesthetic properties of the developed coconut shell leather and compare it to conventional synthetic leather.

### **Research Methodology**

This study employed both Experimental Research and Descriptive Research methodologies, focusing on the creation of an innovative alternative leather material made from coconut husk. The research was conducted under the framework of the Bio–Circular–Green Economy (BCG) concept, aiming to develop sustainable approaches for utilizing agricultural waste and enhancing its value through material innovation. (Office of the National Higher Education, Science, Research and Innovation Policy Council, 2021)

The research process consisted of five main phases, as follows:

#### **1. Literature Review and Market Analysis**

The researcher studied related documents and previous research on coconut husk fibers, the production of artificial leather from natural fibers, and the theoretical foundation of the BCG model. In addition, both domestic and international market trends of artificial leather were analyzed to identify consumer needs and material properties that meet market demands.

#### **2. Preparation of Materials and Equipment**

Coconut husk fibers were cleaned, ground, and blended with natural rubber latex, binders, and additives to improve the material’s performance. Necessary tools and equipment were used for mixing, molding, drying, and physical property testing.

#### **3. Prototype Development**

Three primary experimental formulas were designed by varying the ratio of coconut fibers to natural rubber latex. Each formula was processed into prototype sheets for comparative evaluation of physical and aesthetic properties.

#### **4. Integration of Local Wisdom**

The researcher explored traditional coconut-processing techniques from local communities and integrated selected practices—such as fiber preparation, natural dyeing, and the use of biomass energy—into the production process, thereby connecting scientific knowledge with indigenous craftsmanship.

#### **5. Data Analysis**

The experimental results were analyzed using descriptive statistics to compare the physical characteristics of materials from different formulas. Qualitative data obtained from interviews and observations were also synthesized to determine the most suitable approach for developing coconut-husk-based artificial leather.

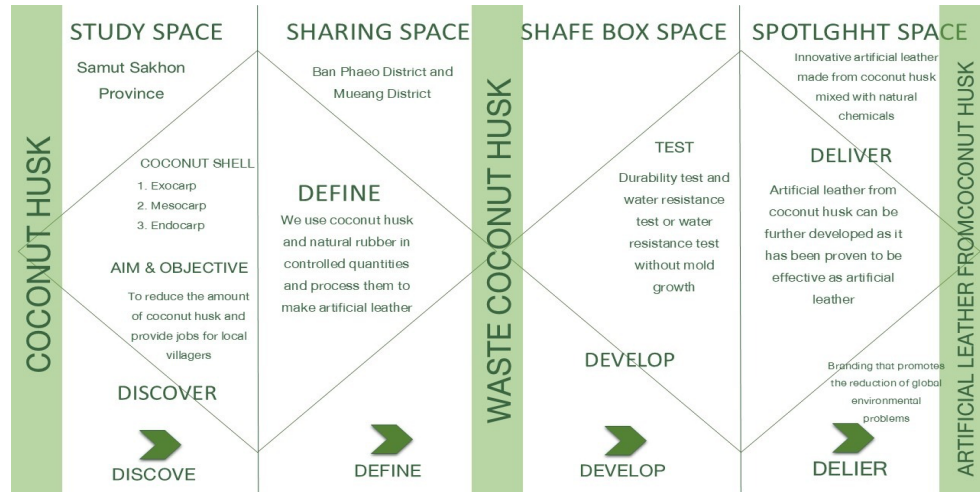


Figure 1. Conceptual Framework of the Research

## Findings

This study investigates the production process of faux leather derived from coconut husks, referencing conventional industrial methods, which typically rely heavily on machinery and chemicals throughout all stages—from raw material preparation to the final forming process. Such conventional methods commonly incorporate reinforcing sheets, such as synthetic fibers, paper, or liquid plastics, combined with high pressure and elevated temperatures of approximately 300–350°F to achieve a material with properties and surface characteristics similar to genuine leather. However, the present research focuses on developing a production approach that minimizes chemical and energy usage, emphasizing the use of basic equipment to reduce waste generation and carbon emissions while maintaining the quality and durability of the resulting faux leather. The production process begins with finely separating the fibers from the coconut husks. The extracted fibers are then soaked in water for approximately 5–10 minutes to remove impurities, followed by thorough washing and sun-drying to prepare the fibers for subsequent processing. Once dried, the fibers are cut or ground to the desired fineness, as fiber size significantly affects the tactile surface of the faux leather; finer fibers result in a smoother texture. The prepared coconut fibers are then mixed with natural latex in predetermined ratios and soaked until the fibers fully absorb the latex throughout their structure.



Figure 2. Coconut husk fiber formula1, coconut husk fiber formula2, coconut husk fiber formula

The prepared coconut fibers were mixed with natural latex in predetermined ratios and left to soak until the fibers were fully impregnated with the latex. The mixture was then placed into water moistened molds to prevent sticking and compressed to achieve uniform thickness before being air-dried for 12–24 hours to allow the material to begin setting. Subsequently, the sheets of faux leather were re-immersed in latex to coat the surface, enhancing strength and water resistance, and then dried again for another 12–24 hours until the desired dryness and thickness were achieved. The material was then subjected to a curing process at temperatures of 60–100°C, depending on the thickness of the sheets, to consolidate the structure, sterilize the material, and extend its service life. Finally, the faux leather was air-dried for an additional 5–10 minutes to complete the setting process. In the experimental process, the researcher established three primary formulations by varying the ratios of coconut fibers to natural latex to investigate the effects of these ratios on the physical properties of the resulting material, including elasticity, durability, and surface texture. The results indicated that Formula 1, which used finely ground fibers, exhibited the best properties. The latex was efficiently absorbed into the fibers, resulting in a smooth surface and strong adhesion. Formula 2, which used coconut fibers cut to 1–2 cm lengths, demonstrated poor latex absorption, requiring longer soaking times and leading to partial drying before penetration, producing a stiff texture. Formula 3, which used moderately ground fibers, showed good latex absorption but created excessive gaps between the fibers and latex, resulting in a less compact structure and lower elasticity compared to Formula 1. After curing at 60–100°C, faux leather from Formula 1 displayed superior softness, elasticity, and recovery, whereas Formulas 2 and 3 exhibited stiffer textures due to incomplete latex penetration. Additionally, the researcher integrated local traditional knowledge into the production process, including conventional fiber preparation methods, natural dyeing techniques, and the use of biomass energy during curing, to ensure environmentally friendly production and alignment with the community context. Quantitative data from material testing, together with qualitative data from expert interviews, were analyzed to synthesize the most effective approach for producing coconut husk-based faux leather. The findings highlight the potential of coconut husks as a raw material for innovative, high-quality leather alternatives, consistent with the Bio–Circular–Green (BCG) economy concept, reducing environmental impact while adding value to community waste resources.



**Figure 3.1.** Faux leather, Formula 1, 2. Faux leather, Formula 2 , 3. Faux leather, Formula 3

### Conclusions and Discussion

The experimental study on the transformation of coconut husks into synthetic leather materials revealed that Production Formula 1 yielded the best performance compared to other tested formulations. The resulting material exhibited surface texture and flexibility closely resembling genuine leather making it a promising alternative to animal leather. The developed synthetic leather demonstrated strength, tensile resistance, and good water repellency while maintaining its form after prolonged use.



Moreover, it demonstrated high durability against light exposure and color fading, which are essential properties for materials used in the fashion and interior design industries.

During the experimental process, it was observed that the fineness of the coconut fiber significantly affected the surface texture of the synthetic leather. Finely ground fibers produced a smooth and uniform surface, whereas coarser fibers created distinctive patterns and textures with unique aesthetic qualities. This variation offers great potential for creative product design applications, such as handbags, footwear, furniture, and home decor items.

In addition, combining natural latex with coconut fiber enhanced the flexibility and durability of the material without relying on synthetic chemicals, representing an environmentally friendly production method. The findings indicate that developing synthetic leather from coconut husks provides a new approach to adding value to agricultural waste materials in Thailand. This process also helps reduce waste from coconut processing, which is often discarded or burned, causing environmental pollution. Hence, the reuse of such materials aligns with the principles of the Bio–Circular–Green Economy (BCG), which emphasizes efficient and sustainable resource utilization.

Furthermore, a market study of both domestic and international synthetic leather industries revealed an increasing consumer demand for eco-friendly and non-animal leather alternatives. This trend presents an opportunity to expand into new market segments across fashion, product design, and interior industries. The coconut husk–based synthetic leather developed in this research not only demonstrates excellent physical properties comparable to commercial materials but also serves as an innovative and sustainable material that supports environmental conservation and circular economy practices. It has potential for industrial-scale creative product development, generates income for coconut-producing communities, and enhances competitiveness in the global alternative materials market.

The research on synthetic leather made from coconut husks represents a conceptual and process-oriented study aimed at developing Thailand’s synthetic leather industry. The study began with an exploration of the structure and properties of coconut husk fibers, followed by experimental processes to create a coconut-based synthetic leather that meets market demands for both quality and functionality. This finding aligns with the study of Kasidis Rattanaporn (2019), “Improvement of Young Coconut Fiber Properties Using Cellulase Enzyme for Yarn Production,” which examined the chemical composition and physical properties of treated young coconut fibers. That research found that coconut fibers possess high tensile strength, flexibility, and durability, indicating their potential as raw materials for textile and material innovation. Building upon such findings, the present study further developed an innovative process by incorporating natural latex as a key component to enhance elasticity and strength in coconut husk–based synthetic leather. The resulting material not only meets the functional needs of consumers and the domestic market but also adheres to the principles of the Bio–Circular–Green Economy (BCG) model. This model emphasizes environmentally responsible production, the efficient use of natural resources, and the creation of sustainable value from agricultural by-products. Moreover, the research contributes to knowledge transfer and innovation in material development, serving as a foundation for future studies and applications in the fashion and design industries. By integrating scientific experimentation with sustainable design thinking, the study supports the potential for continued development and knowledge dissemination among younger generations—ensuring ongoing innovation and sustainable progress in the future.

### Recommendations

Based on the findings of the study on the production of synthetic leather from coconut husks, the researcher proposes several recommendations for future research and development. Further studies should focus on refining the formulation and manufacturing process to achieve material properties that more closely resemble genuine leather—particularly in terms of softness, flexibility, and long-term durability. It is also recommended that the experimental process be scaled up to the industrial level to evaluate the feasibility of commercial production and identify strategies to reduce manufacturing costs

in the long run. In addition, developing surface coating or natural dyeing techniques using eco-friendly materials should be explored to enhance the diversity of textures and colors, making the product more suitable for the contemporary fashion market. Community engagement should be strengthened through the participation of local coconut farmers in the production value chain. This approach would help generate income, add value to local agricultural resources, and strengthen community-based economies. Future research should emphasize sustainable process improvement by minimizing energy consumption and material waste. Moreover, studies should investigate the potential for exporting coconut husk-based synthetic leather to international markets. Such efforts would contribute to elevating Thailand's alternative materials industry, enhancing global competitiveness, and responding effectively to the increasing demand for environmentally responsible products.

### Acknowledgments

This article is part of the research project entitled “A Study on the Development of Synthetic Leather from Coconut Husk.” The objective of this study was to explore the processes and approaches for creating natural resource-based alternatives to genuine leather. This research was conducted under the curriculum of the Faculty of Fine and Applied Arts, Suan Sunandha Rajabhat University.

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# Interactive Rattan Vase Design

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## ABSTRACT

In addition, rattan is a fast-growing and environmentally friendly resource, which is a suitable fit for today's sustainable design concepts, but Thai handicrafts are facing declining popularity due to the expansion of technology-based products, which can create convenience and provide a better interactive experience for users. This research therefore proposes a way to develop wickerwork to interact with consumers. It relies on the elastic properties of rattan as a basis for experimenting with new works. The result of the experimental design was a wicker vase made from rattan that merged wires with copper wires inside to control the structure. The important factors are the density of the weave, the spacing of the pattern, and the size of the rattan, which will clearly affect the shape stability and the ability to collapse, shrink, and bend the workpiece. In conclusion, this research suggests that rattan not only meets the needs of decorative and functional uses. But it can also be developed into handicraft products that interact with users. The result is an approach that helps to enhance the value of local wisdom. It connects with contemporary ways and opens up new opportunities for the development of more sustainable design innovations.

**Keywords:** Rattan, Weaving Craft, Contemporary Craft, User Interaction

## Introduction

Home decor is very important because every home decor helps to make the house livable and impresses visitors. (Codman, 2025; Wharton & Codman J, 2024) It is also useful to add flowers to freshen up the home. (Hassard, 2024).

The vases that everyone sees today come in a variety of forms. Hanging vases come in different sizes and shapes, and the vases generally use the technique of ceramics or pottery with hardness. (Kurian & Thankachan, 2023) When dropped, it causes damage that cannot be repaired. In addition, all types of vases must be processed by baking or firing. This causes smoke and pollution that causes air pollution. (Sani, 2024) As a result of this situation, new methods have been invented to reduce the amount of pollution caused by incineration.

Rattan is a natural material that is locally resident, a palm plant characterized by climbing stems, with single stems or clumps. Rattan has a special feature of easy bending. (Rachman et al., 2021) It is exceptionally flexible; it can be bent. It is tough as a characteristic. The skin is oily. (Ahmed et al., 2022; Yu, 2023) It is useful in many aspects, including being used to bind various items and wicker into various utensils, such as making baskets, lamps, and even furniture, sofas, or chairs. (Sulaiman et al., 2022; Latifah, 2024) It is also an economic crop that is easy to find in Southeast Asia, especially in the Thai provinces of Sakon Nakhon and Khon Kaen. A large amount of commercial rattan is cultivated.

Based on the above information, with all of these features, there is a guideline for designing vase sets used for home decoration from the rattan weaving technique and process, as well as the development of local materials that can be easily found in the region to be more attractive and more diverse.

## Research objective

To design a set of vases for home decoration from rattan

## Research methodology

This research uses a qualitative research process to create vase products for decorative use. The process of operation is as follows:

1. Study information about the characteristics, properties, and uses of rattan from relevant documents and research.

2. Designing and manufacturing prototypes of rattan vase products with the following steps:  
Create design ideas.

- 2.2 Drafting and developing drawings

- 2.3 Create product mockups

- 2.4 Drawing for production

- 2.5 Product Prototype Manufacturing

## Findings

Findings from the study of the characteristics, properties, and uses of rattan in product design and decoration. Found that

### Physical Characteristics

1. Internodicated structure There are long sticky fibers throughout the ship. Gives the material strength. It is not brittle and does not break easily and can bear weight well.

2. The size of the rattan is varied, with an estimated size of 0.5-1.2 cm and a length of 100-200 cm.

3. Smooth surface It can be easily polished or painted. Rattan is suitable for a variety of design genres. Both traditional and contemporary.

4. Lightweight compared to solid wood, conducive to moving and designing furniture with a light, airy structure

### Material Properties

1. High flexibility can bend well without breaking, suitable for creating soft curves in designs such as curved chairs. Organically shaped lamps

2. Durability and toughness. Not easy to tear Good pressure and tensile strength

3. Moisture resistance to a certain degree. It can be used outdoors (when drying/coating) and can be extended by baking and coating.

4. It is a renewable material that grows faster than many types of wood, making it highly sustainable for design.

5. Easy repair Woven or wound parts can be repaired in parts without replacing the whole piece.

### Product Design Applications

1. Furniture such as chairs, tables, sofas, shelves, etc.

2. furniture frames that require roundness and lightweight;

3. Decorative & Lifestyle Products

4. Storage products such as baskets, trays, and baskets.

5. Home decorations such as lamps, vases, pots, etc.

6. Fashion jobs such as woven bags Jewelry, contemporary arts and crafts

In addition, rattan can be used in good combination with other materials such as wood, metal, fabric, and leather, resulting in new products with a contemporary twist.

### Interior Design Applications

1. Wall and ceiling decorations, such as wicker woven panels, are used as wall panels or ceilings, adding naturalness and breathability.

2. Partition/divider, such as transparent partition walls that feel soft and adjust light and shadow beautifully.
3. Interior architectural elements such as facades, arched decorative frames, and window and door frames
4. Resort-style decoration, organic, minimalist, and rattan are important materials to create a warm, close-to-nature, and contemporary simplicity.

#### Design Potential

1. Suitable for the concept of bio-based design/sustainable design because it is a natural material that grows quickly. Low processing energy consumption
2. It supports the development of new techniques such as steam bending, mold molding, UV coating, and mixing with polymers for strengthening.
3. Form exploration is used to create organic forms that are difficult for ordinary wood.
4. It communicates local identity and wisdom as a material that reflects Thai handicrafts. It can be developed into a contemporary cultural product.

Based on the above information, it can be seen that rattan is a material that is outstanding in terms of toughness. Strong, lightweight, and highly flexible This has great potential to develop into contemporary products and interior decoration applications, especially for demanding applications. Beautiful curved lines Natural materials and sustainability In addition, rattan can be well combined with other materials. Expand product design opportunities in terms of functionality, decoration, and cultural identity, which is in line with the international trend of design that focuses on naturalness and sustainability. Therefore, it leads to the design concept. as follows

#### Concept Design

In modern times. The trend of products that have gained the attention of consumers is often directed towards products that can generate interaction with users. Whether it's smart products, home appliances, or decorations, technology has played a major role in lifestyles and product expectations. As a result, products with the ability to respond to users are more prominent and popular. However, the growth of technology products has made products born from traditional wisdom Especially handicrafts are being reduced in importance. Crafts themselves are full of processes that have "interaction" in them. Sculpting, carving, or other types of arts and crafts all require concentration, subtlety, and delicate work. Physical touch and the aesthetic experience of the creator are profound.

In this context, rattan is a suitable material to be developed into a product that emphasizes the interaction between the user and the workpiece. With the physical characteristics of rattan with long, sticky fibers. The structure is continuous internodes. It is also lightweight and strong, allowing rattan workpieces to be shaped to a certain extent without being deformed or easily broken. These features help open up the opportunity for rattan to be designed as a user-engaged product. It is able to adapt forms or express itself creatively through direct contact, a unique feature that cannot be replaced by conventional industrial materials.

Due to the properties of rattan that support bend and tensile strength, coupled with the surface that feels natural, warm, and harmonious with the home environment, the idea of designing home décor products from wickerwork that can interact with users has been born. Users may twist, crumple, or reshape certain parts of the product similar to clay molding, which not only enhances the fun but also creates an experience between the product and the consumer. It also allows users to adapt to their specific functional or decorative needs.

### Design Brief

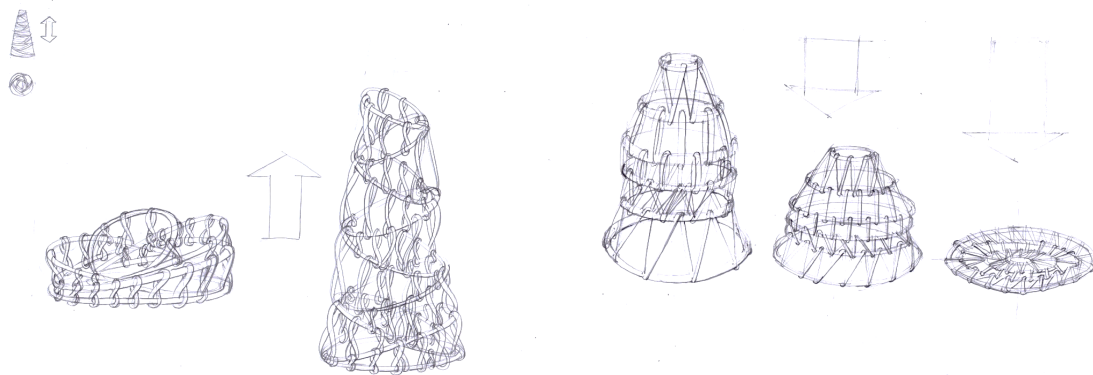
This design aims to evolve traditional wickerwork beyond the traditional framework. By applying the weaving process to a new technique that can respond to modern consumer behavior. This focuses on products that can generate user interaction. To create new design opportunities and enrich contemporary handicrafts.

### Concept Interaction

Reasons to Support The behavior of today's consumers, who are often interested in interacting with products quickly, (Rachmad, 2024) is often a product of a technological model, so handicrafts are forgotten. Therefore, there is an idea to design handicraft products that interact with consumers. and help promote handicrafts to be more valuable.

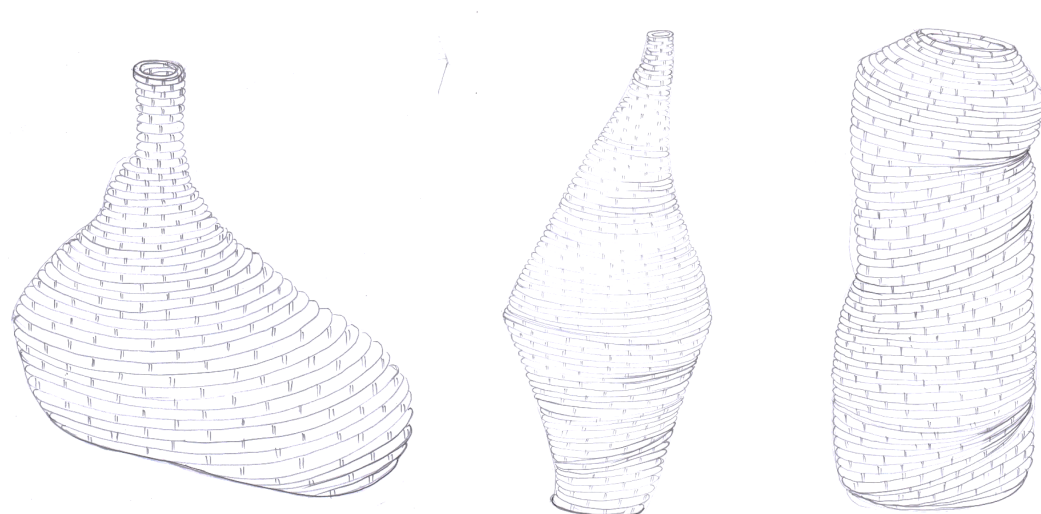
### Design Steps

The concept sketch allows the vase to be collapsible to adjust the height to suit the user's needs.



**Figure 1.** The photo shows a sketch of a collapse-and-shrink vase.

A conceptual sketch that can be twisted and bent to modify the shape of the vase to suit the location and use.



**Figure 2.** The picture shows a sketch of a vase that can be twisted.



Figure 3. Sketch design

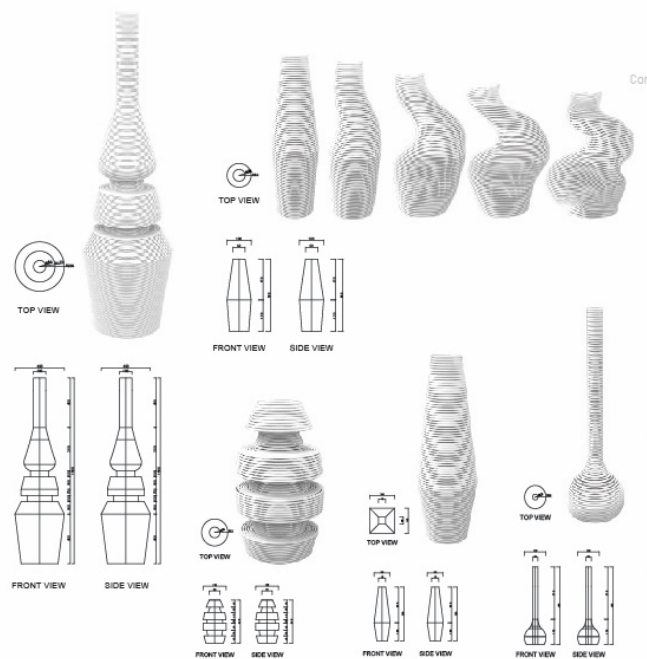


Figure 4. Display the proportional size of the vase.





**Figure 5.** The image shows the model of the workpiece.

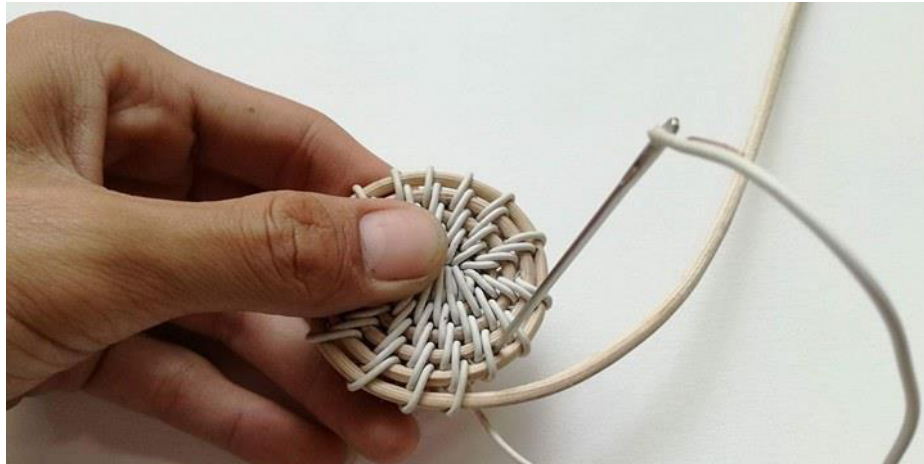
#### Process

1. Soak the rattan in water for about 30 minutes to 1 hour, depending on the size of the rattan filling, before it can be molded.



**Figure 6.** The photo shows the process of soaking rattan in water.

2. Wrap the cord around the rattan filling and use your fingers to support the rattan filling according to the size we force.



**Figure 7.** The photo shows the process of forming a vase.

Connecting the wires using the method of tying them tightly and using pliers to squeeze them will help prevent the wires from falling off.



**Figure 8.** The picture shows the process of connecting the wiring lines.

3. Showing the molding of the vase using the knitting technique by knitting according to step 1 until the desired size and height are achieved



**Figure 9.** The photo shows the process of forming a vase.

Complete pieces of vases from rattan



**Figure 10.** Shows a complete picture of a vase that can be collapsed.





**Figure 11.** Shows a complete picture of a vase that can be twisted to adjust the pattern.



**Figure 12.** Shows a complete picture of a vase that can be twisted to adjust its shape.



**Figure 13.** Prototype of a vase product from rattan

### Conclusions and Discussion

The results of the study on the characteristics, properties, and uses of rattan in the context of product design and decoration show that rattan is a natural material with high potential for development into contemporary products, with advantages in both structure and material properties such as toughness, light weight, high flexibility, and good bendability or formability. The physical characteristics of rattan, which consists of long continuous fibers and an internodular structure, give the material strength. It is not brittle and easy to break and supports tensile and pressure well. At the same time, the surface is smooth and can be easily polished or painted. This allows rattan to be applied in a variety of designs, including contemporary, minimalist, and organic, or in perfect combination with other materials. These properties support the use of rattan to create curved lines in furniture. In addition, rattan is a fast-growing renewable material, in line with the concept of sustainable design and the use of natural materials in today's global trend.

When this information is taken into account with the contemporary situation, it is found that although Thai handicrafts have cultural values and reflect local wisdom, their popularity has declined due to the growth of technological products that respond quickly to consumers and interact directly. This change poses a challenge in maintaining the identity of the handicraft in the modern era. However, The study found that rattan possesses inherent material properties that strongly support interaction-oriented design. Its flexibility, torsional capacity, bendability, and ability to deform in response to human touch enable the creation of craft products that are responsive to user interaction in ways comparable to interactive technology-based products.



These physical responses allow users to engage with the product through tactile exploration, movement, and sensory feedback, transforming the object from a static artifact into an interactive experience. Consequently, the design process goes beyond aesthetic and functional considerations to incorporate user behavior and bodily engagement as core design elements.

This interaction-based approach creates new opportunities to integrate traditional craftsmanship with contemporary design thinking, enhancing user experience while preserving cultural identity. It also aligns with the expectations of modern consumers who seek emotional connection, engagement, and participatory experiences through product interaction.

From this concept, therefore, research has led to the design of new types of wicker products. It focuses on creating interaction between the product and the user through the ability to twist, bend, or collapse to change the shape according to needs. The experimental product in this research was a wicker vase that mixed a frame with a wire. Confirming the potential of rattan to actually transform The power cord acts as a shape control rod, allowing the user to freely adjust the height, curvature, or shape of the vase. Experimental results indicate that weaving density, wire spacing, and rattan dimensions have a direct influence on the deformation capacity and structural strength of the workpiece. Furthermore, the product's ability to deform in response to user manipulation captures users' attention, enhancing enjoyment and promoting relaxation through tactile interaction and hands-on shaping experiences.

In conclusion, Research has shown that rattan is not only suitable for product and decorative applications. But it can also be developed into an effective interaction-oriented product. This adds value to handicrafts and meets the needs of modern consumers who want a unique user experience. Therefore, such development is an important way to expand the identity of Thai handicrafts in line with the contemporary context and create new opportunities for the design industry in terms of creativity. Economics and Sustainability in the Future.

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# Natural Printmaking Art: A Creative Process for Developing Autistic Children through Group Activities

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## ABSTRACT

This research aimed (1) to study the creative process of natural printmaking art using the technique of hammering leaves and flowers on fabric among autistic children, (2) to analyze the effects of the activity on the development of emotions, concentration, social skills, and learning of autistic children, and (3) to create a prototype of an art activity that can be applied in the context of therapy and education for special children. The findings revealed that the activity enhanced concentration, hand-eye coordination, physical strength control, and social skills such as waiting, collaboration, and exchanging ideas. The artworks reflected emotional expression, creativity, and self-esteem, aligning with art therapy concepts that regard art as a medium connecting the inner and outer world. In addition, the group setting encouraged the children to cooperate, share materials, and develop patience, which further supported social integration and peer interaction. The process of selecting plants, arranging them, and creating imprints on fabric allowed the children to make independent decisions, solve problems creatively, and take pride in their accomplishments. These experiences promoted not only individual growth but also collective learning outcomes. This study suggests that nature-based art activities can be effectively applied to develop autistic children, improve their emotional and cognitive abilities, and provide meaningful social learning opportunities in therapeutic and educational contexts.

**Keywords:** Art Activities, Nature, Children with Autism, Art Therapy, Social Skills

## Introduction

Autism spectrum disorder (ASD) is a neurodevelopmental condition characterized by challenges in social communication, restricted interests, and repetitive behaviors (American Psychiatric Association, 2013). Children with autism often experience difficulties in emotional regulation, sensory processing, and social interaction, which can significantly impact their overall development and quality of life. Traditional therapeutic approaches, while effective, may not fully address the multidimensional needs of these children, prompting educators and therapists to explore alternative interventions that engage multiple developmental domains simultaneously.

Art therapy has emerged as a valuable intervention for children with autism, offering a nonverbal medium for self-expression and communication (Malchiodi, 2012). Through creative activities, children can explore their emotions, develop fine motor skills, and enhance cognitive abilities in a safe and supportive environment. The tactile and visual nature of art making aligns well with the learning preferences of many autistic children, who often respond positively to hands-on, sensory-rich experiences. Research indicates that art-based interventions can reduce anxiety, improve focus, develop hand-eye coordination, enhance motor control, and facilitate social engagement among children with developmental disabilities (Schweizer et al., 2014).

The integration of nature into therapeutic art activities offers additional benefits. Nature-based interventions have been shown to promote calmness, reduce stress, and enhance attention span in children with special needs (Louv, 2008). The use of natural materials such as leaves, flowers, and plants

in art making connects children to their environment, fostering ecological awareness and sensory exploration. Natural printmaking, specifically the technique of hammering botanical elements onto fabric, combines artistic expression with sensory engagement, offering a unique opportunity for holistic development. Research related to product design for creating art using natural materials demonstrates the potential for developing creative processes and transferring skills through activities that emphasize sensory experiences (Sangwalpetch et al., 2024).

Despite growing evidence supporting art therapy and nature-based interventions, limited research has explored the specific application of natural printmaking for autistic children in group settings. This study addresses this gap by investigating how the creative process of leaf and flower hammering on fabric can serve as a therapeutic and educational tool. The research examines the impact of this activity on emotional development, concentration, social skills, and creative expression among autistic children, with the aim of developing a replicable model for therapeutic and educational practice.

#### Research Problems

Children with autism spectrum disorder face significant challenges in multiple developmental domains that affect their ability to engage with others and express themselves effectively. These challenges create barriers to learning, social integration, and emotional well-being, necessitating innovative therapeutic approaches that address their unique needs.

#### Research objectives

1. To study the creative process of natural printmaking art using the technique of hammering leaves and flowers on fabric among autistic children.
2. To analyze the effects of the activity on the development of emotions, concentration, social skills, and learning of autistic children
3. To create a prototype of an art activity that can be applied in the context of therapy and education for special children.

#### Research methodology

##### Research Design

This study employed a One Group Pretest-Posttest Design with a mixed-methods approach, integrating both quantitative and qualitative data. The aim was to examine the effects of a nature-based printmaking art activity, specifically hammering leaves and flowers onto fabric, on the development of attention, social communication, emotional regulation, motor skills, and creativity in children with autism, who participated alongside other children with special needs. The mixed-methods design allowed for triangulation of data sources, providing both measurable outcomes and rich descriptive information about participants' experiences.

All assessment instruments were administered by trained research assistants who were not involved in delivering the intervention, ensuring objectivity in data collection. Inter-rater reliability was established for all observational measures, with agreement coefficients ranging from  $\kappa=0.78$  to  $\kappa=0.85$  across instruments. Video recordings of selected sessions were independently coded by two raters to verify reliability of behavioral observations.

**Motor Skills Assessment Protocol:** A performance-based assessment focusing on fine motor skills and hand-eye coordination relevant to the hammering technique. The protocol included standardized tasks such as: grip strength and control (ability to hold hammer appropriately), force modulation (appropriate striking force for different materials), bilateral coordination (coordinated use of both hands - one holding material, one hammering), and precision placement (accuracy in positioning plants before hammering). Each task was scored using a 3-point scale (0=unable/requires full assistance, 1=emerging/requires partial assistance, 2=independent/proficient) during initial and final sessions.

Video recordings of hammering activities were analyzed frame-by-frame to document improvements in motor execution and coordination patterns.

**Social Skills Rating Scale - Adapted for Art Therapy Context:** An adapted version of a standardized social skills assessment, modified to capture social behaviors specific to group art activities. The scale evaluated five domains: cooperation (sharing materials, following group routines), turn-taking (waiting for materials, respecting others' workspace), peer interaction (initiating contact, responding to peers), communication (verbal and nonverbal expression related to art activities), and emotional regulation (managing frustration, expressing positive emotions appropriately). Each domain contained 4-6 specific behavioral items rated by trained observers on a 5-point frequency scale (1=never, 2=rarely, 3=sometimes, 4=often, 5=always) based on observations during the first three sessions (pretest baseline) and final three sessions (posttest).

**Behavioral Observation Checklist for Attention and Engagement:** A time-sampling observational protocol used to document on-task behavior, sustained attention, and task engagement during art activities. Observers recorded the presence or absence of specific behaviors in 2-minute intervals throughout each 45-minute session, including: eyes directed toward materials or artwork (visual attention), hands actively manipulating materials (active engagement), verbal or nonverbal communication about the task (task-related communication), and off-task behaviors such as wandering, self-stimulation, or distraction. Percentage of intervals with on-task behavior was calculated for each session, providing quantitative data on attention and concentration improvements from pretest to posttest.

**Artistic Output Rubric:** A structured evaluation tool designed to assess the quality and complexity of children's artwork across multiple dimensions including composition (arrangement and spatial organization), color usage (variety and intentionality of color selection), technical execution (precision of hammering and print clarity), and creative expression (originality and thematic coherence). Each dimension was rated on a 4-point scale (1=emerging, 2=developing, 3=proficient, 4=advanced) with specific behavioral indicators defined for each level. The rubric was applied to representative artworks created during the first session (pretest) and final session (posttest) by two independent raters trained in art education and autism interventions, with inter-rater reliability of  $\kappa=0.82$ .

To systematically measure pre-intervention and post-intervention outcomes, the following assessment instruments were employed:

### Assessment Instruments

#### Participants

The participants were 8 children with autism, aged 5-14 years, currently enrolled in a special education center in Bangkok, Thailand. Participants were selected using purposive sampling based on the following inclusion criteria:

1. Diagnosed as autistic by a physician or specialist according to DSM-5 criteria.
2. Capable of engaging in simple art activities, such as grasping, hammering, or arranging materials.
3. Able to tolerate group settings with adult support.
4. Parental consent obtained for participation.

The sample included 6 males and 2 females, representing the typical gender distribution observed in autism spectrum disorder. Functional abilities varied across the group, with some children demonstrating verbal communication while others relied primarily on nonverbal communication methods. This heterogeneity reflects the natural variation within autism spectrum disorder and enhances the ecological validity of the findings.



## Literature Review

### 1. Art Therapy and Autism Spectrum Disorder

Art therapy has been recognized as an effective intervention for children with autism spectrum disorder, providing alternative pathways for communication and self-expression. Malchiodi (2012) describes art therapy as a mental health profession that uses the creative process of art-making to improve and enhance physical, mental, and emotional well-being. For children with autism, who often struggle with verbal communication, art provides a nonverbal language through which they can express thoughts, feelings, and experiences that may be difficult to articulate in words.

Schweizer et al. (2014) conducted a comprehensive review of clinical case descriptions examining what works in art therapy with children with autism spectrum disorders. Their analysis revealed that art therapy interventions consistently demonstrate positive outcomes across multiple domains, including reduced anxiety, improved emotional regulation, enhanced social interaction, and increased self-esteem. The researchers identified key therapeutic factors including the structured yet flexible nature of art activities, the tangible quality of art products, and the sensory engagement inherent in artistic creation.

### 2. Nature-Based Interventions for Children with Special Needs

The therapeutic value of nature has been extensively documented in research on environmental psychology and nature-based interventions. Louv (2008) introduced the concept of nature deficit disorder, arguing that reduced contact with nature contributes to behavioral problems, anxiety, and depression in children. For children with autism, nature-based activities offer unique benefits that complement traditional therapeutic approaches.

Blazhenkova and Kumar (2018) investigated the relationship between nature-based activities and cognitive development in children with developmental disabilities. Their research found that exposure to natural environments and engagement with natural materials significantly enhanced attention, reduced stress responses, and improved overall well-being. The researchers suggest that natural settings provide an optimal level of sensory stimulation, which is neither overwhelming nor understimulating, that helps autistic children achieve a state of calm alertness conducive to learning and skill development.

### 3. Sensory Integration and Creative Activities

Sensory processing differences are a core feature of autism spectrum disorder. Many autistic children experience either hypersensitivity or hyposensitivity to sensory input, affecting their ability to process and respond to environmental stimuli (Baranek et al., 2006). Art activities that incorporate varied sensory experiences can support sensory integration and help children develop more adaptive responses to sensory input.

Natural printmaking through leaf and flower hammering provides a rich multisensory experience. Children engage their tactile sense through touching different plant textures, their proprioceptive sense through the physical action of hammering, their visual sense through observing colors and patterns emerge, and potentially their olfactory sense through the natural scents released during the process. Sangwalpetch et al. (2024) demonstrated that art activities using natural materials can effectively develop creative processes and skill transfer through sensory-rich experiences.

### 4. Group-Based Interventions and Social Skills Development

Social skills deficits are among the most challenging aspects of autism spectrum disorder. White et al. (2007) emphasize that social difficulties in autism extend beyond simple social interaction to include complex aspects of social cognition, emotional reciprocity, and understanding social contexts. Group-based interventions provide structured opportunities for social learning in supportive environments.

Henley (2001) describes how group art therapy sessions create natural contexts for social skill development. Through shared creative activities, children learn to take turns, share materials, offer help, request assistance, and appreciate others' work. The parallel nature of art-making allows children to work

alongside peers without the pressure of direct interaction, gradually building comfort with social proximity and collaboration.

### 5. Fine Motor Skills and Hand-Eye Coordination

Motor skill difficulties are common in autism spectrum disorder, with research indicating that approximately 80% of autistic children exhibit some form of motor impairment (Fournier et al., 2010). These motor challenges affect daily functioning, academic performance, and participation in recreational activities. Art activities provide purposeful contexts for developing and practicing motor skills in engaging ways.

The hammering technique used in natural printmaking requires precise hand-eye coordination, bilateral coordination (using both hands together), force modulation, and sustained motor control. These motor demands can be graded—starting with larger, simpler movements and progressing to more refined, controlled actions—making the activity adaptable to individual skill levels. Research by Case-Smith (2013) demonstrates that repetitive practice of motor skills in meaningful, enjoyable activities leads to significant improvements in motor control and coordination.

### Related Artists and Nature-Based Art Practices

#### 1. Andy Goldsworthy: Environmental Art and Natural Materials

Goldsworthy's work is relevant to this research in several ways. First, his focus on the tactile and sensory qualities of natural materials resonates with the needs of autistic children, who often respond positively to sensory-rich experiences. His careful attention to color, texture, and pattern in leaves and flowers provides inspiration for how such materials can be explored artistically. Second, Goldsworthy's ephemeral works—which exist temporarily before returning to nature—teach acceptance of impermanence and process over product, a philosophy particularly valuable in therapeutic contexts where the journey matters more than the destination.



**Figure 1.** Four examples of Andy Goldsworthy's environmental sculptures via <https://anitasagastegui.com/2020/05/12/kindergarten-andy-goldsworthys-environmental-art/>



## 2. Mel Chin: Ecological Art and Community Collaboration

Mel Chin (b. 1951) is a conceptual artist whose diverse practice includes ecological restoration projects, collaborative community art, and work that addresses environmental and social issues. His project Revival Field (1991-ongoing) pioneered the field of ecological art by using hyperaccumulator plants to extract heavy metals from contaminated soil, demonstrating how art can actively heal damaged environments (Spaid, 2002).

Chin's relevance to this research lies in his emphasis on art as collaborative problem-solving and environmental healing. His approach demonstrates how artistic practice can engage with ecological concerns while fostering community participation and learning. For therapeutic work with autistic children, Chin's model of collaborative, purpose-driven art-making offers a framework for understanding how creative activities can serve multiple functions—artistic expression, environmental awareness, and social engagement—simultaneously.



**Figure 2.** Mel Chin, 1991-ongoing plants, industrial fencing on a hazardous waste landfill an ongoing project in conjunction with Dr. Rufus Chaney, senior research agronomist, USDA via <https://melchin.org/oeuvre/revival-field/>

Both Goldsworthy and Chin demonstrate how working with natural materials can foster deeper connections with the environment, encourage sensory exploration, and create meaningful artistic experiences. Their practices provide artistic and philosophical foundations for understanding how natural printmaking activities can serve therapeutic functions while maintaining artistic integrity and environmental consciousness.

## Findings

The findings indicate that nature-based printmaking activities, using leaves and flowers to create imprints on fabric, systematically enhanced the emotional, attentional, creative, and social development of children with autism. Analysis of multiple data sources revealed consistent patterns of improvement across all targeted developmental domains.

### **1. Enhanced Attention and Concentration**

Behavioral observations revealed significant improvements in attention span and task engagement. In early sessions, children's attention typically lasted 5-10 minutes before requiring redirection or breaks. By the final sessions, most participants sustained focused engagement for 30-45 minutes. Video analysis showed progressive increases in time spent examining materials, planning arrangements, and executing hammering techniques carefully. The sensory richness of natural materials—varied colors, textures, and forms—appeared to capture and maintain children's attention more effectively than conventional art materials.

### **2. Motor Skills and Coordination Improvement**

The hammering technique required precise hand-eye coordination and bilateral coordination skills. Initial observations showed children struggling with grip strength, force modulation, and coordinated movements. Several children initially hammered too forcefully, tearing fabric, or too gently, failing to transfer pigments effectively. Over successive sessions, noticeable improvements emerged in motor control. Children developed better grip patterns on hammers, demonstrated smoother striking motions, and showed enhanced ability to modulate force appropriately for different materials.

### **3. Emotional Expression and Self-Regulation**

The children demonstrated increased emotional expression and engagement throughout the intervention. Facial expressions, vocalizations, and body language indicated positive emotional responses to the activities. Smiling, laughing, and expressions of excitement were common, particularly when children successfully created clear prints or discovered interesting color combinations. Several initially hesitant children gradually became more animated and expressive, suggesting growing emotional comfort and confidence.

A notable reduction in repetitive behaviors such as hand flapping, rocking, and self-stimulatory behaviors was observed during active engagement with materials. While these behaviors typically increased during unstructured time or transitions, they decreased significantly when children were absorbed in selecting, arranging, and printing with natural materials. This suggests that the activity provided appropriate sensory input and cognitive engagement that reduced the need for self-regulatory behaviors.

### **4. Social Interaction and Communication Skills**

Group activities promoted significant development in social skills. Children demonstrated progressive improvements in turn-taking, material sharing, and cooperative behaviors. Early sessions required frequent adult intervention to facilitate sharing and manage conflicts over desired materials. By later sessions, children increasingly negotiated material use independently, waited their turns, and offered materials to peers without prompting.

Peer interactions increased in frequency and quality. Children began showing interest in others' work, offering comments, suggestions, and encouragement. Instances of collaborative problem-solving emerged, with children helping peers find materials, demonstrating techniques, and working together to solve challenges. One particularly striking observation involved two children spontaneously deciding to create matching designs, requiring negotiation and coordination to achieve their goal.

### **5. Creativity and Self-Esteem Development**

Analysis of artworks revealed progressive development in creative thinking and artistic decision-making. Early works showed simple, random arrangements of single materials. Middle-phase works demonstrated intentional composition, color selection, and experimentation with overlapping and layering. Final works exhibited sophisticated planning, thematic coherence, and individual artistic voice. Children experimented with creating patterns, mixing colors, and developing personal aesthetic preferences.

Additionally, the hammering process introduced children to the concept of pigment extraction from natural sources. When leaves and flowers were hammered onto fabric, their natural pigments—chlorophyll from leaves, anthocyanins from colorful flowers—were physically transferred and



embedded into the textile fibers. This tangible demonstration of how colors exist within plant materials and can be extracted through mechanical action provided a foundational understanding of natural dyes and pigments. Children discovered that different plants yielded different color intensities: some leaves produced vibrant greens while others created subtle yellow-greens; red flowers transferred bold magentas while purple blooms created softer lavenders. This experiential learning about color theory, pigment properties, and the relationship between natural materials and artistic media enriched the aesthetic dimension of the activity, transforming it from purely therapeutic exercise into genuine artistic education.

The creative process of natural printmaking specifically supported children's understanding of organic shapes (free-form shapes derived from nature) as opposed to geometric shapes. Through selecting and arranging leaves and flowers, children learned to appreciate the irregular, flowing forms found in botanical materials—curved edges, asymmetrical patterns, and natural variations in size and proportion. This exploration of organic shapes enhanced their aesthetic awareness and understanding of form in nature, contributing to their artistic vocabulary beyond the therapeutic benefits.



**Figure 3.** Images of printmaking activities by autistic children.





**Figure 4.** Print by an autistic child, 2025,  
by an autistic child, natural print technique, 70 × 45 cm.

The process of creating tangible, beautiful artworks that could be displayed and shared contributed significantly to self-esteem development. Children showed visible pride in their creations, eagerly showing them to parents, teachers, and peers. The positive feedback they received reinforced feelings of competence and accomplishment. Several children who initially exhibited low self-confidence and avoided new challenges became noticeably more willing to take risks and try new approaches, suggesting enhanced self-efficacy.

### Conclusions and Discussion

This research focused on studying and developing nature-based printmaking art activities for children with autism by hammering leaves and flowers onto fabric in a group setting. The comprehensive findings demonstrate that this intervention effectively addresses multiple developmental domains simultaneously, offering a holistic approach to therapeutic support for autistic children.

The research also highlights the value of integrating environmental awareness into therapeutic practices. By working with natural materials, children develop appreciation for nature's beauty, learn about plant diversity, and cultivate ecological consciousness. This environmental dimension adds meaningful context to the activity, connecting therapeutic work to broader educational goals of environmental literacy and sustainability. As contemporary society faces significant environmental challenges, fostering children's connection to nature serves both individual development and collective well-being.

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# Davyn: Reimagining Urban Childhood in Contemporary Bangkok Through Art Toy Narratives

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## ABSTRACT

This study examines the cultural significance of art toys as contemporary art media that document and critique urban transformation in Bangkok. Focusing on Davyn, an art toy created by Pasutt Kanrattanasutra and exhibited in "Somewhere Else in the World: Chareonkrung" (February 1-23, 2025), the research explores how art toys function as material narratives reflecting tensions between heritage conservation, rapid urban expansion, and evolving childhood concepts in metropolitan spaces. The Chareonkrung district, Bangkok's first paved road and a historic cultural junction, serves as both a geographical site and symbolic backdrop for understanding how urban transformation affects lived experiences and collective memory.

The research adopts a mixed-methods approach combining critical visual analysis, ethnographic inquiry, and spatial contextualization, drawing on material culture theory, audience reception studies, and urban anthropology. Through examination of Davyn's design elements, exhibition context, and audience engagement, this study investigates how the art toy functions as a symbol of simplicity and nostalgia while weaving complex discourses about sustainable development, community displacement, and environmental consciousness.

The findings reveal that contemporary art toys serve as cultural mediators between adult memory and childhood imagination, creating dialogic spaces where diverse audiences confront questions about progress, sustainability, and intergenerational responsibility. This research contributes to contemporary art in Southeast Asian contexts and material culture studies, demonstrating how collectible objects transcend commercial value to generate meaningful conversations about urban futures and ecological sustainability. The study challenges hierarchies between high art and popular culture, positioning art toys as legitimate vehicles for social critique and cultural documentation in rapidly urbanizing environments.

**Keywords:** Art Toy, Urban Transformation, Childhood Narratives, Contemporary Art, Sustainable Development

## Introduction

In an era of rapid urbanization, Southeast Asian cities face unprecedented challenges in balancing modernization with cultural preservation. Bangkok's historic neighborhoods undergo continuous transformation, often displacing long-established communities and erasing collective memory accumulated over generations (Herzfeld, 2016; Peleggi, 2007). Contemporary artists increasingly turn to unconventional media to document and critique these changes, challenging traditional boundaries between fine art and popular culture (Lippard, 2014). Art toys have emerged as powerful vehicles for cultural commentary, combining accessibility with sophisticated conceptual frameworks that engage diverse audiences beyond conventional gallery spaces (Yiu & Chan, 2013).

Art toys occupy a unique position in contemporary art discourse, existing at the intersection of consumer culture, fine art, and social critique (Budgeon, 2003; Crawford, 2012). Unlike conventional sculpture confined to museum and gallery environments, these objects circulate through collector communities, retail spaces, and digital platforms, reaching audiences who might not typically engage with contemporary art (Lash & Lury, 2007). Their aesthetic language draws on childhood nostalgia and playful forms, yet frequently addresses complex social, political, and environmental concerns (Cross, 1997; Stewart, 1993). This duality of being simultaneously innocent and critical makes art toys particularly effective in engaging viewers with difficult urban realities, functioning as accessible media for social critique that disarms through familiarity while delivering sophisticated commentary (Kinsella, 2000).

This study examines Davyn, an art toy created by Thai artist Pasutt Kanrattanasutra, featured in the exhibition "Somewhere Else in the World: Chareonkrung" (February 1-23, 2025). The exhibition situates itself within the Chareonkrung district, Bangkok's first paved road constructed in 1862 and a historic cultural crossroads where Chinese, Portuguese, and Thai communities converged, creating a unique multicultural urban fabric (Van Roy, 2017). Today, Chareonkrung represents a microcosm of Bangkok's urban transformation: heritage architecture stands alongside luxury condominiums, traditional shophouses give way to contemporary galleries and cafes, and long-established communities navigate displacement pressures from gentrification and commercial development (Askew, 2002; Drummond, 2000).

Davyn embodies this neighborhood's contradictions through its deceptively simple form. The character's design evokes innocence and simplicity, yet its presentation within the exhibition context invites viewers to consider profound questions: What happens to childhood in rapidly urbanizing spaces? How do communities maintain identity amid relentless development (Low, 1996)? Can aesthetic objects serve as catalysts for conversations about sustainable urban futures and the erasure of traditional ways of life (Zukin, 1995)? These questions resonate with broader theoretical discussions about material culture's role in preserving memory and facilitating social critique (Appadurai, 1986; Miller, 2010).

This research addresses how art toys like Davyn function as material narratives that document urban transformation, mediating between adult memory and childhood imagination while creating conversational spaces where audiences confront questions about progress, sustainability, and intergenerational responsibility. Drawing on material culture theory (Tilley et al., 2006), audience reception studies (Hall, 1980), and urban anthropology (Low, 2017), this study employs ethnographic inquiry with critical visual analysis to examine Davyn within its geographic, historical, and exhibition contexts. By positioning art toys as legitimate sites of cultural criticism, this research challenges persistent hierarchies between high and popular art forms (Bourdieu, 1984), demonstrating how collectible objects can generate meaningful conversations about urban futures and ecological sustainability in Southeast Asian contexts.

### **Research problems**

How do contemporary art toys function as material narratives that mediate between heritage conservation and urban transformation in Bangkok's rapidly changing metropolitan spaces, particularly in creating conversational platforms where diverse audiences can critically engage with questions of sustainable development, community displacement, and the erasure of traditional ways of life?

### **Research objectives**

This research aims to examine the cultural significance of art toys as contemporary art media that document and critique urban transformation in Bangkok, focusing on how these objects function as material narratives that create dialogic spaces for critical engagement with issues of sustainable development, heritage conservation, and community displacement in rapidly urbanizing Southeast Asian contexts.

## Literature review

### 1. Art Toys as Contemporary Art Media

Art toys have emerged as a significant phenomenon in contemporary art discourse, occupying a unique position between fine art and popular culture (Crawford, 2012; Lash & Lury, 2007). Yiu and Chan (2013) argue that art toys transcend traditional boundaries of gallery spaces, circulating through collector communities, retail environments, and digital platforms to reach diverse audiences beyond the conventional art world. Unlike traditional sculpture, art toys engage viewers through aesthetic language that draws on childhood nostalgia and playful forms while addressing complex social, political, and environmental concerns (Kinsella, 2000; Stewart, 1993). This duality of being simultaneously innocent and critical makes art toys particularly effective vehicles for social critique, as they disarm viewers through familiar iconography while delivering sophisticated cultural commentary (Budgeon, 2003).

The theoretical foundations for understanding art toys as cultural objects draw from material culture studies, which examine how objects carry meanings and facilitate social relationships (Appadurai, 1986; Miller, 2010). Tilley et al. (2006) emphasize that material objects function as active agents in cultural processes, not merely passive reflections of social values. In the context of art toys, this perspective reveals how these objects actively shape discourse about urban transformation, childhood, and collective memory, functioning as what Latour (2005) terms "non-human actors" in social networks that influence attitudes and behaviors.

### 2. Urban Transformation and Heritage Conservation in Bangkok

Bangkok's rapid urbanization has generated critical scholarship examining tensions between modernization and cultural preservation (Askew, 2002; Drummond, 2000; Peleggi, 2007). Herzfeld (2016) documents how historic neighborhoods undergo transformation that often displaces communities and erases collective memory, particularly in areas like Chareonkrung where heritage architecture confronts contemporary development pressures. Van Roy (2017) traces Chareonkrung's historical significance as Bangkok's first paved road and a cultural crossroads where Chinese, Portuguese, and Thai communities converged, establishing it as a microcosm of urban transformation where traditional shophouses give way to luxury condominiums and long-established communities navigate gentrification.

Low (1996, 2017) explores how communities maintain identity amid relentless development, raising critical questions about what happens to childhood and lived experiences in rapidly urbanizing spaces. Zukin (1995) examines gentrification as a cultural process that transforms not only physical landscapes but also social relationships and community identities, a phenomenon clearly visible in Bangkok's historic districts. This scholarship reveals that urban transformation involves complex negotiations between progress and preservation, with material culture serving as crucial documentation of these processes (Lippard, 2014).

### 3. Material Culture Theory and Childhood Narratives

Material culture theory provides essential frameworks for understanding how objects function as cultural mediators and narrative devices (Appadurai, 1986; Miller, 2010; Tilley et al., 2006). Stewart (1993) demonstrates that collectible objects carry complex meanings that mediate between adult nostalgia and contemporary experience, serving as tangible connections to memory and identity. Childhood studies scholars argue that representations of childhood in material culture reflect broader societal anxieties about progress, sustainability, and the future (Cross, 1997; Kinsella, 2000). The aesthetic simplicity of childhood symbols often contrasts with conceptual complexity, inviting viewers to consider costs of development and erasure of traditional ways of life through accessible yet profound visual languages.

Hall's (1980) encoding/decoding model provides valuable insights into how



Audiences interpret cultural objects, suggesting that viewers bring diverse interpretive frameworks to their encounters with art. This perspective is particularly relevant for understanding how art toys like Davyn generate multiple meanings across different audience segments. Bourdieu (1984) reminds us that cultural consumption reflects and reproduces social hierarchies, yet art toys' circulation beyond traditional art world boundaries potentially challenges these hierarchies by making sophisticated critique accessible to broader publics.

#### **4. Art Toys and Social Critique in Southeast Asian Contexts**

Recent contemporary art toys have begun examining art toys as legitimate sites of cultural criticism, challenging hierarchies between high art and popular art forms (Crawford, 2012; Lash & Lury, 2007). However, existing research primarily focuses on commercial value and collector culture, with limited attention to their potential as vehicles for documenting urban transformation and facilitating public discourse about sustainable development (Wong, 2020). This gap is particularly evident in Southeast Asian contexts, where art toys remain underexamined despite their growing presence in contemporary art exhibitions and their capacity to generate meaningful conversations about environmental consciousness, community displacement, and intergenerational responsibility.

This research addresses this gap by positioning art toys as material narratives that create conversational spaces for collective social critique in rapidly changing metropolitan environments. Drawing on Latour's (2005) actor-network theory and Lippard's (2014) work on activist art, this study examines how art toys function as active agents in cultural discourse about urban futures, demonstrating that these objects deserve serious scholarly attention as vehicles for social commentary and cultural documentation in Southeast Asian urban contexts.

### **Research methodology**

This research employs a mixed-methods approach combining qualitative research traditions to examine Davyn as both an aesthetic object and cultural phenomenon. The methodology integrates critical visual analysis, ethnographic inquiry, and spatial contextualization to provide comprehensive understanding of how art toys function as material narratives in urban transformation contexts.

#### **1. Critical Visual Analysis**

This study employs critical visual analysis to examine Davyn as both an aesthetic object and cultural symbol. The analysis focuses on the character's design elements, including form, color, scale, and material composition, to understand how visual simplicity conveys complex narratives about urban transformation by examining Davyn's presentation within the exhibition context of "Somewhere Else in the World: Chareonkrung," this method investigates how the art toy's aesthetic language mediates tensions between childhood innocence and critical commentary on heritage conservation, sustainable development, and community displacement. This approach draws on visual culture studies methodologies (Hall, 1980) and semiotics to decode the object's symbolic meanings and cultural significance.

#### **2. Ethnographic Inquiry and Audience Reception**

The study engaged diverse audience segments across multiple demographics. Age distribution included 18-29 years (35%), 30-45 years (28%), 46-60 years (25%), and 60+ years (12%). Participants comprised local Chareonkrung residents (32%), Bangkok residents from other districts (41%), domestic tourists (18%), and international visitors (9%). Prior art engagement varied among regular gallery visitors (45%), occasional visitors (38%), and first-time gallery visitors (17%), enabling the research to capture perspectives from both art-world insiders and broader publics.

Semi-structured interviews explored four core themes: initial emotional and cognitive responses to Davyn's visual form; perceived connections between the art toy and Chareonkrung's urban transformation; personal memories or associations evoked by the work; and reflections on childhood, development, and sustainability in urban contexts. This approach examines how viewers from diverse backgrounds interpret and respond to Davyn's material narrative, revealing the object's capacity to create

dialogic spaces for discussing urban futures and ecological sustainability. The methodology follows established ethnographic research practices (Low, 2017) while incorporating audience reception theory (Hall, 1980) to understand meaning-making processes. The researcher employed thematic coding to identify recurring patterns across interview transcripts, questionnaire responses, observational field notes, and social media content, with particular attention to how diverse audiences construct meanings from their encounters with the art toy.

### **3. Spatial and Historical Contextualization**

Drawing on material culture theory (Tilley et al., 2006) and urban studies (Askew, 2002; Herzfeld, 2016), this method contextualizes Davyn within the geographic and historical significance of the Chareonkrung district. The research examines how the exhibition site, located in Bangkok's first paved road and historic cultural crossroads, informs the art toy's meaning as a mediator between past and present. This contextualization explores how Davyn embodies the neighborhood's contradictions, connecting collective memory with contemporary urban realities to generate critical discourse about gentrification, displacement, and the erasure of traditional ways of life. The spatial analysis incorporates perspectives from urban anthropology (Low, 1996, 2017) and cultural geography to understand place-making processes and community identity.

## **Findings**

### **1. Davyn as Cultural Mediator Between Memory and Transformation**

The critical visual analysis reveals that Davyn's deceptively simple design functions as a sophisticated narrative device that mediates tensions between heritage conservation and urban development in Bangkok's Chareonkrung district. The character's aesthetic simplicity, characterized by minimalist form and nostalgic visual language, creates an approachable entry point for audiences to engage with complex discourses about sustainable development and community displacement. Within the exhibition "Somewhere Else in the World: Chareonkrung," Davyn embodies the neighborhood's contradictions, serving as a tangible symbol that connects collective memory of traditional ways of life with the realities of rapid gentrification. The art toy's material presence in a historic cultural crossroads amplifies its function as a conversational catalyst, inviting viewers to reflect on what is lost and gained in processes of urban transformation. This finding aligns with Stewart's (1993) theory about collectible objects mediating between nostalgia and contemporary experience, while extending it to show how such mediation operates in urban transformation contexts.

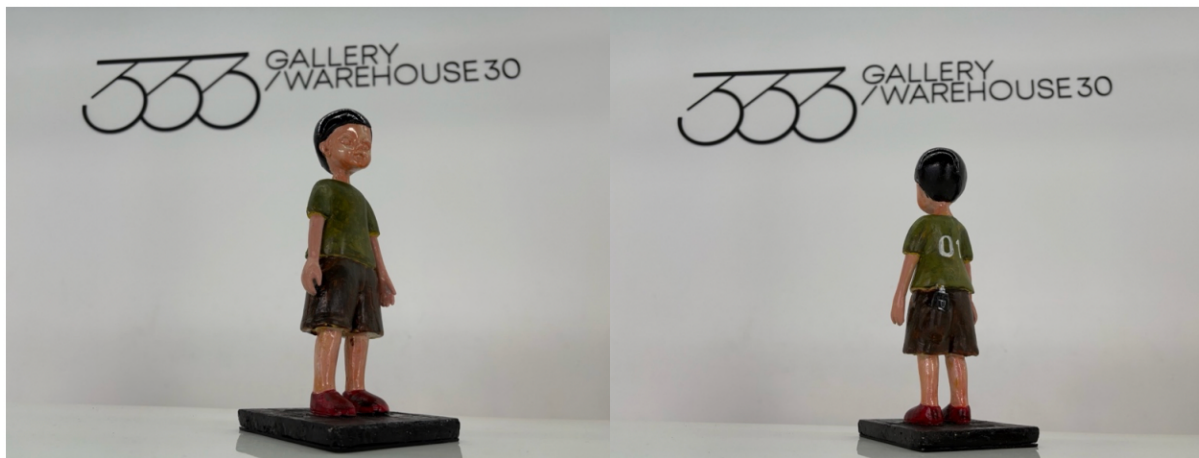
### **2. Creation of Conversational Spaces for Social Critique**

Ethnographic observations and audience reception analysis demonstrate that Davyn successfully creates dialogic spaces where diverse audiences engage in critical discussions about urban futures. Visitors from varying backgrounds, ages, and cultural contexts responded to the art toy not merely as a collectible object but as a legitimate site of cultural criticism that challenges conventional boundaries between high art and popular culture. The object's accessibility, rooted in childhood iconography, disarms viewers while simultaneously prompting profound questions about progress, sustainability, and intergenerational responsibility. Audience responses revealed that Davyn's innocence contrasts effectively with its conceptual complexity, generating conversations that extend beyond the exhibition space into broader public discourse about Bangkok's metropolitan development, environmental consciousness, and the costs of modernization on traditional communities. These findings support Hall's (1980) encoding/decoding model, demonstrating that audiences actively construct meanings from cultural objects while bringing their own interpretive frameworks to the encounter.

### **3. Art Toys as Material Narratives in Southeast Asian Contexts**

The findings position art toys as powerful vehicles for documenting and critiquing urban transformation in Southeast Asian metropolitan environments. Unlike conventional art forms confined to gallery spaces, Davyn circulates through multiple platforms, reaching audiences who might not typically engage with contemporary art discourse. This research demonstrates that art toys function

as material narratives capable of preserving cultural memory while simultaneously commenting on present realities and future possibilities. In the context of Chareonkrung's ongoing transformation, Davyn serves as both documentation and critique, creating a permanent record of community concerns about displacement, loss of heritage architecture, and the erasure of long-established ways of life. The study confirms that collectible objects can generate meaningful conversations about ecological sustainability and intergenerational responsibility, challenging persistent hierarchies that dismiss popular art forms as less legitimate than traditional fine art practices. This finding contributes to material culture theory (Appadurai, 1986; Miller, 2010; Tilley et al., 2006) by demonstrating specific mechanisms through which objects function as active cultural agents in Southeast Asian urban contexts.



**Figure 1.** Davyn: Art Toy by Pasutt Kanrattanasutra, Rasin, Paint, 30 x 12.5 x 14 cm.

## Discussion

### 1. Art Toys as Solutions to Documenting Urban Transformation

This research demonstrates that art toys, specifically Davyn, effectively address the challenge of documenting and critiquing urban transformation in ways that engage diverse publics beyond conventional art audiences. The findings resolve the predicament outlined in the introduction regarding how communities can meaningfully participate in discussions about heritage conservation, sustainable development, and displacement in rapidly changing metropolitan environments. Unlike traditional fine art practices confined to gallery spaces, Davyn's circulation through multiple platforms creates accessible entry points for critical engagement with complex urban issues. The art toy's aesthetic simplicity successfully disarms viewers while prompting profound reflections on the costs of modernization, effectively bridging the gap between popular culture and serious cultural criticism as theorized by Bourdieu (1984) and Crawford (2012).

### 2. Connections to Prior Research and New Contributions

These findings align with Yiu and Chan's (2013) assertion that art toys transcend Traditional boundaries of the art world, while extending their framework by demonstrating specific mechanisms through which this transcendence operates in Southeast Asian urban contexts. The study confirms Stewart's (1993) theory that collectible objects mediate between adult nostalgia and contemporary experience, yet reveals a dimension not fully explored in previous scholarship: the capacity of art toys to function as material narratives that preserve cultural memory while simultaneously critiquing present realities. The research contributes to material culture theory (Appadurai, 1986; Miller, 2010; Tilley et al., 2006) by providing empirical evidence of how objects function as active cultural agents in urban transformation processes.

However, this study diverges from Wong's (2020) emphasis on commercial value by revealing that art toys' significance extends far beyond market dynamics. Audience reception data demonstrates viewers engage with Davyn primarily as a site of cultural criticism rather than as a commodity, suggesting that the cultural work these objects perform cannot be reduced to economic exchange. This finding challenges assumptions in consumer culture studies (Lash & Lury, 2007) that treat collectible objects primarily through market logics, demonstrating that art toys occupy more complex positions in cultural discourse than market-based analyses suggest.

### 3. Theoretical Implications and Future Directions

The significance of these findings extends across multiple domains. First, this research challenges persistent hierarchies that dismiss popular art forms as less legitimate than traditional fine art practices (Bourdieu, 1984), suggesting that effectiveness in promoting social dialogue should be valued alongside aesthetic innovation. The study demonstrates that art toys function as what Latour (2005) terms "non-human actors" capable of reshaping discourse about urban futures and environmental sustainability. Second, the research has important implications for heritage conservation strategies in rapidly developing Southeast Asian cities (Askew, 2002; Herzfeld, 2016; Peleggi, 2007), revealing that accessible cultural objects can serve as catalysts for public engagement in ways that technical reports and policy documents cannot.

Future research should explore comparative studies examining how art toys function in other Southeast Asian cities undergoing rapid transformation, such as Manila, Ho Chi Minh City, or Jakarta, to test the generalizability of these findings across different urban contexts and cultural traditions. Additionally, longitudinal studies tracking how conversations initiated by objects like Davyn evolve over time could illuminate the sustained impact of material culture on public discourse and whether critical questions translate into changed attitudes or policy positions. Research should also examine how digital platforms and social media extend the circulation and impact of art toys beyond physical exhibition spaces, potentially amplifying their role as vehicles for cultural critique and social dialogue.

### Conclusions

This research establishes that contemporary art toys function as powerful vehicles for documenting and critiquing urban transformation in Southeast Asian metropolitan contexts. Through critical examination of Davyn, an art toy created by Pasutt Kanrattanasutra and exhibited in "Somewhere Else in the World: Chareonkrung," this study demonstrates three significant findings that contribute to contemporary art scholarship, material culture studies, and urban anthropology.

First, art toys operate as cultural mediators that bridge heritage conservation and contemporary urban development discourse. Davyn's aesthetic simplicity creates accessible entry points for diverse audiences to engage with complex questions about sustainable development, community displacement, and the erasure of traditional ways of life. The research demonstrates that these objects function not merely as passive reflections of social concerns but as active agents capable of shaping discourse about urban futures, confirming material culture theory's insights about objects' agency in cultural processes (Appadurai, 1986; Latour, 2005; Tilley et al., 2006).

Second, art toys create dialogic spaces where audiences from varying backgrounds participate in critical discussions about metropolitan futures. Unlike conventional art forms confined to gallery environments, these objects circulate through multiple platforms to reach publics who might not typically engage with contemporary art discourse. Viewers respond to art toys as legitimate sites of cultural criticism rather than merely collectible commodities, demonstrating that effectiveness in promoting social dialogue represents a valuable dimension of contemporary art practice that deserves recognition alongside traditional aesthetic criteria (Bourdieu, 1984; Crawford, 2012; Lippard, 2014).

Third, this research challenges persistent hierarchies between high art and popular culture by positioning art toys as material narratives with significant social and political potential. The study reveals that collectible objects can preserve cultural memory while simultaneously critiquing present conditions and imagining alternative futures, establishing art toys as vehicles for collective social critique and agents of cultural discourse in contexts of accelerated urban change (Hall, 1980; Stewart, 1993; Zukin, 1995).

These conclusions have important implications for contemporary art practice, heritage conservation strategies, and material culture studies in rapidly developing Southeast Asian cities (Askew, 2002; Drummond, 2000; Herzfeld, 2016; Peleggi, 2007; Van Roy, 2017). The research contributes new frameworks for understanding how societies document, critique, and respond to rapid metropolitan transformation while establishing that art toys represent significant yet underexamined phenomena deserving scholarly attention. Future investigations should explore comparative studies across Southeast Asian urban contexts and longitudinal analyses tracking the sustained impact of material culture on public discourse about urban development and environmental sustainability.

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# Guidelines for Utilizing Performing Arts to Cultivate Citizenship for Youth in the Digital Era: The Bureau of Civil Politics Promotion, King Prajadhipok's Institute

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## ABSTRACT

The youth are vital citizens in the digital era, and the King Prajadhipok's Institute's Bureau of Civil Politics Promotion effectively utilizes the unique qualities of performing arts to cultivate citizenship among them. This article studies the guidelines for applying performing arts to citizenship cultivation for digital youth, specifically analyzing the Good Citizen Youth Project (2023-2025) using a mixed-methods approach and descriptive analysis. The result that research identifies performing arts as a powerful communication tool for storytelling and identity expression across physical and digital platforms. The framework integrates three core processes: participatory lectures for knowledge building, role model demonstrations to inspire conviction, and practical digital media creation. Key components involve facilitators, participants, and "local asset" content grounded in the five pillars of democracy, history, and culture. Cultivation occurs at the individual level through direct experience and at the media level by empowering youth as digital storytellers on platforms like TikTok, fostering cultural awareness and creative political participation. Furthermore, performing arts have evolved from historical governance instruments into mechanisms for developing "critical citizens" prepared for digital challenges. The integration of traditional culture with modern technology not only preserves national heritage but also yields tangible results through effective social media expansion and widespread public acceptance.

**Keywords:** Performing Arts, Cultivation, Citizenship, Digital, King Prajadhipok's Institute

## Introduction

Youth are pivotal citizens in the digital era. The **Office of Promotion of Citizen Politics** at King Prajadhipok's Institute (KPI) leverages the unique attributes of performing arts to effectively cultivate citizenship among the younger generation. Typically, the cultivation of citizenship—the intergenerational transmission of knowledge regarding legal rights, duties, and social participation—is a long-term process. However, rapid shifts in socio-economics, technology, and government policy continuously reshape civic attitudes, particularly within the borderless digital landscape. Recognizing the urgency of contemporary challenges, such as negative political behaviors influenced by socio-psychological trends, the Office initiated the '**Good Citizen Youth Project.**' This project utilizes performing arts as a strategic tool to instill civic values at the individual level and facilitate widespread dissemination through social media platforms.

Performing arts are human communication tools used to convey stories, experiences, emotions, opinions, and needs through gestures, tone, and facial expressions, whether through self-representation or role-playing. Elements of performance range from simple to elaborate, reflecting lifestyles, ethnicities, beliefs, history, and folklore. These performances, varying in length, rely heavily on both

improvisation and scripted narratives, which adapt to social, economic, and political contexts. According to Manissa Vasinarom (2021), the unique attributes of performing arts—imitation, creation, recording, validation, presentation, and dissemination—possess a transformative power that renders concepts tangible and lifelike. This persuasive nature makes performing arts an effective tool for training and education (Kanpidcha Sumawan, 2021), particularly in cultivating skills such as digital storytelling, public speaking, personality development, identity expression, and policy communication.

A "citizen" is defined as an individual who possesses legal rights and duties and actively participates in social development. Today, citizenship manifests both in person and across social media platforms. Its core substance encompasses beliefs, rituals, traditions, laws, and socio-economic conditions, all of which are transmitted to the youth through various digital platforms, spanning both private and public spheres.

In Thailand, the cultivation of citizenship occurs through families, local communities, and the "Civic Duty" curriculum mandated by the Ministry of Education, alongside state-led activities (Kulthida Ounjit, Vijitra Srison, & Santhan Chayanon, 2024). While the use of performing arts for this purpose—such as drama, folk performances, ballet (Gonçalves, n.d.), film (Turnbull, 2013), and Chinese opera (Sikkhakosol, 2014)—is recognized globally, Thai efforts often fall short. This lack of success stems from a reliance on rote memorization and a lack of practical understanding, leading to a disconnect from local roots, democratic values, and creative media literacy. Consequently, civic expression often deviates from its intended purpose, resulting in inappropriate political behaviors frequently observed on social media.

Recognizing these challenges, the Office of Promotion of Citizen Politics at King Prajadhipok's Institute (KPI) has integrated performing arts into its youth development strategy, aligned with the "KPI-CDG" (King Prajadhipok-Citizen Democracy Governance) policy. The "Good Citizen Youth Project" is a three-day intensive program where participants must demonstrate their understanding by producing short "local asset" videos on TikTok and defending their work before a committee. The project's success is evidenced by high viewership and the participants' ability to transmit these values to other youth (King Prajadhipok's Institute, 2025).

Despite its potential, the use of performing arts to instill citizenship in Thai youth remains limited. There is a notable lack of formalized processes for curriculum development, subject integration, and activity selection tailored for the youth. This study, therefore, addresses these gaps by investigating the effective use of performing arts for citizenship cultivation in the digital age, focusing on the "Good Citizen Youth Project" as a case study to identify guidelines for achieving impactful, short-term results.

Consequently, this research aims to investigate the guidelines for citizenship cultivation through performing arts, as implemented by the Office of Promotion of Citizen Politics, KPI, between 2023 and 2025, with a particular focus on its manifestation across social media platforms. Utilizing a mixed-methods approach, this study seeks to provide a comprehensive framework for instructional management and activity design aimed at fostering civic virtues in youth. Furthermore, it highlights the importance of raising awareness for local cultural preservation and establishing sustainable democratic foundations at the individual level, ultimately offering practical applications for relevant academic and professional fields.

### **Research objective**

To study the guidelines for utilizing performing arts to cultivate citizenship for Youth in the Digital Era by the Bureau of Civil Politics Promotion, King Prajadhipok's Institute.

### **Literature Review**

The guidelines for utilizing performing arts to cultivate citizenship in the digital youth era by the Bureau of Civil Politics Promotion, King Prajadhipok's Institute, have the following key points of interest:

## Performing Arts

Performing arts function as a communicative instrument for leaders to articulate their identity, self-image, and social standing through the narration of personal experiences, utilizing both self-representation and role-playing. These narratives are presented through live performances or recorded media, possessing the inherent capacity to imitate, construct, validate, and record behavioral patterns within individuals and across various platforms—ranging from still and motion pictures to digital video clips—which allow for both instantaneous dissemination and retroactive review. The structural components of performing arts comprise the sender, receiver, message, process, outcome, and impact, while the content is categorized into three distinct domains: (1) way of life, regulatory practices, and governance; (2) beliefs, rituals, and traditions; and (3) history, chronicles, and cultural folklore (Manissa Vasinarom, 2019). Collectively defined as "culture," these elements manifest within the citizenry at local, national, and digital levels, remaining dynamic and subject to shifts in social, governmental, and leadership contexts (Manisa Vasinarom, 2023). While transmission occurs through both interpersonal and technological channels, the most sustainable preservation is achieved through the internal cultivation of these values within the individual (Rojana Suntaranont, 2006).

Artificial Intelligence (AI) and online platforms are a type of performing arts used as tools for recording, creating, presenting, and disseminating stories of individuals or citizens. They can widely and rapidly generate awareness and persuasion, as seen in viral trends on social media that lead to discussion, following, and adherence (e.g., food, singing, performance). Nevertheless, the use of AI and online platforms still requires human practice and data input from individuals, groups, and society to produce results from commands, such as documentaries, fiction, cartoons, animation, eBooks, posters, and voiceovers. Popular online platforms among youth include TikTok, YouTube, Facebook, Instagram, and Line.

The use of performing arts occurs both in normal times and on special occasions for individuals, groups, and society. This is evident from the various roles of performing arts (Surapone Virulrak, 2001), including communication, exercise, tool of status for a specific class, entertainment, public relations, preservation of community identity, socializing, creativity, dissemination of political policies, and education.

Regarding citizenship cultivation, established guidelines utilize performing arts as a primary vehicle (Kigozi, 2023), often through the concept of "Edutainment." These methods include demonstrations, mandatory practices, instructional teaching, performance viewing, and role-playing, all of which are applicable to individuals across all social strata (Prince Damrong Rajanubhab, 1923). This is historically evident during the Thai Cultural Revolution under Field Marshal Plaek Phibunsongkhram, where government policies were disseminated by mandating "Ram Wong" (folk dance) sessions every Wednesday. During this era, the Fine Arts Department and the Public Relations Department were tasked with creating and broadcasting performances and songs related to civic duty. In particular, the "Standard Ram Wong" emerged as an influential tool for instilling citizenship, with its impact persisting to the present day. Furthermore, the mandatory "Civic Duty" curriculum was established to cultivate citizenship in alignment with "Statism" (Ratthaniyom) ideologies. Although this curriculum initially fluctuated following the end of that premiership, "Civic Duty" was officially reinstated in 2008 as an elective course within the Basic Education Core Curriculum for secondary levels. This reinstatement serves to instill citizenship according to contemporary state ideologies (Ministry of Education, 2008), a practice that continues to this day.

## Citizenship

A citizen is defined as the populace or the inhabitants (*Royal Society*, 2011), or a member of society who adheres to values, ideals, and social behaviors, possesses legal rights and duties, is socially

responsible, knowledgeable about politics and governance, participates in social and political development, has freedom of expression, and is protected by law (Jaruwan Kaewmano, 2025).

Citizenship is the status of an individual recognized by customs, laws, or state policies that guarantee an individual's rights and duties. Rights here include daily life, occupation, education, governance, voting, travel, property ownership, diplomacy, tax payment, military service, preservation of community identity, and freedom of expression. Citizenship is crucial for the perception, understanding, beliefs, religion, rituals, way of life, regulations, social laws, and the policies of community leaders (Thawilwadee Bureekul & Ratchawadee Sangmahhamad, 2014).

Current citizenship can be categorized into four social levels: family, locality, nation, and online community. In Thailand, the Bureau of Civil Politics Promotion, King Prajadhipok's Institute, studies five desirable characteristics of Thai citizens: Reasonableness, Discipline, Honesty, Responsibility, and Public Mind (Public Conscience), often referred to as the Five Roots of Democracy (Saranyu Mansub, 2013).

Digital Citizenship is an individual's ability to use information and communication technology safely, ethically, responsibly, respectfully of rules, protect rights, and appropriately use technology in compliance with national and international laws and policies. Expressing citizenship using performing arts in the digital era necessitates knowledge and understanding of all levels of citizenship, including digital citizenship, to effectively study, promote, disseminate, and cultivate citizenship among youth (Kwanchanok Aiyuen, Usa Ngammeearee, & Somjai Suebsoh, 2024).

### Youth Cultivation

Youth are individuals who are over 15 years old but have not yet reached 18 years old and are not legally emancipated by marriage (*Royal Society*, 2011). In terms of education, this group is typically in the 12-year basic education system, covering both academic (Matthayom 4-6 / Grade 10-12) and vocational streams (High Vocational Certificate). This group is interested in technology, entertainment media, social media, education, work opportunities, family, livelihood, economy, society, and political issues, governance, human rights, and the environment. These interests may arise from cultivation within the family and the youth's social environment.

Youth cultivation is defined as the process of shaping moral virtues, ethics, values, and ideologies in alignment with the standards established by societal leaders. This cultivation necessitates a collaborative effort across multiple sectors, including families, guardians, peers, teachers, communities, and relevant stakeholders. Such efforts are manifested through religious beliefs and practices, ceremonial protocols—including royal and state ceremonies—as well as educational curricula, academic subjects, and structured activities. The methods employed for youth cultivation include role modeling, guidance, training, consistent practical application, the use of illustrative examples, and the creation of an environment conducive to holistic development (Ratchaburi Provincial Public Relations Office, 2024).

The youth cultivation methods are inherently embedded within the functional attributes of performing arts, specifically through role modeling, imitation, demonstration, practical application, pattern construction, validation, and dissemination. Examples include historical dramas or period-based performances, chronicles, biographies of leaders, legends, and the representation of local community identities. A pivotal attribute of performing arts is their persuasive power and emotional resonance, which effectively reach the audience's psyche. Historically, this has been evidenced by the dissemination of governance policies through the "Standard Ram Wong," Lanna folk dances, Nora, Northeastern folk dances, Khon, and local folk songs. In the contemporary context, this includes the promotion of community identities through "local asset" documentary clips on social media, as well as the dissemination of ideologies and practical guidelines through public speaking by student leaders and community representatives.



### **The Bureau of Civil Politics Promotion, King Prajadhipok's Institute**

The Bureau of Civil Politics Promotion is an internal division of the King Prajadhipok's Institute (KPI) responsible for managing education and training programs (certificate, achievement, and diploma courses), organizing seminars on disseminating knowledge about democracy, promoting activities related to democratic governance, and building networks for democratic development (76 Civil Politics Development Centers). This also includes training for the Project Citizen program and other tasks assigned by the Secretary-General.

During in 2023 to 2025, Mr. Vitavas Chaipakpoom, the Secretary-General of KPI, emphasized a policy focusing on citizenship, with the vision that the Civil Politics Development Centers would serve as centers for promoting network participation to create sustainable citizen strength. This strategy was divided into three parts: Creating Citizenship, Developing Networks for Civil Politics, and Enhancing the Potential of Civil Politics Center Committee Members (Bureau of Civil Politics Promotion, KPI, 2023).

This policy led to the creation of courses and activities by the Bureau of Civil Politics Promotion, KPI, which organized training projects to provide knowledge, promote skills, instill positive attitudes, and encourage adherence to democratic values among the public. Mr. Kookiat Phoomiratana, Advisor to the Secretary-General of KPI on Civil Politics Promotion, designed the Bureau's curriculum for training civil politics centers, personnel, and interested agencies. This included short courses, as well as orientation and farewell activities for other KPI courses, with the evaluation based on the Institute's citizenship characteristics: KPI – CDG (King Prajadhipok Institute – Citizens Democracy Governance).

The Good Citizen Youth Project is a short course organized by the Bureau of Civil Politics Promotion, KPI. The concept aims to promote knowledge, understanding, and core principles of democracy under a constitutional monarchy, history, culture, local leadership development based on good governance and ethics, awareness of social change, and networking among high-potential young leaders who are socially responsible. The goal is to sustainably create tangible outcomes, activities, and projects for social mechanisms and public benefit. The pilot training project covered the entire country, divided into Bangkok and 14 areas/20 provinces, with each session lasting three days. The target group consisted of 60 youth leaders from 10 schools who were currently studying in high school and were members of the student council or student government, accompanied by one advisor teacher from each school. The activities included participatory lectures, discussions, field trips, development and presentation of citizenship promotion projects, and practical training. The content was divided into five subjects: Good Citizenship and the Democratic Way of Life; Political History and Governance under a Constitutional Monarchy; Digital Technology, Social Development, and Cultural Heritage; Culture and Cultural Routes; and Project Development and Citizenship Dissemination. The graduation requirement was full attendance and participation, as well as the creation and presentation of a project for citizenship development and expansion in the community. Follow-up was conducted after the project completion to track achievements and dissemination by the participants (Nampheung Jewpanya, 2023).

### **Research methodology**

This study employs a mixed-methods research design, integrating documentary research and empirical data collection. The methodology encompasses the analysis of various sources, including the operational manuals of the "Good Citizen Youth Project" by the Office of Promotion of Citizen Politics, project performance reports, historical documents, local cultural data, and training materials. Primary data were gathered through semi-structured interviews with curriculum developers, facilitators, and participants selected via purposive sampling. Furthermore, the study utilized observational techniques to analyze viewership metrics, the content of digital media produced by participants, and the subsequent impact expansion across social media platforms. The research instruments included data recording

forms, in-depth interview guides, and observation forms. The collected data were processed and validated using triangulation methods, with the findings presented through descriptive analysis.

## Findings

The study on the guidelines for utilizing performing arts to cultivate citizenship in the digital youth era by the Bureau of Civil Politics Promotion, King Prajadhipok's Institute, yields the following key points:

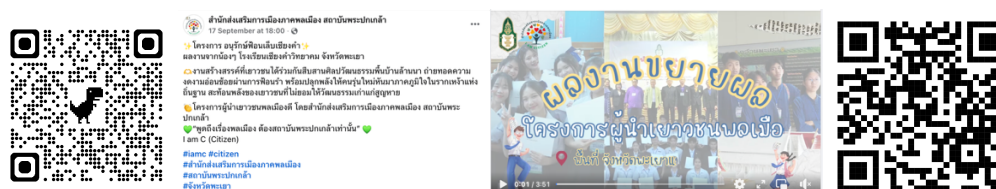
### 1. Communication Tool for Leaders to Cultivate Citizenship for Youth in the Digital Era

Performing arts are both an art and a science essential for governing leaders (Jessada Thongrunroj, 2016). The study of performing arts was historically one of the eighteen core liberal arts for kings or governing leaders (Prince Damrong Rajanubhab, 1923), intended to facilitate learning, understand humanity, communicate effectively with individuals and society, and enable the appropriate selection and creation of performance. The inherent ability of performing arts to manifest abstract concepts concretely, persuade, and deeply reach the minds of individuals and society makes it a powerful tool for citizenship cultivation in youth.

Changes in social, economic, political, cultural, and technological landscapes impact the understanding and practice of digital citizenship. Attitudinal and behavioral expressions manifest in two forms: the individual and the media. The expressions of individuals and media are interconnected, affecting both closed groups and wider societal dissemination, with both short-term and long-term consequences. Therefore, cultivating citizenship in the digital era youth is crucial for fostering responsibility and participation in the development of their locality, nation, and online society.

Citizenship cultivation involves establishing knowledge and understanding of one's roots, including ethnicity, history, culture, and governance at both the local and national levels, to ensure appropriate self-conduct and national development. Given current global trends and technological advancements, citizens must learn and comprehend these elements to properly conduct themselves and contribute to the development of online society.

The Bureau of Civil Politics Promotion, King Prajadhipok's Institute, adopted the concept of using performing arts for youth cultivation, blending principles of Thai citizenship and digital citizenship. They organized the Good Citizen Youth Project to cultivate citizenship in digital youth across three dimensions: Local Citizenship, National Citizenship, and Digital Citizenship. The project criteria required participants to be youth leaders from schools, accompanied by their advisor teachers, ensuring both in-depth and widespread dissemination. Specifically, cultivation occurs within the youth, is presented via the TikTok social media platform, and is subsequently transmitted to other youth within their schools or communities using the processes learned during the project training.



**Figure 1.** Activity of the Good Citizen Youth Project, King Prajadhipok's Institute  
**Source:** Manissa Vasinaron, 2025

### 2. Forms of Performing Arts for Cultivating Citizenship for Youth in the Digital Era

The cultivation of citizenship in digital youth is categorized into two forms: cultivation within the individual and cultivation via social media (Bray & Chappell, 2011). The Bureau of Civil Politics Promotion, King Prajadhipok's Institute, selected specific forms of performing arts for cultivating citizenship in digital youth, based on the psychology of adolescents aged 15–18 years. These include: participatory lecturing, discussion, group meetings, field trips, interviewing local wisdom experts and

specialized speakers, practical training, project development and presentation, and follow-up on project dissemination. These activities constitute training grounded in the Five Democratic Roots, with details as presented below:

**Table 1: Forms and Methods of Citizenship Cultivation for Digital Youth**

Forms of Cultivation	Cultivation Methods	Observed Outcomes
Cultivation Within the Individual	Participatory lecturing on the content of each activity module.	Knowledge and understanding of local citizenship, Thai citizenship, and digital citizenship; of one's own roots, history, local culture, and democratic governance; and of appropriate principles for media production and dissemination.
	Discussion of activity content by linking reasons to social context and change.	Critical thinking through connecting historical evidence and likelihood within the context of the specific period.
	Field trips to designated local community sites, such as museums.	Knowledge and understanding of local citizenship, and the development of public conscience (public mind) and a sense of responsibility.
	Development and presentation of local asset projects (local identity "ของดีท้องถิ่น") to the curriculum committee.	Knowledge and understanding of local assets/wisdom, pride in one's own roots, the application of the Five Democratic Roots in their work, dissemination on TikTok, and knowledge transfer to youth in schools or local communities.
	Practical training according to the agreements for project participation and the activities within each subject.	Knowledge, understanding, and adherence to the Five Democratic Roots (the principles of Discipline, Honesty, Reasonableness, Responsibility, and Public Conscience).
Cultivation via Social Media	Scriptwriting, filming, editing, and disseminating short video clips on local assets/wisdom (local identity "ของดีท้องถิ่น") within the Good Citizen Youth Project.	Local citizenship internalized within the individual; audience interest; role modeling (or a model for self-conduct); promotion/public relations of local assets/wisdom; and the study of in-depth information for self and societal development.

**Source:** Manissa Vasinarom, 2025

### 3. Components of Performing Arts for Cultivating Citizenship for Youth in the Digital Era

The components of performing arts for cultivating citizenship in digital youth include the Instructor, Trainees, Message, Method, Output, and Outcome, detailed as follows:

#### a. Instructor

The project instructors are divided into three groups: Lecture Instructors, Local Instructors, and Committee Instructors. The Lecture Instructors provide knowledge on citizenship, history, culture, cultural routes, democratic governance under a constitutional monarchy, and digital media. They also offer guidance, stimulate thought according to the content, and serve as role models adhering to the Five Democratic Roots. The Local Instructors provide specific local knowledge, including local sages, museum guides, learning center experts, and leaders at historical and community landmarks. The Committee Instructors are responsible for verification, evaluation, and offering advice to the trainees. The core approaches used by the instructors via performing arts for youth cultivation are: building knowledge and understanding based on reasonableness, linking the context of social change through participatory lecturing, and modeling appropriate self-conduct for the trainees. This results in the trainees developing trust, faith, and adherence. Furthermore, providing opportunities for youth to express themselves by telling the story of their local assets in a digital media format, linked to their own

concept of citizenship, fosters the characteristics of modern citizens who are capable of using technology for political and social participation (Mossberger, Tolbert, and McNeal, 2004).

#### **b. Trainees**

The project trainees are divided into two groups: School Youth Leaders and Advisor Teachers. The School Youth Leaders are the primary trainees, playing a crucial role in learning, internalizing, developing, and presenting the "local assets" media. The Advisor Teachers act as observers and provide guidance to their respective school youth leader groups. The use of performing arts within the trainee group for cultivation focuses on self-acceptance, expression of opinions, and participation for the development of their community. The activity of expressing themselves by narrating their local assets through digital media demonstrates the appropriate cultivation of local and digital citizenship.

#### **c. Message**

The core substance for cultivating citizenship in youth is divided into three levels: local, national, and online. The key substance is structured around 4 main topics:

1. **Citizenship:** Includes knowledge and understanding of one's role and duties, regulations, state policies as a member of society, as well as responsibility and participation in social development.
2. **Democratic Governance under a Constitutional Monarchy:** Includes knowledge and understanding of the beliefs and traditions of royal governance, the transition from local to national governance, and the roles of the monarch as a governing leader.
3. **Culture:** Includes knowledge and understanding of one's roots from history, ethnicity, local identity, way of life, and cultural routes, leading to Thai nationhood and the changing social context affecting local culture.
4. **Digital Citizenship:** Includes knowledge and understanding of one's role and duties in using digital media appropriately and safely.

These four substantive issues are compiled into the training content and activities, demonstrated through the storytelling of local assets, the presentation of short video clips on TikTok, and the transfer of knowledge to school youth, as well as the presentation of self-identity and societal image on social media (Krissana Saengchan & Keskarnok Choempadit, 2023). This serves as a pathway for social development and participation.

#### **d. Method**

The main method used for citizenship cultivation in the Good Citizen Youth Project is knowledge provision to build understanding, leading to practical action, following the guidelines of cultural transmission through performing arts—starting from individual-to-individual and group transmission (Purita Rueangjirayot, 2019). Transmission via technological media is another concurrent approach.

The training process begins with lectures on citizenship, local history, local culture, cultural routes, and governance under a constitutional monarchy. This is followed by field trips to local museums, learning centers, and historical sites, led by local instructors or folk sages. Subsequently, trainees learn scriptwriting and video clip creation for social media. They are then assigned group work by school to present a "local assets" topic, allowing them to hold meetings and express opinions, with guidance from their advisor teachers. The final process involves presenting to the curriculum committee and fellow trainees, along with answering committee questions to verify their knowledge, understanding of the core substance, and media production process compliance with digital media laws.

In the activity process, youth use Storytelling to write scripts and create narratives about their local assets, which serves as training for systematic thinking. Each group presents their story verbally, through role-playing, interviews, narration, voice-over, improvisation, etc. TikTok, a familiar platform for youth, is utilized as a tool for creation and dissemination, employing a concise and engaging presentation format. This performing arts approach makes the learning process appealing and suitable for the learning behavior of the digital generation (Ribble, 2015).

#### **e. Output**

The resulting output of the activities, based on project evaluation results, interviews, and observation of the work clips, indicates that the youth gained knowledge and understanding of citizenship in Thai society from the training on Good Citizenship and the Democratic Way of Life, local history, and democratic governance under a constitutional monarchy. Furthermore, they developed pride in their locality and cultural identity by applying the processes and skills acquired from the Digital Technology, Social Development, and Cultural Heritage course in their daily lives. This signifies the attributes of an active citizen (Putnam, 2000), demonstrating the simultaneous cultivation of citizenship both within the individual and through digital media.

#### **f. Outcome**

The dissemination of the youth's internalized citizenship and their video clips on TikTok resulted in widespread recognition on social media, evidenced by millions of views and shares of the short video clips by both youth and the Bureau of Civil Politics Promotion, KPI (King Prajadhipok's Institute, 2025). The resulting impact is online social participation, high engagement (views and shares), and adherence/imitation by other youth. This expansion demonstrates the creation of inspiration from the youth's work for others, learning, creativity, and the development of their locality, and the strengthening of digital citizenship, which is a success in cultivating citizenship in the digital era. (Jinjutha Limsawat, Sumamarn Chawna, Rungnapa Rungrod, Onuma Phoombura, & Komgrit Pensuk., (2025))

### **4. Content of Performing Arts for Cultivating Citizenship for Youth in the Digital Era**

The design of the curriculum, content, and activities for the project, using performing arts as a communication tool for youth cultivation, highlights the following keywords: Citizenship, Democratic Governance under a Constitutional Monarchy, Youth, and Digital. Since citizenship necessitates knowledge and understanding of locality, history, and culture, this guided the selection of five subjects for the curriculum:

1. Good Citizenship and the Democratic Way of Life
2. Political History and Governance under a Constitutional Monarchy
3. Digital Technology, Social Development, and Cultural Heritage
4. Culture and Cultural Routes
5. Project Development and Citizenship Dissemination

The core content of performing arts utilized for citizenship cultivation is storytelling, which is vital for expressing knowledge and understanding of one's roots and locality, as well as for dissemination in the community and online society. This directly leads to the project activity of presenting short video clips to narrate the stories of local assets/wisdom "*local identity* (ของดีท้องถิ่น)", which include beliefs, traditions, music, songs, performances, consumer goods, food, and tourist attractions. Besides fostering local and digital citizenship, this activity can be leveraged for other benefits, such as education, public relations, and the creative economy.

### **5. Core Substance of Performing Arts for Cultivating Citizenship for Youth in the Digital Era**

The core substance for cultivating citizenship according to the "Five Democratic Roots (KPI-CDG)" concept in digital youth emphasizes the link with behavior in Thai society and the online world.

#### **a. Discipline**

Discipline is defined as adherence to community rules, laws, state policies, and online social regulations. In this project, trainees demonstrated discipline by adhering to project rules during their participation, including the creation and dissemination of clips on TikTok. This process promotes social and digital citizenship.

#### **b. Reason**



Reason refers to the ability to use intellect to thoroughly contemplate facts before making decisions or expressing opinions. Trainees engaged in discussion and expressed opinions during lectures, fieldwork, scriptwriting exercises, and presentation clips by linking social context based on reasonableness/rationality.

#### **c. Integrity**

Integrity involves holding firmly to truth and righteousness for oneself and others in all situations. Participants used the acquired information honestly in their video clip presentations, providing acknowledgment and referencing the sources to give credit to the data providers.

#### **d. Responsibility**

Responsibility is the awareness of one's role, duty, and the consequences of one's actions. Participants fulfilled their role as citizens in developing their locality by narrating the stories of local assets/wisdom. The data was sourced from community members or local venues. The resulting clips enabled both the trainees and the audience to share the information widely.

#### **e. Public Consciousness**

Public Consciousness (or Public Mind) is prioritizing the common good over personal gain. Participants served as representatives or youth leaders who sacrificed their leisure time (weekends) to join activities aimed at their self and local community development. The video clips produced by the youth resulted in viewers becoming more familiar with the communities, consequently boosting tourism, trade of products/services, and access to local areas.

### **6. Role of Performing Arts in Cultivating Citizenship for Youth in the Digital Era**

The Good Citizen Youth Project demonstrates the powerful and effective role of performing arts as a communication tool through 6 key functions:

1. Building knowledge and understanding of one's own roots.
2. Participation in the conservation, development, transfer, and dissemination of local and national culture.
3. Creating awareness of the importance of, and appropriate expression within, democratic governance under a constitutional monarchy.
4. Appropriate use of technology for disseminating information, news, policies, and expressing opinions in online society, including appropriate participation in online community development.
5. Using performing arts for critical storytelling about oneself and society through communication channels in both private and public media spaces.
6. Cultivating the characteristics of citizenship desired by the leadership.

### **7. Transformation of Performing Arts for Cultivating Citizenship for Youth in the Digital Era**

The implementation of the Good Citizen Youth Project shows a transformation in the approach to using performing arts for citizenship cultivation, moving away from a traditional classroom-based training model, with details as follows:

#### **a. Instructor**

The instructor's role shifted from being a Knowledge Giver (Lecturer), who emphasized lectures and memorization, to being a Learning Facilitator or Coach. This new role focuses on encouraging research, critical analysis, knowledge consolidation, and self-creation of knowledge. Activities now emphasize experience exchange based on reasonableness and participation.

#### **b. Trainees**

The trainee's role shifted from being a Knowledge Receiver (focused on listening, note-taking, and memorization) to becoming a Practitioner, Learning Reflector (abstracting lessons from practice), Creator, and Active Participant. They are now expected to adhere to the project's agreement/charter, use critical thinking skills, produce works related to their locality, utilize technology

for creation and dissemination, express opinions, and interact with others in line with the attributes of a digital citizen.

c. Media and Learning Resources

The learning materials shifted from in-class learning, fieldwork, and traditional media content to a large digital data repository. This presents engaging information on borderless online platforms, accessible anywhere, anytime with the internet, thus catering to the diverse needs and behaviors of citizens.

d. Activities and Curriculum

The curriculum shifted its focus from emphasizing purely academic information and classroom-bound practice to a multidisciplinary integrated design that stresses hands-on practice and the concrete presentation of results. Performing arts are used as a communication tool to narrate individual and societal content through the creation of short video clips to disseminate local culture and expand interaction widely on social media platforms.

e. Policy and Regulations

The approach to citizenship cultivation shifted from emphasizing strict adherence to state rules and policies to creating a Critical Citizen (พลเมืองที่มีวิญญาน) who appropriately fulfills duties and exercises rights in both the real and digital worlds.

## 8. Utilizing Performing Arts for Citizenship Cultivation in Digital-Age Youth

The study identified four key dimensions in the utilization of performing arts to foster citizenship among youth through the "Good Citizen Youth Project" by the Office of Promotion of Citizen Politics, KPI: interpersonal transmission, curricular activities, experiential learning, and digital media integration.

8.1 Interpersonal Transmission: Facilitators and Local Sages: Acting as role models, facilitators and local experts utilized performing arts processes grounded in the "Five Pillars of Democracy." Through rational communication and participatory lectures, they established a rapport that inspired faith and a readiness to comply among the youth. Youth and Teacher Advisors: Collaborative activities and brainstorming sessions facilitated mutual identity recognition, aligned with social psychology and behavioral principles. Teacher advisors functioned as observers and facilitators, supporting the transmission of "good citizen" cultural constructs and peer-to-peer communication, which deepened the impact through shared experiences.

8.2 Curricular Activities The curriculum emphasized "community roots"—specifically history, culture, and governance—to ensure youth understood their origins before progressing to "duties" as both physical and digital citizens. A diverse range of speakers, including academic experts from KPI and local sages, provided multi-dimensional learning. The core strategy involved a structured sequence: perception (lectures), sensation (field visits), crystallization (scriptwriting), and expression (TikTok production). This sequence effectively bridged theoretical knowledge with tangible daily practice while integrating the "Five Pillars of Democracy" as a foundational requirement for all activities.

8.3 Experiential Learning Learning was categorized into two approaches: Direct Experience (Field Trips & Practice): Visits to museums, historical sites, and community landmarks placed youth within "real-life scenarios" of history. Interviewing local sages helped students practice data collection and natural communication (improvisation). Digital Platform Utilization: TikTok served as a stage for youth to become active participants. By employing storytelling, scriptwriting, and digital performance to present "local assets," the learning outcomes achieved viral status. This transformed youth into "proactive digital citizens" who contribute to online society with accurate and creative content.

8.4 Digital Media Integration Digital storytelling through TikTok aligned with the behavioral patterns of modern youth. The focus was on concise yet engaging scriptwriting, filming, and editing. Expressing digital citizenship via social media acted as a form of public relations and creative socio-political participation. This included practicing online etiquette and demonstrating integrity through proper data citation. Furthermore, the wide-scale awareness generated—evidenced by millions

of views and shares—inspired and expanded the concept of citizenship from the individual level to the national online community.

## 9. Processes of Utilizing Performing Arts for Citizenship Cultivation

The process of employing performing arts to instill citizenship reveals key elements across various methodological stages, as detailed below:

**9.1 Interactive Storytelling and Dialogue** This stage serves as the cognitive foundation, facilitating the transmission of knowledge regarding historical roots, culture, and civic principles (The Five Pillars of Democracy). Through two-way communication, an open space for exchange is created using inquiry-based learning, discussion, and the connection of content to contemporary social contexts. This approach ensures that youth develop "rational understanding" and a sense of social belonging, while utilizing performing arts techniques to demonstrate behavioral models.

**9.2 Modeling and Role Play** This stage involves concrete expression, where facilitators and teacher advisors act as "Learning Directors." They embody the "Role Model" in terms of ethics and civic conduct. Youth learn and internalize these values through observation and demonstrations of effective data searching, interviewing local sages, and maintaining appropriate social decorum. This modeling fosters confidence and provides the inspiration necessary for emulation.

**9.3 Active Learning Action** This stage transforms "spectators" into "performers" within the digital arena through a structured sequence:

1. Researching: Identifying "local assets" through direct experience and site visits.
2. Creating and Fact-Checking: Writing scripts, filming, and editing while ensuring data accuracy and proper citation, adhering to digital citizenship principles.
3. Presenting and Feedback: Delivering performances to a committee to practice sophisticated communication and real-time problem-solving (Improvisation).
4. Public Engagement: Disseminating content via TikTok to inspire others and expand the impact of citizenship to a broader societal scale.



**Figure 2:** The Sequential Process of Utilizing Performing Arts for Citizenship Cultivation in the "Good Citizen Youth Project," Office of Promotion of Citizen Politics, King Prajadhipok's Institute.

Source: Manissa Vasinaron, 2025

## 10. Guidelines for Organizing Citizenship Cultivation Activities for Digital-Age Youth

The guidelines for utilizing performing arts to instill citizenship in youth within the digital era are categorized into two primary dimensions: the Individual Dimension and the Media Dimension.

**10.1 Individual Transformation Dimension** This dimension focuses on nurturing mindset, spirit, and behavior through performing arts processes that emphasize social relations:

**Role Modeling & Internalization:** Youth absorb civic values by observing "Facilitators" (facilitators and teacher advisors) who serve as civic role models. Their use of rational communication and participatory methods fosters trust and a sincere willingness to emulate these behaviors.

**Experiential Learning & Roots Connection:** Organizing field trips to authentic sites—such as historical landmarks, museums, and community centers—allows youth to experience local history and identity firsthand. Interacting with local sages and community members instills a sense of pride in their heritage.

**The 5 Core Values Integration:** Discipline, integrity, rationality, responsibility, and public-mindedness are woven into every training activity. This integration ensures that youth crystallize these virtues within their spirit, forming the foundation of a "good citizen."

**10.2 Media and Digital Representation Dimension** This dimension focuses on leveraging technology as a platform for expression and the broad dissemination of civic values:

**Digital Storytelling:** Performing arts techniques are used to transform academic knowledge into engaging narratives. Through scriptwriting, filming, and editing short videos on TikTok under the theme of "Local Assets," youth practice powerful and creative communication.

**Fact-Checking and Integrity:** Media production activities are coupled with rigorous data verification and proper citation. This process adheres to digital laws and ethics, training youth to become responsible digital citizens who are accountable for the information they disseminate.

**Social Engagement as a Change Agent:** Online platforms serve as tools for building engagement with the public. By sharing beneficial information and participating appropriately in online discourse, youth transition from being mere "passive recipients" to becoming "Change Agents" in the digital world.

## Conclusions and Discussion

Performing arts serve as a highly effective communicative instrument for instilling citizenship in digital-age youth. Rooted in the individual, performing arts function to record, present, and create narratives of individuals and society. Through methods such as imitation, pattern construction, modeling, and dissemination via storytelling—covering life paths, history, and governance—youth can articulate their heritage. Whether through self-representation or role-playing, these narratives reach the digital community, a method increasingly recognized as vital for youth cultivation (Morgan, 2021).

**The Evolution of Citizenship Cultivation:** Historically, citizenship was instilled through demonstrations within families, schools, and communities. Over time, this role diminished, becoming confined to formal "Civic Duty" subjects in social studies curricula. However, effective cultivation requires genuine understanding and continuous experiential learning between the sender and receiver. This study aligns with the success of "Standard Ram Wong" during the era of Field Marshal Plaek Phibunsongkhram and contemporary theatrical creations (Thepparak & Hongwitayakorn, 2014). Notably, the "Good Citizen Youth Project" demonstrates that integrating performing arts with digital media allows for broader and more rapid impact through both promotional and educational lenses.

**Transforming Rote Learning into Active Engagement:** The process has shifted from memorization to active participation in lectures, field visits, and "Digital Performance." This phenomenon resonates with Augusto Boal's (1979) theory of the "Spect-actor," where the boundary between the audience and the performer is dissolved to empower individuals as agents of social change.

By following a sequence of "**Knowing Roots**" (History and Identity), "**Building Pride**," and "**Taking Action**," youth internalize civic behaviors. Leveraging the synergy between youth networks and the TikTok algorithm, learning transcends the physical camp, creating a wide-scale social impact with views reaching millions.

#### **Two Key Dimensions of Digital Citizenship Cultivation:**

1. **The Individual Dimension:** Integrating knowledge, skills, and creativity into the person.
2. **The Social Media Dimension:** Moving from live stage performances to "Digital Performance" to suit modern behaviors that demand speed, conciseness, and immediate engagement. According to **Bandyopadhyay (2020)**, short-video platforms are uniquely effective in persuasive communication for younger demographics. By using community identity as "raw material," history is tangibly linked to being a good citizen.

**Strategic Implications and Sustainability:** The decision by the Office of Promotion of Citizen Politics (KPI) to use performing arts highlights its unique ability to persuade and reach the "audience's psyche" (**Manisa Vasinarom, 2021**). It fosters community cooperation and leaves a **Digital Footprint** that ensures sustainable dissemination (**Talkatalka, n.d.; TechTarget, 2023**). Producing short videos on TikTok not only makes content accessible but also develops essential **Digital Literacy** and **Digital Communication** skills among youth (**Ribble, 2015**), ultimately transforming them into "**Change Agents**" within the digital landscape (**Choi, 2016**).

**Final Remarks:** Given the rapid shifts in technology and social trends, cultivating citizenship requires consistent role models and multi-sectoral collaboration. It must be grounded in learning psychology and social behavior appropriate for each age group (**Jirasuk Sooksawat, 2025**). Utilizing performing arts as a medium is a high-potential strategy that should be further promoted to build a sustainable democratic foundation in Thai society.

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## Participatory Mentoring in the Creation of Thai Dance Thesis: A Case Study of “The Legend of Rak Long Khu”

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### ABSTRACT

This study investigates the efficacy of participatory mentoring in the development of senior Thai dance theses, specifically through the case study of "The Legend of Rak Long Khu." The primary objectives are to establish a pedagogical framework for participatory advising, evaluate the process through practice-based reflection, and propose a model that fosters students' artistic identity and self-efficacy. By integrating three core concepts reflective practice, safe space, and participatory mentoring this study examines the collaborative dynamics between advisors and students in choreography, set design, and lighting. The findings demonstrate that a supportive, non-hierarchical environment encourages deeper inquiry and innovation. Furthermore, the results indicate that this mentoring model enhances students' sense of ownership and clarifies their artistic identities, ultimately yielding performances that successfully synthesize Thai traditional elements with contemporary Western techniques.

**Keywords:** Participatory mentoring, Thai dance, Reflective practice, Safe space, Arts education

### Introduction

In the landscape of advanced Thai dance education, the senior thesis represents a critical pedagogical milestone. It serves as a rigorous platform for students to demonstrate artistic proficiency by articulating personal narratives, emotional depth, and culturally informed interpretations through creative praxis. However, the formulation of these theses has become increasingly complex, particularly as contemporary students endeavor to synthesize Western theatrical paradigms with traditional Thai dance a discipline deeply rooted in ritualistic heritage and rigid conventions. In this evolving context, the role of the academic advisor must transcend conventional administrative oversight. The advisor functions as a facilitator of both intellectual and emotional development, accompanying students through a multifaceted creative journey that often challenges traditional academic frameworks.

To foster genuine artistic maturation, it is imperative to cultivate a pedagogical environment that prioritizes creative agency over standardized outcomes. When advisors engage in collaborative inquiry and utilize open-ended, reflective questioning, students are empowered to engage in deep metacognition. This strategy not only refines their artistic expression but also bolsters their professional self-efficacy and individual identity. Such a "safe space" for intellectual exploration is essential to produce innovative and authentic art, allowing students to navigate the tensions between tradition and modernity without the fear of academic repositioning.

This article examines the conceptual frameworks and practical methodologies employed to support students in their Thai dance senior theses, specifically through the case study of the production "The Legend of Rak Long Khu." This performance exemplifies a sophisticated integration of Western scenography including symbolic set designs and multimedia elements with contemporary re-interpretations of Thai classical movements.

Drawing from the author's direct experience as an academic advisor, this article offers a reflective analysis aimed at proposing a transformative mentoring model. The discussion is organized into four key areas: first, an exploration of the theoretical foundations of participatory mentoring; second, a detailed description of the case study's artistic synthesis; third, an analysis of the five-step advisory process; and finally, a synthesis of the findings regarding student identity formation. This approach emphasizes open-mindedness and collaborative decision-making, providing a new trajectory for fostering individual artistic expression within the framework of Thai dance education.

### Research objectives

This article aims to:

1. To establish a pedagogical framework and techniques for participatory advising in Thai dance thesis projects.
2. To examine the advising process through practice-based reflection.
3. To propose a mentoring model that supports students in developing their artistic identities and self-assurance in a higher education context.

### Research methodology

This study employs a qualitative research design, utilizing a case study approach centered on the production of "The Legend of Rak Long Khu." To ensure academic rigor and address the complexities of artistic creation, the methodology is structured as follows:

#### 1. Data Collection and Research Instruments

Data were triangulated across multiple sources to enhance credibility and analytical depth. The following instruments and techniques were employed:

(1) In-depth Interviews: Semi-structured interviews were conducted with student creators, including choreographers, set designers, and lighting designers. These interviews explored participants' creative decision-making processes and examined the influence of the mentoring approach on their artistic development.

(2) Participant Observation: The researchers assumed the role of mentors and engaged in participant observation throughout rehearsals, design consultations, and the final performance. Detailed field notes were systematically documented to capture collaborative interactions and creative dynamics.

(3) Documentary Analysis and Reflective Logs: Students' creative journals and technical design drafts were examined to trace the progression of their artistic projects from initial conceptualization through final realization.

#### 2. Research Procedure: Participatory Mentoring Process

The mentoring process was guided by a three-phase reflective cycle:

(1) Ideation Phase: A supportive and non-evaluative environment was established to encourage students to propose unconventional ideas without concern for academic judgment or penalty.

(2) Collaborative Execution Phase: Advisors and students collaborated closely on technical components, particularly lighting and set design. During this phase, the advisor's role shifted from that of an evaluator to a co-creator, fostering shared authorship in the creative process.

(3) Reflective Synthesis Phase: Following the performance, structured reflective discussions were conducted in which mentors and students jointly analyzed the creative outcomes. These discussions emphasized the influence of participatory mentoring on the formation of the final artistic identity.

#### 3. Data Analysis

The collected data were analyzed using thematic analysis, with particular attention to the intersection of reflective practice and participatory mentoring. This analytical approach facilitated the

identification of recurring patterns in student development and provided insight into the effectiveness of the proposed pedagogical framework.

### Theoretical Framework

This article draws upon three key theoretical frameworks to analyze and articulate the process of thesis advising:

#### 1. Participatory Mentoring

This concept emphasizes an open, collaborative relationship between advisor and student, rather than a top-down, authoritative model. It involves shared decision-making, dialogic interaction, and mutual respect for the student's individual identity and creative voice.

#### 2. Reflective Practice

Reflective practice encourages advisors to engage in continuous self-reflection grounded in real-life experiences. This approach supports the development of context-specific knowledge that emerges organically from the advising process.

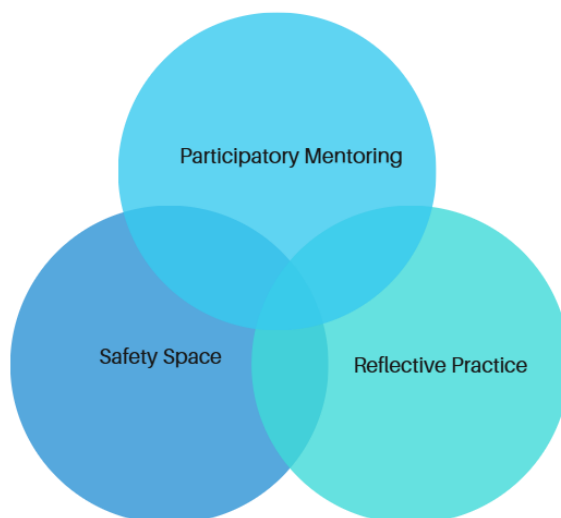
#### 3. Safety Space

This concept underscores the importance of creating a space in which students feel free to express their ideas and emotions without fear of judgment. A psychologically safe environment fosters creativity, experimentation, and personal growth, especially essential in artistic disciplines.

By integrating these three frameworks, the advising process in the senior thesis course becomes more profound, flexible, and responsive to the unique context of each student within the field of contemporary performing arts.

While the conceptual framework is grounded in participatory mentoring, reflective practice, and the notion of safety space, it also engages with contemporary discussions in arts education and creative pedagogy that emphasize learner-centered, relational, and practice-based approaches. Recent debates in arts education highlight the importance of emotional safety, co-creation, and identity formation as integral components of artistic learning, particularly in higher education contexts.

By situating participatory mentoring within these ongoing scholarly conversations, this study positions the advising process not merely as instructional support, but as a pedagogical practice that responds to contemporary challenges in dance education and creative thesis supervision.



**Figure 1.** Theoretical Framework



### Case Study: The Legend of Rak Long Khu

The senior thesis performance, "The Legend of Rak Long Khu," is a contemporary Thai dance production that reinterprets a historical tragedy through a modern choreographic lens. The piece explores the complexities of identity and sociocultural values in Thailand, specifically focusing on the marginalized narratives of same-sex relationships and gender identity.

The production is inspired by the real-life account of Mr. Somchai "Cheep" Kaewchinda and Mr. Pranote "Sida" Wisetpaet a transgender woman whose tragic romance became a legendary tale of devotion and fatality, often referred to as "The Legend of the Twin Coffins at Wat Hua Lamphong." Central to the performance is the conceptual exploration of the couple's sacred vow made at Wat Phra Kaew and the Bangkok City Pillar Shrine. This oath of eternal fidelity, which culminated in their mutual demise, serves as the emotional and philosophical foundation for the choreography, symbolizing the tension between profound love and the inevitability of tragedy.

"Rak Long Khu" represents a significant pedagogical achievement in the Thai Dance major at Suan Sunandha Rajabhat University. The performance achieves a sophisticated synthesis of traditional Thai classical dance utilizing intricate hand gestures (Jeeb) and formal ensemble structures with the fluid, expressive vocabulary of Western modern dance.

Beyond the choreography, the production integrates advanced scenography and multimedia elements to enhance the narrative depth. The stage design employs symbolic abstraction, while the lighting design is utilized as a psychological tool to mirror the internal emotional states of the characters. This project exemplifies the successful integration of interdisciplinary knowledge, demonstrating the ability of undergraduate researchers to bridge the gap between traditional heritage and contemporary theatrical techniques.

### Advisory Process and Pedagogical Approach

The mentoring framework employed in this study is anchored in the principles of participatory engagement, reflective practice, and the cultivation of a psychologically safe environment. This multi-dimensional approach shifts the role of the advisor from a conventional authority figure to a facilitator of intellectual growth.

#### 1. Participatory Mentoring: Opening Intellectual Spaces

The core philosophy of this mentoring model centers on "opening intellectual space," a concept that prioritizes the student's unique creative potential and artistic identity. In this paradigm, the mentor refrains from prescribing definitive "correct" or "incorrect" answers. Instead, the mentor functions as a facilitator who encourages students to engage in critical reflection through systematic inquiry.

**Strategic Questioning and Conceptual Crystallization:** Open-ended questions serve as the primary instrument for stimulating cognitive engagement. This technique allows students to articulate their artistic intentions and rationales without the constraints of an advisor's preconceived notions.

**General Inquiry:** Questions such as "Could you elucidate the rationale behind selecting this specific stage element?" prompt broad reflection.

**Semiotic Inquiry:** More targeted questions, such as "What is the symbolic significance of the white mesh in these costumes?" encourage students to engage in semiotic and interpretive analysis.

These inquiries are not evaluative tests of knowledge but are designed to foster conceptual crystallization a process of explanation and elaboration that connects the artistic work with the student's personal perspective. Furthermore, the advisor utilizes reflective feedback rather than immediate judgment. By presenting alternative viewpoints or comparative examples, the mentor enables students to make informed, autonomous decisions, thereby enhancing their self-efficacy and professional agency.

#### 2. Reflective Practice: Transitioning to Specialized Competence

Following the 2023 curriculum revision for the senior creative project in the Thai Classical Dance major, the pedagogical structure shifted from collective group projects to specialized individual

assessments. This transition requires students to demonstrate mastery in specific domains, such as choreography, set design, or lighting control.

In the case study of "The Legend of Rak Long Khu," the researcher served as an academic advisor to four specialized students (two in set design, one in lighting, and one in choreography). The advisory strategy focused on ensuring a comprehensive understanding of the production process through practice-based reflection.

**Reflective Questioning:** The advisor utilized prompts like "What informed the structural composition of this work?" to compel students to revisit and defend their creative logic.

**Experiential Learning:** When technical ambiguities arose, the advisor provided contextual explanations and encouraged hands-on experimentation. This approach allowed students to bridge the gap between theoretical knowledge and practical execution, fostering a deeper, experiential understanding of their respective crafts.

### 3. Establishing a "Safe Space": Emotional and Relational Dynamics

The creation of a senior thesis in Thai classical dance is a high-stakes endeavor that involves significant psychological pressure. Consequently, the establishment of a "Safe Space" is essential for both artistic and emotional development.

The researcher recognized that effective supervision must extend beyond technical critique to include the cultivation of mutual trust. This was achieved through an empathy-based communication strategy that acknowledges the students' humanity.

**Validating Communication:** Phrases that acknowledge the students' labor and emotional investment such as recognizing their sincerity and effort serve as deliberate expressions of care.

**Relational Shift:** By using warm, open-ended language, the advisor encourages students to articulate internal states such as anxiety or fatigue, which are frequently neglected in traditional academic settings.

This shift from a hierarchical relationship to one of mutual respect and emotional presence reduces performance-related stress and encourages honest dialogue. In this environment, students feel empowered to seek assistance and express uncertainty, ultimately evolving into resilient, self-aware artists who can navigate the complexities of the creative process with confidence.

## Findings and Discussions

The analysis of the "Rak Long Khu" case study reveals that the efficacy of the senior thesis process in performing arts is deeply contingent upon the relational dynamics between the academic advisor and the students. The findings are categorized into three primary dimensions:

### 1. Deconstruction of Hierarchical Power Distance

A pivotal finding of this study is that the deliberate reduction of hierarchical power distance is essential for fostering a productive creative environment. This shift did not diminish the structural roles of the participants; rather, it transformed the advisor-student dynamic into an intellectual partnership.

**Mutual Recognition:** While students continued to respect the advisor's pedagogical expertise, the advisor conversely recognized the students' creative agency and ownership.

**Psychological Safety:** This egalitarian approach established a "safe space" that facilitated honest inquiry and risk-taking. Students reported that the absence of fear regarding immediate criticism allowed them to push the boundaries of traditional Thai dance, leading to more profound and multifaceted artistic outcomes.

### 2. Curricular Integration and Artistic Synthesis

The production of "Rak Long Khu" functioned as a rigorous two-month experiential learning cycle. The process demanded a sophisticated synthesis of disparate theatrical traditions:

**Interdisciplinary Challenge:** Students were required to transcend the conventions of Thai classical dance by integrating Western theatrical elements, including dramaturgical research and Expressionist scenography.

**Conceptual Crystallization:** The extended duration of the project allowed for the systematic crystallization of ideas. The use of symbolic representation and psychological lighting was not merely aesthetic but served as a tool for deep communication, distinguishing the work from conventional performances.

**The Advisor as Facilitator:** The advisor's role shifted from "gatekeeper" to learning facilitator. By utilizing reflective questioning (e.g., "How does this lighting choice amplify the character's internal conflict?"), the advisor prompted students to internalize their creative choices, fostering a sense of professional accountability and artistic identity.

### 3. Transformative Learning and Identity Formation

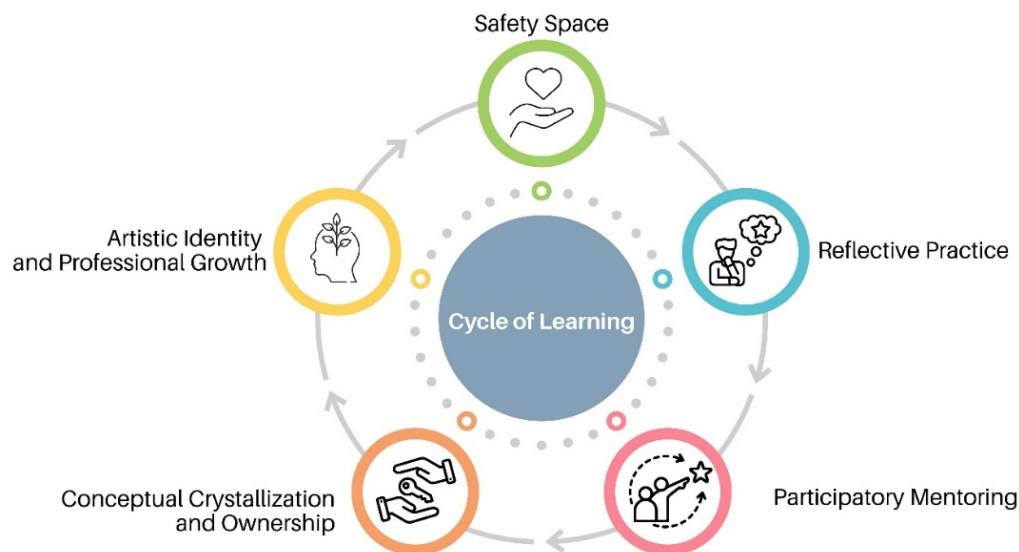
The findings suggest that the participatory mentoring model yields outcomes that extend beyond the final performance:

**Holistic Development:** The project functioned as a mechanism for cultivating independent artists capable of critical judgment. The integration of theoretical knowledge with practical execution resulted in a significant increase in student self-efficacy.

**Identity Affirmation:** Through the "safe learning space," students were able to discover and affirm their creative voices. They emerged not only as technically proficient performers but as resilient artists with a clear understanding of their position within the contemporary arts landscape.

In summary, the transition from a top-down instructional model to a participatory, reflective framework significantly enhances both the pedagogical process and the creative output. This model ensures that academic rigor is maintained while simultaneously nurturing the emotional and intellectual well-being of the student.

(Note: The researcher, acting as the academic advisor, has synthesized these findings into the visual framework provided in Figure [2].)



**Figure 2.** The 5-Step Learning Cycle for Counseling: Case Study "Rak Long Khu"

Based on the established visual framework, the researcher (as an academic advisor) delineates the five-stage participatory process employed in the production of "Rak Long Khu." This model transitions advising from simple knowledge transmission to a holistic developmental journey.

#### Step 1: Establishing the "Safe Space"

The foundation of this model lies in the deliberate construction of a psychological safe space. Central to this was a mutually constructed "working agreement" a co-designed protocol that empowered students to share responsibility in decision-making, such as scheduling and communication preferences.

By adopting a non-judgmental stance, the advisor reframed gaps in student knowledge as opportunities for inquiry rather than academic deficiencies. Communication was grounded in empathetic listening, which affirmed the students' artistic voices. Instead of didactic correction, the advisor utilized constructive feedback, ensuring students-maintained autonomy over their creative choices.

*"Our advisor demonstrated a genuine investment in our project. He actively prioritized our ideas and decisions, providing guidance that facilitated alignment without compromising our creative agency."* > (Student F, personal communication, September 10, 2025)

#### Step 2: Integrated Reflective Practice

Reflective practice was operationalized by allocating both physical and intellectual space for experiential learning. This phase moved beyond theoretical instruction to "learning-by-doing," where students were encouraged to experiment without the constraints of binary (right/wrong) evaluations.

*"Engaging in dialogue with my advisor provided a sense of security. He facilitated the refinement of my concepts and suggested strategic directions whenever the creative process lacked focus."* > (Student B, personal communication, September 01, 2025)

The provision of structured time allowed for metacognitive development, as students engaged in cycles of review and self-critique. Within this framework, technical errors were reframed as pedagogical catalysts for continuous improvement in problem-solving and time management.

#### Step 3: Participatory Mentoring and Co-learning

This step shifts the hierarchical paradigm to an egalitarian partnership. The advisor intentionally adopted the role of a co-learner, which significantly reduced power imbalances.

**Constructive Feedback:** Guidance focused on critical reflection and exploring alternative possibilities, honoring the student's creative voice.

**Emotional Empathy:** The advisor acknowledged the students as "whole human beings," validating their emotional states (fatigue, anxiety, or doubt) throughout the rigorous production cycle.

*"The advisor's openness to 'outside-the-box' thinking bolstered our confidence. His support served as a compass that allowed us to innovate with professional self-assurance."* > (Student B, personal communication, September 12, 2025)

#### Step 4: Conceptual Crystallization and Ownership

This stage focused on the integration of diverse performance vocabularies. Students from traditional Thai dance backgrounds were encouraged to engage with Expressionism and Symbolism, leading to the crystallization of a unique artistic concept.

**Shared Artistic Ground:** The advisor and students co-constructed a shared vision, ensuring that no single discipline (choreography, lighting, or set design) was privileged over another.

**Integrative Creativity:** The resulting performance was not merely a directed piece but a collectively owned work of spirit and intellect.

*"The systematic inquiry prompted by our advisor clarified our research objectives. This process equipped us with the confidence to articulate and defend our artistic choices."* > (Student E, personal communication, September 12, 2025)

### **Step 5: Artistic Identity and Professional Growth**

The culmination of these stages led to a profound ontological transformation. Students shifted from the role of "passive learners" to "artist-as-learner" individuals capable of independent critical discernment.

*"The advisor's willingness to listen and understand fostered our decisiveness. It was not merely about risk-taking, but about the courage to manifest our vision."* > (Student F, personal communication, September 02, 2025)

This final phase established a foundation for sustainable professional growth. Students developed the ability to receive professional critique with mindfulness, a vital competency in the contemporary arts ecosystem. They emerged not just with a completed thesis, but with a distinct artistic identity and the resilience required for a professional career.

### **Conclusions**

This study provides compelling evidence for the transformative potential of participatory mentoring within the context of contemporary Thai dance education. Through the longitudinal analysis of the "Rak Long Khu" case study, it is evident that the strategic reduction of hierarchical distance and the establishment of a psychological safe space are not merely supplementary supports, but essential structural conditions for fostering artistic agency and critical inquiry.

The integration of reflective practice and participatory engagement transitioned students from passive recipients of instruction to active co-constructors of knowledge. This process facilitated a deep conceptual crystallization, allowing students to synthesize traditional Thai aesthetics with contemporary Western theatrical techniques. The findings underscore that the outcomes of such a pedagogical model extend beyond the technical quality of the performance; they encompass the cultivation of emotional resilience, metacognitive competence, and a robust artistic identity attributes that are vital for professional readiness in the global arts landscape.

**Theoretical and Pedagogical Implications:** Unlike prior scholarship on reflective learning that predominantly focuses on Western educational environments, this study contributes a culturally embedded Thai higher-education perspective. It enriches the global discourse on reflective pedagogy by demonstrating how traditional arts education can be modernized through human-centered mentoring without compromising academic or professional rigor.

In conclusion, this research suggests that meaningful artistic learning emerges not through directive instruction, but through a relational and co-creative process. By prioritizing the student's emotional and intellectual autonomy, the participatory mentoring model offered here serves as a viable framework for supervising creative theses, ensuring that the next generation of artists possesses both the technical mastery and the critical voice necessary to navigate the complexities of contemporary performance.



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