

Status and Inheritance of Acting Folk Media in Chanthaburi

Raajshivar Saetan¹; Artitaya Keawtathanawat² & Suchada Pongkittiwiboon^{3*}

^{1,2}Rambhai Barni Rajabhat University, Faculty of Communication Arts, Mueng Chanthaburi ,Thailand

³Burabha University, Faculty of Humanities and Social science, Mueng Chonburi ,Thailand
(research counselor)

Abstract : The purposes of this research were: (1) to study the status of acting folk media in Chanthaburi according to the communication components model (S-M-C-R), and (2) to study the essential factors influencing the inheritance of acting folk media in Chanthaburi. Qualitative research methodology employed in this study was documentary research, unstructured interviews, participation observations and group discussion in seminar stage. The target audiences of this research are people in cultural academic; folk artists; youth generation folk practitioner, and the acting folk media informants who all were focusing on acting folk media in Chanthaburi. Results of this study were: (1) most of acting folk media status is considered strong in Chanthaburi, which includes 4 kinds of acting folk media: folk drama (teng-took); funeral folk dance (ram-suad); aboriginal Chong people song (Chong music); and Khmer acting folk (a-yai). Most artists also performed for business purpose; (2) factors influencing the inheritance of acting folk media in Chanthaburi include incorporated networks inside and outside the communities; support from communities; inheritance to next generations through local school curriculum; prime mover; research; and cultural sphere. Moreover, the strongest component in the inheritance of acting folk media was artists whereas the weakest component in the inheritance of folk media was audiences.

Keywords : acting folk media; factors influencing inheritance; Chanthaburi

*Corresponding Author: raajshi.s@gmail.com Tel. +668-600-02161

1. Introduction

According to the previous folk media community's context of Thailand, there were only folklore and folk media in each regional community that show the ways of local life. The folk media have to divide time, place, and audience or do more activity that needs a participation of community, so that they can motivate the target audience to follow the show in each celebration. Considering the folk media roles, these are not different from contemporary mass media, such as to distribute information, to watch out for oddity behavior, to learn, to provide edutainment, to maintain social heritage, and especially to entertain the target audience. Moreover, regarding information of folk media role, Keawthep, K (2000) describes that folk media can communicate the community's identity, create unity of each local community, critique the leadership's politic, cultivate children and expose the sex drive (especially from content of the folk media). Thus, folk media is like a kind of development communication tool.^[1]

The development communication recognizes the power of communication as a catalyst for social development. It also includes the utilization of existing communication tools and applicable theories for result-driven strategies for the advancement of society. Development communication can also be defined as purposive communication intended for a specific target audience that allows for the translation of information into action resulting in a higher quality of life. It is greatly linked with the concept of sustainable development (which can be defined as the improvement of a community using information and technology and the community's ability to maintain the created ideal state without compromising its environment and resources). It also relies greatly on community and people participation, which is a voluntary involvement of a group of people in a development activity with full knowledge of its purpose that will allow them to grow individually and as a community. Development communication is the process of eliciting positive change (social, political, economic, moral, environmental, etc.) through an effective exchange of pertinent information in order to induce people to action.

In the relationship between folk media and communication arts field, several communication's components should be considered, especially (1) sender: artist and stakeholders of media creation process; (2) message: a script content figure of dance, music rhythm; (3) channel: a kind of practicing in each occasion, place, and time, and how to show in the mass communication or new media; (4) receiver: who is target audience, how does it change, and how to make a new audience in each era.^[2]

Some folk media academic like Promkeaw P. (1997) tried to surveyed the status of folk media in Thailand and found that the change of new technology affected the value and audience's attitude in folk media as well as reduced their interest. So, the folk media at present have to adapt the form into the new technology. They should change qualitatively and quantitatively from the original style.^[3]

These modes of communication have survived and are still in use and are very relevant especially in rural areas. Even in the era of high information technology, the use of mass media is

still very popular^[4] (Kombol, 2002:19). Kombol (2005:23) further asserted that traditional communication is made up of a great variety of socially accepted cultural practices, social organizations, and patterns of speech, and is also a product of many fields of endeavors, such as music, linguistics, religion, history, sociology, mythology, and performing art, just to mention a few.^[5]

It is true that the mass media of communication are a means of an improved organized society. However, the mass media have their limitations in carrying out these responsibilities in the rural areas and the rural populaces are left to mobilize and develop in their efforts. The mass media have always being vested with the responsibilities of developing people for effective participation. The folk media functions just the same as the media, which is to inform, educate and entertain, but the only difference is that it is restricted.

Studies in rural areas have shown that rural communities need to be properly developed in order to create basic awareness for appreciation and participation in any communication process. The mass media which are believed to be the most powerful of all the media are always vested with the responsibility of developing people for mass participation. Sloan et. al. (1995: 291) and Okunna (1994:24) have asserted that the advent of modern mass media of communication like radio, television, newspapers and magazines have made the traditional media dominated in disseminating information to the rural areas.^[6] McBride (1980:24) and Wilson (1990: 24), among others, argued that folk media are still relevant because of underdevelopment of rural areas. They further emphasized that oral media are effective for rural development and that the mass media and folk media can be integrated into the process of information dissemination to the rural area and mass development.^[7] No communication strategy would be completed unless it included the folk media, which must rank alongside the more commonly accepted channel of communication. Thus, the study investigates the extent to which folk media can be effective in enhancing rural development in Chanthaburi area.

The statements of the studies above are reasons for the need to continually study the status and inheritance of Acting Folk Media in Chanthaburi. The research will provide helpful information for the development of other types of folk media as tools for displaying community identity. Also, it will lead to the unity of the community and the pride of their own identity, leading to the strengthening of community as a whole.

Problem statements:

- (i) How does the status of acting folk media in Chanthaburi can be analyzed in communication components model (S-M-C-R)?
- (ii) What are essential factors influencing the inheritance of acting folk media in Chanthaburi?

Objectives of the study:

- (i) To study the status of acting folk media in Chanthaburi according to the communication components model (S-M-C-R).
- (ii) To study essential factors influencing the inheritance of acting folk media in Chanthaburi.

Scope of the study:

The study covers the status of folk media as a mode of communication in the development of rural area in Chanthaburi, due to the context of all 4 rural areas towards the area development, through the use of folk media.

Folk media in Chanthaburi	Area
folk drama (teng-took)	Ban Bang Gachai community, Amphoe Laem Sing
folk dance in the funeral (ram-suad)	Ban Koh Kwang community, Mueng Chanthaburi
aboriginal peoples song of Chong (Chong music)	Ban-Chong community, Amphoe Khao Khitchakut
the acting folk of Khmer (a-yai)	Ban Plang community, Amphoe Pong Nam Ron

Conceptual framework:

The researcher's conceptual references are basically: (i) communication model (sender, message, channel, receiver), and (ii) Raymond William's concept of the cultural reproduction which states that when the culture is produced, the reproduction via traditional of selection is necessary for the sake of longevity. However, the important factor is the decision maker.^[8]

Benefits of the Study:

(i) Results of this research can become a rural culture database in order to support the knowledge and understanding about the status of acting folk media or use of acting folk media as a communication tool to develop the community, especially the sustainable inheritance.

(ii) Results of this research can adapt to communication format, and more factors can be included to affect the participation of new members in each community

2. Materials and Methods

There are a wide variety of methods that are common in qualitative measurement. In fact, the methods are largely limited only by the researcher's imagination.

The researcher uses the process of qualitative research to study the 4 acting folk media in Chanthaburi: Teng-took; Ramsuad; Song of Chong; and A-yai during 2011-2012. The researcher has tried to consider a good research methodology.^[9]

Participant observation is one of the most common methods for qualitative data collection. Participant observation is also one of the most demanding. It requires that the researcher become a participant in the culture or context being observed. The literature on participant observation discusses how to enter the context, the role of the researcher as a participant, the collection and storage of field notes, and the analysis of field data.

Direct observation is distinguished from participant observation in a number of ways. First, a direct observer doesn't typically try to become a participant in the context. However, the direct observer does strive to be as unobtrusive as possible so as not to bias the observations. Second, direct observation suggests a more detached perspective. The researcher is watching rather than taking part. Consequently, technology can be a useful part of direct observation. For instance, one

can videotape the phenomenon or observe from behind one-way mirrors. Third, direct observation tends to be more focused than participant observation. The researcher is observing certain sampled situations or people rather than trying to become immersed in the entire context. Finally, direct observation tends not to take as long as participant observation.

Unstructured interviewing involves direct interaction between the researcher and a respondent or group. It differs from traditional structured interviewing in several important ways. First, although the researcher may have some initial guiding questions or core concepts to ask about, there is no formal structured instrument or protocol. Second, the interviewer is free to move the conversation in any direction of interest that may come up. Consequently, unstructured interviewing is particularly useful for exploring a topic broadly. However, there is a price for this lack of structure. Because each interview tends to be unique with no predetermined set of questions asked of all respondents, it is usually more difficult to analyze unstructured interview data, especially when synthesizing across respondents.

The tools of the study are:

(i) Interviews of target groups which are the major artists; 15 senior, intermediate and junior acting folk media performers; a school principal; teachers; local culture organization and stakeholders.

(ii) Observance of each 4 acting folk media rehearsals at senior performers' house and school.

(iii) Observance of each 4 acting folk media performances in the festival and four business and non-business performances outside the community.

(iv) Seminar stage, after the interviews of the target groups and observance of rehearsals and performance outside the community, the researcher invited all of the performers, supported organization, and the stakeholders to discuss the essential factors influencing the inheritance of acting folk media in Chanthaburi.

3. Results and DiscussionResults

There are 4 acting folk media in Chanthaburi : (i) Teng-took (ii) Ramsuad (iii) Song of Chong and (iv) A-yai. Each acting folk media in Chanthaburi can be summarized as follows:

Teng-took (Chanthaburi folk drama):

Teng-took is a kind of ancient drama in Chanthaburi or Cha-tree drama. "Teng-took" sounds from goblet drum and drum component during the show. Most Teng-took performer groups can be found in Amphoe Lam-Singha, located on 2 sides of Chanthaburi front river between Paknam Lam-Sing district and Bang-Kachai district. From the survey, it was found that Teng-took of Pak Nam Lam-Sing district is a more reserved original pattern than Bang-Kachai district, because the Teng-took teachers of Pak Nam Lam-Sing district are basically able to show Thai musical folk opera drama (or Li-ge) skill, and they can create mixed-drama show.

Ramsuad (folk dance in the funeral):

The original Ramsuad was the Pramalai chanting. After 4 monks have chanted higher doctrine (Suad Abhidhammapitaka) and people have finished eating, most of them went back home. Only the relatives and the elderly were present, during that time they needed some entertainment. They have added the Pramalai chanting into a melody just like listen to music in order to entertain the guests by using Ramsuad with the funeral all night. The Ramsuad singer is a male and female performer. The Ramsuad group performer can be found in Ban Koh Takien, Kohkwang district Mueng Chanthaburi.

Chong music (aboriginal peoples song of Chong):

In Chanthaburi Province of eastern Thailand (as well as the adjacent areas in Cambodia) lives the Chong. They also call themselves Chong-Samré in Trat Province, or Chong la and Chong heap in Chanthaburi Province. The Sa'och of Trat province and neighboring Cambodia speak the same language as the Chong but are physically very different (negroid features). Both groups used to live mainly from swidden farming, hunting and gathering. The Chong music is the folk song that reflects the Chong-life i.e. song for baby lullaby, rice farmer song etc. And yan-yea is a song for happy life of Chong, which is very popular and still usually demonstrate in each culture stage.

A-yai (acting folk of Khmer):

Ayai play is found in folk showing of Amphoe Pong Nam Ron, Chanthauri. This area is located near Cambodia. Most community people speak Khmer, so A-yai sing in Khmer language. The original A-yai is punctuated between during the scene of Khmer show and the end of the show in order to thanks the host and audience. Contemporary A-yai is still the singing dialogue discussed between male and female performers.

3.1 The acting folk media in Chanthaburi according to principal Communication components

The researcher studied folk culture as a media which consists of these components:

Communication components	Folk media in Chanthaburi			
	Teng-took	Ramsuad	Chong music	Ayai
Sender/ Source	- still have 8-10 leaders / senior performers (cultural ownership) - adapt and transform to the new generation group in its school and community.			
Message	- most drama contents are from Thai literature. - adapt the message into contemporary event/ issue	- most drama contents are from Thai literature. - more entertaining by using amused gimmick such as to salute the kitchen tool.	<u>Music relic</u> - spirit song; happiness song (yan-yea); rice threshing demonstrate song; baby lullaby song - translate from Chong language to Thai.	<u>Music relic</u> - discussion song/ poem between male and female philanders - translate from Khmer language to Thai.

		<ul style="list-style-type: none"> - adapt the message into contemporary event/ issue - create the new content to show in auspicious event called “Ram Kwan Chantaboon”. 	<ul style="list-style-type: none"> - Use Thai alphabet and consonant in order to sing like karaoke. <p><u>Dance figure</u> Increase more dance figures.</p>	<ul style="list-style-type: none"> - Use Thai alphabet and consonant in order to sing like karaoke. <p><u>Dance figure</u> Increase more dance figures.</p>
Channel	<p><u>Practice skills</u></p> <ul style="list-style-type: none"> - set the youth area for practice. - change the practice area into school <p><u>Show</u></p> <ul style="list-style-type: none"> - special event in each government organization; New Year provincial celebration. - compose with a tour package in community-based tourism--CBT - record the on-air show into digital file. 	<p><u>Practice skills</u></p> <ul style="list-style-type: none"> - set the youth area for practice. - change the practice area into school <p><u>Show</u></p> <ul style="list-style-type: none"> - special event in each government organization; New Year provincial celebration. - record the on-air show into digital file 	<p><u>Practice skills</u></p> <ul style="list-style-type: none"> - change the practice area into school <p><u>Show</u></p> <ul style="list-style-type: none"> - special event in each government organization; New Year provincial celebration. - record the on-air show into digital file 	<p><u>Practice skills</u></p> <ul style="list-style-type: none"> - change the practice area into school <p><u>Show</u></p> <ul style="list-style-type: none"> - special event in each government organization; New Year provincial celebration. - record the on-air show into digital file
Receiver	<ul style="list-style-type: none"> - adapt to the new audience generation. - Thai and foreign tourists. 	<ul style="list-style-type: none"> - adapt to the new audience generation. 	<ul style="list-style-type: none"> - adapt to the new audience generation, especially the descendent of Chong 	<ul style="list-style-type: none"> - adapt to the new audience generation, both Thai and the descendent of Thai-Khmer

Sender – Folk performers have to train their skills (singing skill; dance skill; gesture movement; and music instrument skill) first. However, folk performers do not focus only in physical strength and performance but also the teaching about folk media in Chantaburi to children. Before training, children have been each folk media audiences so they willingly accept their folk media training.

Apart from physical and performance training, folk media performer as student has to have positive attitude towards this performance.

Performers have inspired new generation of performers by regarding folk media as a special skill. Also, acting folk media becomes an activity for local children and a displaying tool of identity of community. Teaching the foundation of folk media to children not only increase children's skill but also help children to see the value of this performance. Acting folk media in Chantaburi are adaptable performance. They learn from the similar case of each community culture. Performers teach children many drum skills, dance skill, and singing skill. However, after a while, those children quit. Teachers review their original folk media techniques and recognize that it should not focus on practice workshop, but value instead (Kanchana Kaewthep, 2006). Another attractive point for children is make-up and dress for performances. The strict method of make-up and dress in the past is of original dramatic role or each culture style. However, make-up for children can be creative. It trains children about concentration and helps attract children to folk media in Chantaburi for a longer time.^[10]

Message—Most folk media focus on Gods worshipping, therefore, it is a spiritual display of respect to gods and ancient spirits. The format consists of performing pattern, stick beating and drum beating. The roots of content for the show is from Thai literature; folk legend community's life style since they birth until die; and the audience's feeling such as love, pride and joy, sad, and anger. There are three parts of message in the folk media in Chantaburi show: (i) the prelude music used for calling the audiences to get ready to watch, (ii) the plunderer to welcome the audiences; and (iii) the drama sung in each scene of the story. It was shown both in midday and night.

The message consists of the belief which is compared to a root, its origin which is compared to a trunk, and its performing pattern or dressing which can be easily adapted. According to Kaewthep's concept of a tree of value (2005), these three parts of message all help to build the identity of the community and build the overall historical recollection via the legend which focuses on the strength and the unity of people.

Originally, artists taught their students by telling a story and showing examples as in an oral culture. That teaching method changes something in the legend, belief in gods and performing pattern. For example, at present, although the story of the legend remains the same, there are some different details in performances, leading to the differences in culture. Oral culture allows performers full use of creativity. However, restrictions were required when the message is recorded in the integrated curriculum. Although the record prevents its loss and changes caused by the descendent through oral culture, it becomes the standard for the original, performing pattern and beliefs of acting folk media in Chantaburi, blocking performers' creativity.

Channel— In old days, places for rehearsals and performances are mostly public places and cultural places. The performances were held in many special events or festivals which are one of the positive points of using public places and cultural places such as celebration festivals.

At present, acting folk media in Chanthaburi rehearsal places and performing places are not restricted to only secret but also local school. Also, its stages are not only in cultural areas but also other events in the district and province or even governmental festivals. Later, it is adapted to the district event for the sake of the tourist attraction. It is held all year round. All the festival becomes a stage for Thai, Laos, Khmer and Chinese people to represent their own cultures. In this area, not only acting folk culture is shown as the identity within the community but it also communicates to non-locals.

Moreover, there is also the acting folk media performance pattern as a demonstration for non-local target group. It is an edutainment performance. It does not only entertain audiences but also educate them about acting folk media to make watching this performance smarter.

Receiver— In the original period which was about a hundred years ago, there were only Chanthaburian audiences because the performances were held only in community.

In the second period, about 18 years ago, acting folk media was performed in the festival, which is the district event. Also, teaching acting folk media in a community school helps it to reach audience more easily.

In the third period, which was about five years ago, tourists came to watch acting folk media in Chanthaburi. It was caused by the support of the “Folk Media for Health” project. This national project developed and used folk media in the area of health. The cooperation led to acting folk media in Chanthaburi performances outside the community, its publication in the project newsletters which were sent to members all over country, and its publication in national newspapers. Acting folk media audiences, thus, were not restricted within the community any more. Also, acting folk media was performed in many national events such as Youth National Games. The change of role from festival to tourist attraction helped widening the acting folk media audience.

Acting folk media audiences can be separated into three groups. Group (a) is Smart audiences who have watched acting folk media for quite a long time, making them familiar with it and love it. Their taste agrees with acting folk media. This type of audiences is general people in its community. Their reason for watching acting folk is not only entertainment. They feel connected to their homeland or relatives in homeland when they watch them. Thus, they became acting folk media audiences by nature that takes a long time. Group (b) is Smart audiences who have experiences of acting folk media in Chanthaburi performances. According to the concept of production approach to make one understand and appreciate folk media, let him try it. The practice makes these audiences familiar with acting folk media within a short period of time. Group (c) is Non-smart audiences who have no or little knowledge of acting folk media in Chanthaburi such as tourists or non-locals. Performances for this type of audiences have to entertain and educate them. This style of edutainment performances helps audiences develop knowledge and understanding of Chanthaburi culture in a short period of time.

Discussion

For these discussion, the researcher used a Raymon William's concept. He explains that for "Cultural production", when something is produced, it is always necessary to reproduce to assure of sustenance. Also, folk media have to be reproduced unless they may dissolve. The culture in each community is produced. They have to distribute consumption and reproduction in cycle.

Folk media in Chanthaburi	Cultural production		
	distribution	consumption	reproduction
Teng-took	x	x	x
Ramsuad	x	x	x
Song of Chong	x	x	
A-yai	x	x	x

x= in process

The above table shows an analysis of acting folk media according to cultural production. Most acting folk media in Chanthaburi are enable to form cultural process, thus each acting folk media in Chanthaburi are the folk media of community, which strengthen its status. They begin to produce and reproduce in all elements of production, consisting of senior performers' tacit knowledge to transfer to the new generation. They have a practice area, practice method, and the role of acting folk of community ownership.

Considering the distribution, all acting folk media in Chanthaburi is continually present to the public audience in the public sphere, with many kinds of opportunity to show in the original area and the new area, such as special events and festival or new media, such as research note, school curriculum, and present to the mass media. Apart from consumption, a culture is not a product that is to be consumed, but it depends on how to learn from the acting folk media, totally youth audience cultivation is not to produce new performers only.

3.2 Factors Related to Existing acting folk media in Chanthaburi

The study of characteristics of acting folk media in Chanthaburi reveals that there are many internal and external factors of existing acting folk media in Chanthaburi. **Internal factors**, relating to the characteristics of acting folk media which are essential to its existence are: (a) its role as active media which easily attracts children, especially by exciting drum beats, performance formats displaying the strength of body and colorful make-up; (b) the legend of each acting folk media in Chanthaburi which is about the community's identity fight for justice and unity and the story of brave heroes; (c) its emphasis on dances, drums beats and stick rapping beats. These are non-verbal. In comparison, opera singing, which is also traditional performance, consists of dialogues and songs in each performance making it harder to understand for Khmer-Thais and Chong-Thai who know only Thai language. This directly affects the descendent of acting folk both by performers and audiences who do not understand it; (d) the relationship between performers and audiences. Most

audiences have experienced acting folk media before, so they can change their roles into performers as they want.

External factors which are influential to the existence of acting folk media are: (a) the ASEAN community trend becomes popular again in Thailand (as in the world). Thus, Chanthaburi community is proud to represent their identity for people of their own cultures and make outsiders know more about Chanthaburi culture inheritors. Apart from Chanthaburi rituals, one of the ways to display their identity is acting folk media performance; (b) the role of local leaders which are key supporters of the descendent of acting folk media makes the status of acting folk media and performers become acknowledged within the community; (c) the role of foundation and Office of Chanthaburi Culture which are established and run by stakeholders to support the descendent of folk media such as Chong. These places are used as locations for rehearsals and stages for displaying culture via traditions and belief of gods in each acting folk media. Thus, there is a connection between folk artists network, province, school, university and Office of Chanthaburi Culture. The existence of these factors means the existence of acting folk media in Chanthaburi.

Supports of the acting folk in Chanthaburi from inside and outside the community.

At present, the descendent of folk media cannot be done only by artists because of the lack of capital in many dimensions, such as economical, knowledge, social and cultural. The supports from inside and outside community help “fulfill” this capital. The supports of the acting folk media in Chanthaburi from inside and outside the community are as follows:

Local agencies which support acting folk media are: (1) Municipality. The support from state agencies helps solidify the status of acting folk media and broaden the area of performances by pushing acting folk media to play in special festival, which is a very important festival in community. (2) Schools. Schools play an important part in the acting folk media. The most important factor is principal who helps in the descendent activities and integrate acting folk media in Chanthaburi into the local curriculum. (3) Place for rehearsals. Also, a group of performers who practice at senior performers’ house play a part in rehearsals at schools. Thus, although the descendent at schools implies new creativity, acting folk media at senior performers’ house remains the original.

Non-local agency which supports acting folk media in Chanthaburi is the “Folk Media for Health” project. This project helps broaden or adjust the perspective of using folk media in the area of health which is not restricted only in the physical sense. Also, this project helps strengthen performers’ knowledge about the management of the descendent of folk media in changing times. It helps create outside networks which lead to a wider circle of audiences and the reproduction in new media such as printed media.

Discussion

1. Effect on the relationship between performers and audiences on the strength of acting folk media in Chanthaburi

Acting folk media is considered the media with all necessary components; sender, message, channel and receiver. Thus, the descendent of acting folk media has to have all these components too. The important components are performers (or sender) and audiences (or receiver). In the perspective of folk media, these two components cannot be separated from one another. This relationship is one of the missing characteristics of folk media. Because of the influence of mass media leading to the separation between sender and receiver, only small group of people play roles as performers (or senders) whereas most people in the society are receivers/audiences. Some scholars call this society “the society of spectacle.” Thus, receiver does not develop oneself into an effective sender.

Teng-took, Ramsuad, Song of Chong, and A-yai have preserved a characteristic of traditional media. That is, there is a relationship between performers and audiences. When performers are needed in much numbers, audiences, especially audiences who have practiced acting folk, can volunteer themselves. Moreover, apart from performers and audiences, there are other stakeholders who support the descendent of acting folk media despite their lack of performance skills. Thus, acting folk media does not easily fade.

2. Supports of the descendent of acting folk media in Chanthaburi from both outside and inside the community.

This research does not focus only on the use of acting folk media in Chanthaburi but also the sustainable development method of folk media. It is found that the combination of support from both outside and inside community leads to the everlasting descendent of acting folk media in Chanthaburi. Only support from inside community is not enough because of limited capital and rapid change of outside world. What community needs from outside agencies are concepts of the management of folk media in this changing time. Folk artists know well about performing arts.

4. Conclusion

Role changing of acting folk media in Chanthaburi responds to the context of the community which opens wider for the globalization from outside world and the government policy of reinforcing Thainess of Thai nation. The roles of acting folk media in Chanthaburi were: (i) to display racial identity when they live with other races; (ii) to provide a public sphere within the community and an opportunity for Khmer-Thais (such as A-yai), and Chong-Thai (such as Song of Chong) especially men to do activities together; (iii) to make a healthy life. Some acting folk of each figure of dance helps strengthen a body because it is an exercise of performers; (iv) to be a media of nostalgia for their homeland in Khmer. They migrated from Cambodia to Thailand because of the draught. To do so was to leave relatives behind. Thus, acting folk media reminds them of the past; (v) to help relax from work/to entertain; and (vi) to promote local festivals such as Thai New Year festival and special festival as acting folk media becomes a part of those festivals.

At present, the researcher finds that roles of acting folk media in Chantaburi have been changing. Some roles faded away such as the role of helping people relax from work. However, more roles have been added to acting folk media, such as (i) to promote health, not only physical but also emotional, spiritual and community. It is the bridge that connects three races within the community as the community media; (ii) to promote tourism. Acting folk media in Chanthaburi becomes a main event for each provincial festival, such as the king Tak-Sin's celebration, and the fruit festival in May around a market which is attended by many performers. It clearly represents the identity and the self of Chanthaburian. Drum and stick beats from the performances are like a proud announcement of oneself; (iii) it is integrated in a local curriculum according to the government policy; (iv) to be a bridge between school and alumni. Usually, after graduation, students feel less and less connected to school. However, acting folk media in Chanthaburi is the bridge between school and alumni who come back to practice and help teach younger generations. Thus, when school needs supports, these alumni will be more than ready to help; and (v) to bring happiness to people in the community via respected gods. People consider some acting folk media as the display of respect to gods who protect them and enriched the crop fertility.

5. Acknowledgements

The author wishes to thank several people. I would like to express my sincere gratitude to my advisor Dr. Suchda Pongkittiwiboon. Thank my partner, Artitaya Keawtatanawat, for her love, kindness and support she has shown during the past two years it has taken me to finalize this paper. Furthermore, I would also like to thank my parents for their endless love and support. I would like to thanks all 4 communities in Chathaburi as well for their information interview, key performer with this paper. Last but not least, I would like to thank my Dean, Asst. Prof. Dr. Chamroen Kangkasri, from Faculty of Communication Arts, Rambhai Barni Rajabhat University who give me a chance and support me to this international conference. And many thanks to all committee of the 4th RMUTIC and peer review who are interested in my research topic.

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