

The Strategic Plan for Preservation and Promotion on the Southern Folk Art in the Area of Songkhal Lake Basin

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Received: October 15, 2016

Accepted: October 27, 2016

Online Published: December 31, 2016

doi:10.5539/ach.v9n1p15

URL: <http://dx.doi.org/10.5539/ach.v9n1p15>

Abstract

This research aims to study the properties, the purpose and the significance of folklore arts. Also, aims to study the conception of the folklore artists for preservation and promotion of folklore performances. This research applied the application of ethnographic study for collecting field data and organizes academic conferences. Academic conferences gather the notions of personals from different authorities to form a strategic plan. Participants of which, are the local citizens that locate on the basin of Songklha lake. The primary survey has found that, there were variety performances of folk. However, the researchers will study for 4 categories including: Shadow play (Nang Talung), Manora Performance, Thai folk music, and LikayHulu. Each genre showcases fine attributes and unique purpose of Its own. The arts express the dwelling of locals, politics, topographical terrain and etc. Furthermore, the artists suggest the objectives of preservation and promotion of folklore performances. The expectancy of this research is to inherit the inestimable arts of folklore performance to the future generation. The hosting of the academic conference, for strategic planning, is through the contribution of folklore artists and personals from different organizations. Elementary schools, high schools, the secondary education service area office, universities, children and juvenile training center office 9, Songklha's cultural office, Songklha Rajabhat University's cultural office, Nang Talung and Manoraperformance training center, Songklha Province administrative organization and students all get in the act of brainstorming, analyzing and criticizing. The aftermaths of the conference are to form a strategic plan on promotion and preservation of folklore arts across the Songklha lake basin areas.

Keywords: strategic plan, preservation, promotion, folk art, Songkhal lake

1. Introduction

The Songklha lake expanse is located in southern Thailand. The area covers 25 districts and 3 provinces, Songklha, Phatthalung and Nakhon Si Thammarat. The region is a significant economic center of Thailand. Additionally, this region also contains the finest folklore arts such as Manora performance, Thai folk music, Shadow play (NangTalung), Likay Hulu and etc. However nowadays, the expanse of economic growth is increasing rapidly, also proportional to the population itself. Consequently, the population became more modernized with the surroundings. The value to objects has been accepted and exceeds the consciousness of locals towards arts. The tradition and culture that was preserved by our ancestors slowly fades due to these conditions.

Nevertheless, the folklore arts on the basin of the Songklha lake are continuing inheriting the valuable traditions and culture. Many governments and private organizations knew the significance and are ambitious to promote and preserve the folklore arts with numerous methods. However, by collecting and analyzing data, it is accumulated that the significance of objects value, foreign cultures and highly developed technology from the present and future, overcomes the identity of folklore arts.

The strategic plan draws a blueprint on the guidelines to act, helping the organizations to evolve themselves to cope with the changing environment or the changing society. The establishment of the strategic plan needs attention on analytic studies of the surrounding environment. This is to fulfill the purpose aim that was set to benefit the society. The strategic plan also solves the problems and satisfies the needs for the people. The

strategic plan is the guideline and proactive measure to effect the preservation and the promotion of folklore arts, in an effective and a sustainable way. This calls for desperate measures on the contribution from the people and organizations, to brainstorm thoughts and ideas, for the formation of the strategic plan. For the efficiency of the strategic plan, organizations would have to benefit the uses in terms of policy.

According to data mentioned, I saw the significance of the folklore arts in the region of Songkhla lake, which is a heritage of culture. It is to preserved, promote and maintain, also to inherit to the future generation so that they can see the beauty of folklore arts and be responsible to the community’s heritage. For if there would be a strategic plan or any method that gives a positive outcome, the preservation and promotion of folklore in the Songkhla Lake region will be successful, and will not be faded from the Thai nation. These apprehensions marks the origin of the research titled, “The Strategic plan for preservation and promotion on the southern folk art in the area of Songkhla Lake”.



Figure 1. Locations map of Songkhla Lake system and river network (Researchgate, 2016)

2. Objectives

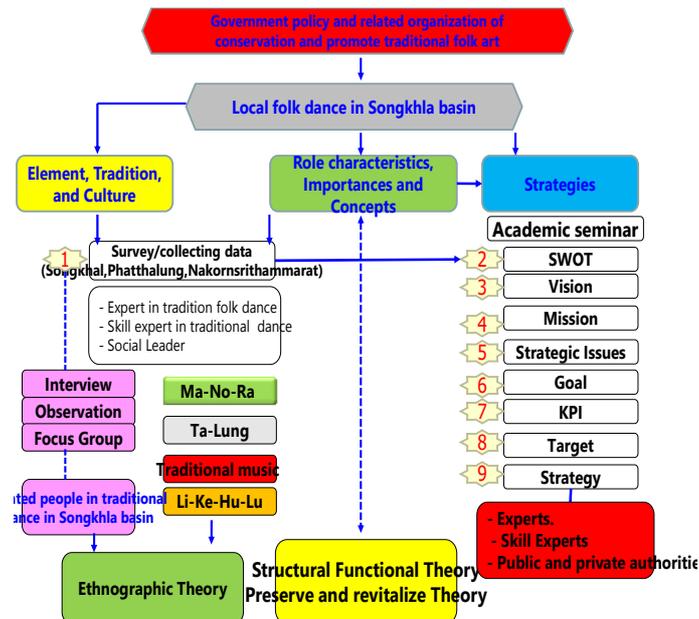


Figure 2. Research Methodology

2.1 For the study of properties, customs, traditions and culture that is present in the region of Songklha lake basin.

2.2 For the study of the role, the significance and the concept, on the preservation and the promotion of folklore arts in the region of Songklha lake basin.

2.3 For the analysis and the establishment of a strategic plan, for the preservation and promotion of folklore arts in the region of Songklha lake basin.

3. Research Methodology

To complete the objectives for this research, the Research Methodology are based on these following points.

3.1 The knowledge of the studies on the customs, traditions and culture, are obtained by surveying and interviewing folklore artists from 25 groups. Also, hosting a focus group of 10 folklore artists.

3.2 The studies on the role, the significance and the concept for the preservation and promotion of folklore arts, are obtained by interviewing and collecting data from the luminaries on folklore arts in Songklha, Phatthalung and Nakhon Si Thammarat. The group divides into professionals on folklore arts 25 persons and community leaders 25 persons. This covers folklore arts such as, Manora performance, Thai folk music, Shadow play (NangTalung) and LikayHulu.

3.3 Afterwards, all data were analyzed and synthetize which are used as the structure of the strategic plan. This is later taken into the agenda of the meeting for further consideration. The meeting consists of 12 experts, 9 luminaries and 2 personals from the private and governmental organizations. This research has been modified according to the comments during the meeting. The participants of the meeting have all acknowledged and agreed in the meeting, which completes all properties which consists, the vision, the incumbency, the strategic issues, the objectives, the indicators, the aim and the strategy.

4. Results and Discussions

From Objective 1, which included the study of properties, customs, traditions and culture that is present in the region of Songklha lake basin by applying Ethnographic Studies, we can see that the performances are altered in both properties and identities as follows.

4.1 *The Folklore Shadow Play (NangTalung) According to Studies,*

Nang Talung is the folklore shadow play of Southern Thailand, which consists of unique figures cut, southern folk art, produced from cow or bear skin. Nang talung which is shadow play, plays on fabric screen. A player sings and speaks with traditional poem and conversations. The story of Nang Talung adds the moral, values and every day life with the southern dialect verse known as “Wa-Bot”. The play has comedic dialogue inserted periodically, today, the current model has been modified by the development of universal instruments and music to play in the show as well.



Figure 3. Nang Talung Play

4.1.1 Properties of NangTalung Play Include

1) The player dresses comfortably depends on the meteorological fore cast, which are similar to other performances in southern Thailand. According to Thepsongkrao (1997) research, from the study of “Galor” music in Songklha Province, it could be concluded that the performer clothes in “MorHom” shirt, casual pant and a lioncloth tied by the waist.

2) The music instrument such as “Tub, Cha-Tree Drum, Ching, Krub, Pee”, moreover, it may have universal instruments adding such as guitar, bass guitar, organ, or drum kit. This is because nowadays the performance includes pastorals and strings played.

3) Song in the play includes “Pleng-Nang-Dern-Pa”, “Pleng-Song-Nam”, “Pleng-Chaw-Moung-Ork-Kam-Sang-Karn”, “Pleng-Chum-Pon”, “Pleng-Pat-Cha”, moreover, some team may have modified country musics use in the play.

4) The format of the play start with setting a premiere, “Berk-Rong”, which includes the superstition ceremony, requesting the place to play, fend evil and follow by a purely instrumental music solo, however, some teams may have country music to encourage the audience. Then, play the “Karn-Ork-Ling-Hua-Kum”, which includes the fighting between black monkey and white monkey representing precept and injustice. The conclusion, the precept will win. Then, the hermit will be come to salutes teachers and fend evil. The player will play the “Roob-Pray-Na-Bot” for representing the player and this also to salutes teachers and fend evil, as well. In following, the “Roob-Bork-Reung”, that plays with “Khan-Moung” for represent the player with no verse include. Then, the play will show “Karn-Keaw-Jor”, short verses, for moral, follow by a king of a city. Finally, the player will start the story. However, many out lines of the original performance have been cut short, and concerts are played instead. The performer have to act under certain circumstances for the survival of their career. In contrast, if the performer plays the original sequence, the performers would lose their profit. According to (Auasaman, 1994), which focuses the study on economical, culture and sociality change on the basin village of “Moon” river. Most notable subject is “Ban ThaToom”, Thatoom district, surin province. It has been shown that the change on sociality, culture, traditions, rituals and beliefs mainly affects the structure and objects.

4.1.2 Traditional Popular Culture at the Show. There Search Found that

5) Wai-Kru, the salutes teachers ceremony and the use of hermit, is for fend evil to protect the player.

6) Krob-Mue, this ceremony is for respect the player and respect the Talung player.

7) Kae-Bon is for salutes the holy things, it was to very give respect

8) There strictions of play, such as, build the play house cover the stump, build the play house across the river or stream, build the play house on the three directions, more over, need to consider day, direction from traditional book.

According to traditions, culture and also restrictions that are used as a stratagem to protect the insecurity and misfortunes from late generations, are still considered a significance among almost all Nang Talung performance teams. This is related to (Bunjongsil et al., 1991). research on Thai traditional thought on Fine and Applied Arts in music. This brings the significance of Wai- Kru, which is very important, especially to Thai music students. Wai- Kru is thought to be practiced by every student to be thankful to all teachers, which is a commendable value to live by.

4.2 Traditional Manora

Manora is the southern traditional play. The Manora dance is similar to “La-Korn-Cha-Tree”. The verse is the original singing which need the challenge and clever skill. Today, they change the format by develop the country and universal instrument to play in the dance.



Figure 4. Examples of Manora Dress

4.2.1 Attributes of the Performance

1) The performance costume of Manora are quite fixed by the original standard, although there are minor changes during the years (Pongpaiboon, 1999). Manora clothing is similar to a mythical creature called “Kinari”. Some of the clothings are the following,

- Trued is the head decoration for “Nora Yai” which resembles a crown
- KruengLuk Pat is made from colorful beads tied together to made floral patterns. This is worn as a shirt during the performance, which composes of 5 significant pieces, 2 on the shoulder, 2 near the neck and 1 on the torso.
- Peak NokAen is made from a silver plate, which resemble a martin opening its wings.
- Pa Nung is a cloth that is hooked in and covers the front and set free at the back
- Peak or Hang hong is made from the horn of a buffalo or metal into a pair of bird’s wings.
- ThapSueng is a diamond shaped silver plate which is worn as a necklace on the chest
- Par Hoi are colorful clear fabrics these hangs from left and right of the clothes.
- Na Plaoare shorts that are worn before.
- Bracelets are usually made from brass. These are worn multiples on both ankles and wrists on the performance.
- Na Par is made from cloths and embroidered with colorful beads, If worn by female performers these are replaced by other colorful cloths instead.
- Forearm Bracelets and backarm bracelets are to enjoin the muscles so they are straightened
- Nails are to put on fingers so the look beautifully bent, which are made from brass or silver
- Na Phran” are masks that suits to wear the Phran comedain Character. The mask is made from carved wood, and resembles no chin, long pointy blunt nose and the eyes that are pinned holes and painted with red, white or skin color.

2) The musical instruments used are Ching (Small cup-shaped cymbals), southern Thai flute, drums, Na thap’ (Rhythmic patterns) and Mong (onomatopoeia from the sound produced by striking a gong). Sometimes the shows adds in concerts and String bands to perform. These modern instruments that are played are drumsets, bass guitar and keyborads. During the performance, pastoral and foreign music are played. As a result, many performances does not stay original. The following topic has been discussed in group discussions and academic conferences and concluded that, the apprehension for the change in show is due to the modification of styles and stories related to the present day, which is a major aspect of hiring a Manora performance and the surviaval in career of Manora performance teams. If a Manora performance stays in original style it would be harder for the team to get hired for a performance. Relating to Srisuksai (2012). the significance of government power and tourism business affects and change the local business in certain areas. The business grows into a bigger market, which affects the daily lifestyle, the social state, economic and culture. Payment starts to plays a major role and causes disagreements between coalition of culture and the outer world. The local people starts to hold more value of objects.

3) the music that are played during the performance are “PlengHomRong”, “PlengPragobThaDern”, “PlengPragobTha Nard”, “PlengKuenKrueng” and “PlengLorngKrueng”. Manora performance also have improvisation called “Muto”.

4) The style and sequence of the performance

The performance starts with “Tang Krueng” which is to play the music of Manora and then “HomRong” and teachers blessings. After that, “Nang Rum” or the female dancer dances, until “Orkphran”, a comedian comes up on the stage and amuses the audience. After is “Ork Thou NaiRong”, Nairong will improvised a poem and dances gracefully, then it would be “OrkPhran” again to explain the sequence and the main story of the performance.

4.2.2 Customs, traditions and culture that are present in the performance.

According to studies The Wai-Kru ritual in Manora is called “Rum Manora Lorng Kru”, this is when the student show gratefulness to the the teachers. Relating to Nuthong (1988) shares the thoughts that “KruMorManora” is the ancestor of Manora which has already passed away. It is believed that “KruMor” still have a strong bond to their grandson and granddaughters of Manora. If the current relatives of Monora doesn’t respect “Krumor” they will be brought to illness, respect is to be given back to lift the illness. If in need of “KruMor” for success, it can

be made with a vow and give offerings if succeeded. “Rum ManoraRongKru” is a very important ritual, which symbolizes the return of the past ancestors of Manora to the stage. Offerings, votive offerings, the crowning of the “trued” and tying cloth to new dancers were practiced during this ceremony. The ritual can be separated into two different styles, one is “ManoraRongKruYai”, a big ceremony that lasts 3 days 3 nights. The performance is a huge performance, and very complete in term of sequence. This ritual starts on Wednesdays and ends on Fridays, and to be practiced annually. Another ritual is called “ManoraRongKruLek”, a shortened ritual, which only lasts for 1 day 1 night.

4.3 Traditional Li-Ke-La-Hu

Li-Ke-La-HuorLi-Ke-Hu-Lu is the southern traditional Muslim play which include singing, solo, music, clapping hand, andacting. The songs in the play is created at the playing time. It has a singer and a pair to interact each other.



Figure 5. Example of Li-Ke-La-Hu play

4.3.1 Attributes of the Performance

1) Dresses: Li-Ke-Hu-Lu is a Muslim-cultured performance. According to Petchkongthong (2008) research, the clothing that are worn during the performance, including the singers, the musicians and “Loke Ku”, men have to wear long pants, long sleeved shirts and sometimes prayer caps , while women wears sarongs, long sleeved shirts and hijabs.Music instruments including 2 types:

- Music instruments that are used to play the back music includes violins, accordians and “HeebPleng Pak”
- Rythm beats instruments includes 3Ramanas (one-sided drum withshallow body), 1 pair of Chings

(Small cup-shaped cymbals),1 pair ofGrub (Wooden rhythm clappers), 1 pair of Cymbals and 1 Mong (onomatopoeia from the sound produced by striking a gong). In the performance there are both instruments the plays in the backgroundand rythmic beats, which is a perfect bond between Thai music instruments and modern instruments. Relating to Polsri (2002). According to Ralph Linton (1999) research, the borrowing of culture and the taking of culture from nearby sociality, can result in the distribution of culture, from A to B, from B to C. In the first stages, culture is borrowed from A, however over time, the culture will by slowly taken. This means that there are distributions of culture from one place to another. For music, there are 2 versions, one is recited and the other is improvised, according to the original performance from the past.

2) The songs that are played during the performance includes “Pleng Hom Rong Li-Ke-La-Hu”, “Pleng Wai-Kru”, “Pleng Fung SeangKruan”, “PlengKum Long”, “PlengHomHuan”, “Pleng Pa Yom”, “PlengSuriyon”, “PlengRok AIDS”, “Pleng Chi Malahu” and “Pleng La”. These songs are either recited or improvised.

3) The style of the performance starts with “BerkRong”, which the musician starts to play “HomRong” for 2 – 3 songs. This is for sound check and to grab audience’s attention. Next, the performer begins “WaPleng”, which are instruments played with chorus. The singing has two different styles, solo and chorus or female and male duet. The music ends with “Pleng La” song, a song to say goodbye to the audience which doesn’t fixed sequence, which is all up to the musicians and singers. According to Songnuan (2001), Li-Ke-Hu-Lu is the performancve that requires singing and very little act. The show doesn’t restrict the numbers of performers. In the past this performance were thought to be consist of only male performers, nowadays there are female

performers as well. The musical instruments include Ramana (one-sided drum with shallow body), Cymbals, Ching (Small cup-shaped cymbals), Mong (onomatopoeia from the sound produced by striking a gong), Grub (Wooden rhythm clappers) and violin. The singing separates into duets and solo.

4.3.2 Customs, traditions and culture, that are present on the show. According to studies, The Li-Ke-Hu-Lu performance teams have their break annually on Ramadan. This is for them to recall the goods and the sins they have done. According to (Culture Historical development Identity and Wisdom Songkhla Province[PRD], 1999) Islamic faith has a strong influence on the lifestyle of Songkhla people. Some of the faith leads to folklore cultures, since Buddhists and Muslims in Songkhla province once were Buddhists. The bonds between the two faiths rarely change, and leads to the practice of culture that doesn't affect the religion.

4.3 The performance of Folk Music According to studies,

Folk Music are songs played with Southern flute or "Nang talungFlute". The performance can be played solo in Manora and Nang Talung or collaborate with a modern music band.



Fig 6. The playing of Southern Flute in a Manora performance

4.4.1 The Attributes of the Performance

1) Clothing: The performer always clothes in polite manner, and clothes to suite the occasion an performance.

2) Instruments: Southern Flute or "Pee Tai"

3) There are over 50 songs that are played during the performance, most are recomposed from original songs such as, "PlengKuen Pee", "Pleng Pat Cha", "Pleng Jew Yi", "PlengChakBai" and "PlengChaniRorng". These songs are original songs that are used to play in Manora and Nang talung performances. According to Nuthong (1988). folklore music and plays often changes and synthesizes with other locals, along with the new cultures. However, if the folklore playsidentities's are kept, it is still known that the folklore music and plays are the heritages of culture in that civilization.

4) The sequence of the performance; Either play solo or collaboration, a Southern Flute is used throughout the performance of Manora and Nang Talung.

4.4.2 Customs, Traditions and Culture that are present in the Performance According to studies, The Wai-Kru ceremony begins with these set of sequence. First, prepare the location and clean the following area. Next, bring up the head masks of teachers or "HuaKhon" including Gods, angels, "Rua Sri" or Gandharvas to be enshrined on the table. After that, invite 9 monks to say prayers for fortune. "Wai -Kru" is hosted annually to respect teachers and for the good deeds present in every folklore performances. According to Wongtet (1985), studies have shown that folklore plays and rituals in Thai's sociality, can be summaries that the plays and performances, which relaxes the minds of the late generations, have the bonds to the rituals, such as beliefs that the origination of the plays and performances comes from scared matters.

From Objective 2: For the study of the role, the significance and the notion for preservation and promotion of folklore performance, in the area of Songkhla Lake basin.

4.5 The Role and the Significance to Socialities and Lifestyles of Locals in the Community. Studies have Shown,

- For the entertainment of the community.
- The interpolation of arguments, practice and morals into audience's hearts

- The reflection of lifestyles and the dilemmas in the community.
- The record of society state, the geography, the economic, the culture, the traditions and values.
- The arts that shows nationality, religion, and royalty. The folklore arts that are present in the region of Songkhla lake in every performance all plays a major part in the community. According to The Theory of Structure-Duty by Emile (1987) the mission of the society is to support the society to be sustainable and to see the significance of a sustainable social structure. This is because every social has their own procedure to bind together such as, norms, values, beliefs, culture and basic traditions. This relates to Wongtet (1982) the folklore arts and performance are the products of culture from the community. Also different cultures that human invented are to response to the need of self satisfaction and the community. The folklore plays and performance has a major duty to the community and the people related such as , show business. It is also a reflection on the lifestyle, according to Pongpaiboon (1985), each folklore plays in different society all have different identities. The factors includes geographical state, economics, and society. The geophysical state of Southern Thailand is a very heated, often experienced heavy rain and strong moonsoons. The dietary of Southern people are also very nourished, this makes Southern population strong, fierce, and resolute. However, southern population are nice in term of manner and kindness. Folklore arts shows the identity of each religion, such as “Wai-Kru”, that could be practiced with no restrictions of religion no matter Buddhism or Islamic, are present in the performance. Also the recognition of different rulers of Thailand in the past, are shown in Nang Talung. There are also other music that are played during the performance, which shows gratitude to the ruler of Thailand. The folklore arts also binds human beings and scared matters during a votive ritual. According to Rungreoung (2009) music creates a relationship between human spirit and the supernatural, which are believed and can be reached by performing a ritual. When making a spiritual vow, the music help to binds the human’s spirit to the supernatural. These rituals can be related only to certain

4.6 The Thoughts of Preservation and Promotion of Folklore Arts of the Artist. According to Studies,

- Organizations should be able to folk artists in employment shown in each season.
- Should establish an organization to take care of this particular.
- Published in the media more.
- Filling knowledge in the curriculum of every grade level.
- Trying to hold on to their successors, the show maintains its artistic performances of southern folk to continue forever.

Discussion Traditional artists show their concepts in terms of preservation and need to keep the good thing to off springs which support (Pongpit, 1993) research. The concept of conservation and restoration of cultural matter, historical consciousness is the foundation of every human life. But the old people in society will look firmer and more powerful. The relationship with the people in the past can be seen from the traditional rituals. It connects people with social aggression, but not all. The organization currently has multiple government sectors together. Which are directly responsible for tradition and folk culture in the Songkhla Lake such as Culture Office Songkhla, Office of Culture SongkhlaRajabhat University, Division of Religion and Culture of Songkhla Provincial Administrative Organization. From the interview, meetings and groups of artists folk also concluded that the lack of supervision of such enterprises in several factors such as to provide the principle knowledge about folk play in primary school or published in many media or the press. The public authorities have the power to manage media, such as websites, radio and television, etc. But on the part of university education appears to have contained the knowledge of the traditional curriculum subjects like the folk music of the South School of the southern local arts. Some Courses in dances created the traditional folk knowledge such as Manora, Ronggeng dance courses both in practice and in the course of doing research. Chasuwan (2006) analyzes the factors and conditions, knowledge of a musical family. The study found that Thailand musician learn through musical family, their own interests, the need to be force the situation, from the band in rehearsals and music together and learn from some institutions. The artists of the show is dedicated to the issue of succession for preserving and transferring artist to their children.

From objective no.3, this research suggest the way to analyze and create a strategic plan for the preservation and promotion of folk in the district of Songkhla Lake, the study found:

Visions We need to focus on the preservation and promotion of folk art in the lake area is a concrete and sustainable.

Missions

- Crawling up the local area Songkhla Lake and systematically published. Broadcast media
- Control of hiring fairs, folk artists have the right proportions consistent with the preservation and promotion. Festival Various government agencies held every year.
- To raise awareness of people in areas such as organized championships in a conservative and creative applications.
- Filling knowledge about the folk in the educational curriculum at all levels by inviting local artists as lecturers or speakers.

Strategic Issues

- Crawling up the local area Songkhla Lake and systematically published. Broadcast media
- Control of hiring fairs, folk artists have the right proportions consistent with the preservation and promotion. Festival Various government agencies held every year.
- To raise awareness of people in areas such as organized championships in a conservative and creative applications.
- Filling knowledge about the folk in the educational curriculum at all levels by inviting local artists as lecturers or speakers.

Objectives

- Folk performances in the area of Songkhla Lake has been conserved. It is a concrete and sustainable results in local performances, to make sure it must not lost.

Indicators

- Information on local performances have been published and distributed to various agencies involved. Including publishing on social media sites or agencies.
- The percentage increase in hiring local artists. The festival is held in all departments of the government agenda.
- A contest Championships folk performances. Youth level, as shadow Manora
- The knowledge about folk dance in the curriculum at all levels.

Goals

- Information about local performances. Published and distributed to various agencies involved including publishing on social media sites or agency within two years.
- The percentage rose to 10 percent in comparison to the proportion employed artist. The artists in other fields, within two years.
- The new generation of folk artists who have won the competition at least one group within the last two years.
- The knowledge about folk dance in the curriculum at all levels within five years.

Strategies

- Coordinate support published information about local performances. In printed form or viatelevision, radio, social media and the website of the agency.
- Control the proportion of employment in accordance with local artists and promote the conservation agenda in all festivals, the agency is responsible.
- Promotional Contest Championships folk performances. In conservative and creative applications.
- Accelerated filling knowledge about folk dance in the curriculum at all levels
- Establishment of personnel in each agency involved to be field tuned to listen to the problems and suggestions.

From folk artists to be presented to a meeting of the organization to resolve. Discussion The creation of a strategic plan for the preservation and promotion of folk art can apply to use in relevant organizations. This is another approach to reduce the problem of losing the traditional performing arts, in sustainable and tangible way. The Strategic plan is built a clear pattern created by the analysis of the underlying data. Which is derived from interviews, focus groups and conferences using SWOT analysis and analyze data. This led to the creation of a strategic plan in line with the found of Wongkieatrat et al. (2005) says.

- Strategic plan defines a pattern of activities that contribute to self development, that is appropriate to their circumstances changed because designing the strategic plan is to focus on education, environment analysis both internal environment and the external environment organization.

- Strategic plan defines a pattern of activities that contribute to organizations in the public ministry is aware of their role in facilitating the success and failure.
- Strategic plan defines a pattern of activities that contribute to support new public management (NPM) which focus to improve the operations of all government systems to achieve maximum performance. In Thailand, it called the reform of the government sector. Moreover, we need to have good governance, which is the mainstream of the current administration.
- Strategic Plan defines a pattern of activities that contribute to raise performance –basedbudgeting
- Strategic Plan defines a pattern of activities that contribute to strategic plan defines a pattern of activities that contributes to innovation management. This is discriminatory planning and offer options for new management which was released around the bondage of opinion with respect to governmental regulations, which is neither outdated nor in the best interests of the public.
- Strategic Plan defines a pattern of activities that contribute to democracy.

5. Suggestions

- The elements of traditional, popular, and culture. The organization of the State concerned should be recorded in detail in various forms such as books, E-book, video, etc. and establish the authorities to listen to problems and organized follow up care. The artists themselves should have the awareness of conservation, namely as the prototype stage. The details of the show have come to preserve the ancient play. Although there are other factors that influence the change of the format and other details' given.
- The role and the importance to the preservation and promotion. The state organization should involve and have power management. Moreover, the organization should be encouraged to publish folk data showing in the various media, such as websites, radio and television. In addition, the organization should support the teenage contest by encouraging young people to compete in terms of the conservative and applications. This is to promote public awareness and recognizes the value of good things that have come since our ancestors.
- Strategic Plan for the preservation and promotion of folk in the district of Songkhla Lake. There should be guidelines for the integration and application of the strategic plan by the invited experts, luminaries Government officials and private organizations to join the plan of operations. The criticism led to improved practices in a clear and sustainable way.

Acknowledgement

The researcher thank for all traditional folk artists in the Songkhla Lake, officials of public organizations, teachers from schools and universities, a qualified expert and Associate Professor Dr. Manop Wisuitipat , Assistant Professor Dr. Kanat Thatthong who are the guidance and encouragement always, thanks to the support of the Thailand Research Fund and SongkhlaRajabhat University who is funding for this research.

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