

**MEDIA FOR DEVELOPMENT
: A CASE OF DAO LOOK KAI,
THE YOUTH THEATRE GROUP FOR COMMUNITY,
NAKORNTHAI DISTRICT, PHITSANULOK PROVINCE**

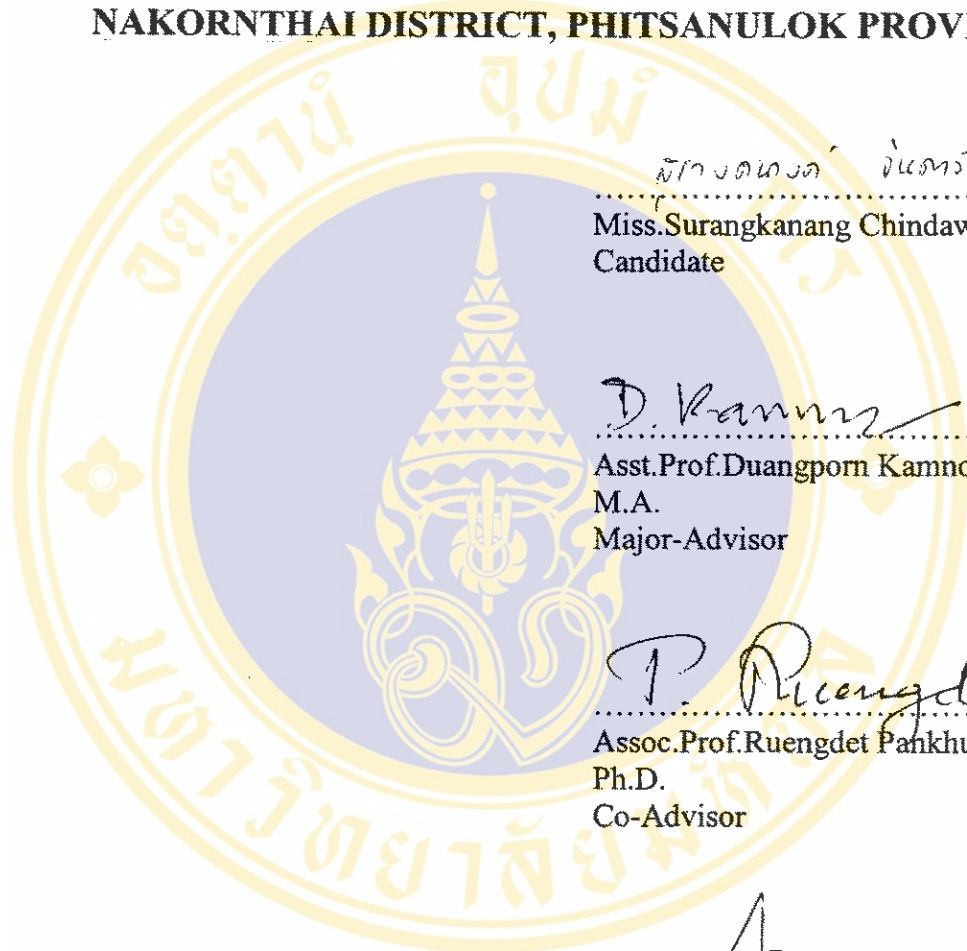


**A THESIS SUBMITTED IN PARTIAL FULFILLMENT
OF THE REQUIREMENTS FOR
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2003**

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Thesis
Entitled

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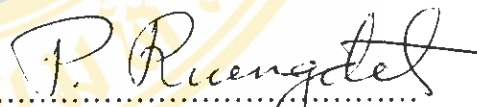
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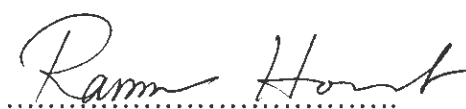

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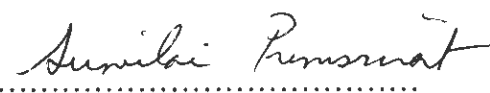

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Surangkanang Chindawat

MEDIA FOR DEVELOPMENT: A CASE STUDY OF DAO LOOK KAI, THE YOUTH THEATRE GROUP FOR COMMUNITY NAKORNTHAI DISTRICT, PHITSANULOK PROVINCE

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ABSTRACT

“Media for Development: A Case Study of Dao Look Kai, The Youth Theatre Group for Community Nakorn Thai District, Phitsanulok Province” aims to study the process of the youth theatre group. The methodology of study is participatory research including fieldwork, formal interview and informal interview, participatory observation, group discussion as well as study by questionnaire of Dao Look Kai, The Youth Theatre Group for Community, The Grassroots Media Group (Makampom) and related organizations. The objectives of the thesis are 1.The factors effecting the media for development, 2.The process to detaining in using media for development, 3.The output and income on using the media for development at the personal and community level.

The Results of the study were: 1)Dao Look Kai, Youth Theatre Group for Community, Founded in 1998 was trained by The Lakorn San Fun Project organized by The Grassroots Media Group (Makampom) 2)The grassroots Media Group (Makampom) is a non-government organization working with media at the grassroots level. The grassroots media group (Makhampom) recently has been focusing on providing youth theatre training for sustainable development as youth are the most powerful in terms of community development, 3)The Dao Look Kai Youth Theatre for Community can manage and operate by themselves and continue their program by promoting members and community participation, 4)The media for development provided by The grassroots group (Makampom) used by Dao Look Kai Youth Theatre for Community included 3 parts before production such as community information study, theatre production, and communication with community. In addition, the group was invalid in a learning process by doing performances and by doing self-evaluation and monitoring of their productions, 5)The output of media for development production strengthens youth capacity and pride in the community. 6)The media for community development should link with other groups in the community and extend to other comminutes. Also there should be more support by the government for its programs.

KEY WORDS: THEATRE FOR DEVELOPMENT/YOUTH THEATRE GROUP

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สื่อเพื่อการพัฒนา: กรณีศึกษากลุ่มละครเยาวชนเพื่อชุมชนดาวลูกไก่ อำเภอนครไทย จังหวัดพิษณุโลก
(MEDIA FOR DEVELOPMENT: A CASE STUDY OF DAO LOOK KAI, THE YOUTH THEATRE GROUP
FOR COMMUNITY NAKORNTHAI DISTRICT, PHITSANULOK PROVINCE)

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คณะกรรมการควบคุมวิทยานิพนธ์: ดวงพร คำณูวัฒน์ M.A., เรืองเดช ปิ่นเชื่อนจัตย์ Ph.D., เอี่ยม ทองดี M.A.

บทคัดย่อ

วิทยานิพนธ์เรื่องนี้ เป็นการศึกษาการดำเนินงานของกลุ่มละครเยาวชนเพื่อชุมชนดาวลูกไก่ โดยใช้วิธีวิจัยเชิงคุณภาพ การเก็บข้อมูลภาคสนามใช้วิธีการสัมภาษณ์แบบเป็นทางการและสัมภาษณ์แบบไม่เป็นทางการ การสังเกตแบบมีส่วนร่วม การสนทนากลุ่มและแบบสอบถามข้อมูลพื้นฐานทั่วไปทั้งกับกลุ่มละครเยาวชนเพื่อชุมชนดาวลูกไก่ ชุมชน กลุ่มสี่ชาวบ้าน(มะขามป้อม) และหน่วยงานที่เกี่ยวข้อง มีวัตถุประสงค์เพื่อศึกษา 1)ความสำคัญของสื่อละครเพื่อการพัฒนา 2)วิธีการดำเนินงานของกลุ่มละครเยาวชนเพื่อชุมชนดาวลูกไก่ในการใช้สื่อละครเพื่อการพัฒนา 3)ผลที่เกิดจากการใช้สื่อละครเพื่อการพัฒนาของกลุ่มละครเยาวชนเพื่อชุมชนดาวลูกไก่ทั้งในระดับบุคคลและในระดับชุมชน ผลการศึกษา พบว่า 1)กลุ่มละครเยาวชนเพื่อชุมชนดาวลูกไก่ก่อตั้งขึ้นเมื่อปี พ.ศ.2540 จากการเข้ารับการอบรมในโครงการสานฝันโดยกลุ่มสี่ชาวบ้าน(มะขามป้อม) 2)กลุ่มสี่ชาวบ้าน(มะขามป้อม)เป็นองค์กรพัฒนาเอกชนที่ก่อตั้งขึ้นเพื่อทำงานสื่อระดับรากหญ้า โดยภายหลังได้เน้นการอบรมกระบวนการละครให้กับเยาวชนในชุมชนเพื่อความยั่งยืนเนื่องจากเยาวชนเป็นส่วนสำคัญในการพัฒนาชุมชน 3)ภายหลังจากได้รับการอบรมกระบวนการละคร กลุ่มละครเยาวชนเพื่อชุมชนดาวลูกไก่สามารถบริหารงานได้เองและยังคงดำเนินงานอย่างต่อเนื่องมาจนถึงปัจจุบัน โดยเน้นการมีส่วนร่วมของสมาชิกในกลุ่มและชุมชน 4)ละครเพื่อการพัฒนาของกลุ่มสี่ชาวบ้าน(มะขามป้อม)ที่กลุ่มละครเยาวชนเพื่อชุมชนดาวลูกไเ้่นนำมาใช้นั้น ประกอบด้วย 3 ขั้นตอนหลัก คือ ขั้นตอนก่อนการแสดง ได้แก่ การศึกษาข้อมูลชุมชน การผลิตละคร การติดต่อประสานงานกับชุมชน ขั้นตอนการแสดง ได้แก่ การแสดงละครในชุมชน และขั้นตอนหลังการแสดง ได้แก่ การสรุปประเมินผล การถอดบทเรียน 5)ผลของละครเพื่อพัฒนาก่อให้เกิดการสร้างศักยภาพขึ้นกับเยาวชนและก่อให้เกิดความภาคภูมิใจต่อชุมชน 6)การดำเนินงานพัฒนาชุมชนโดยใช้ละครเพื่อพัฒนาควรมีการเชื่อมโยงกับหน่วยงานอื่นๆในชุมชนและขยายเครือข่ายไปยังชุมชนอื่นๆ และควรได้รับการสนับสนุนจากภาครัฐ

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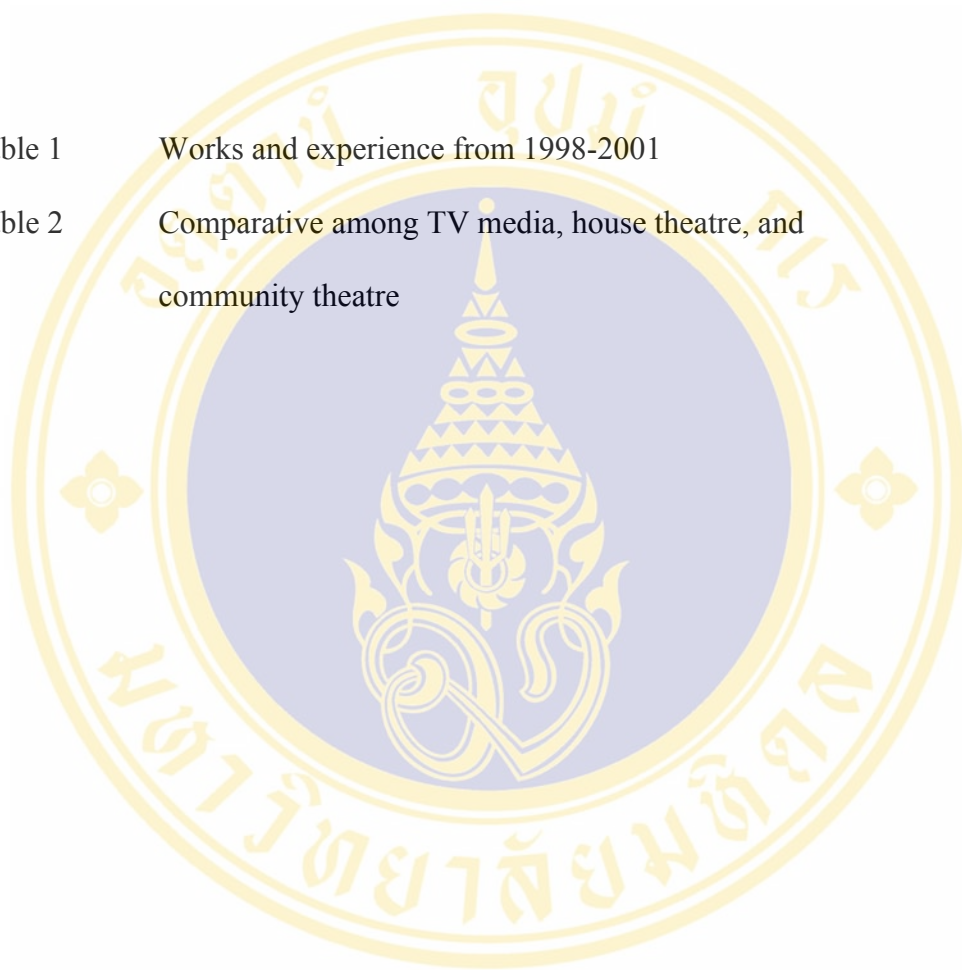
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CHAPTER I

INTRODUCTION

1.1 Background and rationale

Communication is one of the very important means that human employs in order to transfer, learn, exchange of thought, reflect the need of individual to individual, and individual to community and vice versa. As human being can be communicate through verbal, writing and non-verbal, it made human so different from animal. As a fact that development brings change, improvement, growth, and cultivation to individual, community, and society.

Mentioning communication it can generally mean to “mass communication” or “mass media”. This is the overall picture of communication. Lay people normally feels it is far from their daily life because it focus much to one profession that very specialize and limit to certain group of people. Communication normally means to radio broadcasting, TV, printed media, newspaper, magazine, textbook, advertisement, motion picture, performance etc. People normally refer these to “entertainment society”.

Image of entertainment sector as mentioned, is the technology intensive production. It composes of network, cable TV, modern instrument e.g. recording facilities, camera, etc. For people it can mention to a cameraman, writer, reporter, etc. This made the mass media the very proper image as earlier mentioned.

Let's bring back to the real world, communication is basic action of human, it is free from any instrument except language and human body, speaking, telling, and manner. As mentioned earlier, we are forgot the fact that in very society, every community it has communication from within. It is an effective and efficiently one. Community itself knows well this necessity. The point among these is what kind of information is useful to community member and what channel it would transmit that formation to. Exactly, there are so many kind of communication more than as basically knew to general public. There are a broadcasting tower, community radio, local newspaper, entertainment, and micro media, including play, show and others. Types of communication as mentioned above can be use to support community development efficiently. It is by now paying undue less attention to by the one who work on development, or even by media it self. It is also what method can facilitate to send message to receiver. So, it has more other kind of media that not so familiar to people. There are broadcasting tower, community radio, local newspaper, community media including performance, playing, etc. These kinds of media can be easily employed to be media for community development very efficient. Even so, developer and communications underestimated this great potential.

Apart from kinds of previously mentioned, media that is very interesting, equipped with great potential as a tool for development, it is "drama" or "theatre". It was treated as tool for entertainment. It is strictly a show on TV or at theatre house. Actor is privileged for professional actor or "star". This is why theatre is not a tool for development.

One of interesting reason is drama is only in playing, it is a fantasy world, it left a distance from actor to receiver. It presents watcher to involve more than that role. Interesting fact is theatre being with human community for long time, it is a closest type of media to human. Theatre is expression of human nature. It is a signal for feelings, freeing, leading, and transfer for knowledge. Let's imagine, from the very young age, we act in certain way such as intimate our teacher, our parent, noted reason, surrounding community, etc. In that we fill some message in order to reflect

what kind of teacher we want and what is good parent we wish. We intimate animal by voicing and some manner. That means we already have "learn" and "communicate" via theatre. Aware of this important, we can apply this to community development or to communicate within community through drama. So drama would not a thing far from our daily too.

For development at community level, community and local self-administration by it own initiative is need to revitalize. In this conjunction, community media is needed to develop. The only aim is to comply for a meaningful social development communication. No matter what objective it serve for, valid or for information and knowledge exchange as well as lesson learned on community development, within and among community via network of communication. Apart from being useful for development communication, it can also be a mechanism to prevent community from violent or adverse effect of distorted and over commercialized media as mentioned earlier"

Presently, drama becomes a useful tool in community development among all are important media. Maybe it possesses with high mobility and flexibility in a way we can apply widely and easily link to other kind of media. This advantage made theatre for development easily welcomed by community member. The reason is drama is a kind of entertainment out of original local playing. Even as a new kind of media but it easy to link for friendship to smoother social development easily.

It can say that this kind of theatre possesses some unique element while other has not. It can bring together both entertainment and as a media for development for a specific purpose as set by producer. This is the reason why it called "theatre for development".

Development theatre is phenomenon that put community and theatre to react. With a new definition on "community" that might be a kind of geographical

grouping, ethnical, occupational, or issue oriented. This made community is various kind of the said grouping not limit to rural or remote area and “theatre” a cultural media that play a vital role in several leading cultural for very long time in the past.

For western country, drawing back to the past, theatre for development was employed to serve as social welfare especially as non-formal education media for community. For developing country it is a very outstanding role for theatre for development in development process. Theorists like Paolo Freire and August Boal was developed community as a media for liberation in Latin American countries. The lessons were learnt further by African, Asia and countries of the Pacific accordingly.

Knowing that Asian socio-cultural background is conglomerated to village based community. It is all have a powerful theatrical tradition and micro media. It comes along with fishing for survival and earns a living of all community members. It facilitates to emerging and develops of theatre for development. In India and Sri Lanka theatre for development take a vital role in coping with problem in rural community. Human rights related issue such as suicide killing of widow, class struggle or even general problem. In the Philippines, theatre for development is a central for people movement freeing the country from Marcos Dictatorship and to be speaker for rural community, poor and laborer later.

For Thailand, even though the fact that there are several of traditional theatre, there are Likay, Puppet show etc. It tend to be served for only entertainment not for presenting / sending message to community. Developmental theatre is so limited and not so well known in Thailand. It's lack of concentration both theoretic and practice, it is rare no one know on theatre for development well enough, both developer and media or dramatist. Since it is a new kind of media, in application to any work it requires a specific skill. The Grassroots Media Group(Makhampom) is on developing this tool to serve development work more efficiently.

For development communication, Makhampom is one of leading agency that works for grassroots micro media for more than 20 years. Employing theatre to development communication while compromising and become suitable to context as well as content of different among different community background. This process not only aims to optimize the use of media that suitable / comfortable to different community, it help develop in human resources directly and indirectly as well. Training for theatre for development for youth group and community level organization nationwide that put the issue under attention to community aims to sensitive community member. It ranges from norms, traditional performance playing, and important, HIV/AIDS, drug problem, unemployment and child propitiation etc. It can say that most of activities proved successful especially it enable community participation. It bring to form youth group in cession community like Makeuchae youth group in Phayao Province, Makhamkaew youth group in Maehongson Province, Dao Look Kai - the youth theatre group for community Phitsanulok Province, and Klong Klaeng Youth Group of Pra Nakhon Sri Ayudhya Province, etc.

Emerging of youth group in certain community is interesting. The issue likes formation, operation, and coordination within and outside the community, budgeting, all are so interesting. There are so unique one on one, community to community. It so different, while in some community youth can not by themselves operate the group, while some are loosely form. Since the shortage of financial support and operating cost is so high, some are temporarily hold group's activities via waiting for financial support, some can operate smoothly and highly welcomed and fully support by community surrounded. One of good example in this category is "Dao Look Kai - the youth theatre group for community " in Nakhonthai, Phitsanulok that operated since 1998. Presently till now it continues operate and have a noted outcome. It recruits for new member, trains for specialty and expertise, and survives the group even some original member left the group. Its member develops oneself to become trainer for other youth groups.

In this study, researcher focuses to Dao Look Kai as a core targets organization since it possesses with meaningful qualification. A highly unified that has continuous contribution to the disciple. Its member turns from trainee to trainer to never youth groups.

At present, Dao Look Kai continue inquire participation process that fully matches to the operation of community forms and production of community media to campaign for tackling problem. Pilot project is initiates in Kaenghai community.

As from projects of the group it can show that it contribute to learning process and community participation. It replicates to community nearby too. Importantly, it is recognized among different group of people at desirable level. Still, the study on process of theatre works in order to obtain a vital body of knowledge and survey for its role as an agent to facilitate participation and healthy of community. Also, these remains knew to limited member of people especially in Thailand. Aware of this significance researcher therefore, proposes to conduct this study in response to the need for knowledge and skill on theatre for development to benefit to sustainable community development.

1.2 Objectives of study

1.2.1 To study the factors effecting the theatre for development

1.2.2 To study the operation of Dao Look Kai on the use of theatre for development;

1.2.3 To study the impact of theatre for development to member of Dao Look Kai and to community hosted to Dao Look Kai 's theatre for development performance.

1.3 Expected Outcome

1.3.1 Information on Dao Look Kai 's background, the use for theatre for development and the emerging of Dao Look Kai that work on theatre for development to help organizations/agencies and groups interesting on the issue to lend for community development.

1.3.2 Gains knowledge on the works of Dao Look Kai in using theatre for development. And know more on steps and process, concept of this youth group. It should be useful to other youth groups, organization and agencies, which interest for.

1.3.3 Gains knowledge on implication of the use of theatre for development by Dao Look Kai Group onto individual and community. That could be further knows about its strength and constraint to apply for and good for furthering its outcome later for the one who interest.

1.4 Scope of the study

In this study, researcher chooses to inquire into theatrical process targeted to Dao Look Kai . For geographical aspect of this study, it is Nongkatao Sub-district, Nakhon Thai District of Phitsanulok Province.

For substantive aspect of this study, this study aim to inquire into background of theatre for development, development communication through drama, work of Dao Look Kai and its implication at personal and community level.

1.5 Definition

1.5.1 Theatre for development

In this study "theatre for development" is theatre that perform to people aims to give information, knowledge dissemination, learning process, or contributing to community or society. It operates and performs by community member, youth.

1.5.2 Community theatrical process

In this study "community theatrical process" covers to steps on training for theatrical skill is consisting of pre-performance, performance and post-performance.

1.6 Timeframe of study

From February 2002 to January 2003

CHAPTER II

LITERATURE REVIEW

2.1 Concepts and theories

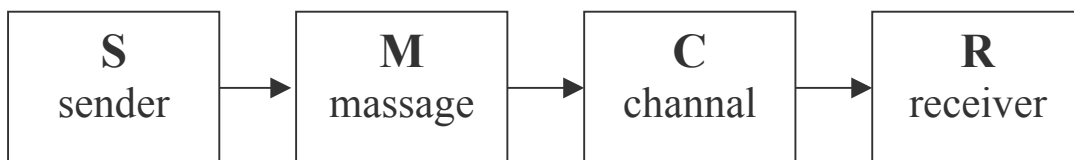
The study of media for development, researcher has introduced concept and theoretical work as follow, to pave the study shape. There are,

2.1.1 Concepts and theories concerning development communication

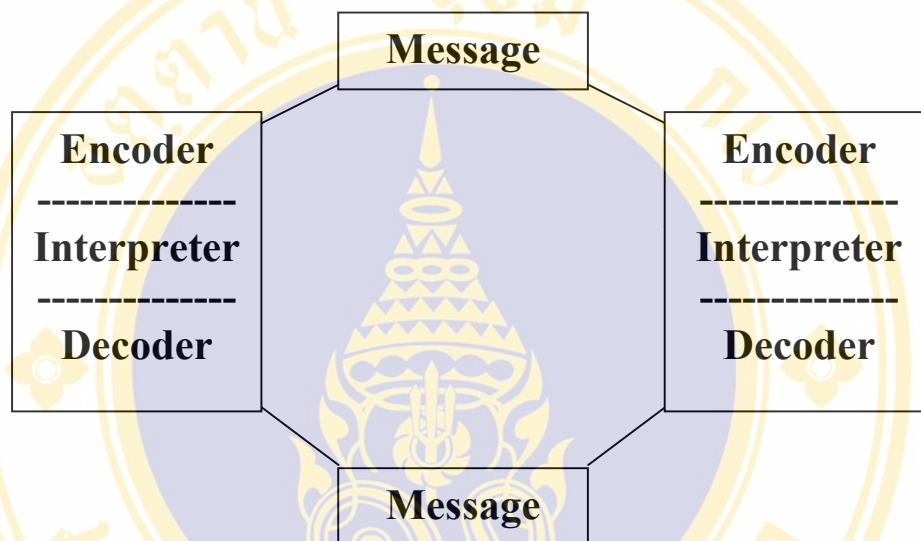
2.1.2 Concepts on theatre and theatre for development.

2.1.1 Concepts and theories concerning development communication

As mentioned earlier, this study is targeted to communication of community on community development. It is need to mention on Two-way communication. Since individual be both sender and receiver, reaction and response is considered importantly. As from communication model, which develops by various concepts, we can show there are basic elements to consider. There are Sender, Message, Channel/Media, and receiver or as express in mass communication discipline as SMCR model.



This model is a way-one type. It pays less attention to receiver side. It is so similar to the top-down model of government agencies/bureaucracy to people, commander to follower. Since it is a communication that not minded response or reply from the other partner, therefore action in return is ignored. It is different from Osgood and Schram Model that present onto two-way communication (C.E. Osgood and Wilbur Schram).



Osgood and Schram pointed out the different among sender, media, and receiver, and destination. It can also say that 2 tasks were done at destination that is receiver's point. For Osgood and Schram it is almost a same task. Even absent from mentioning on media and receiver, they have described action the two sides done that is even the same, it did the same thing e.g. encoding, decoding and interpreting. Roughly ask that task on encoding is similar to sending and decoding is similar to receiving and task on interpreting that mention in Osgood and Schram comparing to action of sender at receiving point in Channan and Vevir model (Denish Mcqual and Swan Windahol. Communication Model for Mass Communication Study, 1994:26)

As review various communication model it can be summarize that communication consisting 4 important elements ; there are Sender, Message, Channel, and Receiver. Both sender and receiver are in community from worked with cultural element as influence on attitude, and communication behavior. Both encode and

decode message, interpret and continue on a new encoding and send to each other and so on. Action of one element impact to others on and on (Kesini, 1999:14-15). Yet, this is a concept on mass communication not properly for development. In response to the need of social development of our country, the concept on communication for development or development communication become increasingly relevant. Since the final or ultimate goal of development is not limits to economic well being is fashioned in old development model that push from state to citizen in one way. It changes to learning and exchange information among equal partner as cited in Kanchana Kaewthep et al in "Media for Community : Frontier of Knowledge"

“the initiative to find new paradigm for development communication all aim to obtain the solution that what is a proper / appropriate model for communication that serve to development, and what element it should possess? Also, in practice how to transform the concept into practice? The said model enables us to consider two-way communication, in this the sender and receiver interact each other formally and informally all along the process. So nature of information flow can be in top-down, bottom-up and horizontal directions”(2000:5)

As from the concept on communication, it normally independent from development. Since the world come to information society. Communication, therefore, become central to all aspect of society. It is an important tool to link up all different matters, different point of view, and different community. Communicating on issue as science and technology, economic, political, language and cultural and many. For development it could be ignored this significant. It links up development to the community. It brings to the community of the innovation with very brilliant through various tools as appropriate community to community. So therefore, this has to mention this importance of development communication. With the view to smooth this relationship. It could be inevitable link these together.

Communication is crucial and closely compliments to society. It is a tighten link among the individual member of community up. It compliments to social process

continuously. As from social evaluation from primitive to present and to future needs communication as basic element. It is true to mention that society and community created via communications maintained via communication and inevitably go into the future through communication it need to make the people aware of the necessity in developing their country, and benefit from country to be developed. It need to make decision making of people to change their way of life become easier and it need to cause people adapt new way of working to their own life speedily and smoothly. In this conjunction communication is very important in inquire in to new situation upon the change took place in our society, help activated/sensitized the people, direct and manage the change, educate the people with knowledge and practice, become familiar to ever changing environment and communication in even as way as mentioned called communication for development (Sukhothai Thammathirat open University, 1989:73)

Since communication is on instrument for development. Community has good infrastructure for communication should have more kinds of media that can cover both within and outside community, sub-district or district. People would get up-to-date information in agriculture, economic, politic, health, education and new production technology including atmosphere condition. It causes to quality of life improvement, speeding community development. For farmer, knowledge on market condition, loan, cheaper supply of production factor, trend of farm product price, it help them to stabilize income side and exploit from intermediaries (Kesinee, 1999:65)

In Communication for development there are important elements

- 1) Two-way communication with refer to horizontal communication
- 2) Pay attention to bottom-up nature of communication with the view to broader popular role in development.
- 3) Communication must adhere to the need of people and brought it central to work.
- 4) Capacity building and independent through knowledge dissemination where appropriate to target area.
- 5) Look at potential of Community, reduce dependency of outside source.

6) Consistent to local culture sometimes can apply through and with for instance local media, traditional media, etc.

2.1.2 Concepts on theatre and theatre for Development

The very simple fact of performance is all performance/show is communication or at least aim to communicate. "Expression" of individual of all kinds, act, manner, verbal, all is aim to communicate with others and result to contact established among human and in inquiring of human nature with special refer to the application of performance. We learned that action, response in any circumstance all aim to communicate with common element is to try to make others understand what he/she with or which way he/she want them to do e.g. to be recognized by community. Others response or react in the way he/she wish etc. (Sodsai, 1995:51)

Even in present time theatre art is so important reflection value in ever changing from time to time. Shakespeare eminent English poets "theatre is a mirror to life", as Aristotle was long time ago. Shakespeare, the British Philosopher mentioned that "It is a play intimating human action, fact from theatre is not belong to such an are but eternal truth on human nature" (Ministry of Education, 1988:7)

Chawiwon Kinawong expressed that "theatre in education is useful, it help on performance experience, wisdom, and mentally development. It include self development and social life (1978:35)

Sanom Krudmuang (1980:5) expressed on the useful of theatre "it has so many way we would gain from applying through theatre for teaching. It ranged from direct experience, speaking listening, reading and writing skill. Work with others, self- confidence, personality development and mentally development. It would brought to appreciating to learn Thai and love Thai culture as well (cited in Chulakorn, 1997:23)

Peter Mwaura mentioned that traditional theatre e.g. traditional dancing, drama, singing, folk tale all are significant to information dissemination, thought, attitude, and norm to people in community speedily and efficiently since it is close to and specific. It need to motivate for attitude change, for new thought and habit from familiarity of practice in such as health, family planning (Sukhothai Thammathirat Open University, 1989:884)

One of important element of expression of human that could not be ignored, it is a kind of communication, that aim to tell a story to, or transmit to with something to receiver. This property makes us know how to present some issue or message to performance in all aspect. Even when considering the type of performance is different, with the same message, it can be communicate to receiver as well. As from Sodsai Panthumkomol expressed on modern theatre as follow.

"Expression" including action, manner, verbal, and so on. All are aim to communicate for such a meaning or understanding to others. It makes contact established. This affected us a life that full of action and manner to sense something, including, smiling, walking, dressing and for work for school, speaking, laughing, and other facial all aim to communicate. These actions and manner, little, gentle, or strong, actor well aware or don't know has a common element that is a foundation of communication. That is "trying to make other understand to gain positive affected to him/herself

Since we view action of human to communication. It caused contact established. This includes contact, receive, and send, of sensation or other as a message for human to human communication.

So, for performance, concentration to circumstance in drama is communication and contact with actor too. It must have to communicate and interest with actor. It would have sending and receiving side of communication. This make all word during dialogue, visioning, smiling, acting in such manner is communication.

Such a word, body language is influence to act or verbal replication/reflect of each other is very period of time during the show. It is not an act without intention to communicate to each other (2538:52)

Pornrat Damroong (2003) classified theatre for development into

1. Educational Theatre

This includes all kinds of theatre that aim to educate participant to activity within or relevant to formal educational system for all level from school level to higher education. Kind of this type are Creative dramatics, Drama-in-education/Theatre in Education, Youth People in Theatre and include drama in dramatic art major, it also include drama and presentation in university. Educational Theatre has several formats, including activity aim to educate participant.

1.1 The "Process" Oriented Type

This kind of theatre is aim to train for basic and advanced skill of actor and for group work. It can be organize through various methods by considering surrounding fact would permit, Socio-cultural matter, age of trainee, and basic background of participant. Theatre in this kind is creative dramatics, DIE, and TIE for instance.

1.2 "Product" oriented type

This is a conventional one, has a concrete objective. It is a conventional type of theatre. It has full composition of theatre. It serves to entertainment and knowledge/information to in-school, university community. It aims to raise capacity of participant and for educational purpose in training for arts form and product drama. It has a shape aim to raises up and show skill and ability of actor. Drama is this type is for instance Children's Theatre, Theatre with children participation as actor.

2. Creative Drama ; originated in the US

This is a non-conventional type that brings into classroom aiming to raise some specific skill for individual student. Improving skill of student through creative drama not only to serve goal and raising individual and group performance, it also easily applies to class training through a role-play, train for imagination and belief. This enable student to try and train, find out cause and reason, memories, create, fighting, solving problem. It inspired via events they witnessed. This kind of drama is suitable for young children, it underlines the significant of process and improve participant's performance and skill. It can developed to formal drama if long-term planning, and preparation process and goal of that individual group.

3. Drama-in-Education ; originated in UK

It is the application of drama to classroom work which aim to raises up student for his/her creativity, broader their opportunity to expression, and to strengthening group nature work. Teacher can adjust oneself to be a part of learning process or even apply to classroom and extracurricular activities as well. In this process teacher would take a planning task for those. With loose style through role-play, Improvisation that focuses to develop an imagination of student, performance skill via group work. DIE need a good plan, it is a continuous learning approach class/in school's training course. Issue crucial to commit to is that influence greatly to thinking skill, reasoning, understanding work partner and other, skill on social critic and contributing mind, linguistic skill or overall learning skill. This type of drama is not to satisfy or communicate to audience (free from audience).

With an agreement among leader (teacher) and participants it can be developed the play to full scale drama in the future.

4. Theatre in Education ; TIE, developed in UK

A kind of drama presenting by teacher/actor (professional) that perform in school with aim to communicate with student for idea, issue. This aims for education, learning process for class attendant. Knowledge gain from theatre is not-theatrical know-how but "issue" oriented present through drama. Dramatic presentation helps to appreciate to or easy to understand for audience a and aim to obtain/interaction reaction and from audience

Actor-teacher would encourage participants to reply to the show. TIE is a type of continuous playing with good planning. It is a long-term project aim to develop participant (audience). TIE is suitable for youth of 14-18 years old. Issue usually present through this type is adolescent problem, sex education, drug, apartheid, violence and AIDS.

5. Young People's Theatre (developed in UK)/Children's Theatre (developed in US)

It is a product-oriented theatre. It communicates the story through actor in the same manner as theatre. Children's Theatre aims mainly for both substantive (feature) and entertainment. The plot and performance is depends on age and maturity of audience. For presentation in theatre house tend to use light, sound, music, and scenery technique to create picture in such a way audience can imagine. In the US Children's Theatre often show in mobile theatre that easy to move from place to place to show in school. It can present in full and certain technique. For medium and large drama group it tend to go to show in community's theatre house and facilitate. Student in that community to see a show during their class hours. Selling ticket on holiday time before show (2003:15-17)

As from literature review on theatre for education and development in certain types developed in foreign countries we aware that theatre for development

that Makhampom teach and train to youth groups such as Dao Look Kai is possess many good potential to apply to development. But it remain not be classified to a type or class as a kind originated from western countries. Those were developed through a sophisticated research methodology with refer to theoretical work and has made to reference through documentation and citation. It is, therefore, need for study on theatre for development with would further application of this mode of communication to maximize it potential accordingly.

2.2 Research review

Sodsai Panthumkomol (1995) expressed on significant of "drama" in Art of Performance (Modern drama) as:

Theatre performing is oldest branch of art that invented by human from the intimation of life with aim to present/reveal sense/reflection and searching for better understanding of life through see a show.

There are certain questions yet not settled concerning human nature. This made "human" very interesting. This bring human nature to "central" to a story, thoughts with reflect is various branches of arts and literature.

Theatre is the art directly connect to human being. It is, therefore, necessary for actor to understand human thinking, sensation, and emotion. Presently materialistic world is so advanced widening gap with mental development increasingly. "Theatre" is a tool for human to reflect oneself and human community. As from drama it revealed that mostly reflect on situation that human confronting to problem/difficulty more or less.

Considering theatre art through outstanding/wellknown work we obtained that drama satisfy us in 3

1. Emotional

All kind of drama aim to entertain human being. Almost of watcher who go to see the theatre for amusement, relaxation, and recreation or sometimes for excitement. Entertainment that gains world reflect bringing back good mental health and more active, enthusiastic life.

2. Intellectual

Good theatre gives watcher both entertainment and intellectual it questions or answers to crucial problem/issue confronting to every day life. It also encourage watch to inquire for better solution of problem suffering personally, socially and universally.

3. Mental

More than entertainment and information, the ultimate goal for theatre is mental response.

Chulakorn Masathirawong (1997) study on "Process and implication of the work on local tradition of Makhampom Group under Malai-mangala theatre project in different region found that theatrical process is useful for sensitization/empowerment of people in response to difficulty from big problem such as AIDS. It affected to knowledge and information exchange, and sharing, broader understanding on the issue and learning process.

Founds further on:

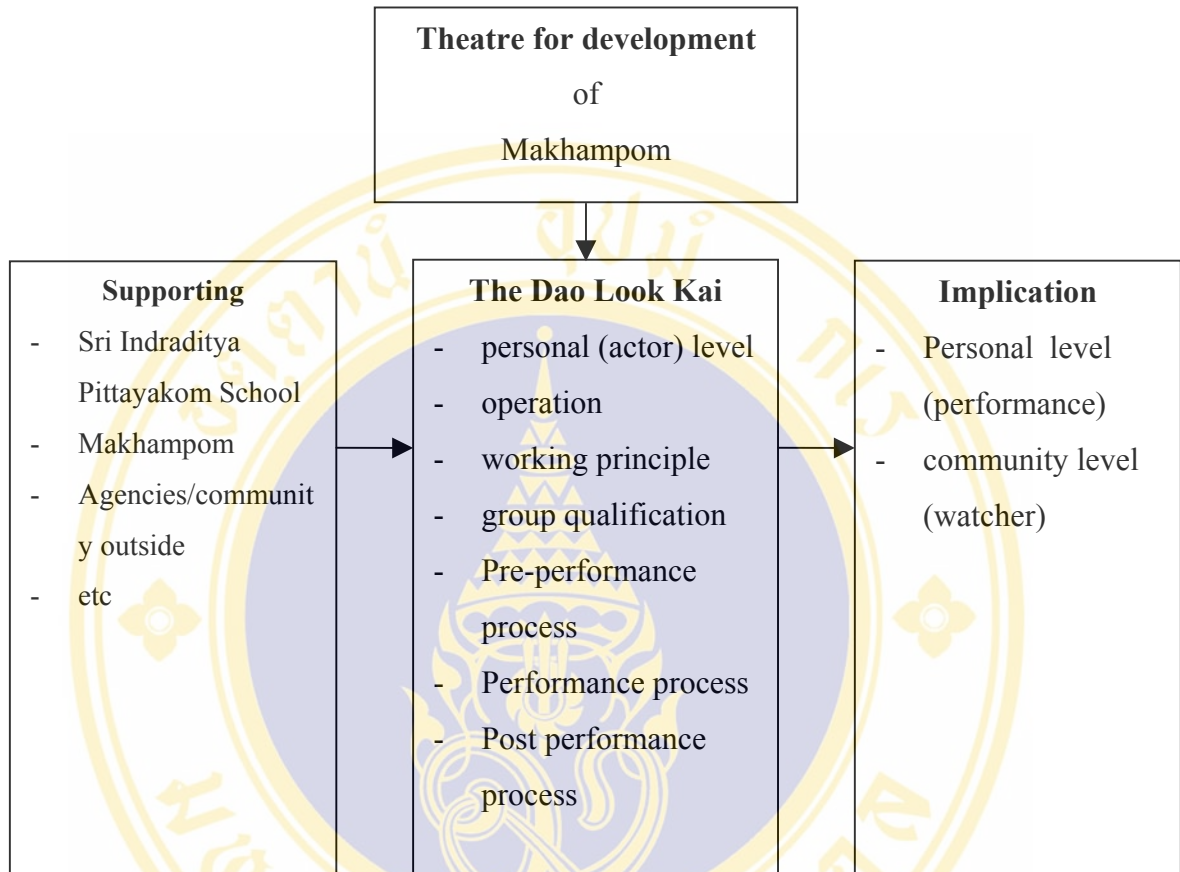
1. Applying for human development with local traditions and religion as social capital.
2. Makhampom theatrical process, production, performance, and evaluation encourage learning process both sender and receiver side.
3. Theatrical process link up formal and in-formal education

Sirin Chaitiang (2001) study on the use of micro media of Makhampom found that over 20 years of work Makhampom focus to performance for community development, youth training, campaign, pilot project etc. All are reflect or response to social problem, reveal updated situation on prostitution AIDS, drug, environment, democratic development. Theatre is a tool to communicate a "message" among sender and receiver. The group believe that theatre is powerful to correcting, sensitizing, inspiring, advocate for positive attitude, and move forward the community (2001:86)

Theatre for development is comparatively new it is not much well known to public at large or even community of people who work on community development. It is a specific media. For the one who want to work on, it needs to have basic skill in some degree of drama. It is widely use in eastern countries especially for capacity building purpose. In Thailand it is use in very limit even so it great potential. So researcher see it need to inquire for better understanding.

It aim to show significance and relevant of the work of Dao Look Kai as important not to be ignored.

2.3 Conceptual framework of the Study



CHAPTER III

RESEARCH METHODOLOGY

This study is cultural anthropology with qualitative approach. It is a case study with fieldwork and documentary research as complimentary. With the view to obtained holistic and reliable information, the researcher conduct through community visit for field work spend time with Dao Look Kai member both during their show and at their place in order to gain from the youth. Even though the fact that researcher is know and familiar to this group in come degree because of I ever train them in some training program earlier.

3.1 Sample

Researcher selects Dao Look Kai in Nongkatao Sub-district, Nakorn Thai ; Phitsanulok as from outstanding in theatre work for community development.

Respondents of this study are distributed into 3 groups.

Group 1 : 25 Youth members of Dao Look Kai from founding generation to newest member

Group 2 : Advisor to the group

1. Principal of Sri Indraditya Pittayakom School
2. Makhampom

Theme of theatre process for development

Group 3 : Relevant parties and beneficiaries

1. Audience of Dao Look Kai theatre within and outside community

2. Kaenghai Community member including elderly, community leaders

Sina it is hosted to Dao Look Kai and directly relate to member of the group

Theme : opinion on theatre for development, opinion on the group and the change / implication to individual as from the emergence of theatre group.

3. Youth in school who does not join the group

Theme : factor influence joining the group, attitude to the group, and expectation or demand from the group

4. Teachers at Sri Indraditya who directly involved with youth member

Theme : opinion on the group, expectation on the group, privilege of the group

5. Organization involved with the group such as Sub-district Administration organization, funding agencies

Theme : Supporting,

6. Youth who participate in Dao Look Kai training program

Theme : outcome, implication, and factor influence joining the program

7. Guardian of Dao Look Kai's member as they are closest and influence much to youth member

Theme : Impact on family upon the Youth joining Dao Look Kai, attitude and behavioral change of youth, reflect from family member

3.2 Data Collection

3.2.1 Documentary research

Documentary research conduct through various materials, Research paper, article, periodical, textbook, other printed materials on the issue of communication, theatre, community development

3.2.2 Field research

Field research has conduct via

1) Tool for collecting information

1.1) Camera : To record in visual, of place and event/activity that intend to go into detail and as interview inquiry

1.2) Dairy : To record for information with the view to obtain developmental aspect of this study. Also it is useful for observing chronological aspect of information. It helps to smoothing field study.

Dairy recording is made once daily in the evening time after field visit/survey.

Dairy recording is important since it would not be good in recording at sight of respondent, they would not response as straight forward as it is. It also reduces among interviewer and interviewee of the stress as well. It can go into in-dept or full detail inform

1.3) Questionnaire : it is a set of question paved by issue that is are fully design and test in order to prove useful.

2) Method of data gathering

2.1) Data collection of field research, the researcher use participant observation approach in conducting data. Researcher directly participates in Dao Look Kai's activity both in theatrical process and their daily life including community's activities.

For Non-participant observation, researcher is a survey for general background/fact/context that influence the study to obtain relevant element to the study.

2.2) Interview

Researcher uses a structured interview upon the set of questionnaire. Target of interview is Youth member of Dao Look Kai, Community member, guardian of youth member, advisor, research person and area coordinator of Makhampom. Researcher also uses non-structural interview, conversation (relax/informal) for key informant.

2.3) Focus group

Focus group meeting is arranged for foster/enhance friendly relationship among member in same and different class of training. This aims to enhance understanding of significant and process of theatre for development

All information gained from all kinds of survey would be check for validity and clarity with the view to gain maximum outcome. It would be make additional gathering if necessary.

The category is set and upon obtain information it would be group into that. This help researcher to know sufficiency of information to support the study.

3.3 Analysis

It is a theoretical treatment to the study. In this study researcher rendering the following concept thereto, there are, development communication, theatre, and on. This aims to understand the issue, its nature, changing, trend, and solution to the issue including summarize and go into recommendation.

3.4 Conclusion and Recommendation

Upon obtaining relevant information through treatment as designed it comes to conclusion and recommendation.



CHAPTER IV
DAO LOOK KAI
: BACKGROUND, ORGANIZATIONAL MANAGEMENT
AND PERFORMANCE OPERATION

4.1 Makhampom , the Ancestor of Dao Look Kai

In this study, it is worthy mentioning Makhampom as ancestor pioneering on the issue. The Group formed by participants to the theatrical training program organized by Makhampom. It is a part of the project on Looking into Dream. It runs by the support of UNICEF-Thailand and Phitsanulokian Unity Fighting against HIV/AIDS Foundation, the affiliate of Indo China-Intersection Institute. So Makhampom is absolutely a forerunner and pilot or guiding star for Dao Look Kai.

Makhampom is a leading non-governmental organization, working at grassroots level, works on theatre for development. It use a variety of micro media e.g. Likay slide show, mask, modern playing, etc. It aims to mobilize community member. It starts from the age of appeal for democracy and equality.

Makhampom was formed in 1980, as an affiliate theatre group of the Religion and Society Group. It functioned to product media on mobilization and sensitization of people from gambling, drug problem, vicious cycle, as well as campaign for human rights and cooperatives. At prior stage the show was more on nationwide province to province. From late 1980, Dr. Gotham Arya advise to institutionalize the project via grassroots media project that will benefit to education and national development. (Sirin; 2002 : 12)

In 1981-1982 the project was independent from Religion and Society group and becomes “Community media” with a companion, Makhampom portion which directly responsible for theatre. It aims to communicate and disseminate for information to rural society via theatre. The show was organized nationwide. And following with training on drama for university student. The project was awarded outstanding “micro media” by National Youth Bureau in 1982. (NYB)

4.1.1 Basic information on Makhampom

4.1.1.1 Name and background of Makhampom

Drawing back to the past, the Community Theatre-Makhampom named Makhampom Theatre Group as a part of grassroots media project. It named after its objective to work as small unit at grassroots level with clear serve for villager or community member it is, therefore, named “The Community Theatre Group” and adding with Makhampom in blanket which generally knew to public and the name that use for at least 20 years.

Makhampom is a name of fruit tree, its fruit taste bitter. Upon eating, immediately after drinking water it tastes sweet, refresh and meditative good. More than this the name “Makhampom” is called widely among all region of the Kingdom while it is rarely same for other varieties. The Makhampom as theatre group consist of member from different background grouping together to work on community theatre go to anywhere in Thailand. For audience, at first time they see Makhampom theatre, it is simply an entertainment, comedy but benefit with good message of playing it is very much like Makhampom.

Makhampom have too meaning the first one is a fruit with sour/bitter, its taste to taste bud for the first time is no delicious better/bad taste only after react to the said wait for a minute till the saliva is released. It feels refresh and good for our health. It likes Makhampom theatre works, at the very first time for show in the

community. It looks like stranger, community member feel confuse who are they. What is their show being? It looks astringent to their eyes. After that it looks attractive, exiting with a serious of activity, also appreciate with the story's presentation. Their faces then turn to smile and relax and benefit with information and entertainment.

Second meaning of Makhampom, it is a wild fruit, abandonee in all region of Thailand. Our philosophy is organizing for theatre in any region of the country not for only Bangkok. Makhampom formed in 1980 by the 6 October 1976 activist. They are writer, poet, musician, performer, and actor work on micro media, to product artistic work to contribution to our society (Feature, 2002:73)

It can say that Makhampom conceal with the meaning like Q herb, commoner eats as fruit but have medicinal essence/value.

4.1.1.2 Founding and objectives

Makhampom was formed by adolescent who belong to crying for democratic stage who have interest in production of media (performing media) such as slide show, poetry, or communicate through certain branch of fine art. In 1981 the group was enlarged and its work and operation become more systematic and concrete. It named to “Micro Media Project” contribute Is production and dissemination of micro media for education and development. It focuses to knowledge based media for people in rural area. Especially theatre and training for basic skill on media production with group of person, agencies GO, NGO to product for micro media in various kinds that useful to sensitize and empower people and youth with aims to:

1. Apply knowledge on various disciples for information and entertain in suitable way, cheap and easy to understand when presenting to community member especially to rural under privileged youth.

2. Information exchange and sharing on daily life culture community-to-community, rural and urban.

3. To support individual, group of person and organization 6 product media for development with themselves.

4.1.1.3 Organization and Office Management

For organization structure, it has overseeing committee. Among those who is well known such as M.R. Saisingha Siriputra, Dr. Nipa Kaewsringam, Dr. Seri Pongpis, Mr. Banthorn Ondam for instance.

At operation level, it organizes through division of labor : qualification, expertise, and nature of work, to project coordination sector, audio-visual, training, performance/show, information/documentation and extension, and youth training for development media (theatre).

Person in charge to operate section would be rotate annually and as appropriate. There are some former personnel of the project continue on their task in Mass Media and become well known. Among them there are Thongkao Thaweebrangsikul TV story writer, Anond Suwankrua, Actor and producer at Thai TV 3 channel.

Changing environment push several members out. It following by personnel shortage and direction is not stable. After Pradit Prasasthong joins a group management team, the group organization structure changes significantly. Closer relation among member and a family-like relation are foster. Human resource management to maximize outcome. One with expertise in more than one field might be assigned to multifaceted job. The change becomes to progressive change that brought to a balanced nature as being now.

Nature of work/mode of operation, it focuses to create a theatre for knowledge dissemination and campaign to people, community member, youth. It uses a various type of theatre art, mask show, silent drama, legitimate drama, story telling, street theatre, and community theatre. It also uses other media as a supplement such as mobile exhibition, recreation activities etc.

Working style of Makhampom focuses to bring artistic and local media together with new media/theatre with several ways of presentation aim to educate and capacity building and also for sensitizing and empowering people and work on the proactive approach to social mobilization. With learning process through its work Makhampom believe that it would benefit watcher much in a way to push them to react more actively to social concerns and oneself any of life.

Makhampom is funded by international and foreign agencies such as UNICEF and AUSAID. It also funded by Thai GO and NGO. Economic crisis affected much on resource mobilization of Makhampom. Support from outside Thailand reduced and budgetary allocation now being more careful in order to avoid difficulties and ensure smooth operation of the group.

For part time employment, the group has volunteer or project specific worker up to personal interest/expertise. All of volunteer would be trained for theatre that organizes annually. This aims to enhance opportunity for youth, adolescence that interest in endeavor to philanthropic work. Almost all of volunteer is a university student. Some remaining is from secondary school.

Makhampom restructure its organization structure for several times till now it is more systematic as it is.

4.1.1.4 Operation and nature of work

Operation of Makhampom in its earlier step is focus on training for information dissemination. During 1985-1986 turns to theatrical due to financial

support. Shortage of support caused a portion on primary education teacher training turn down. It turns to focus to student in urban area. Training course employs group process and division of labor. Since 1985 administration of office sophisticated to sectors/departments was established with specific mandate and task. Expertise in certain area is promoted. In 1991, more democratic and participate approach was adopted to work.

All projects of Makhampom have very interesting mean of presentation. It also significance for educating and sensitizing/empowering of individual, community. Among these there are:

Campaign for AIDS literacy and sexual ethics launched in 1995 titled “Chandakorop:Sex before time”. This funded by Canada fund.⁸⁹ shows was organized nation wide in secondary school aims to reveal situation of problem and effect on youth. Outcome/lesson learned of the project feeding in new project and improve project performance of the group. This result to Thai Government welcoming and supporting for more activities.

Some Makhampom volunteer continuing to work on theatre for development for youth and child. This follows by forming a group to work on the issue. "The very little Educational Theatre", presently the group remain in operation.

During 1999-2000 the Group was on nationwide show on “Malai Mangala” the show that lend participation to the process and also best for capacity building as ever. The Group also had a chance to perform over sea in Australia. This event enable the group for cultural and information exchange on recent development of the issue highly in attention of that country. It is this project the group realize that theatre work can easily serve to people of all groups especially for grassroots and underprivileged.

4.1.2 Theatre for development

One of good project operate by Makhampom is “San Fun project” is started from 1998. It is the training course 5 day long targeted to youth development. It supports by the UNICEF-Thailand. This made clear direction for theatric process that what is stand point of the group. It mainly inspired via the oversea show in Australia “Malai Mangala”. The group is, therefore, going on this step to develop the training program that serve directly to development communication (theatre). It is inference deeply to the formation/establishment of theatre group in several areas which many among them have a very interesting unique work process. It will be discuss in detail later in this study.

After participation of exchange program the group realize that there are various kinds of theatre were use to represent the view of community/people. The Community more concretely. In 1997, it has a policy to work with community. It expressed in interviewed of Pradit Prasastthong at the seminar on the Conservation of Thai Drama:

“...When we work for more enough we will realize that education through theatre can be done via various methods, theatre aimed to activate audience to think upon, to criticize, knowledge might not come directly from drama but through the treated atmosphere which encourage criticism which bring to knowledge accordingly. Also it would give audience a dream that is important role of theatre. It can also be training for theatre skill to commoner who is possess with no meaningful skill, hill tribe who have very low language literary, children or youth in detention centers who never be recognized by public and even always look down upon. This is why we have to do to activate and encourage for self-esteems and confident to express their hidden talent they have...” (Seminar proceedings; 2001: 59)

Makhampom, therefore, go to next step that treat theatre seriously for development more than what ever be as a media that bring message to receiver. Member of the group bring/pay more attention to community life as ever.

Recruitment for new staff so change to focus to person who is well-prepared and active to work with and coordinate to village member. Network of coordination of the group and community becomes much more concrete, certain staff was assigned to certain community to work closely thereto. In selection the group look at the interesting of those staff to physical area as well as it current problem encountered. Strategy of the group is to work through local youth because of the fact that youth tend to understand easier for young people, it is also since the future adult that understand well would bring strong network of community as well as outside the community.

From organizational management, can see the link between/among different entities and individually made network like cobweb. All are important to each other. This is the main strategy to work for development that Makhampom wish and hope to see the coordination among all parties all local community. Because of the fact that the differentials among certain aspect and context among communities become the obstacles to archive the goal as designed earlier. Different of social context causes to different in promoting and prohibiting factor in implementation of project, while some community can implement well some other suffer significantly.

Special attention to target area or community for coordinator facilitates to active participation and work, easy to accept new thing and learn more about that community. He/She can also lend his/her skill in theatre for work for youth development. Their endeavor and hard work continuously enabling the formation of youth to work on theatre for development come to reality. Highly unified class-on-class with no trend to deteriorate. Discontinuity of work in some area and time and budget constraint effected only few to the network, it can offset with good relationship among coordinator and theatre youth group, this result in maintaining Makhampom-Youth group relationship smoothly. It can also maintain good relationship among Makhampom and community via youth group. Return to community that leave long absent threats even cause feel a bit alien it can easily reconcile since the feeling of

relative still exist, it is there fore, not a big problem to continue work at those communities.

It is a specific for Makhampom that cumulated with great skill in work with youth closely, the work process also encouraging work on group basis, promoting learning exchange to each other. Since having been work in community for long time it develop the tight relation among youth. Makhampom staff, so staff coordinator can easily influence youth positively as a good role model. For youth side, they learn more and continuously along working together to become a good theatre for development in the future.

4.1.3 Process and operation of theatre for development

Since from Makhampom realize and revitalize the significant of theatre for development in development and employed to their work process starting from conceptualize, formality, strategize, and applying to certain playing. Now it realizes that theatre for development process can be classified into three parts; there are pre-performance, performance, and post performance. It is learnt from the work with youth group in community, it enables exchange of knowledge and skill, one and are giver and taker as earlier mentioned in the section of development communication. It treats as two-way communication. It witnessed well that youth who participate the training course has developed skill in communicate from receiver to sender (become trainer to another youth group) after the course end.

So the development of micro media Makhampom is originate from the “participate learning process” of dramatic production. Even though the fact that further development can be obtained some new know-how through experience and learning by doing process. The application and the use of theatre for development to training programs in different area and community can be done through a well-trained resource person as trainer, the trainer who is member of Makhampom skill be required

to equipped with most suitable skill and attitude that very appropriate to certain community and group of participants.

In conclusion, apart from having well organized performance process, personnel, such as trainer, area coordinator required to possess good qualification that suitable for theatre for development work that focus to serve development communication, which proved very useful, are as follows:

Qualification of coordinator/resource person is as follows:

- Basic knowledge on target group and area;
- Skill on overall picture conceptualizes, summarize to link to objective;
- Proper knowledge on the issue;
- Knowledge and basic theatre skill;
- Capacity on program outlining and planning; pre and past work;
- No disagreement among resource person team which brought to conclusion with no supporting fact;
- Possess proper children psychological skill;
- Possess good learning culture.

Qualification for unwanted people:

- Process with bias against children;
- Capable without respect to colleague;
- Non-flexible personality on leader/follower;
- Self-centered, narrowed mind.

Upon the selection of resource person who interest in certain area and ready to work. It follows by the use of theatre to serve for development work and train for youth participant in certain community/target area accordingly.

Theatre process that uses by Makhampom can be demonstrated in model as show below.

Preparatory process

1. Resource person
2. Target group
3. Community

Training on dramatic process for development

1. Preparedness
 - Ice breaking
 - Self realization
 - Group process
2. Basic skill on Theatre
 - Mediation, Concentration
 - Imagination
 - Belief
 - Body language skill
 - Vocal skill
 - Simple story plotting skill
 - Theatre presentation skill
3. Information on Community
 - Community visits
 - Gathering physical information
 - Analysis for social problem
4. Production
5. Performance
 - Public Relations
 - Audience preparation
 - Performing
 - Conversation with audience after playing
 - Briefing
6. Evaluation

- Summary + link
- Evaluation of training outcome
- Planning for future work,

7. Lesson learnt development

- Finding of lesson learnt or input for the process

For substantive or curriculum of program that intend to teach participant youth, Makhampom offer an outlined program for training with aim to

- Serve or in line with objective as set earlier ;
- Appropriate and suitable for target group ;
- Proper rearranges of series of activities and link to goal set ;
- Flexible content
- Balanced proportion : theatre, social sensitization and psychology

4.1.4 Birth of Dao Look Kai

From youth – centered principle, implementing through theatre that serve for development. It facilitates to the emerging of youth network on the issue in many localities such as the Makeauchae Youth Group in Dokkamtai district of Phayoa Province, Kaochi Group in Muang district of Chiangrai, the group work on prostitution, the Youth Group for Cultural Preservation: The Klong Klaeng Group in Sena district of Ayudhya and the Makhamkeo Group in Maehongson Province which endeavor to inquire into root of ethnic cultural origin with the view to restore. Including the youth group for community - Dao Look Kai that works mainly to tackle social problem. It is worthiness knowing factors influencing the survival of the group in absence of the continuity of training contribution as technology transfer there to from Makhampom, the ancestor there of. It is also from budget constraint, and coordination and supporting.

Emerging of the Makhampom endeavor itself to train youth group on theatre and aim to lent youth group as a tool for development. Well award that youth is one of most powerful unit in the community which hope fully grows into full-matured generation of society in the very near future. The group has an opportunity to learn and make themselves developed. It is therefore worthy lending them to engage into

4.2 Background of Dao Look Kai

As from principle on development communication through theatre for development of youth group that adopted by Makhampom as described earlier. It follows by coordination for training on theatre for development take place in many communities in different region. Certain groups of youth that participate the training program were inspired. It is due to a portion of training program of Makhampom intend to influence youth participant in revitalizing their interest to their own community, go back to their root and learn more about it. Even though the fact that many communities youth participant subject too huge toured as much as affected their conglomeration as a group or at least the well-being of the formed youth group. It is a good news for many others that not affected much and there fore youth group that formed upon the end of training program is still continue to work on social development as present. The youth group for community - Dao Look Kai is one in the active group of youth group who endeavors to this. The group can even develop network with youth in different community and province.

As mentioned in Chudprakai Entertainment section on the work of Makhampom that link to Dao Look Kai concretely:

Therefore, from role model : Makhampom it has Dao Look Kai in Nakhon Thai district of Phitsanulok, it initiates by youth in the community work for their community.

A work of Dao Look Kai is a kind of theatre that produce, perform with little hand of youth in the community. While upon youth would enjoy theatre on their semester end produced by together and parent association

Dao Look Kai play aim to raise social problem with the view to convinced all parties to find the way to solve. Even they are new comer its can convince elderly in community become so surprise of what the group intend to do to reflect the problem in their community (Prachachart, 2003 : 6)

Detail of the group will be discussed later on.

4.2.1 Sri Indraditya Pittayakom School, the birth place Dao Look Kai

At the very first time for bearing the group, all of founding member of the group is student of Sri Indraditya Secondary School. The school is located in district of Nakhon Thai of Phitsanulok Province. The school is enroll up to 200 students, it is belong to class of small school. It is 85 highway. Family background of students in this school, parent are farmer, paddy farm, laborer. Lives in community in sub-district Nong Katao, Nakhon Thai district in Phitsanulok. Problem/Suffering of poverty and indebtedness and drug problem is increasingly hit the community.

From interview, and the noted information in Makhampom file it told us that more youth in the group never have been outside the community. Some knows only about their own community, their school and Bangkok, place where they spend semester and holiday for income generating employment. Most of youth never participate in activities except in-school activities. Participating of theatre training program is a new thing for them even for their school, community. It has to make known to new type of media and learn along the process.

The formation of Dao Look Kai start near the end of 1997 when Makhampom was communicated from UNICEF office for Thailand and Phitsanulokian Unity Fighting on HIV/AIDS Foundation, the Foundation of Indo-China Intersection Institute to organise training workshop on theatre for development for development under the project Looking into the Dream, the project use theatre to campaign for AIDS prevention in the community.

Duangkae Buaparakon, Theatre for development Group's Coordinator in that community reveal that the reason pushing the group to continue support the youth group working on the issue is Sri Indraditya Pittayakom School led by Archan Sunet Thongkampong was selected to participate in the myect and was fully support by the foundation since realize his leadership and commitment to work on the issue that benefit both his student and school itself.

After first training program on theatre for youth development, it is very short but proved successful. It is basic course for 5-day long. It brought back self-confidence, self-realization, activated good personality and empowering youth participant greatly. Most of children and youth come from remote rural community communicate in local Laotian language. It made them lack of self-confidence and opportunity to exchange with community outside their own native community.

Immediately after the training program end, the group was formed and named the group as "Dao Look Kai". It is operates till present time, it main task is to campaign on sensitizing and empowering village member to tackle with the problem especially drug problem that overwhelmingly hit that community.

As from continuing evaluation process, learning process and the realization on linkage between theatre performing skill and community sensitization and empowerment strongly led by Archan Sunet Thongkampong, Principal of Sri Indraditya Pittayakom School. He also present/expressed his wish to support the operation of the group. This inspired the coordinator of the Community Theatre

Group to continue support and train for capacity building through the various to become strong enough to survive in the future and be able to produce theatre work with themselves. This is why the coordinator of Makhampom is still maintains its coordinating support continuously.

One reason that made the group lending the name the youth group for community” is to sensitize the principle under lining the work of the group to tackle problem and to unify the community to become healthy. While the name “Dao Look Kai” is means the grouping of the little aim to contribute to their community. It is a guiding star for their community.

“ We will love each other as brother and sister, we will be guiding star for the community like Dao Look Kai contribute to the people on the earth. It also reflects on love, and unity “ the youth group said.

4.2.2 Dao Look Kai for Community and the work on Social development

In 1998, Makhampom develop its lesson learnt with the aim to develop new proposal searching for funding of Dream looking theatre Project for a year long. This project consists of 4 training workshops with 5 monitoring evaluations. Resource person would be from Makhampom itself. It would be a training program on comprehensive theatre production. The training will be last in 3-5 days

As from the said activities, it helps the group in raising necessary skill well enough to reach the level that enables them to go around the community nearby and operate a show. They can show up to 4 sessions each at least 2 stories were performed. Last show the group can work in 5 villages. It comes with great pre over among audience. More important the member of sub-district Administration Council and Village administrators, Kownan and Mooban headman have expressed their wish to support the group. They were funded for 20,000 Bath in 1998.

In 1998, The Sanfan Project was support to organise training program for creative theatre skill and management of theatre group for student of Sri Indraditya Pittayakom School. Due to never ending development for theatre made the group grow strong and powerful in very short period of time. It witnessed from participation of the youth group to certain training program organise by Makhampom under "Looking into the Dream Project", the training course that aim to train for project management skill. The project requires youth participant to develop project proposal and submit for grant. Proposal of the Dao Look Kai group was accepted and fund by their community and operate very well and successful. It witnessed by surplus funding from the said proposal can contribute to training program of 3 neighboring schools.

Late 1998, the Dao Look Kai group with the cooperation of Makhampom and Indo-China Intersection Indochinese on-air "The little frequency, Phitsamulok Boys/Girls)" Radio program for Thailand Radio, National Broadcastings of Thailand, it is on career development, agriculture, earning of a living, health and environment

"Previously I think it might be too serious for youth listener. Try my best, via youth perspective on community reality, we will not burden us too much" Chamaiporn pim-oop, leader of the group, now studying at Ramkamhaeng University and operate family business in Bangkok reply to Krungthep Business Daily (16 October 2000).

"Little frequency, Phitsanulok Boy / Girl" radio program is a product of the work of the group. Its content is so interesting with 2 portions

Brilliant youth period, this invites youth group or adult that works for children and youth interview and live on-air.

News by Youth period, the portion for news from the community produced by member of the group and their network go around the community to interview, each would be produced a 2 minutes or less.

Program was operate for 4-5 months till the Radio Thailand Phitsanulok station change program chart where no time period be allocated / available. The group member continue their effort by

From that program reschedule, the group shades the tone from youth to community issue,

“Our community suffer with drug problem we try to point out adverse effect there to as well as the way to tackle that problem that is a common agreement / Understandings. Sometimes it go too fashionable but useful for community as a whole such as issue of clean election that youth can be a medium linking together our community through the program.

Naresuan University Radio Station allocated a 30 minutes program for the group that enables us to disseminate on-air on Wednesday morning. It was cancelled now.

In 2000, the group submits the proposal to the Sub-district Administration Organization and Provincial Public Health Office. The group was granted 100,000 Bath for the activity on theatre training program and performance in 10 Mooban (village). The said funding was utilize for know-how transfer, campaign and mobilization and participate in provincial wide project, national level project e.g. health reform forum, education reform forum, youth forum, and platform and other mobilization / sensitization advocacy etc.

Presently, the group takes the role in inviting community participation in organizing community forum and hosted for micro media production and campaign

for mobilization and tackling problem. Pilot project was initiate in Mooban Kaeng Wa and more 9 Mooban of NongKatao, Nakhon Thai.

4.2.2 Works and experience from 1998-2001

After formally formed as a group was funded by both government organization(GO.) / non- movement organization (NGO.) or even donation. The group that reveal to researches and they're fore, worthy monitoring to show developmental aspect of the group from receiver to sender side of communication.

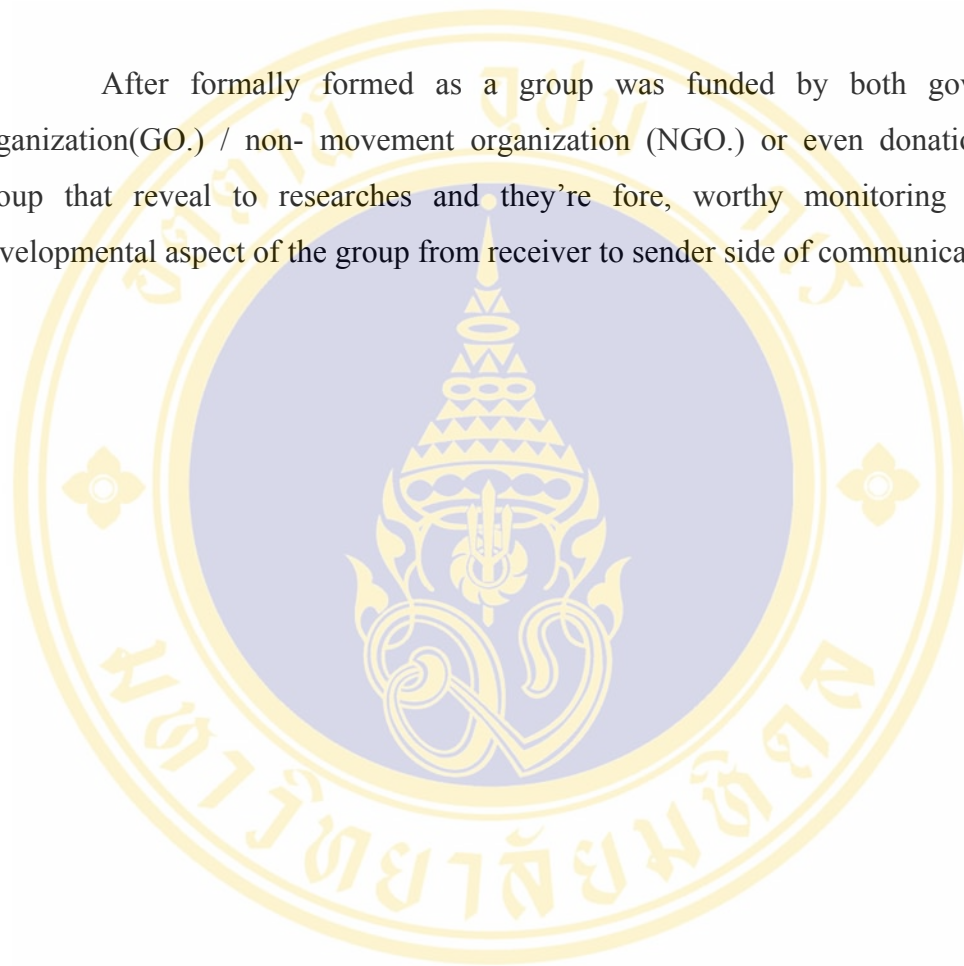


Table 1 Works and experience from 1998-2001

Date	Activity	Venue	Impact
6-10 April 1998	The show on “Seoul Punish” and “Tum Tud Tu”	Mooban Kaengwa Ban Na Bodi Ban Huay teen tang	150 audiences attended 150 audiences attended 200 audiences attended
20 July 1998	Competition show on “Tum Tud Tu” in English	Rajprajanukron school	First Prize award
21 August 1998	Show on “Maprang Plad Thin” - the displaced girl	Kaengwa, Kaenghai	1,000 audiences attended
17-23 March 1999	Show on “Maprang Plad Thin” - the displaced girl	Kaengwa Pakai Huay teen tang Nong Ka tao Nakhon Thai	200 audiences 200 audiences 200 audiences 300 audiences 300 audiences
28-29 August 1999	Training program for theatrical process for younger class	Sri Indraditya Pittayakom school	20 youths participated.
29 September – 1 October 1999	Show on “ Bua loi” in student Expo	Bangkok	100 audiences
26-27 October 1999	2 Group members joint the pine apple eye reporter ; Chamaibhon and Sukanya	Bangkok	

Date	Activity	Venue	Impact
28 July – September 2000	Mobile theatre "cafe girl's tear drop" to campaign for AIDS literacy	Village and education institutions	Krungthep Business daily interview, published in Chud Pra Kai section ITV on-air on "Night life" program
1-3 December 2000	Resource person for theatrical training program	Religious Camp son development center, Kaoko, Petchaboon	60 participants contributing to theatre production with participation of village member
17 February 2001	Play with Kaenghai community member under theatre for development contributing to health development TV 11 record a show for broadcasting in "Keb Bea Tai Toon Ran" program	Kaenghai wanaram temple	100 audiences attended
27-28 March 2001	Highlighting theatre, Power of land fight against drug festival	Arena Muangthongthani	1,000 audiences, with pleasure

4.3 Organizational operation of Dao Look Kai

For common understanding among group member, also for familiarity among the same class who hardly spend time after work together, for different class young and older. Therefore, specific aimed focus group would be organized to serve this objective with details as follows :

At the meeting of focus group, it starts from self-introduction for group member and project. This aims to let participants know what is objective of, what outcome this expect to satisfy. Following to this self-introduction through theatrical process, inquiring meaning of theatre, to be a part of theatre, behavioral and emotional change after training etc. Findings of this process via group work with refer to question as set. Outcome is present in-group with the aim to clarify the issue and sees the whole picture of group outcome. It is mention in detail below.

Grouping by year of engagement to the group (for proportionate chronological information from member) and assign to work on following issues

1) Management

1.1) Financial Matters

All member of group confirm their illiteracy on group financial management. Previously contribute by advisor of the group in all aspects ; project funding, production's expenditure (creation / show) and relevant issue. All group member eager to know the situation of revenue and payment in order to participate and take role and responsibility in the future time.

1.2) Participation in developing project proposal and substantive knowledge on the project

No member knows about know-how on proposal writing. Some member even lack of substantive aspect of project in a whole and in position. Some member

ever wrote a proposal without any contribution on issue related matters. Advisor of the group prescribes those. This caused to some difficulty. Unreadiness to take responsibility. Sometimes work schedule overlapped to class exam or even overlapping among projects itself.

1.3) Participation in decision-making

This issue is closely linked to participation in project development. Youth member who fail to participate in decision-making sometimes result to non-readiness in implementing project.

2) Creation and Production Process

2.1) Coordination

Member of the group hold the opinion that coordinating skill must be raise up since at present some of group member has assigned to do this but limit to one or two. All of member agrees that every member should be able to do, therefore, ask senior generation to train for younger generation.

2.2) Cooperation of member in participating practice session

Till now cooperation of member in participating the practice session is not reach desirable setting. Some member still not take seriously his/her responsibility, it come witness in some aspect e.g. come late, pay less attention or not concentrate on the task, health problem etc. Even, at this brainstorming session, all member confirm to pursue this commitment.

2.3) Venue

Venue for Dao Look Kai show is a matter sometimes out of our control. Too large for football field, or too small in some case. Good preparation should help on this.

2.4) Costume design

This take pride to the group, all member directly involved in design for performer's costume. The groups maintain to shade colorful and brighten tone to all clothing. This is one of Dao Look Kai 's identity.

2.5) Scenery design

As a mobile theatre, at present, The youth group for community - Dao Look Kai still keeps this nature on. Scene, instrument, costumes were designed to easy to move around to anywhere. We can build up a stage anywhere. Very large cloth hangs up to be background scenery of the stage. This scene is use for longtime since it start operation last 6 years. So some of its important instrument likes background scene. However, all member confirm repair/fix it on and add some to look attractive while remains same thematic character.

2.6) Show Planning (Pre-performance activity/preparation public Relations)

Dao Look Kai is mobile theatre, before show it need to advertise, to make people know where/when the show would take place. It advertising unit normally led by folk dance performing tell the community's member place and tine for show in the community. It is so often unexpected difficulties It ranged from ground preparation for stage, non-readiness of actor, and the venue is very far. It caused to delay its show for an hour. Sometimes it needs to cut off public relations activity. In conclusion, several time the group unable to work smoothly as scheduled. It needs to change to surrounding circumstances. Sometimes it needs to arrive at the site before scheduled time in order to have time for preparation and public relation.

2.7) Cooperation in tacking unexpected difficulties

Overall picture for this matter is desirable. Some member, with his/her skill/talent can easily cope with. More difficult is

2.8) Summary of Activity

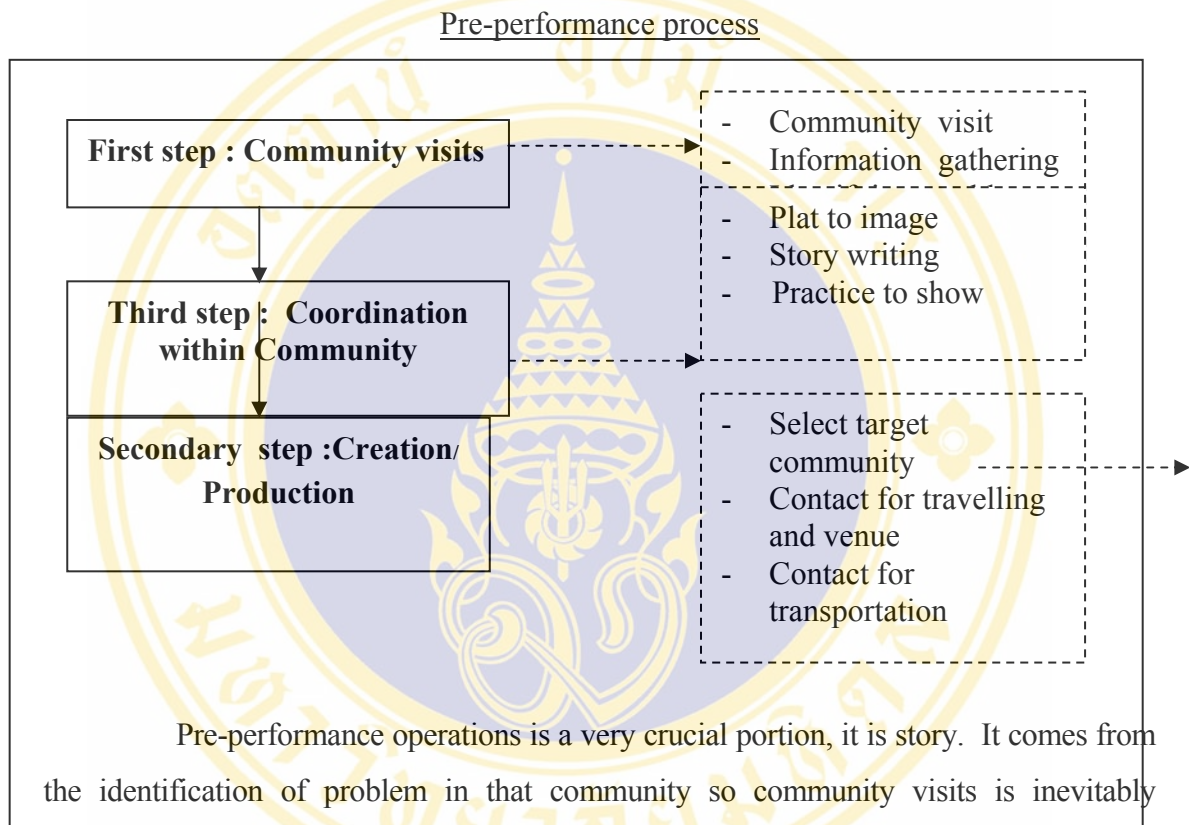
This is very useful, especially for member to know their own strength and matter to be improved. Yet, some member has observations on this. Some member does not reveal truth that causes bad relation and cooperation among them. Some member tells the truth without realization and self-improvement.

4.4 Performance Operation of Dao Look Kai

Operation know-how of Dao Look Kai Group was trained and transferred by Makhampom. This consists of 3 steps theatrical process, there are, pre-performance process, Performance process and Post-performance process. Dao Look Kai changes some detail with the view to

Researcher view worthy mentioning here theatrical process Dao Look Kai in detail process by process from pre-performance, performance, and post-performance processes with the view to give while picture.

4.4.1 Pre-performance operation



Pre-performance operations is a very crucial portion, it is story. It comes from the identification of problem in that community so community visits is inevitably prioritized. It follows by practice for readiness and skill, story plotting, practicing. Since the show is aim to present to community the problem that suffered (with the view to mobilize cooperation and contribution from the community in order to tackle efficiently.) the performance is extremely important to communicate. Theatrical process help to gain a whole picture of that plot together with entertainment side of theatre it would be easier to bring appreciation and pressure among audience community member. It would be easy to mobilize them through presentation of serious matter in away easy to understand. Through this it is could come to aware ness raising finally.

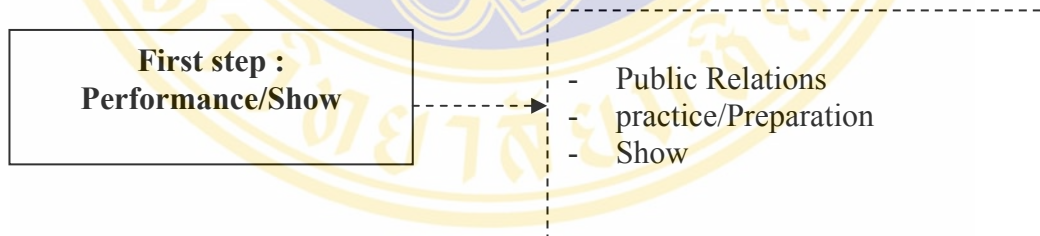
Next process that was added by Dao Look Kai itself, is coordination with in community. It would be easy to go through school since school is known to and well recognized by all community.

One another task that could not be ignored is coordination and since theatre for development is a very new thing for community. As theatre for development is a new thing for community. Without proper coordination would leave for unclear. It might cause to develop dishonor at the community side. It might also non-cooperative, non-acceptable to the group since does not understand well the objective of that operation. Misleading would be developed, it might cause them to observe that our work is for some hidden agenda or commit to do illegitimate action or only to dance around to earn a living, or just youth activity for entertainment. Coordination before the show starts to perform help to manage for smooth operation and preparation.

If community cooperate it means audience open their mind for at least in first step. It seems for successful learning forum achieved in half way before show.

4.3.2 Performance process operation

Performance process



Upon setting place and time for show, youth group would do group work on preparation, it includes dressing, cosmetic, material, audiovisual, exhibition, musical instrument etc. Transport to the site. Upon arrive at community, member of the group would design for venue, it might be in front of the house of village headman, school playing field, beside shop house for instance, however it can made this since first visit to the community upon the offer of community. Through consultation among youth group community leader, the venue would be selected with some requirements such as magnitude to fit all spatial consumption of stage, space for the group and actor to prepare the show, space for audience. The place to be choose as venue must be know

to community member and easy to access. Normally community takes this task. Community that hosts for show would/also offer meal for the group to pay gratitude to the group that kind to organize the show.

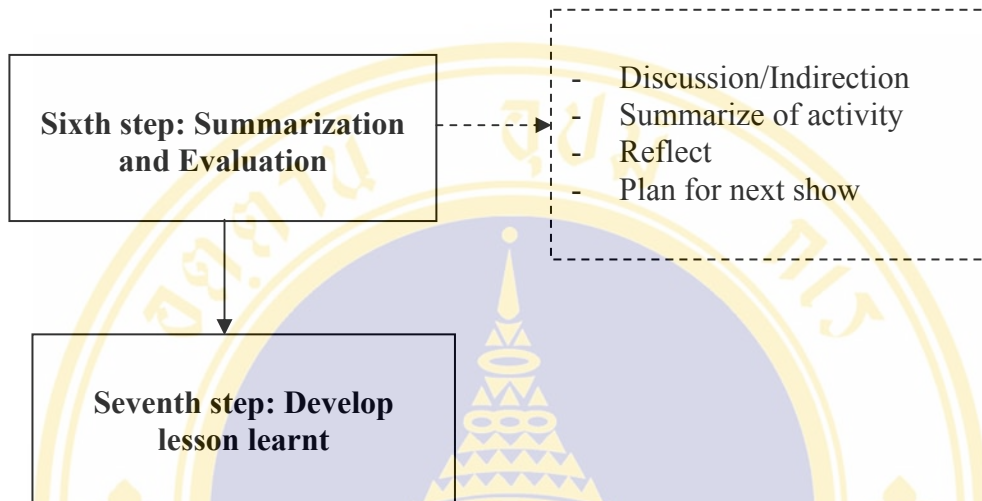
The usually arrive at the side on time. Upon its arrive it would organize for additional public relations for performance even community know before that aim to confirm their show would be take place. Song and dance play upon the group arrive at the site is help to.

Performance normally takes place during 19.00 to 21.00 hrs. since it is a time to take a rest or for relaxation after workhouse. Audience arrives and crowds at stage front. The Group would start from make familiarity with them and among the show member. It may start from over and game or start with singing country song with supporting dancers on stage.

After the show end the member would approach the audience to talk with them and discuss with them as well as inquire for response there from and any comments for the show. Member would record and brought to discussion session later. This process is good for relationship.

4.3.3 Post performance operation

Post performance process



Youth member got response from audience and present to the meeting, also reflect on other member, on oneself, exchange there to. Dao Look Kai setting this as work process to ask all member to comment and reveal their perspective on oneself, others, overall of each activity, strength, constraint, personal limit. All are encourages to reflect advancement paind what is it, as well as failure or concerned. The group will proceed to improve performance.

For lesson learnt development, it might not arrange too formally as the Makhampom do. Normally it done briefly and roughly on what show was organized, when, where, and impact or outcome in order to record to Interestingly the group bring group process "Buddy" to help participant of the group in reflect and realize their potential and freeing from suffering. Many participant suffer with drug, some addicted some is member of family commit to drug trading/smuggling. All of these take some degree of risk. It affected physically and mentally. It would develop some kind of emotional trauma. This needs to pay due/great attention there to closely. The group therefore, coupling the strong and wreaked in order to help strengthening and bring back healthy mentality. It also contributes to lightening burden from with take

by family and teacher. This help to know as early as it could be and bring to solve with due time frame. DuangKae Bauprakom interviewed that "Buddy" is group process that organizes as from the very first generation. In that time the community was heavily hit by drug problem. Youth in community expose to addiction.

"Almost 80% of family in the community dealing with drug, smuggling, addicting, for some family father force his children to take drug, buddy coupling enable them to look closer to each other, when one suffer some problem one going to tell each other first, it good to solve timely, she added.

After 2-3 years on the need to take buddy is becomes not much serious since the situation of drug problem in the community improved. Also, community itself pay more attention to this is why buddy group process of the Dao Look Kai become less significant and disappeared.

CHAPTER V

IMPACT OF DAO LOOK KAI TO MEMBER AND COMMUNITY

Dao Look Kai has been more than 6 years in the community theatre witnessed at both individual and community. Research collect information via interview 3 target groups, member of the Dao Look Kai , Advisor of the group, and other relevant parties and beneficiaries. The result of study showed below

5.1 Impact of Dao Look Kai to member

5.1.1 Implication to capacity building

Via treatment of data gathered and some individual respondent it that community theatre affected to the youth performer in interesting categories as follows:

1. More confidence in opinion raising and defend his / her own right in suitable way

As from the fact that Nongkatao sub-district is a small and quite isolate from others. Community members mainly earn a living on farmland and laborer. Youth in this community usually help / assist their parent in every day business after their school hours and semester end holiday. Some youth go outside community for work during semester end holiday but most of them never had been away from their community. The reason why their skill on contact to each other is so limited, personality development therefore is not much. Participation in theatre training Broaden their opportunity to overall capacity building. After joining Dao Look Kai

help furthering this very much. As Ardhorn Thupthong one of group member expressed follow.

“this group drive me to change in many aspect e.g. thinking, Shyness, less confidence to become more smart, brave enough to express in good way and stand on what he / she thought it is good, useful to himself/herself and community. Now I am so confident and know how to contact, approach the high ranked, coordinate, contact public agencies/officials, conversation, dialogue, opinion raising and so on...”

2. Self-confident and esteem

As the Nakhon Thai district is one of district area of racial and lingual diversity. The community hosted to member of Dao Look Kai communicated in Laotian since most of them migrated from some where else. Normally children and youth of this community lack of confident to communicate to outsider with their own language.

“...it enable us to know theatre, community, participation, and most important self-realization. Knowing of the great changes from shyness, silent, and introvert, less self-confident to raise opinion. Upon joining training I realize that my thinking become more systematic”. Duangdeun Raso, the first generation member who is now a student at Phibulsongkam Rajbhat Institute responded

3. Learn more about their own Community, problem suffering, need to development and strength of community and desire to endeavor to.

Most of youth member of the group spend their time to attend class and help their point view in their family and nothing also they committed to so their thinking, attitude is narrow, see that did not affected their own life.

One important process for Community Theatre production is community-visit for information. This give raises in-depth sight to what going on in their community. With skill to communicate through theatre, they feel aware their importance to tackle that problem and on and on.

As Sudjai Thinnamsai first generation of the group who is now study in higher education level expressed that

“...It cause my big change for good life as being. It helps to realize that activities and work process enable me and my own community to coping with problem, it is also inspired me to dream to become a good advocate for development.

“ I think the alternative is so important. It freed me from some condition and frees to think by my self. I was committed to drug. Joining this activities grant me good way. It made me possess with some ideological element” Pandwaj Boon-arch, wrote in his essay on his reaction for participating to the training program.

4. Self realization

Some youth member is not interest in perform but writing story, some produce material. Some help coordinating. All learned that all are important to contribute to the whole picture of the work of the group.

Natticha Sopradit who is now in grade 12 at Sri Indraditya Pittayakom school, was belong to silent and shyness kind. She response that:

“Some urban student who is good at classroom study, got a 4 grade but without self-confidence, and very rare when ask who know how to tackle their own community’s problem, some didn’t even know what their community is. For me, my class outcome may be less attractive, For I exist but burdening my self to community.

5. Unity and Group work Skill

Training course on community theatre aim to revitalize the participate working environment. Our philosophy is group destiny is not burdened on one man even he or she is possesses with great potential. Ass other members are as important as could be. Youth participant, therefore, learns to work in-group and realize importance of their partner.

Amorn Chaisena, Leader of the Group, expresses that

"the Dao Look Kai is a jigsaw, it consist of many parts, all are important. Without one or some it is not a good Dao Look Kai "

"Before I join the group, I feel so conjure, are they crazy. But after joining the original impression disappeared and become realize how they word. What is group process among them?"

5.1.2 Negative impact to potential raising of youth member

Implications to youth member of the group who participate training program, some are positive some are negative. The later that might obstruct in their potential raising are as follows.

1. Disparity in respect from community

Some youth was in a good grade earner, teacher and classmate treat them with positive manner. After join the group his / her image changes. Some look useless, burdened classroom study, make up appearance and manner changed. It sham down oneself, bring confuse among youth and mismatch behavior and adaptation to new environment.

As Pandwaj Boon-arch, respondent who is student of Naresuan University response the questionnaire that

"...It changed much I feel many watch me and crack candid against"

"...Feel a little bit confuse with the one surrounded me. Time allocation is different from other children, no time to play, no time for leisure, but big change to my life"

2. Dare to protect their own rights

One important implication of community theatre to trainee that some time affected positive sometimes negative is the participant become more individualistic with high self confidence as much as pay less attention to others, self centered which tend to place others outside their attention. However, it is not much as serious, conflict in-group appeared in some circumstances but finally solved. Some misunderstanding appeared for youth viewpoint or expression as Pradit Prasartthong expressed that

"I better mentioned that last year Lao minority youth in Nakhon Thai who migrate from Northeastern Thailand for some years. Among communities nearby all communicate in Thai while this community speak Laotian. The youth become less self-confidence, shy, be a kid for from civilized, deeply shy when expose to public, on the first day of training. He/she hardly communicate to the group, after investigate we know that he come from family suffer from drug problem, parent trade, elder brother addicted, and only him family is walled by drug problem, it is hard to escape. When the kid becomes realized and sensitized, the kid himself know that his voice is so powerful. School principal becomes to support. Youth group spends a year to win a heart of community member. The story is not go on smoothly, after that one day the girl come to principal with question on why book buying budget come to the school very late it is 2nd semester of the year no new book year not come to library shelf. Principal reply, I will ask this with librarian. After investigation, the fact revealed that teacher responsible to this commit fraudulent act to this money. This witnessed the maturity of kind who was participated the program. Question from teacher side the one loosen personal interest was raised on. What Makhampom is? It changes our student to independent? Change our student to be communist, they are not in our control, so why continue to teach them, why continue look after them? Bad fortune comes to that teacher since principal takes the Kid's side (Feature, 2002 : 81)

5.2 Impact of Dao Look Kai to the community

For implication to the community gained from questionnaire finished by two groups: advisor of the group, and beneficiaries of the work of the group. After proceeds it gain as detailed below.

1. Entertainment

Nognkatao sub-district is a small and comparatively new so there are no local performance show within. Other entertainment is very rare for year round. Community member can only listening radio and watching TV. Upon the emerging of Dao Look Kai, it satisfies their wishes, so it speedily becomes the entertainment of the community. Someone reply that " Dao Look Kai is the community's entertainment"

Duangkhae Buaprakon interviewed on entertainment work of Dao Look Kai group in Krungthep Business daily on Monday 31 march 2003 as.

"Entertain first, the simple principle to deal with children is entertain first, educate them after. We could be their mentor, push them to think, to work, to create. When the work done they would take pride on that. In some communities after Makhampom leave youth group maintain to work on at various events wedding, etc.

Sukont Brahmraksa, psychologist at Petchaboon Hospital, who was invited the group to be resource person at youth training events in Petchaboon response on the work of Dao Look Kai

" Entertainment is more than drama. There are many things inside it that is more than drama. It inspired the audience to think on. Narrative itself is not enough to do. While making through drama it can deform into theatrical process and the audience will appreciate.

2. Pride in their own identity of Community

Community member normally thinks that their community is only a village in remote rural area. It is not so civilized as urban community is. Language in communication is not as in Bangkok. It made them less proud there to. Still the Group Communicate in local language with pride to tell them about what going on within their community. Audience so inspired with and proud thereof.

3. Become literate, gain positive attitude toward the problem

Sharply after attend the show the audience develop their positive attitude, and new point on the issue. For instance on AIDS issue they learnt that infection not by unforeseeable and sympathy to the infected and discrimination was disappeared and develop humanistic mind inside.

Pranom Aunthongkaset, farmer in Kaenghai Community, the one who is a good supporter to Dao Look Kai expressed her view that:

"Dao Look Kai is a guiding star in the community, educate community member, Dao Look Kai work is new, not as on TV and stage drama. It presents what happen in the village easy to apply to his/her every day life, easy to imagine, hope it goes to mature and lead us.

4. Emerging of learning process and more cooperative was developed at the village

With valid knowledge on the issue through theatre, the easy to understand media, it raised awareness greatly, prioritize cooperation to tackle problem. Even it takes longtime to feel it is agenda for "every one" not for "someone else" and from "individual matter" to "common interest" but when this come true sustainable development is achieved.

5. Youth's role and responsibility was recognized

From the nation that youth is member of community who totally depend on and take every thing there from physically and mentally, intellectually. They should

concentrated on studying and help their parent. Potential and role other than as mentioned was ignored. But upon the formation of a group youth endeavor heavily seriously to community development. At first their contribute is not well recognize but with continuing work with great attention finally be recognized

"Dao Look Kai look like a cycle shape that viewed from beyond. All member process with potential, with due support, it can be guiding for that inspired the community. There are many, young and adult, not yet access to a chance a to this. They will grow up to be a powerful and valuable member of the community. Sompop responded.

"Dao Look Kai will grow up and stand at the front line", Sema Chanpakeo, member of Huay Tin Tang, Community where Dao Look Kai previously visit.

Impacts of the work of Dao Look Kai are not limited to members and the community. It affected to Makhampom and its members as well. As Duangkae Buaprakon, Makhampom coordinator at this community from the very first time of incept of Dao Look Kai expressed that as learn on Community's way of life, exchange experience and lesson learnt, it so inspired her self to committed to work on micro media. Then organized a group working in Phitsanulok and nearby provinces, it is "Integrative Media Group". Its member is among Dao Look Kai member who currently coordinates with Dao Look Kai consistently.

For Makhampom as an organization, it conducted study on the work of Dao Look Kai closely. This is aim to come out with lesson learnt on factors reinforcing and observing on the achievement of its goals. The said outcome help Makhampom in developing tool for their future work in the way to gain efficiency.

CHAPTER VI

CONCLUSION DISCUSSION AND RECOMMENDATIONS

6.1 Conclusion

This study employed qualitative methodology and a participatory technique on the impacts of drama towards development. It focuses mainly to Dao Look Kai of Nongkatao sub-district, Nakorn Thai, Pitsanulok. It aims to reveal working process, implication through drama as a charging agent. It employed interview questionnaire, and focus group meeting as a tool to gather useful information with the view to gain in-dept information. Target groups of the study are among member of the group, advisor, and relevant parties who are directly and indirectly involved or benefit.

The study is aims to study the use of drama as framework for sensitize/empower member of community in develop with special reference to Makhampom, it follows by study of the work Dao Look Kai. The study furthers discussion to the implication thereof.

6.1.1 Background of Dao Look Kai

The formation of Dao Look Kai start near the end of 1997 when Makhampom was communicated from UNICEF office for Thailand and Phitsanulokian Unity Fighting on HIV/AIDS Foundation, the Foundation of Indo-China Intersection Institute to organise training workshop on theatre for development for development under the project Looking into the Dream, the project use theatre to campaign for AIDS prevention in the community.

Makhampom is a leading non-governmental organization, working at grassroots level, works on theatre for development. It use a variety of micro media

e.g. Likay slide show, mask, modern playing, etc. It aims to mobilize community member. It starts from the age of appeal for democracy and equality.

Training on dramatic process for development including

1. Preparedness
 - Ice breaking
 - Self realisation
 - Group process
2. Basic skill on Theatre
 - Mediation, Concentration
 - Imagination
 - Belief
 - Body language skill
 - Vocal skill
 - Simple story plotting skill
 - Theatre presentation skill
3. Information on Community
 - Community visit
 - Gathering physical information
 - Analysis for social problem
4. Production
5. Performance
 - Public Relations
 - Audience preparation
 - Performing
 - Conversation with audience after playing
 - Briefing
6. Evaluation
 - Summary + link
 - Evaluation of training outcome

- Planning for future work,

7. Lesson learnt development

- Finding of lesson learnt or input for the process

For substantive or curriculum of programme that intend to teach participant youth, Makhampom offer an outlined programme for training with aim to

- Serve or in line with objective as set earlier ;
- Appropriate and suitable for target group ;
- Proper rearrange of series of activities and link to goal set ;
- Flexible content
- Balanced proportion : theatre, social sensitization and psychology

The participants are students from Sri Intrarathitpittayakom Nong Ga Tow Sub-District, Na-Korn Thai District, Pisanulok Province. Almost participants from broken family, poor family as well as effecting by drug problem in community. From the training process of Makampom focus on self exploration, participatory and community lesson learn. The result of training are youth understand the community and have willing to involve. Therefore they form themselves as group in the name of Dow Luk Kai with the gold to community development by using theater for community development process. As theater for community development is the one of instrument to communicate with community. The group name is Dow Luk Kai

One reason that made the group lending the name "The youth group for community" is to sensitise the principle under lining the work of the group to tackle problem and to unify the community to become healthy. While the name "Dao Look Kai" is means the grouping of the little aim to contribute to their community. It is a guiding star for their community.

" We will love each other as brother and sister, we will be guiding star for the community like the youth group for community - Dao Look Kai contribute to the people on the earth. It also reflects on love, and unity"

6.1.2 The process of Dow Luk Kai

From the many years experience of show in community. At the present, every process of play as preparation, coordination, make selection of new member ,practice and fund raising. The process of Dow Luk Kai as following :

1) Management

1.1 Financial Matters

All member of group confirm their illiteracy on group financial management. Previously contribute by advisor of the group in all aspects ; project funding, production's expenditure (creation / show) and relevant issue. All group member eager to know the situation of revenue and payment in order to participate and take role and responsibility in the future time.

1.2 Participation in developing project proposal and substantive knowledge on the project

No member know about know-how on proposal writing. Some member even lack of substantive aspect of project in a whole and in position. Some member ever wrote a proposal without any contribution on issue related matters. Those are prescribed by advisor of the group. This caused to some difficulty. Unreadiness to take responsibility. Sometimes work schedule overlapped to class exam or even overlapping among projects itself.

1.3 Participation in decision-making

This issue is closely linked to participation in project development. Youth member who fail to participate in decision-making sometimes result to non-readiness in implementing project.

2) Creation and Production Process

2.1 Coordination

Member of the group hold the opinion that coordinating skill must be raise up since at present some of group member has assigned to do this but limit to one or two. All of member agree that every member should be able to do, therefore, ask senior generation to train for younger generation.

2.2 Cooperation of member in participating practice session

Till now cooperation of member in participating the practice session is not reach desirable setting. Some member still not take seriously his/her responsibility, it come witness in some aspect e.g. come late, pay less attention or not concentrate on the task, health problem etc. Even, at this brainstorming session, all member confirm to pursue this commitment.

2.3 Venue

Venue for Dao Look Kai show is a matter sometimes out of our control. Too large for football field, or too small in some case. Good preparation should help on this.

2.4 Costume design

This take pride to the group, all member directly involved in design for performer's costume. The group maintains to shade colourful and brighten tone to all clothing. This is one of Dao Look Kai 's identity.

2.5 Scenery design

As a mobile theatre, at present, The youth group for community - Dao Look Kai still keep this nature on. Scene, instrument, costumes were designed to easy to move around to any where. We can build up a stage any where. Very large cloth hangs up to be background scenery of the stage. This scene is use for longtime since it start operation last 6 years. So some of its important instrument likes background scene. However, all member confirm repair/fix it on and add some to look attractive while remains same thematic character.

2.6 Show Planning (Pre-performance activity/preparation public Relations)

Dao Look Kai is mobile theatre, before show it need to advertise, to make people know where/when the show would take place. It advertising unit normally led by folk dance performing tell the community's member place and time for show in the community. It is so often unexpected difficulties It ranged from ground preparation for stage, non-readiness of actor, and the venue is very far. It caused to delay its show for an hour. Sometimes it needs to cut off public relations activity. In conclusion, several times the group unable to work smoothly as scheduled. It needs to change to surrounding circumstances. Sometimes it needs to arrive at the site before scheduled time in order to have time for preparation and public relation.

2.7 Cooperation in tacking unexpected difficulties

Overall picture for this matter is desirable. Some member, with his/her skill/talent can easily cope with. More difficult is

2.8 Summary of Activity

This is very useful, especially for member to know their own strength and matter to be improved. Yet, some member has observations on this. Some member does not reveal truth that causes bad relation and cooperation among them. Some member tells the truth without realisation and self improvement.

The process of playing, sometime is flexible depend on situation and experience of member. However, Dow Luk Kai themselves running by youth themselves and cooperation with school, community and the dornors.

6.1.3 Impact of Dow Luk Kai

Dow Luk Kai working for community development by using theater for explain situation and problem in community, this playing can reach community directly and effectively as close by the real situation and the scrip get by community. Thus the income of Dow Luk Kai show to themselves and community as following :

1. Impact of Dao Look Kai to member

- 1.1 Implication to capacity building
- 1.2 Self-confident and esteem
- 1.3 Learn more about their own Community, problem suffering, need to development and strength of community and desire to endeavour to.
- 1.4 Self realisation
- 1.5 Unity and Group work Skill

2. Impact of Dao Look Kai to the community

- 2.1 Entertainment
- 2.2 Pride in their own identity of Community
- 2.3 Become literated, gain positive attitude toward the problem
- 2.4 Emerging of learning process and more cooperative was developed at the village
- 2.5 Youth's role and responsibility was recognised

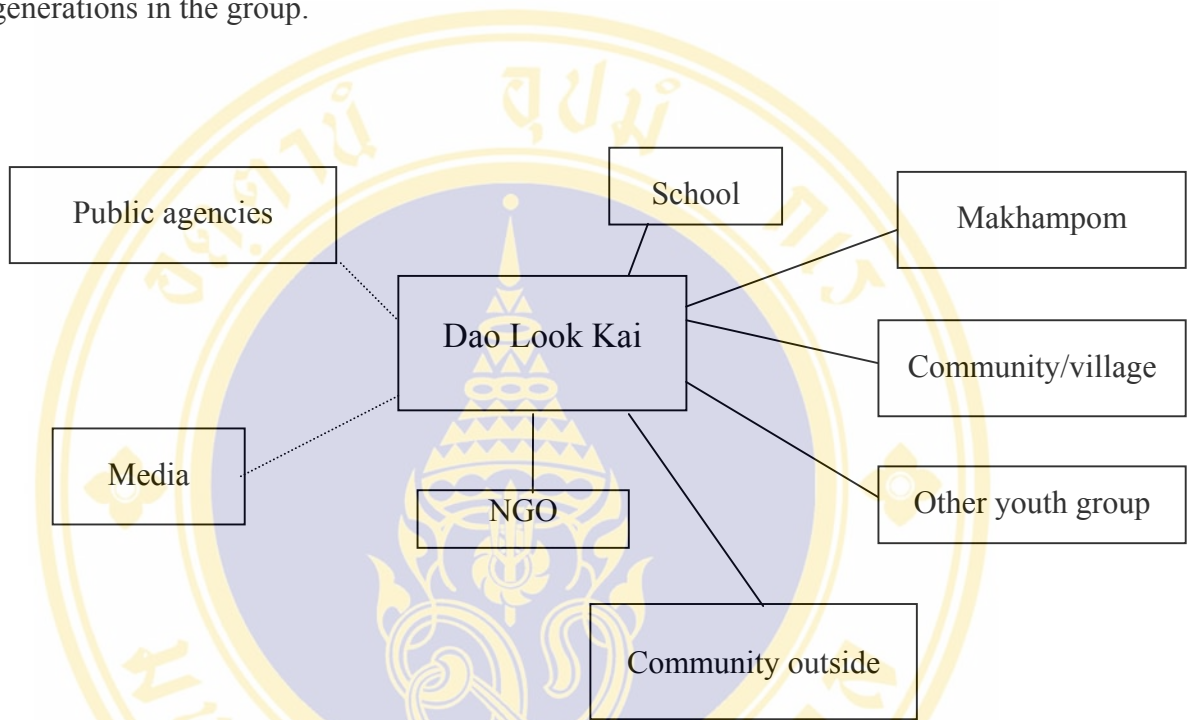
6.2 Discussion

Dao Look Kai as a theatre group was formed after founding member participates and trained on drama production from Makhampom . Well aware of positive impact of media in sensitizing people at community level to escape from adverse impact of social problem, the group, therefore work hard on the issue, especially on drug problem. The group feels highly confident that drama have high potential to stimulate people in learning process to convince them to become aware of social problem of the community, to mobilize cooperation among them, to realize the responsibility to preserve their community that previously unaware. From the study, the group spends continuously from 1999 to present almost 5 years it witnessed that it is so powerful in empowering people to solve the huge burdened social problem.

Makhampom that aims specifically to reinforce development is different totally to mainstream TV. That attracts the audience via well-known presenter, higher frequency. The impact at targeted community is paradoxically. The people feel closer to the group. Maybe the operation of the group is adheres to two-way communication. Even through the show can not be organizing as usual as it be for TV program. Actor is youth, is our Kids but performance so well. Unique character/manner, with colorful costumes and dressing, in the dark of night time, and background by small playing field it looks like a small theatre house. It attracts the audience in a way not easy to turn their eye away from that virtual world in front of them. It attracts to all age of audience, little baby, teenage, adolescent, adult, or elderly. With very well prepared, story plot from true story in the community, it adhered audience and imagine upon the plot and think along. Audience especially for elderly is easy to in since they know well story real story and person refer to in the story is close to them. Name of actor normally use is reflect a rural such as E-lah, Bualoi, it seun to them the one in their community. Actor expressed in local language "Nakhon Thai Laotian" same to audience every day language and easy to appreciate the conversation in the show. Show little is simple easy to express and listen to, among those, there are, Phlac-Chum-Chon ; the community's Scar, Namta Sao Cafe ; Cafe Girl's Tear drop, Fa-long-tos ; Heaven's Judgement. It moderately attracts the audience.

Dao Look Kai has create theatre for development to become "entertainment" of the community. As from the fact that the community was migrated from many places. There are no local festival, show, or performance which all has some or many. Performance of Dao Look Kai therefore a media of this community that community member wait for and prioritize. It is not only wait for show that perform by their kid but wait for information present through theatre. More important is a meeting of community member. It seem as a community's festival that community member join and share for knowledge and experience. Specific qualification of theatre for development, adding with potential of youth member of Dao Look Kai affected community development significantly along the way. Cooperation among community based organizations being enhanced. Role of the religious in situation is revitalize

through the linking up with theatre for development. While Dao Look Kai continue to work on with full commitment for sustainable community development. Even some member left the school and now further university some go away from the community for work. They remain "come home" and work with their younger generations in the group.



A diagram represents relationship among Dao Look Kai and other entities

Specific character of theatre for development, with appropriate application to development in various aspects, with group of people, organization or development agencies, it would be a powerful tool for sustainable development.

Even so being well-know to their own community, community outside, government agencies and private sector, coordinating with some organizations could not be going on smoothly both financial and other support. It causes also by theatre for development is not widely recognized as media of greater priority for applying to other community.

6.2.1 Application of theatre for development to development

As from pioneering work of Makhampom on the use of theatre for development to development communication through youth group, with working philosophy on learning the different among communities, it proved very useful. Even theatre for development is quite new for community especially community that influence by TV media greatly. Role of theatre for development progress moderately. Through youth group with high potential and flexibility which can cope with the problem. They could furthers in mobilize organization in the community to work together on the issue.

For Dao Look Kai, a group possesses great potential in operating community development. From common experience to big problem since the time the group found, saying that at most all youth member previously suffered with drug problem, his/her family, him/herself, his/her neighbors, community, other youth in community. Upon communication through theatre, their negotiating power is raised up. They convince the community to take seriously to tackle drug problem that previously ignored or underestimate. Even some youth deeply suffered but finally relieved via group negotiating power. he/she becomes sensitized/revitalize and coming back to a original good track.

Prior to being widely accepted by their community and other communities, Dao Look Kai endeavors greatly through its member with good cooperation and contribution of school, families, Because it is a new thing for community. It seems to someone as just for entertainment proper. This causes the group to continue its work consistently in order to obtain better understanding from the community and convince then that it is a serious work and it benefit our community. With highly unite and faithful to the work the group finally got victory over obstacles. Youth member who join the group later would be trained to work by senior generation it result to continuity and prosperity of the group as it is in present day.

As from the said identification, researcher comes to comparative study as show in following table. Researcher chooses to compare among TV media, house theatre, and theatre for development.

Table 2 Comparative among TV media, house theatre, and community theatre

working	Theatre for development	Theatre	TV drama
1. Operation	Work through the contribution of member youth or adult in the community	Operate through professional theatre team	Operate through professional media with formally established as agency/organization
2. Communication	Moves along to target community	Takes place in theatre house or place can fully control light sound and effect.	Broadcasting on air
2.1 Sender	Actor(youth/group member)	Actor	Professional actor
2.2 Message	Community based issue	Interpret through story plot	For the sake of entertainment with some content
2.3 Media	Actor on the stage and audience directly	Live show	TV receiver
2.4 Receiver	Community member in target community	Audience	TV watcher
3. Costumes/ Cosmetics	Upon available with little modification to satisfy the plot	Costumes specifically designed to serve the story	Costumes/cosmetic upon assign by producer

working	Theatre for development	Theatre	TV drama
4. Specific character	Actor is community member, familiar, close to audience, exchange and response instantaneously	Actor is skill full, group concentrate in art a plot from western peat.	Actor is well known star who truly attract potential watcher
5. Aim/objective	<ul style="list-style-type: none"> - sensitize for positive perspective on the issue of community - educate audience / community member through entertainment - link up with community 	<ul style="list-style-type: none"> - theatre art - aesthetic pleasure - Interesting point of presentation 	<ul style="list-style-type: none"> - for entertainment - edutainment - enhancing/sensitizing

As from the table it showed that theatre for development is easiest accessed and closest to audience, asier to think along. Theatre for development goes deeper in term of sensitization directly to community but TV goes wider in term of member of TV drama is on virtual basic and not relevant to surrounding community of audience while community is.

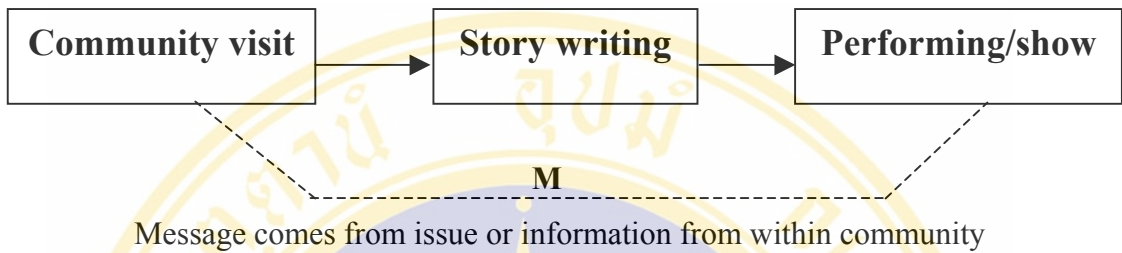
6.2.3 Theatre for development

Theatre is a powerful media to communicate with audience as message's receiver. More specific theatre for development that actually a new innovation in Thai society. With the said identification as mentioned above, it is a media of high efficiency and effectiveness in mobilizing, sensitizing and empowering people in the community to work on community development.

From the diagram we can see that the original sender for theatre for development is Makhampom through its training program send to receiver, the

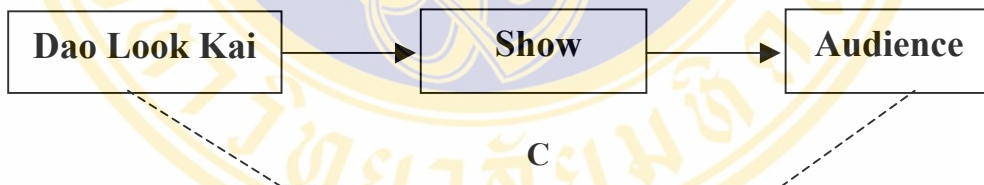
participants to the training events. Dao Look Kai is one of receiver at the earl's stage. Finally develop to sender through 2 activities

M or Message



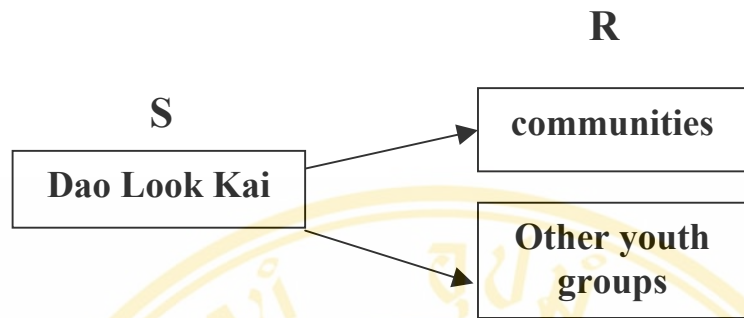
M (Message) from theatre for development is different from other media types. This aim to educate community member, inquire fact from community, and present the plot to community. So the story is close to audience easy to interact or cause emotional response directly and efficiently.

C or Channel



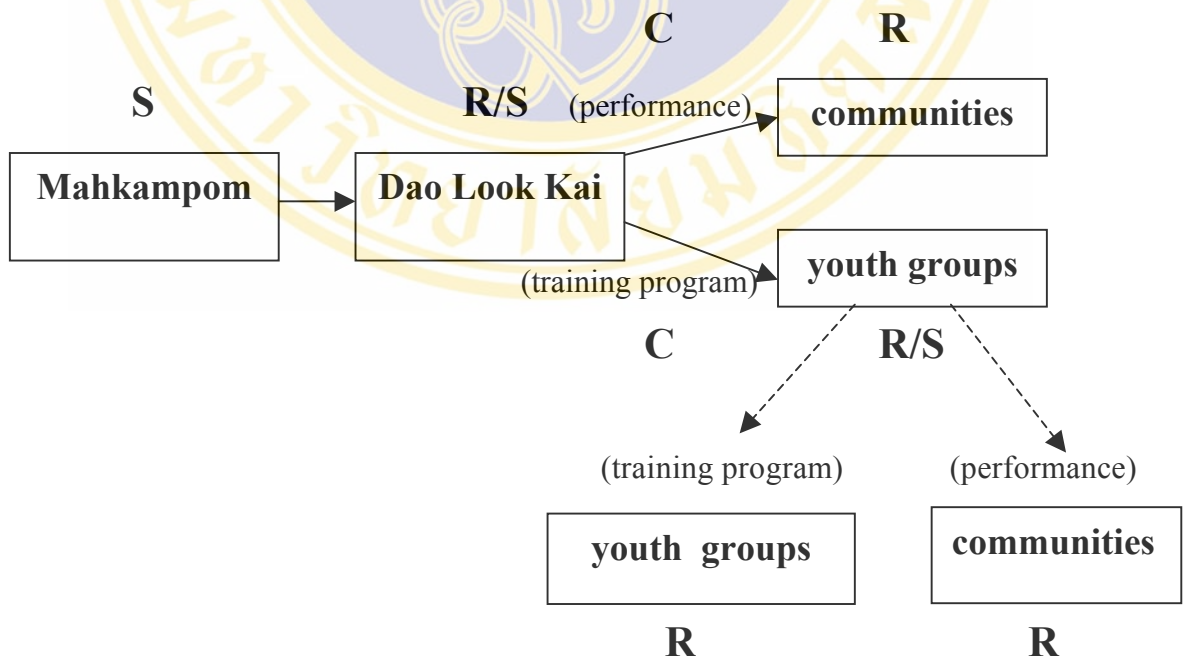
C or Channel for theatre for development is live show in community. Scenic, audio and instrument is easy to move along to anywhere.

R or Receiver



R or Receiver for theatre for development are 2 main groups, they are audience and youth who participate in The Dao Look Kai's training courses. The later may develop to sender through various activities they committed to in the future as Dao Look Kai was.

From this study it therefore let's go to summarize that theatre for development as media for development as diagrammed below.



6.3 Recommendations

6.3.1 It should be support theatre for development developed directly from lesson learned, strategy, process, and impact to form a body of knowledge and expertise acceptable to or recognized by public.

6.3.2 It is advice that other youth group on theatre for development experiences should be investigated with aim to estimate influences of factors promoting and/or obstructing the application of theatre for development for development.

6.3.3 It should be investigated also into the group use community radio too.

6.3.4 It should advocate for policy on theatre for development and other alternative media which proved significant to development.

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