

CHAPTER 4

ANALYSIS

4.1 Introduction

In Chapter 3, the research methodology used in this thesis outlined the aspect of qualitative research including research processes, the concept of qualitative research and field research, research design, research problems, research questions, data collection methods, data analysis, limitation of the research, and ethical considerations. In this Chapter, data collected from TCC, international dance and management scholars as well as artists, audiences and stakeholders are analyzed. General and specific findings are developed and research proposition 1-4 is presented. Finally, conclusions are revealed (see the organization chart of this chapter in Figure 4.1)

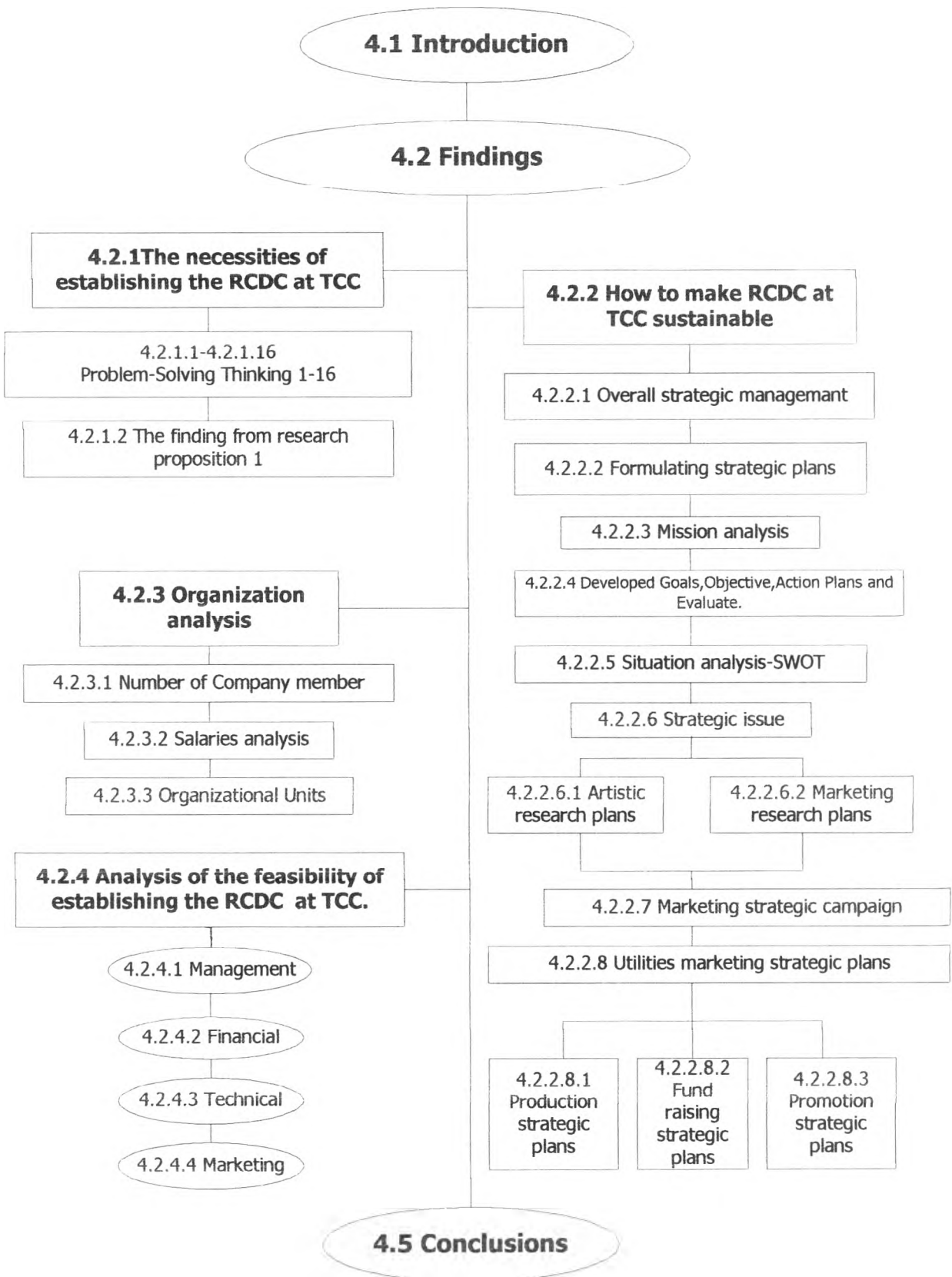
4.2 Findings

With all the literature reviewed and the data collected, general and specific finding are found divided into 4 parts: (1) The necessity of establishing the RCDC at TCC, (2) how to make RCDC at TCC sustainable, (3) resource analysis that leads to the establishment of an RCDC organization, (4) factors involved in the feasibility of establishing the RCDC organization at TCC.

4.2.1 The necessities and the needs of having a resident contemporary dance company

For finding The necessity and the need of having a Resident, the finding from Problem solving thinking 1-16 are explored from different perspectives: existing dance groups, parents / general public, dance training school, Thailand Cultural Centre staffs, artists and international scholars:

Figure 4.1: Organization of Chapter 4



4.2.1.1 The situation without RCDC at TCC (Problem-solving thinking 1-16)

Table 4.1: Problem 1. There is no permanent contemporary dance company for talented dancers to perform in Thailand.

Issues	What is	Ought to be	Solution
Existing dance group.	<ul style="list-style-type: none"> ● No support from Thai government for full time CDC. ● Talented dancers get out of the country to develop a promising career abroad. ● End discipline art and go commercial. 	Thailand should have full time professional contemporary dance company for domestic talented dancers and choreographers.	<ul style="list-style-type: none"> ● Establishing RCDC in Thailand with full support by Thai Government.

Problem 1. There is no permanent contemporary dance company for talented dancers to perform in Thailand.

There are many dance schools open in all territories across Asia, including Thailand. The problem is that there are many talented choreographers and dancers in Thailand, but there is no institute or centre that supports these dancers and choreographers. Jukka Miettinen a writer and expert in Asian culture pointed out:

“And the idea of RCDC at the TCC is very good. And this is, of course is what has happened in many countries in Europe. So the Centre could serve the dancer because they are dancers but they don’ t have any place to perform and no innovative institute to work for. It serves also as a resident dance company”.

From Outlook, Bangkok Post newspaper’s reporter, August 21, 2001 under the title “A Chance to Dance” by Wanphen Sreshthaputra. Thanpuying Varaporn Pramoj, headmistress of Varaporn Kanchana Ballet School, one of Bangkok’s oldest ballet schools mentioned, *“the 150 or so professional ballet dancers who graduate each year all over the country have a rough time trying to make ends meet. They mostly live on*

short-term contracts for commercial work". In 1989, she and her friends joined hands to form the Bangkok Ballet Theatre Association. But now their activity has been frozen for many years. Sirithorn Srichalakom, dance teacher, choreographer, Patravadi Theatre and Dance Department of the Faculty of Fine and Applied Arts, Chulalongkorn University said that,

"If only there could be at least one company employing ballet dancers, performing one show a year.....Apart from the problem brought about by the absence of a professional dance company- at the most, students can only be part-time ballet dancers because we lack scholarships and government support. Not to mention the Thai system of schooling, which can prevent students from really pursuing a regular hobby. They rare have enough time to spend on all the after-school activities as it is".

Table 4.2: Problem 2. The talented dancers are unreasonably scattered and compete in different places.

Issues	Is	Ought to be	Solution
Dance training school	<p>Dance schools do not want their students to study or perform with other schools for 2 main reasons.</p> <ul style="list-style-type: none"> ● Pure teaching process from only one school. ● Protect their student from joining and giving strength in other schools. 	<p>It should have dance company that act as a centre of highest level for all students from different background.</p>	<p>Establish a national high profile dance company.</p>
Young performers	<ul style="list-style-type: none"> ● There is no dance organization that acts in a neutral and professional 	<p>Should have dance company that acts as a centre for further experience for all</p>	<ul style="list-style-type: none"> ● Set up dance company that does not compete with other dance

Issues	Is	Ought to be	Solution
	<p>capacity.</p> <ul style="list-style-type: none"> ● Young performers feel guilty to dance with productions that belong to other dance schools. 	<p>students from different backgrounds.</p>	<p>schools.</p> <ul style="list-style-type: none"> ● Dance with a professional dance company that acts as a neutral source of training.
Parents/general public	<ul style="list-style-type: none"> ● Their children can not keep on studying without goals. ● The government doesn't really support dance. ● TCC is government's representation but there is not enough supported from TCC. 	<ul style="list-style-type: none"> ● It should be more performing opportunities for talented dancers in Thailand. ● The government should really support dance. ● TCC should actively act as government representative to support dance 	<ul style="list-style-type: none"> ● Let their talented children leave Thailand for their possible goals abroad. ● Government helps in establishing and supporting RCDC in Thailand. ● TCC should provide more projects to support professional dance activities.
TCC	<ul style="list-style-type: none"> ● TCC is acts as neutral body and keeps a distance from any other group. 	<p>TCC should gather the cream of artists, join hands and create the best for the country.</p>	<ul style="list-style-type: none"> ● TCC to act as a centre for talented artists. ● Establishing RCDC at TCC.

Problem 2. The talented dancers are unreasonably scattered and compete in different places.

Some of the dance schools produce qualified students whereas the others are concentrated only on making a profit. Neither cares about students' development on performing experience nor students' creativity. A first year student from The Dance Department, at the Faculty of Fine and Applied Arts At Chulalongkorn University said that "*At the school performance each year I have to pay 2,000 to 4,000 baht to my ballet school plus 1,000 baht for my make up and my parents have to pay for the ticket to see my performance.*" Most of the dance schools are not exactly pleased if their students perform in other productions for various reasons. Some prefer their students to concentrate on one dance style and some do not want their students performing and benefitting other rival dance schools. The same ballet student confirmed this: "*My private ballet school owner is not very pleased if I dance for other schools and some of the other public dance school teachers of my friends do not like their students to further their studying here*". But the schools cannot manage to arrange a suitable venue for students to perform and increase their experiences in art and culture all the time. Therefore, the talented dancers are scattered in the commercial market or in their own dance schools' productions although most of them are not up to the professional standard and still compete on different occasions and places.

There is also a question of no technical standards of contemporary dance in Thailand. Most of western dance is ballet, not contemporary dance. One has to insist that there is contemporary dance training in one of the contemporary dance idioms i.e. Martha Graham, Merce Cunningham. Long remarked, "*But recruitment is an issue and the dancer has to be recruited from all possible sources*".

Table 4.3: Problem 3. There is no national institution that acts as a station to continue to work progressively in creative dance.

Issues	Is	Ought to be	Solution
Artists/performers/designers	No institution that really supports dance and experiment action in order to develop dance genre.	Government' s art and cultural institute should act as a supporter and provide theatre' s facilities to experiment.	Artists have a commission to be resident at TCC and can be able to use its facilities as a tool to create their works.
TCC	TCC has good theatre equipment such as lighting, sound and theatre space but it is not really used to benefit dance inventions fully.	The resources at TCC can be efficiently used to benefit society more.	To Establish RCDC at TCC can continue working to progress creative dance experiment action.

Problem: 3. There is no national institution that acts as a station to continue to work progressively in creative dance.

In the US, the number of ballet companies increased fastest during the 1960s, probably, as Leila Sussmann-who has provided the best available measure of the extent of the dance boom-suggests as a result of aid from the Ford Foundation, while modern dance companies enjoyed their most rapid increase in the 1970s, stimulated by NEA support. (Heilbrun and Gray, 2001:34.)

A dance that can utilize know-how - Everything needs time. Nothing comes from nothing. And some Thai choreographers are from a generation that has already done major work in Europe and has returned to Thailand. It is certain that there will be these kinds of people increasingly, when these dancers who have foreign experience in active careers as dancers return and bring their skills and ideas. But there is no national institution that acts as a station to continue working in progress for creative dance. Dancer group interviews concluded that it would be wonderful to have a

dance company that can utilize this know-how. Miettinen added that, *"The Philippines in the 80s is very strongly American. I've heard everything is much more interesting now the talented dancers who are working a lot in the west return and bring back their art. But there must be a group to whom they can bring their experience."*

And he added: *"Like here your situation is that you come back here and off course you have been used as a teacher and choreographer. And the situation when you came back is that you have a lot to give and take but who is interested in it."*

Fisher remarked: *"Do we want to support the contemporary? If that's a policy then you have to provide the platform for them to perform. If you have a good facility like the TCC why not use that as a platform"*.

Table 4.4: Problem 4. There is no regular place for national artists to work and rehearse.

Issues	Is	Ought to be	Solution
Artists / Performers	No permanent rehearsal space to develop their art..	Should have regular place to rehearse in order to develop their art.	<ul style="list-style-type: none"> ● Finding permanent space to work and rehearse. ● Go abroad, change career.
TCC	<ul style="list-style-type: none"> ● TCC's dance studio is occupied by other activities. ● Some spaces are under-used. ● The best facility is not used in order to develop professional experience. 	<ul style="list-style-type: none"> ● Dance studio should be occupied with dance activities. ● Should be reasonably and fully used. ● TCC should be a home to keep and develop the talented dance professionals. 	<ul style="list-style-type: none"> ● Reorganized activities of the dance studio. ● Reorganize studio's activities. ● Establish national RCDC at TCC.

Problem: 4. There is no regular place for national artists to work and rehearse.

Good facilities should be for professional use, Jirapan Ansvananda and Sinnapa Sarasas, the Thai contemporary music composers express the same perspective as Rod Fisher described:

“To me it’s not a very professional not a very dynamic and not a visionary way to run these very good facilities. Because it’s a very good facility, I was very surprised to find that the quality of the facilities is very good. And I was very astonished to see the program and to see why it’s being let to a Christian revival’s meeting. Strange! And nothing wrong with that but these are community activities and they should not be present in a major venue. This is a major venue for Bangkok and for Thailand. Why is the major venue is being use in that way? I don’t understand the logic”.

From Outlook, Bangkok Post newspaper’s reporter, August 21, 2001 under the title “A Chance to Dance” by Wanphen Sreshthaputra. Temduen Kesakomol, teacher at the Dramatic Arts College said,

“Graduating in this field, students can become teachers. The teaching career seems to be a good compromise as it give them the opportunity to work as artists as well. Otherwise, there aren’t any ballet companies to employ them although they can get by on freelance work-our entertainment industry requires dancers anyway”.

Table 4.5: Problem 5. There is no National Contemporary Dance Company (CDC) to work on national project and gain national’ s reputation.

Issues	Is	Ought to be	Solution
Artists / performers	Talented dancers scatter in small groups.	Talented dancers join hands in a national dance company.	Establish national dance company of Thailand.
National policy	There is no permanent national dance company to gain reputation for Thailand.	There should have national dance company to promote Thailand as an arts and cultural kingdom.	Establish dance company.

Issues	Is	Ought to be	Solution
TCC	TCC act as neutral body and run as presenting house for everybody.	<ul style="list-style-type: none"> ● TCC should gather Thai talented dancers into one company. ● TCC should establish national RCDC at TCC. 	<ul style="list-style-type: none"> ● Establish national dance company at TCC. ● TCC acts as both presenting and production house.

Problem 5. There is no National Contemporary Dance Company (CDC) to work on national project and gain national' s reputation.

In South East Asia, island nations like the Philippines and Indonesia have many more advance contemporary dance programmes than Thailand. And Thailand is at the bottom in term of contemporary standards. Long insists: In fact all ASEAN countries have a theatre for their dances. Thailand had the TCC for more than ten years before its neighbors but Thailand is at the bottom in terms of contemporary dance. But Miettinen cannot agree with Long's perception. This arguement may be biased on Long's part to some extend, because there is an evidence that TCC cannot provide the Thai choreographer to join the production of the "Ramayana" a contemporary play arranged by the committee of The ASEAN Flagship Voyage project that include all artists in dance productions from ASEAN countries. The choreographers from Chulalongkorn University were not allowed to act as representatives which the Office of the National Cultural Commission asked for, and the other substitute artist resigned leaving only two Thai dancers to perform in that project. Miettinen has mentioned many times in his interview that there are a number of choreographers in Thailand. But this time something went wrong with the Thai management. Who created this problem? It's just a political subject but also because TCC had not got its own available artists in house. Thailand lost the opportunity. This issue is evidence to support Long's perception that "Thailand is at the bottom in terms of contemporary dance". Inevitably, the argument arises if there is an RCDC at TCC will there be any problem?

In the issue of interaction with other countries, Long remarked: *“I don’t think any visitor will come to Thailand to see contemporary dance but at least it would provide lively interaction in ASEAN countries such as the Philippines, Malaysia, Hong Kong and Singapore, where dance is more developed.”*

Table 4.6: Problem: 6. Most of the booking programs at TCC do not directly serve creative art and cultural aspect.

Issues	Is	Ought to be	Solution
General public	TCC open opportunity to various kinds of performances from different kinds of organizations. TCC is a target place for commercial firms because of its cheap renting. So TCC has been blamed for not having fulfilled its policy to support real art and culture in the country.	TCC should organize more programs that are pertinent to arts culture and its policy.	<ul style="list-style-type: none"> ● Re organize TCC’ s regulations to give more support to arts and culture. ● TCC produce its own cultural programs. ● Give more information to the general public and identify clearly that who organized the program.
TCC	TCC is concentrated on making money from bookings so the commercial firms have more opportunity than art and cultural devotees.	TCC should pay attention to art and cultural programs booking from outside. And organize its own arts and cultural program to fill in the underused theatre space.	<ul style="list-style-type: none"> ● Produce more TCC’ s production that serve arts and culture.

Problem 6. Most of the booking programs at TCC do not directly serve creative art and cultural aspect.

TCC general managing officer, level 6, who responds to TCC theatre booking gives notice that the fees for TCC three venues are cheap compared with good hall and space facilities in Bangkok. He confirms that TCC' s rent is cheap for commercial firms. And there are a lot of commercial organizers to compare with non-profit art organizations. Understandably, commercial projects have far more opportunities at TCC. The parent of one dance student said: *"Because the people in the for profit organization can earn what they work for, they don't have to devote their interest for nothing. So there are many of them around and they always have priority to rent the facilities at TCC"*.

From my observation as instructor in the department, 50% of dance students in the Dance Department, of the Faculty of Fine and Applied Arts at Chulalongkorn University are involved in commercial performances. Good fees from commercial production attract more performing artists. While low fees from arts projects do not go to the performers. TCC' s rent is too expensive for arts devotees. So there are not enough arts organizers, and sponsors. At the present time, CDC would have less opportunity to succeed at TCC.

There is evidence of good acceptance of the US musicals style at TCC. Because it is performed at TCC. It is Miettinen's perception about the US musicals' style created in Thailand, supported by my own observations and group interviews with Thai and foreign art devotees, is that the public knows more about musicals than original creative work. Most of the music they' ve learned already by heart . And they know how it should be acted. It is familiar, has been done already. It' s nothing new. From an international level of music aspect, it is more important to create an original work. Foreign musicals are very commercial and usually from America. That does not imply that such musicals are not art and I don' t see any contradiction. We can create very good musicals ourselves most entertainment can be artistic but I don' t see contemporary dance in that category. To some extent it must be important to try to

create something that is based on our own cultural roots. We can use whatever techniques or periods. In the sense that it has to be based on the Thai classical dance or martial arts or whatsoever. It is possible-indeed desirable-to make very interesting and important art that is not always based on imitation of the American style. One European lecturer claims: "In Thailand, one should be rather careful with this thing because the American entertainment industry is so strong here and if you start to imitate the Broadway musical or the American culture then Thailand will tend to lose its cultural identity.

Table 4.7: Problem 7. TCC. offers less creative production.

Issues	Is	Ought to be	Solution
Artists / choreographers	Artists face difficulty in hiring TCC space to present their creative works.	Artists need full support and more opportunities to perform at TCC.	<ul style="list-style-type: none"> TCC must support more for creative works.
TCC	<ul style="list-style-type: none"> TCC is eventually kept as presenting house. TCC has no judgement on choosing creative production. 	<ul style="list-style-type: none"> TCC should be both presenting house and production house. TCC should have more initiative to judge creative quality. 	<p>Reorganized TCC to be both presenting house and production house.</p> <p>Reorganize the judgement to support and give more opportunities toward creative quality.</p> <p>Establish RCDC at TCC.</p>

Problem 7. TCC. offers less creative production.

It's a duty of the government to support and develop art and culture in Thailand. The tax should not pay for American musicals. They can be many art, musical and other kinds of art but the priority should be to develop Thai culture. It is

understandable that money is a very important factor but that is why the government is supporting it. That it can also create something and creating something new is never without risk. There are risks. Maybe the production is not good. Maybe there are few to watch it. But that does not negate the need for support. It is only by doing something new on a grand and imaginative scale that a reputation can be developed.

If one of the TCC's services is education, the RCDC is the education. 90% of TCC officers agreed with this issue. RCDC could teach new audiences to see new things: people are not stupid. Miettinen mentions:

"I've learnt a lot in my festival management that audiences are much more clever than one thinks. If we do something interesting they will understand. they will appreciate it, and they will talk to their friends. After seeing good things they will bring their friends. Off course there will not be two thousand people on the first performance, maybe two hundred. But it's still very important because if the people are interested they will support you and you start to educate people to understand contemporary dance that is not so simplified like the musical works. And the creativity will disseminate among the Thai general public".

Table 4.8: Problem 8. There is not enough activity, information and demonstration of new dance creations at TCC.

Issues	Is	Ought to be	Solution
General public	Cannot meet professional dancers or choreographers that are available on duty to give information and demonstrate dance creation at TCC. They can see a lot of training for unprofessional artists instead.	The visitors can just walk in to see, study and find information about dance at any reasonable time at TCC.	Establish RCDC at TCC.

Issues	Is	Ought to be	Solution
	The visitors go somewhere else.		
TCC	No dance rehearsal as a routine, available for visitors to view or study at any reasonable time.	There should have dancers' rehearsal on duty at any reasonable time at TCC as a place for professional demonstrations.	Establish RCDC at TCC.

Problem 8. There is not enough activity, information and demonstration of new dance creations at TCC.

TCC can be a place to support learning opportunities with professional artists. In Bangkok most of the dance school are private schools. It is very important for TCC to support artists with places and funds. And of course, one very important thing is education. TCC could become a place where the public or more talented people come and really learn with good contemporary artists. The Secretary-General, the Office of the National Cultural Commission(ONCC), explained that one of his plans is to open opportunities for any national artists to volunteer to give master classes for talented professional artists. And this is an example of something that's missing at the TCC.RCDC can arrange a visiting section for general public and create TCC to be a popular place. People would be able to come and see how the dancers in RCDC work. In this kind of education, they could take dance classes watching a company' s rehearsal and join the discussions. A retire Thai classical dance expert agrees with Miettinen and said that the CDC dancers could give dance classes, the choreographers or directors could give lectures, demonstrating for wider audiences to make dance entertaining and easier to understand. This kind of activity could only be provided by a professional dance group that created good works for good dancers.

Table 4.9: Problem 9. There are under-used rehearsal and performing spaces at TCC.

Issues	Is	Ought to be	Solution
Artists / performers	Artists have to hire theatre space and facilities in order to create and present their works while seeing the dance studio and performance spaces at TCC are under-used.	The free space and facilities should have been devoted to use for dance creation in order to save costs of production.	TCC Grants an opportunity for artists to be able to use the spaces and facilities they need.
TCC	<ul style="list-style-type: none"> ● TCC doesn't use its spaces effectively. ● The good equipment at TCC, such as lighting, sound and theatre space is not really used to benefit creativity. 	Available spaces should be reasonably used.	<ul style="list-style-type: none"> ● Offer free space at TCC to be used by the artists devoted to dance as art. ● Established RCDC at TCC

Problem 9. There are under-used rehearsal and performing spaces at TCC.

It should make the most out of its spaces. A group interview of dance students from Bangkok University insisted: *"We don't see that why they can't give all these spaces for others, too. It could give a steady existence for contemporary dance"*. Jirapan Ansvananda and Sinnapa Sarasas, Thai contemporary music composers had the same opinion as Jukka Miettinen who worked as artistic director of Asia in Helsinki Festival (1977) and Kuopio Dance Festival (1992 – 1998) He pointed out that: *"There must be several groups. There must be several activities. That's a healthy situation. But this is also a centralized activity because the stage is so good.*

technical equipment is wonderful in the sense that it works. So why not make a contemporary dance festival so the RCDC can present it's premier work?"

The TCC has very good facilities which are not being properly used. Fisher remarked, *"It's an awful thing which seems to me to be basically somebody letting the hall to who ever wants to pay the price. That is not the right kind of facility. They are a very good facilities which are not being properly utilized".*

Table 4.10: Problem 10. The TCC' s technicians can not develop their technique in their own working place.

Issues	Is	Ought to be	Solution
Technicians at TCC	TCC' s technicians have no chance to work thoroughly from the beginning to the end in any dance production with performers and others staffs. They are only the helpers.	The productions that were initially created at TCC can give an opportunity not only to dancers, and choreographers but also to set designers and technical staffs.	<ul style="list-style-type: none"> ● TCC' s technicians go to build experiences of other place. ● There are RCDC available at TCC for technicians to fulfill their development skills.
TCC	TCC runs as a presenting house and doesn't bother to produce its own dance programs.	TCC should produce its own dances to exercise and use existing resources such as manpower efficiently.	TCC produces its own dance productions by using its own available resources.

Problem 10. The TCC' s technicians can not develop their technique in their own working place.

A technical work administrative officer, level 5 in the performing arts section, Thailand Cultural Centre, pointed out that, "Most of the lighting technicians at TCC have to attend further skilled training outside their workplace". Most of the time, TCC technicians are expected to just look after available equipment. They have no chance for challenging work such as lighting designs because the private activities that are

performed at TCC usually provide their own designers. One of the musical directors said: " I have to pay the TCC technicians to go away while they bring their own technicians to cover the performances at TCC". This is because they don't believe in the technicians' skill at TCC.

Fisher's suggestion is that: *"I still think it depends on what the government sees is the best use of the facility at the moment. Yet all these facilities should be accompanied by TCC' s technicians in order to develop TCC' s technicians ' skill"*.

Table 4.11: Problem 11. Thai CDC' s artists / performers have no permanent space to perform.

Issues	Is	Ought to be	Solution
Artists / Performers	No permanent place to perform.	Should have regular spaces or permanent places to perform in order to gain experience and sustain their belonging to the family and community.	Finding permanent place to perform.
TCC	<ul style="list-style-type: none"> ● Too many bookings for the main auditorium. ● Some performing spaces are under-used 	<p>The space should be available for Thai CD artists/ performers to perform.</p> <ul style="list-style-type: none"> ● Should be reasonably and fully used. 	<ul style="list-style-type: none"> ● Reorganize the booking for performing spaces. ● Set up TCC' s own programs that can be performed in the available spaces.

Problem 11. Thai CDC' s artists / performers have no permanent space to perform.

Rod Fisher pointed out: *"Because at the moment from what I learn there is no showcase no place to perform contemporary dance so there is no regular place where people can go and say that' s a contemporary dance venue. And audiences often will need to identify the facilities."* This is a powerful argument for the RCDC.

There is not a reasonable number of Thai contemporary artists who use TCC as a place to create their works and perform. The public can better see Contemporary Dance somewhere else. Because this new generation of artists have a different concept of the human body and are acting the parts of our own times. For example, in Patravadi Theatre's coordination of the festival at the Prasumain Fortress at Pra Arthit Road, there was interesting theatre. There were many dance styles going on, including contemporary dance based upon martial arts from Malaysia, Ramayana in Lanna style from Chiangmai. It was very positive to see Thai tradition dance connections, it is also very interesting to view experimental dance based on martial art. Derived from local dance styles, either Malay or Thai they created something completely new.

Table 4.12: Problem 12. Thailand has not enough contemporary dance works to reflect the development in dance.

Issues	Is	Ought to be	Solution
Artists / performers	<ul style="list-style-type: none"> ● Shows are commercial because they can make more money. ● Development works tend to have small audience. ● Because the commercial companies are too powerful, artists who devote their work for art and culture have less opportunities and face the difficult 	<ul style="list-style-type: none"> ● Developing works should be present with less concern for the return of income and the size of the audience. Only the quality of the work should be encouraged. ● CDC should be encouraged to create dance works to reflect the development of dance in Thailand. 	<ul style="list-style-type: none"> ● Help from the Thai Government is needed for devoted artists or groups to create and experiment with their work. ● Give more value to the creative works.

Issues	Is	Ought to be	Solution
	task of being able to continue their work.		
TCC	<ul style="list-style-type: none"> ● Booking programs are too varied and not relevant to arts and culture. 	<ul style="list-style-type: none"> ● TCC should act truthfully as an art and cultural organization that sticks to its policies. ● TCC should research and give more value to experts with strong experience. ● TCC should be have more research on art and cultural managing. 	<ul style="list-style-type: none"> ● Carefully choose the suitable programs devoted to arts and culture to be present at TCC. ● Provide more art and cultural experts as TCC' s qualified consultants rather than well-known or talkative people who only know how to present themselves.

Problem 12. Thailand has not enough contemporary dance works to reflect the development in dance.

There are enough good artists and dance groups. Thailand is a big country but does not have such one full time contemporary group supported by the government. It is important to create such a group. The feasibility of space is already there. This can be a big service for TCC in general. And in this sense this kind of dance group or cultural centre could really serve national culture. Miettinen thinks that this could be the institution that develops a "landscape of contemporary Thai dance". Of course, it' s also the question of individual art. We need Thai artists in this project.

"I saw the Dramatic Art College, I saw what is going on in the festival art. It is very interesting that in all big arts exhibitions there are Thai artists, very famous in

Europe, but in dance there is nothing. And still you can see what has happened there are individual dance groups. There are these things, so there is so much potential."

Jukka Miettinen also added:

"I really love classical traditional dance I'm mad about it. But I understand that Thailand now has also to give way to make a new profile of a modern country. And as I told you in the field of this world's artists, it's very important in a way to concentrate on all of the identity in the field of contemporary dance. This could be a really good move towards even more challenges-a capacity to create them."

One of the TCC staff thinks that contemporary dance will dominate Thai traditional dance. A Traditional Thai music teacher from the Dramatic Arts College pointed out that,

"I don't see that they are competing with each other between tradition and modern. Like Thai Art Movement's works, that use live Thai music, Thai dance techniques and even the use of Thai classical dancers in many pieces points to no contradiction. The most important thing is to support the kind of contemporary dance that grows from Thai tradition".

And the group interview of Thai dance and Western dance students generate the conclusion that: the only way to keep Thai traditional dance alive, is for anyone who creates Thai contemporary dance is to look back to the history and use it. Some artists are working in contemporary arts as an alternative direction because there are so many people doing Thai traditional dance in the market. And that is not because they don't like Thai conventional dances, but rely upon it for income.

Other problem-solving thinking 13-16

Problem 13. TCC mainly acts as a presentation house not as a production house.

In fact, TCC acts as neither producing nor presenting house as Fisher described:

"My perception of the cultural centre is of a distinct program in policy but not of fact. This is such a good facility which is not used to its capacity. From what I've seen in the programming, it is not producing or presenting, mostly letting

space. It almost a letting facility. In 2001. December they had 2-3 religious events. These were Christian events of very little contemporary value. I was very surprised and I asked: "Was that month of December typical?" And I did' nt get a clear answer. So for me that's remains a big question".

Problem 14. TCC' s spaces have an unbalanced use between students' s training and professional requirements.

TCC is very proud of its Saturday school where they serve and help young students to learn Thai dance, Thai music, Western music, chorus etc. But the TCC needs to promote the development in professional areas as well. The public knows that there is quite advanced theatre equipment at TCC. The facilities are used as a community base, as Rod Fisher remarked in an in-depth interview on the issue of running like a community venue:

"They have huge facilities but they run like a community venue. It is'nt sure that that' s a right policy." Fisher continued: "I looking over 2 or 3 months there is no policy at all. It seems to be whoever books first get the facilities. It's very community based. I am so surprised that such huge facilities so community-focused, because it' s not like a local facility but a national facility I am not against communities' activities at all, don' t get me wrong"

Problem 15. Talented dancers go out of the country for a promising career abroad.

From Outlook, Bangkok Post newspaper's reporter, August 21, 2001 under the title "A Chance to Dance" by Wanphen Sreshthaputra: Dancer Nutnaree Pipithsuksunt walked away with a gold medal in a ballet competition recently, setting several records in the process.....After she finishes her three years training there, she plans to secure herself a position in a ballet company – the Royal Ballet, if possible. Temduen Kesakomol, teacher at the Dramatic Arts College said "Thai people are talented, but they rarely have opportunities to perform. We are lacking financial support to develop quality productions".

The same problem as it happened in Japan, Buto has been dominant in the international dance scene for many years but the economical situation of the CDC in Japan is awful. That's why the Buto artists get out of the country and create wonderful careers in the West. This is something that Thailand should be clever enough to avoid because as it has happened that Thai dancers travel to USA. and UK to work. So it's like handing over the most talented people because the country cannot give the opportunity to work and develop a Thai dance culture here. Miettinen added in the interview:

"But I cannot make a ranking I know that there are many Indian dancers who are working in London for example. They do extremely interesting contemporary Indian dance but they are not working in India because India is not interested very much in contemporary dance". This is a significant comment on the Thai situation.

The information that came out from the focus group interview of 16 dance students who came for interviews in the Dance Department of the Faculty of Fine and Applied Arts at Chulalongkorn University said that *" If there was a professional dance company in Thailand I would join them, but there isn't one, so I shall teach. or study something else."* And their private ballet teachers encourage them to go abroad for further training in dance and hopefully then get some experience in a professional dance company.

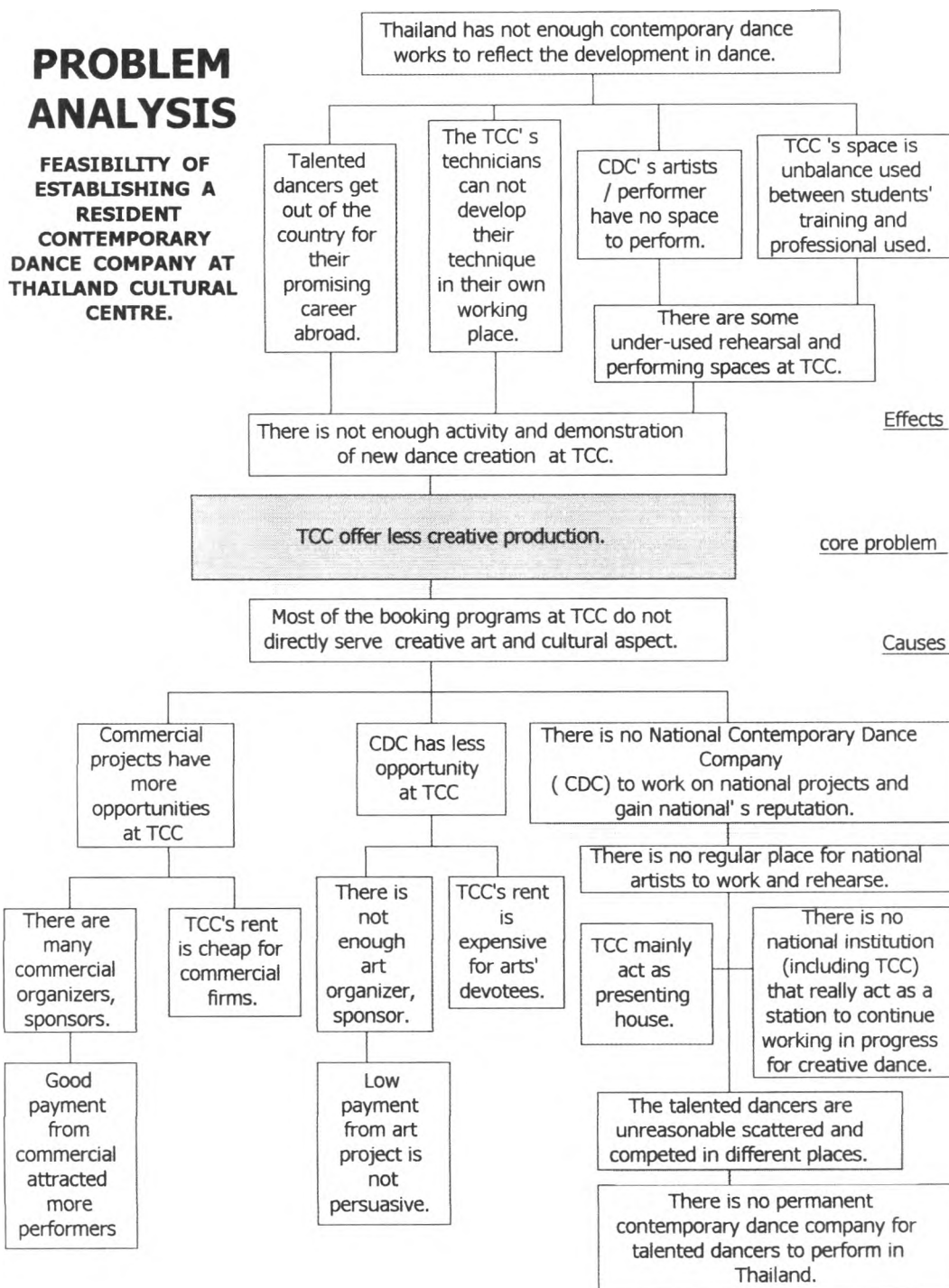
Problem 16. CDC has less opportunity at TCC.

It was reported in the Bangkok Post article "The Smell of Mud and Buffalo", October 4, 1996 by Pattara Danutra, that the present Thai Art Movement team with three traditional Thai musicians performed at the Cultural Centre in Hong Kong in the production of E-Toor and received a letter of acclamation from the Festival of Asian Arts organization. Up to now this production still has not performed in Thailand.

The TCC should provide the facility for them to rehearse and perform. Fisher said:

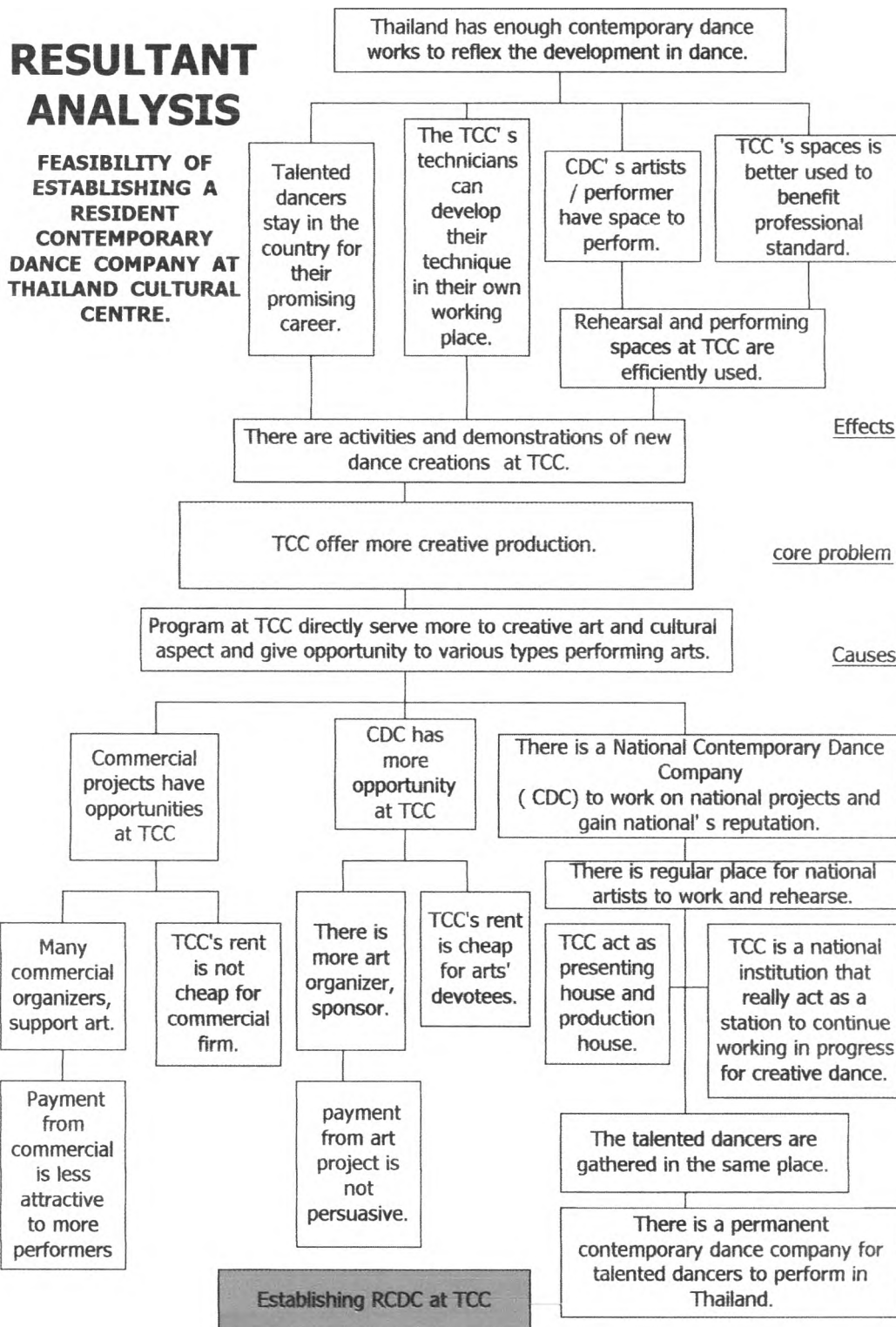
"I am surprised that they can be offered that opportunity otherwise RCDC will never build a regular audience for the contemporary theatre. Performances may be 5-6 times a year whether it's a dance company, theatre company or whatever it happens to be. That's not to favor one company over another unless there is no company that can reach that kind of standard needed to have a regular showcase".

Figure 4.2: Problem analysis



Source: Prepared for this thesis

Figure 4.3: Resultant analysis



4.2.1.2 Benefits from having the RCDC at TCC

Proposition 1, that the RCDC at TCC will benefit TCC, is found as follows:

Most dance schools are not happy if their students perform in other productions for various reasons.(see p. 1) They prefer their students concentrating in one dance style. They also do not want their students to perform for the benefit of rival dance schools. The schools cannot often manage to arrange suitable venues for students to perform and gain experience in art and culture. Therefore the talented dancers are scattered in the commercial market or in their own dance schools productions, although most of them do not perform to professional standards and compete on different occasions.

(1) TCC will be able to provide more creative productions

The outcome of creative performances like contemporary dance can be very useful to Thai society but one cannot expect to make a capital profit. In fact most of the art organizations are run as non-profit organizations. Without donations and the help of the government they are less likely to survive in the market. If the rent of theatre spaces such as the Thailand Cultural Centre (TCC) is too expensive for arts' devotees to meet the costs, contemporary dancers will have less opportunity to perform. TCC now acts as presenting house not a production house. Audiences cannot expect creative productions to come out of TCC. From time to time TCC tries to create its own productions such, as Thai traditional dances but most of the time they do not succeed in regard to finance so they lose courage and rely on booking programs from outside firms who have the power to pay the theatre' s rent. Because of this, TCC can never fulfill its aims as a place that supports the development of arts and culture in Thailand. TCC which represents the government is the only institute that is supposed to respond to this issue. If it does not, there is no other national institution in the nation that can directly act as a station for Thai artists to continue developing their creativity. From the record of program bookings at TCC during the last 3 years there have been very few

contemporary dance performances from Thailand. Most of them had not been created here at TCC. They only used TCC as a performing space. Most of the creative works have come from private organizations. In practice if TCC keeps its role as a place that hosts recreational activities it should also be a place that can help generate new creations.

(2) Contemporary dancer will have a home base to perform

Rehearsal and performing spaces are necessary tools for the creative process. At the moment there is no regular place for national artists to work and rehearse. The available rehearsal and performing spaces at TCC could be used to benefit a contemporary dance company-RCDC. It provide the company a regular space to rehearse and perform, which will be a resident place that can eventually generate a resident contemporary dance company-RCDC. The dancers in the RCDC can concentrate on their performance without having to waste their time getting used to new spaces every time they work. The RCDC can create all type of dances that need certain kinds of spaces to perform in. Having the available space will also help the company's budget.

During any period in history the arts shows the prosperity of the community and eventually the culture of the country. Without a RCDC there is no National Contemporary Dance Company (CDC) to work on national projects and gain an international reputation. The RCDC can also act as a national organization that aims to develop the standard of the company' s works and its members to reach an international standard. Their performers need the best theatre facilities like the TCC, equipped with advanced technology in order to develop the best artistic quality. Utilizing the available resources to reach the right direction in developing arts and culture in Thailand.

(3) The public can witness and exchange dance knowledge.

The rate of the auditorium rent is another issue to discuss, TCC's rent is cheap for commercial firms but too expensive for culture and arts' devotees. This causes commercial projects to have more opportunities to perform at TCC. Most of the programs at TCC do not directly serve creative art and cultural aspects. The programs shown at TCC are assumed by the public to be organized and funded by the TCC. This lack of information causes the audience to believe that the TCC or Thai government support these programs. So there is a question among ordinary people whether TCC supports cultural or commercial profits. In the process of learning one can learn a lot from watching the rehearsal section. Most of the private performances at TCC do not allow people from outside to watch rehearsals. If only private bookings happened all at TCC, there would be no activity and no demonstration of daily rehearsals of new dance creations that the public could witness and exchange interests during workshops and lectures.

(4) There is balanced use of resources.

When there are no productions created at TCC the TCC's technicians cannot develop their skills in their own work place. If there is a RCDC working at TCC, the technicians would have opportunities to work with performers and choreographers. The manpower at TCC can be fully used and developed. Both TCC's staffs and CDC's staffs can cooperate and work together in terms of managing and sustaining the available resources provided by the government. Contemporary dancers need a home to develop and execute their task. The Thailand Cultural Centre is the only possible place that is fully equipped with various kinds of modern technology. The TCC has different sizes of performing spaces. It has a large theatre in the main auditorium with 1,200 seats, a small theatre with 500 seats, outdoor amphitheatre and other locations near the area that can be transformed into alternative spaces for performances. There is no other space that is equipped as much as the TCC. This is a perfect home of a resident contemporary dance

company (RCDC) to promote and gain benefits from the wide varieties of styles in dance. Unfortunately there are some under-used rehearsal and performing spaces at TCC which have been used by unprofessional organizations while Thai CDC's artists and performers struggle for spaces to present their work. There must be ways that can balance the use of TCC space between learning opportunities and professionals then the resources will be utilized wisely.

(5) Conclusions: The resident contemporary dance company should be at Thailand Cultural Centre.

Without a standard professional dance company in Thailand, talented dancers tend to leave the country for careers abroad, such as the young dancer who won an international dance award and now have a promising future in one of the top dance companies in the UK (See problem 15: From Outlook, Bangkok Post newspaper's reporter, August 21, 2001 under the title "A Chance to Dance" by Wanphen Sreshtaputra). If this problem is not solved the dance scene in Thailand could lose all their good dancers. Thailand will have not enough contemporary dance works. There will be no works of arts that reflect the creativity and dance development in the country. This raises the question of weather the Thai government really supports the arts. At present, CDC's have been accepted through out the world because of their development and flexibility to fit any situation, needs and culture of the community. The CDC demands not only dance skills but also creativity that has long been needed in our society. To develop a CDC, performers need time and places where they can work and grow in their own residency while developing a creative aspect. The well equipped facilities with advanced technology and theatre spaces at TCC is the only ideal place for professional development of contemporary dance in Thailand. As it mentioned in chapter 2, 2.4 the TCC is responsible for conservation and developing arts in Thailand. In the developing process, we need creativity and we definitely need originally to gain creativity. This will open opportunity for RCDC to do various kind of projects to fulfill 3 functions of TCC: (1) To serve as a place to provide learning

opportunity to general public (2) To serve as a place for cultural and recreational activities (3) To serve as a place to provide cultural information and furthermore (4) programming at TCC will improve in creativity aspect (5) Improve efficiency in the use of facilities at TCC. Overall, RCDC will help improve performance of TCC objectives.

4.2.2 How to make RCDC at TCC sustainable.

RCDC will be situated in between the bureaucratic system of TCC and a professional art organization. In the bureaucratic system like TCC, decision at the top could be critical and affect the whole process of working. The head of the planning and development sector of the Office of Cultural Commission should be prepared to accept a project if it's reasonable and can satisfactorily answer all relevant questions. So RCDC activities will serve TCC' s and government' s policies, especially within the Education Reform, as well as serve the community. It draws attention to the well organized arts management like France. Long also agrees with Fisher and Mietinen and pointed out that:

“To have a closer thing to the resident company may be seen in France where you have a company which is resident in varies cities. France has a lot of CDC sponsored by the government. Most of the government support goes to the ballet company such as Paris Opera and Ballet. However France has created a number of cultural centres near Paris and around the country and many of them have resident companies. And each company is a CDC”.

The sustainability of the RCDC at TCC depends on the strategy to be employed. In this section, the question of the organization of the RCDC are addressed; namely, the mission, objectives, goals, management strategic plans as follows.

Figure 4.4: Summary of the RCDC organization proposal

Mission Statement-4.2.2.3

'To create RCDC as a compelling national resident contemporary dance company, to be a notable place for talented Thai dancers in which they have opportunities to perform to the highest possible standard in creative performances for the public.'

Objective-4.2.2.4

1. To gather and allocate Thai dancers and relevant artists for the best presentation.
2. To present the uniqueness of the RCDC's creative dance for everybody.
3. To extend public understanding and enjoyment of the diversified, creative and experimental dances and theater.

Goal-4.2.2.4

1. To win public recognition as an innovated dance company both artistry and in organization within one year.
2. To win international public recognition as an innovated dance company both artistry and organization in five years.

Marketing Strategic Campaign-4.2.2.7

'Needs and wants in contemporary situation'

Production Plans-4.2.2.8.1 (2)

1. open audition to everybody and hire talented Artistic Director
2. give professional training to world technical standards as well as artistic quality.
 3. creative programs to attract both regular and new audiences.
 4. promote in schools, education institutes and local communities.
5. Performing, presenting and valuate the result to improve in the future.

Activities Plans-4.2.2.8.1 (3)

1. Three seasons performances a year:
 2. Dance classes in various kinds of dance.
 2. School and educational institute tours
 3. Workshops
4. Special event or performance domestic venue or international venue

Fund Raising action Plans-4.2.2.8.2 (5)

1. Dance classes-150 students-150B/1hr=1,125,000Baht
2. Funding from seven shareholders-7x100,000=700,000Baht
3. TCC special activities-22,000+3,000=25,000x12=300,000Baht
4. Ticket sale-1155(64%)x9shows=10,396x150B=1,559,500Baht

Promotion Strategy Plans-4.2.2.8

1. To win conservative community
2. To enhance the new trend

Promotion Action Plans-4.2.2.8.3 (3)

Public Relations

School Tours

RCDC Structure-4.3.3.3

RCDC is operated as a limited company comprises

1. Board of Trustees or the Administration Board of RCDC (9 committees)
 2. Artistic section (23 staffs)
 3. Administrative section (2 staffs)

RCDC First Year Budget-Table 4.15

3,752,700Baht

RCDC Starting Budget

1,825,000Baht from dance classes & 700,000 from seven shareholders

Salaries: 2,760,000Baht

Production Cost: 450,000Baht

Administrative Cost: 367,700Baht

4.2.2.1 Overall strategic management plans

The strategic management plans will define what the organization wants to become in the longer term. Armstrong also described: "Strategic management takes place within the context of the mission of the organization, and a fundamental task of strategic management will be to ensure that the mission is defined and relevant to the basic purpose of the organization within its changing environment."(Armstrong, 2001:16)

The purpose of mission is to declare intention and motivation. A declaration of mission takes precedence. It is a justification of what it is why this is so. Long talk of a mission statement that the RCDC will represent Thailand at home or abroad in the field of contemporary dance with the international activities. Long also stated that: The company' s goals is the company' s aims, the company' s intention and will contain a statement of its purposes and objectives.

Policy is concern not only with intention and motivation but with operation reflected how the RCDC gets the choreographers, dancers and composers. The professional theatre company normally employ its performers through the audition process. Whether the company is going to be in residency or touring will affect such employment of course. Mietinen stated that the RCDC needs to do national tour from Bangkok. The TCC policy is to serve as a host from variety of different companies. Any suggestion that the TCC would closely control a company would be miss guided Its basic mission should be simple to serve as a host.

"A strategy is therefore encompasses a declaration of intent; it defines what the organization wants to become in the longer term. The overall aim of strategy at corporate level will be to match or fit the organization to its environment in the most advantageous way possible. (Armstrong,2001: 15)

Strategy defines where the organization wants to go to fulfill its purpose and achieve its mission. Strategic management is the process of formulating strategies and strategic plans, and managing the organization to achieve them. (Armstrong, 2001:15).

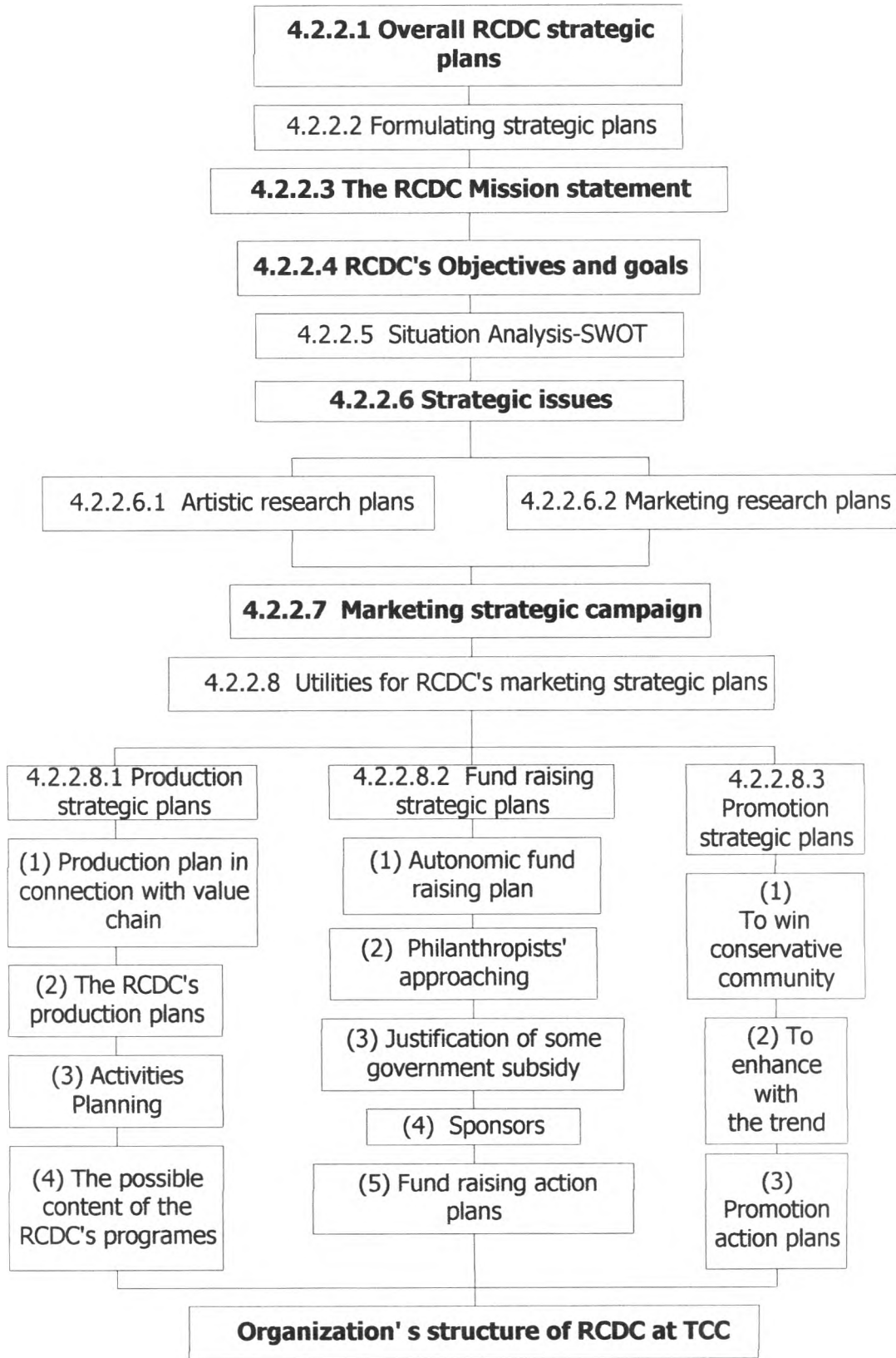
In ASEAN country, a national cultural development of all those points can be made as a matter of national pride. An example of Thai image, Thailand is standing with other places, and the presentation of contemporary dance in an international artistic form has not been well represented. The way to facilitate good representation is to establish a national contemporary dance company. A resident company in Bangkok and that will encourage not only prestige but greater development of talented dancers as well. Thus a picture of mission is formed in which the development for Thai artistry and Thailand's reputation is paramount.

4.2.2.2 Formulating strategic plans

From the overall of external and internal factor that relevant to the Thailand Cultural Centre (TCC) a number of findings can suggest a vision of a resident contemporary dance company at TCC.

From chapter 2 Literature review 2.2.3 Operational strategy, all those findings are approach to formulizing strategic plans in Armstrong (2001) system can be the guideline for strategic management plans. A systematic approach to formulizing strategic plans consists of the following steps:

Figure 4.5 The RCDC Strategic management



Source: Prepared for this thesis

4.2.2.3 The RCDC mission statement:

The RCDC Strategic management is obviously concerned with both means and ends. A means shows how it is expected that the vision of the RCDC will be realized so as to, create RCDC as a compelling national Resident Contemporary Dance Company. RCDC will concentrate on various kinds of creative entertainment as Long mentioned 'Creative Dance Group' of American Negro in chapter 2, 2.3.2 General brief picture of world CDC. Final chapters will describe a vision of what the RCDC will look like in a few years' time representing the highest possible standard of creative performances for the public. Strategic management will create a perspective which people can share and which guides their decisions and actions. The focus will be on identifying the organization's Mission statement, objective and goals.

From 4.3.1.2 the problem tree 1-16, analysis the findings for research Proposition 1, that the RCDC at TCC will benefit TCC. Define the organization's mission RCDC overall purpose of create resident dance company, will be that: RCDC will create first class of dancers and contemporary works as well as doing community works. RCDC Mission Statement is,

'To create RCDC as a compelling national resident contemporary dance company, to be as a place for Thai talented dancers to have opportunities to perform with the highest possible standard in creative performances for the public.'

This mission statement reflects the purpose of the RCDC in the organization that will carry out its activities to achieve the benefits as outlined in section 4.2.1.2 Benefits from having the RCDC at TCC. It addresses the needs for a national representation for the art of contemporary dance, it provides a venue for talented performers and it helps TCC to fulfill its role more effectively. These issues are elaborated in the sections that follow.

4.2.2.4 Objectives and goals.

An arts manager's specific purpose is to help an organization and its artists fulfill their mission and attain the articulated goal and objectives (Byrnes, 1999:xv).

The objectives in relation to the RCDC mission statement. RCDC objective is reveals what the RCDC must achieve to fulfil its mission.

The first - the RCDC is to gather and allocate Thai dancers and relevant artists to the best presentation possible to create RCDC as a compelling national Resident Contemporary Dance Company.

The second - To present the uniqueness of the RCDC' s creative dance for everybody. That is to make the RCDC a place for Thai talent to have opportunities to perform with the highest possible standard. And that it is an open opportunity for everybody.

The third - To extend of RCDC progressive works with diversified, creative and experimental dances and theater. That means that the RCDC will perform with the highest possible standard of creative performances for the public's understanding and enjoyment.

RCDC will gather Thai dancers and find spaces for them to rehearse and perform in a unique contemporary dance for general public to fulfil its mission. The statement of RCDC objective is that,

1. To gather and allocate Thai dancers and relevant artists for the best presentation in dance.
2. To present the uniqueness of the RCDC' s creative dance for everybody.
3. To extend public understanding and enjoyment of the diversified, creative and experimental dances and theater.

The RCDC goals:

Managers of RCDC will have a broad and long-term view of where the RCDC is going. And the RCDC manager and artistic director will respond by setting the RCDC

objectives and goals. From 4.2.1.2 the problem tree 1-16, analysis the findings for research Proposition 1, that the RCDC at TCC will benefit TCC, is found problem 5 there is no National Contemporary Dance Company (CDC) to work on national projects and gain national' s reputation. So the RCDC will reach the international standard and the RCDC goals are:

1. To win public recognition as an innovated dance company both artistically and in organizational within one year.
2. To win international public recognition as an innovatory dance company both artistic and organizational in five years.

4.2.2.5 Situation analysis-SWOT of Thailand Cultural Centre

In this section, the benefit of having RCDC at TCC are specifically considered. This is done by analyzing the operation of TCC and looking at how RCDC will help to address the problems faced at TCC. It is recognized RCDC will not solve all of TCC problems, but is intended to support way in which RCDC can make a significant contribution to the functioning of TCC

Analyze existing strategies-determining their relevance in the light of the environmental scan. This will include problems tree analysis to establish the extent to which environmental factors might lead to gaps between what is and what is now what is ought to be and what is a solution if changes in existing strategies were made. RCDC will scans the internal appraisals of the strengths and wweaknesses of the organization and external appraisals of the opportunities and threats which face it (a SWOT analysis).

Thailand Cultural Centre (TCC) has served the general public as a private organization since it deal with arts, culture and entertainment but in a bureaucratic form. TCC is a dual structure of organization. From the researcher's own observation, Individual interviews, group interviews, documentary, direct and indirect are participant. The impact of internal and external environment that interact with TCC

has been assessment to ensure that its management is fully aware of its strengths and weaknesses and the opportunities and threats it faces.

Environmental scanning-scanning the internal and external environment of the firm to ensure that its management is fully aware of its strengths and weaknesses and the opportunities and threats it faces (SWOT analysis).(Armstrong, 2001:18)

Table 4.13: Sources of Evidence for TCC performing arts management: Strengths and Weaknesses.

Issues	Strengths	Weaknesses
Human resources	<ul style="list-style-type: none"> ● TCC is a large organization. ● There are a large number of officers. ● Long term position. ● There is staff welfare in the system of civil servant. 	<ul style="list-style-type: none"> ● TCC is a bureaucratic Organization ● Staffs of less experience in arts management. ● There is no skilled artistic director. ● The TCC' s technicians cannot develop their technique in their own working place. ● Low motivation, no reward and punishment, ● There is bypass and jumping over that confused the working system. ● Lack of public relations skill.
Compare activities of other groups	<ul style="list-style-type: none"> ● There are Thai dance, western music classes for the amateur. ● Have good connection with other group domestic and international. ● Multipurpose kinds and scales of performances. ● Open to community activities 	<ul style="list-style-type: none"> ● Presenting less creative works. ● Have less freedom to initiate project. ● Lack of real knowledge in various kind of performing arts ● Have limited scholars to consider work of art. ● Bureaucratic system create unfair grants ● Arrange in a restrictive context. ● Act as a presenting house. ● No clear policy in the programming.

		<ul style="list-style-type: none"> ● The program is depended on the booking organization. ● No contemporary dance class. ● No learning services or master class for professional artists.
Facility	<ul style="list-style-type: none"> ● TCC is a well known place. ● There is the only theatre in this area. ● There are good theatre facilities for performing. ● TCC mainly acts as a presenting house ● There are many spaces for rehearsal and perform. ● TCC provide training centre for students . ● There is no competitor for theatre. ● Commercial projects have more opportunities at TCC. 	<ul style="list-style-type: none"> ● There is no RCDC to work on national projects and gain national reputation. ● under-used facility. ● The location is far from the town centre. ● The TCC is too quiet in the day time, on the actual day. ● TCC' s space is unbalance used between students' s training and professional used. ● TCC' s fees is expensive for arts' devotee. ● Some space gets less booking.
Financial	<ul style="list-style-type: none"> ● TCC is supported by the Government. ● TCC' s rent is cheap for commercial firms, so the main theatre is always fully book. ● TCC can gain money from exhibition and theatre spaces' booking. 	<ul style="list-style-type: none"> ● Ticket is expensive. ● The small theatre and open air theatre are not fully book.
Information	Has opportunity as a national place.	<ul style="list-style-type: none"> ● Lack of creative publicity ● Public has less information

Table 4.14 Sources of Evidence for TCC performing arts management: Opportunities and Threats.

Issues	Opportunities	Threats
Economic		<ul style="list-style-type: none"> ● Economic recession has reduce some supporting funds.
Education	<ul style="list-style-type: none"> ● The new educational reform may support creative activities. ● The coming of the new Ministry of Culture may have a clear policy for art and cultural promotion.. ● There is evidence of creative educational support in the current government. 	<ul style="list-style-type: none"> ● There are many commercial organizers and sponsors ● The impact of university entrance persuade student and parent to concentrate on academic study. ● There are not enough art organizers and sponsors for arts and cultural activities.
Technological	<ul style="list-style-type: none"> ● IT and some international programmes from TV provide activities' information. 	<ul style="list-style-type: none"> ● Cinema, TV and video is more popular. ● Thailand has not enough national institution with high technology which act as a station to continue studying in creative dance.
Cultural and Social	<ul style="list-style-type: none"> ● New generation search for new creation. 	<ul style="list-style-type: none"> ● Thai people still don't belief in the quality of new performing arts creation in Thailand. ● Thailand has not enough contemporary dance works which reflect the development in dance.
Political and Legal	<ul style="list-style-type: none"> ● There are some signs of local wisdom protection. 	<ul style="list-style-type: none"> ● Thai politicians do not value arts and culture.

Source: Prepared for this thesis

The opportunities and threats implies a sign of an external environment that affects the situation at the Thailand Cultural Centre, while the strengths and weaknesses outlines the picture of an internal view of the organization. The findings are collected and divided into some of the internal environment and external factors that make an impact directly on the TCC such as social, education, political in the external matters and human resources in the internal environment. The rest has been mentioned in the 4.3.2 Factors involved in the feasibility of establishing a Resident Contemporary Dance Company at Thailand Cultural Centre.

(1) Analysis of external environments

Based on the SWOT analysis reviewed and the data collected from the researcher own observation, literature reviewed, in depth interviewed with scholars and TCC officers a number of findings relevant to social, education, the political, Law and Regulation that impact Thailand Cultural Centre are found.

Social: The modern Thai has encompassed and changed Thai convention into a post-modern ways of living. There is not a clear direction in Thai contemporary society that affects the Thai family concept. It has not stimulated the young generation in the family to continue responding to Thai cultural heritages. The education, awareness and promotion for the arts and culture need to be planned and point to the right direction, such as the encouragement of the creative activities in schools, colleges, universities and communities.

Education: Educational Reform implies the necessity to fill the gap of lacking of an appreciation in arts and cultural of the young in the past 20 years ago. As seen in the TCC public relation's documents, only 19.67% of the audiences at TCC are 15-25 years of age. The Ministry of Education needs to educate politicians and the young that this is a large segment of human life that continues generation to generation. Eggasith Chotpakditrakul, Executive Director of International Cultural Promotions Limited,

Bangkok, Thailand, said “ *In Budapest, there is a rule that students have to pay attention, watch and discuss on performing arts for three years continuing.*”

The political, Law and Regulation: Gap in the arts and cultural perception among Thai politicians is reflected in the general public. There is no clear policy in protecting Thai culture both tangible and intangible. The politician can concentrate on values related to money but art and culture is not necessarily about making money, it is about appreciation and the development of the soul. They seem unable to see the relationship or the value that it has to the welfare of the people as the whole. They are not concerned with the development of culture. There are no laws or registration that promote art and culture. Thai Law is not experienced enough to protect Thai local wisdom. The missing appreciation of arts and cultural perception among Thai politicians affect the way of thinking in every Thai Government. This makes them unable to think of ‘ Make Arts your Business’. The government should give grants to do art and culture research.

(2) Analysis of internal environments

One way of affecting the internal environment is to formulate a vision and mission statement for knowledge. Traditionally, a vision and mission statement contains statements about the ideals to which a company believes itself to be committed. (Probst, Raub, Romhardt, 2000: 48)

Based on the SWOT analysis reviewed and the data collected from in depth interviewed with TCC officers a number of findings relevant to human resources at Thailand Cultural Centre are found.

The Chain of command

The jobs that have been done in the TCC, results in the people nor following the chain of command. They bypass the job to senior persons or the seniors just bypass the job to the wrong position. This causes repetitive action and the work is not reasonably disseminated to the right direction as it prescribes in the job description. Classic

management theory in Fayol's Fourteen Principals, states that "there should be a clear and unbroken chain of command linking every person in the organization with successively higher levels of authority." (Byrnes,1999: 111)

The system of the job description to be management by objective

Each section has already had its job description and job procedures. But some positions do not follow the description. They can execute to a limited degree.

If this happens management should insist on management by objective for those who have a job description. If any position can only achieve limited items of work then the descriptions needed to be changed. Each position is needed to be instrumental in setting goals and objectives. And they are evaluated, the work are evaluated on whether or not they meet their objectives.

If any position does not execute their duty that person should be fined or transfer that person to another position. The organization should also develop a fine and show consistence that that person had not met or transfer him to another position.

Communication

Communication among the top positions is limited. The top levels are quite often not able to know the problems that generated among the lower levels. This can cause misunderstanding and exacerbate to that problem. Then the correction has been pushed into the wrong direction so that the problem cannot be solved at all.

If this has happened, it is necessary to change management style so that it might have people who can report to senior management on a weekly basis, reporting starting from the lowest position to the top management.

Leadership

The leadership which gets used to the negative perceptions and uninitiative way of working in bureaucracy remain as a stereotype of a boss lacking imagination and rapidly losing skills in human relationships.

As in most areas of company culture, it falls to management to persuade others to accept normative knowledge goals. It is most important that top management should show a convincing level of engagement. (Probst, Raub, Romhardt, 2000: 46)

This can be solved, of course, by arranging a special course in human management for the executive level. And also the management's objective will be to develop these people to achieve more and meet the organization's objectives. In this way management will become more proactive and steer a different pattern of working. A good trained manager skilled in human resources will become a determined problem solver.

Serve the general public

Most civil servants limit themselves only to their work in hand. They often lack the learning experience and knowledge of how to treat others. So they lack an awareness of other people's capacities and start to establish a loose connection with other people. This quite obviously undermines the quality of work.

It is necessary to establish a course in theory and practice of social awareness. There is a need to train in an education and service training course of how to recognize that the nature of a problem and recognize that they are not servicing the clients they are dealing with properly. This sort of training will benefit the organization considerably.

Motivation, reward and punishment

There is no reward and punishment system in the present organization. Instead, it is apparent that helping each other in a flawed process has produced a sort of culture of its own. Which leads to lack of motivation throughout. So the member of the organization has no motivation in the organization. And so the bureaucratic system of passing to the next level is entrenched.

This is not easy to solve as it has been the pattern for many years which is well-established. A leader must find ways to motivate those people who want to do well. A lot of time they just give them an extra responsibility without the understanding.

Something that they can make a decision and what is wanted is something on which they can feel part of their group, part of the organization. But a clear prescription needs to be executed and the whole organization needs to be stimulated to respond to the mission and reputation of the national cultural organization. At least the admiration received can be forwarded at conferences to produce further inspiration.

Lacking of creative ideas and fair consultation

Generally there is no discussion and information that open to the public about the decision on the project's. Sometimes the decision is based on the powerful consultancy who can manipulate to his own advantage. And there is neither active searching nor intention to keep connection for art devotees. One of public relation officer confirmed that usually TCC has up to 200 seats quota in every performances. These availability could distribute to artists who help TCC projects as a quota of goodwill and can also keep a good relationship in the future.

(3) Opportunities and disadvantages expressed by the senior official, Office of the National Cultural Commission (ONCC)

The findings of the opportunities and disadvantages regarding future TCC expressed by the present Secretary-General of the Office of the National Cultural Commission (ONCC)

Opportunities

1. The present Secretary-General of the Office of the National cultural Commission (ONCC) has an open mind and open opportunities for interesting ideas.
2. The new Ministry of Cultural will bring benefits the TCC operational system.
3. New ideas will be opened to anybody who would like to initiate a project with the TCC. They would have to talk to the TCC from the beginning of the project, of course.
4. TCC will open courses in arts and cultural management.

5. Support the national by giving master classes to promising artists if established national artists are willing to do so.
6. No resident company at TCC but be prepared to accept reasonable new ideas.
7. To continue its role as a social study for children.
8. The TCC will be the organization which starts each project, the intention being to let the initiators carry out autonomous operations. Nevertheless, the TCC will create the new project.
9. To open the Thai music courses for school teachers who will have to disburse another 10 students.

Disadvantages

1. There is a tendency towards isolated self decision by top management to prevent some projects continuing.
2. The TCC funding is an annual funding so it is a problem for a continuing project.
3. The TCC is against some shows like beauty contests, banquets, and fashion shows.
4. There are two foundations of the TCC which are allowed to use interest from the capital but since the economic recession there has not been much to spend. This affects the salaries for national artists which also come from one of these foundations.
5. All of these tasks will raise problems which have to be faced. In addition, each project will take some time in order to establish successful institutes.

How will RCDC strengthen TCC' s operation (see summarize from 4.2.1.2.)

In view of the problems of TCC as identified in the foregoing discussion, how would the establishment of the RCDC contribute to the operation of TCC. This issue has already been addressed in 4.2.1.2 Benefits from having the RCDC at TCC, (5) Conclusions: The Resident Contemporary Dance Company should be at Thailand Cultural Centre.

The management for a freedom in creating

As artistic purposes the freedom in creating is also the main fact to get success. To set up a limited company can be the way that the decision for the work of art must be free from the control and intervention of bureaucracy. Without the ironclad legitimacy of the legal business organization such as a limited company the artistic purposes may well be subjected to diminishing its creativity. This might affect in most of the program planning by conservative control a performance of unimaginable boredom. As an example of the Saturday school for children at TCC run by the Art and Association for Youths, ONCC which is in the control of the Office of the National Cultural Commission ONCC, Ministry of Education. In the past, the Office of the National Cultural Commission ONCC supported Thai Youth Orchestra project, Thai Children's Chorus project, and the Art and association for Youths project. But now the ONCC supports only the first two projects with the amount of 300,000 per year in each project. And the ONCC establishing the Art and Association for Youths, ONCC as it is now in order to be an autonomies in financial aspect. The Association is successfully supported itself by the income from Thai music and Thai dance classes but under the control of ONCC. The fee is 2,500baht plus some extra fees per 1 student per year including 48 lessons (144 hours). The classes are from 13.00 – 16.00 on Saturday. The school is divided into 2 semesters, 1st semester starts from February to July and 2nd semester starts from August to January every year. They can take 250 Thai musicians, age between 7 –17 years of age and specialized in different kinds of Thai music instruments, 120 Thai dance students and 30 Khon students, age between 6 – 12 years of age. The students are intern to perform in front of the public in different places: TCC, Hotels, Shopping centre, television and provinces etc. And they has opportunities to perform abroad like The Republic of China. Because there are a lot of students so they take turn to perform. When one has already performed they have to wait for their next turn. Most of the advance students who complete the course eventually disappear in their own way because the new students arrive every year. There is no further professional opportunity arranged by the centre.

Most of the performances at TCC are arranged as a community base with no direction as Fisher has mentioned that TCC is operated as a community base without a clear policy. The organization is controlled by the office of the national Cultural Commission. The organization has earned some income from several activities with volunteers from students and their parents. The association has to pay tax and has autonomous authority to operate its income and expenses. But somehow because of the association prescriptions and the people involved in the association plus the control of the office of the National Cultural Commission, there is less freedom in artistic and management performance. Two of the associate secretaries of the association said that the association has a successful operation in getting students but in term of artistic creation they cannot do it freely because of the disagreement cause by the opposite side during the formal meetings. One of the associate secretaries who interviewed said that, *“most of the problems come from the criticism of the one that don't do much and the ones that do all the work love no opportunity to defend.”*

Although the other problem is that will the Government deals with the limited company. As in the US, the Government don' t like to deal so much with the corporation. They prefer to deal with nonprofit organizations. Because in the nonprofit nobody is making profit. The corporation people are making money. But in Thailand it' s different because Thai people still have less experience on this issue. The idea is good but at this stage of experimental work we cannot put ourselves into a risk situation caused by unofficial activities resulting in a long delay in the process and inconvenience. As the manager of the Bangkok Playhouse gave note: *“To be in not-for-profit or the Foundation or The Association in Thailand at the moment is very difficult That style of organization has provided so many rules that can cause the delay in quick decision making in the entertainment industry.”* And also Yuthana Sivarak the Visiting Lecturer of many famous universities and Law expert of Baker & Mc Kenzie Thailand remarked – *“in any situation in Thailand at the moment limited company is the best way with the 3 main points: legal, flexibility and safety.”* Especially the latter

one, he noted, that the limited company is provided in the civil and commercial code that the company has a limited liability.

The best way to organize a dance company is in a form of nonprofit organization, a system which is quite popular in the West. But it still does not exist in Thai Law. The association and foundation is as prescribed in The Civil and Commercial Code Law section: 78 – 136. As Yuthana Sivarakas gave during his interview, it is very difficult if its purpose is not for profit. There are three main points that make the Association and Foundation not suitable for the RCDC organization:

1. The registration is depend on the discretion of the registration.
2. Because of the not-for-profit motive of the organization, there will be a very strict investigated by the Revenue Department.
3. The length of the registration time is not practical. It can cause the long delay from the registered office.
4. If the process is to succeed then the artistic decision can be stopped by the conservative committee.

And it is noted that the Association and Foundation at the TCC will be controlled by ONCC. As an example of the Art and Association for Youths, ONCC which is in the control of the Office of the National Cultural Commission ONCC, Ministry of Education. And there is a tendency that the ONCC will establish another two Association those are the Youth Orchestra and the Thai children Chorus. These are mentioned by the Secretary-General of the ONCC. We have to consider the following business organization that exists in Thailand at the moment. There are some suitable ways to choose for the dance company's benefit:

Table 4.15: Individual business organization

Individual:	Ordinary partnership:	Group of person:
Not register for VAT.	Not register for VAT.	Not register for VAT.
Tax from the income received by the business is subject to a	Formed by at least 2 partners.	Similar to ordinary partnership but different in details.

<p>progressive rate of 5-37%.</p>	<p>Not required to register with the Ministry of Commerce.</p> <p>Two partners must be joined and unlimited liability for the obligation cost (must be undertake) by the ordinary partnership.</p> <p>They can register for a new Tax I.D. of the ordinary partnership with a rate of 5%.</p>	<p>New members can join the group without the agreement of everybody in the group.</p> <p>They can register for new Tax I.D. is for groups of people named X&Y</p> <p>They have to report and pay tax twice a year.</p> <p>The partners must make their own contract agreement on the benefits, obligations and liabilities.</p>
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Source: From Yuthana Sivaraks' interview and lecture.

Table 4.16: Juristic person business organization

Ordinary Partnership:	Limited Partnership:	Limited Company:
Formed by at least 2 partners.	Formed by at least 2 partners.	Formed by 7 promoters.
Both partners must be joined and similarly liable for the costs of the partnership.	Liability is limited.	More than 7 promoters can be shareholders in the future.
The contribution that partners contribute to the company may be in the form of money, property or service.	One or more partners shall be the partner with limited liability and one or more partners must be the unlimited liability partnership. The managing partner of the limited liability must be a partner with unlimited liability. The other	The capital of the company will be divided equally in the form of shares.
The two partners will divide		The limited company is provide for the civil and commercial code and has a limited liability.

<p>income equally.</p> <p>Register with The Ministry of Commerce.</p>	<p>partner that has limited his or her liability cannot act as the managing partner. The one who is responsible for the obligation cause by the partnership is the partner with unlimited liability. The partner with limited liability is liable only to equal amount that he or she is going to contribute to the company.</p> <p>The income is divided by the ratio of the individual investigation of partners.</p> <p>Register as juristic person with the Ministry of Commerce.</p> <p>The contribution that partners contribute to the company may be in the form of money, property or service.</p>	<p>The promoter must hold at least one share of 35baht.</p> <p>The company must prescribe the registered capital. The amount of registered capital will be related to the official fee that shall be paid to the Ministry of Commerce: The official fee is 500baht for every 100,000baht of registered capital. And the Ministry of Commerce has set minimum official payment at 5,000baht. So the limited company has to set up registered capital of 1,000,000 baht.</p> <p>In case that the company needs to employ foreigners. The ratio is 1 foreign employee per 7 Thai employees plus evidence of 2,000,000baht in registered capital. But because of economic recession the ratio of foreigners employed becomes 1 foreign employee per 4 Thai employees plus evidence of full payment of 6,000,000baht in registered capital. This also depends on how important and</p>
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		<p>useful the obligations of the foreign employees are.</p> <p>The liability of the share holders is the unpaid amount of the share held by them.</p> <p>The managing director also doesn't have individual liability. Only the shareholder can sue in the case of damage caused by the irresponsibility of a managing director.</p> <p>The number of the directors in a limited company is not restricted.</p> <p>The law requires the first payment of at least 25% of the share value. For example if something goes wrong the shareholder will be liable only for the remain 75%.</p>
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Source: From Yuthana Sivaraks' interview and lecture.

In the chapter 2 Literature Review the researcher has developed some logical process and theory that helps to reflect the clear perspective of reasonable organization management. We can see in these ways that the RCDC management at TCC will be feasible as a limited company.

Lancaster remarked that the limited company is best, if it is not nonprofit in Thailand. It is feasible that there are two ways of establishing the management of RCDC at TCC. One is to establish RCDC as a civil program under the wing of TCC. This way the RCDC will be fully supported by the government but it will be under a bureaucracy, which mean less freedom of thinking in terms of artistic decision, unless the TCC can be more open to accept the RCDC policies. From Outlook, Bangkok Post newspaper's reporter, August 21, 2001 under the title "A Chance to Dance" by Wanphen Sreshthaputra. Thanpuying Varaporn Pramroj, headmistress of Varaporn Kanchana Ballet School, one of Bangkok's oldest ballet schools, mentioned that in 1989, she formed the Bangkok Ballet Theatre Association, trying to foster the most talented students in town. They hold successful co-productions with Le Jeune Ballet de France. But now they discontinued their activity for many years. This is an example of unpractical idea in establishing associations or foundations like Bangkok Symphony Foundation which comprise too many people in the organization and make it too difficult to move and change when the organization faced the impact of economic recession. To set up an association or foundation are not recommend by the lawyer and law instructor.

4.2.2.6 Strategic issues

And a number of the findings that derived from internal appraisals of the strengths and weaknesses of the organization and external appraisals of the opportunities and threats which face it (a SWOT analysis) in 4.3.2.2 situation analysis- SWOT of Thailand Cultural Centre.

From the findings of 4.2.2.6 other companies' vision statements and in Chapter 2, 2.3.2 General brief picture of world CDC we found that, there are already hundred of people who are trying their best in the field of dance as a dancer, choreographer, music composer, lighting designer. Then suddenly they come a kind of Renaissance the international become interesting in contemporary dance. But one has to cope with the government if they give the opportunity now then it can happen in the grand scale. Now everyone is struggling in a small compound try to make one

production and never have enough money never have enough space so much energy is wasting. This could centralize the energy and serve as a platform and may be a miracle can happen after 10 years may be 5 years.

Define strategic issues in the light of the environmental scan this may include such questions adapted from Armstrong' s Formulating strategic plans (see chapter 2, 2.3.2 Formulating strategic plans) as the following:

- Planning how is RCDC going to maintain growth in a market.
- Planning how is RCDC going to maintain our competitive advantage in the aggressive market.
- Planning the action that RCDC is going to take as a result of its strategic management plans.
- Planning the extention that RCDC needs to diversify into new products and markets and in which directions should it go?
- Planning the proportion of our resources that should be allocated to research and development?
- Planning what RCDC is going to do about our ageing dancers and machine tools.
- Planning what RCDC can do about its overheads.
- Planning how RCDC is going to finance its projected growth.
- Planning how RCDC is going to ensure that it has the skilled dancers and other

kind of artists it need in the future.

After setting up clear conceptualizing ideas of the RCDC's overall strategic management in 4.2.2.2 Formulate Strategy,4.2.2.3 Mission statement and 4.2.2.4 Developed Goals and Objective, it could study strategies that meet objectives in the light of the analysis of strategic issues, and decide on the critical success factors related to the achievement of objectives and the implementation of strategy and , it is considered the best procedure to divide the tasks into two categories as my own observation and participation in most of the UK professional dance and ballet companies such as The Royal Ballet, The English National Ballet, the London

Contemporary Dance Company, a system we can't notice in the Thai Dance organization. At this stage the existing management strategy will divide into:

4.2.2.6.1 Artistic research plans

Artistic plans are proposed by the artistic staff who will propose what work to present and will help to decide how the repertory or production(s) might be modified to be more reasonable works. (Shagan, 1996:15-16)

No amount of managerial brilliance or sophisticated marketing efforts will amount to much if the basic product does not meet the needs of the consumers for whom it is intended. (Byrns, 1999:254) And Marketing and fund raising cannot make a bad script good or a weak performance strong.

Artistic plans will include program planning, Audition for performers, choreograph, rehearsals, dressed rehearsals, performances, workshops and lectures.

Resource base research plans

After the RCDC Strategic management has been concerned with creating and conceptualizing ideas of where the organization is going attention is also concentrated on the resource base required to make it succeed which is Thai talented artists.

Resource base research starts with planning how and where to survey for the possible resources. The dance school and dance event is a good place to meet dance artists and apprentices. Then the planning how to use those resources is necessary,

- First for planning of how to allocate resources to opportunities which contribute to the implementation of the RCDC strategy.
- Second for managing these opportunities in ways which will significantly create value to the results achieved by the organization.

4.2.2.6.2 Marketing research plans

Management Plans are responded by managing director who concentrates initially on the costs of the proposed projects, the resources necessary to succeed, and the ramifications on other company activities. Management must also assess the product's salability and the financial and logistical impact of its technical demands because, ultimately, it is responsible for booking and administering the tour properly. (Shagan, 1996: 15-16)

Area of management such as corporate planning, marketing, management accounting and operation research, which make considerable use of related techniques and which may be termed disciplines.

The RCDC organization plan must follow and parallel artistic plans. This includes concentrating initially on the costs of the proposed projects, the resources necessary to succeed, and the ramifications on other company activities as Shagan mentioned. In this section it will review in other management tasks.

Marketing research plans

Marketing Research plans have to be taken to implement the mission statement, strategies and to achieve goals and objectives. Everything has to go in the same direction as the mission statement of the RCDC. since the organization's mission statement is dealing with contemporary dance. The contemporary dance has been defined in chapter 1 relating to the meaning of current or now. The main concept of the RCDC management plans should follow that direction. In live performance there is a relationship between performers and audiences. It is a practical need to pay attention to the latest information about audiences.

In the performing arts business: There is a magic in the performance. There is a certain unnamed quality that permeates the air between the performers and audience, causing a communication that is possible only because of the "place" of the performer in relation to the observers. (Schlaich & Betty, 1998: 3) The place in this sense mean a psychological relationship that the performer can transform in the audience by their actions.

From this relationship, apart from the performer the audience is the main target for marketing in a performing arts organization. So we must concentrate on current consumer' information to start with.

In the present situation, consumers have been found to be more careful in their buying decisions. As shown in a recent news about 'To win 2002 Consumer Behavior':

Consumer Behavior of this economic crisis:

- a. They will consider to the tangible goods more than intangible.
- b. To purchase the quality goods at a good price.
- c. They will study before buying.
- d. Think more before purchasing.
- e. Want quicker and better returns.

Resources from: Mahamontree, Bunyaruit, and Kangviboon, Suntorn: The changing of Consumer Behaviour in 2545. Marketing Business. Krungtheb Turakit; 30th Jan 2545.

Marketing Research plans for RCDC will concentrate on audience finding strategies. Professor Helen Lancaster, Senior Director of Mee Fa The International Academy of Music, who describes the convincing of two type of audience. Armstrong describes influences on individual buying behavior in the literature review. We conclude that there are two type of audience that we need to convince :

- To convince people what is artistically needed.
- To convince people who will support the company and allow it to survive and grow, such as, the parents and children who study dance.

From the researcher observation Thai dance students in general have low attitude toward live performances. It's needed to be stimulated on a self-educational aspect. But as Richard Long and Meinttenen remarked: dance students are also dance audiences. Very important is having evidence from some potential audiences. This relates to segmentation – the breakdown of customers into segments that will respond to more precisely targeted marketing mixes. (Armstrong, 2002: 37). One part of finding

audiences lies in the actual performing events and the other part is where audiences are likely to be and that is in the schools. The dance students and the audience who are going to the dance events now are the ones who are most likely to be interested.

This Marketing Research needs field research plans as it is mentioned in Chapter 3 Methodology. The principal techniques for field research will be interviewing, observation and questionnaires. These will provide such facts as the dynamics of consumer behavior. The attitudes to new and existing products can be measured and these attitudinal conclusions can be reached on shaping marketing strategies or solving marketing problems. The findings from questionnaires will be considered in relation to the product, funding and promotion plans of the RCDC project later.

In many cases, arts organizations would probably not see their mission as providing satisfaction to customers. After all, in the minds of those inside an arts organization, a symphony concert is not a mass consumer product like soft drinks or toothpaste. However, the reality is that arts organizations function in a highly competitive entertainment market. (Bymes, 1999: 256)

It is the same situation as in dance organization, if the contemporary dance performance does not provide some degree of satisfaction to regular audiences, they will not continue to purchase the performances. It is necessary to learn the consumer's needs and wants. (See Appendix 3: Diagram of audiences' opinion)

According to Kotler, the concept of societal marketing "holds that the organization's task is to determine the needs, wants, and interests of target markets and to deliver the desired satisfactions more effectively and efficiently than competitors in a way that preserves or enhances the consumer's and society's well-being." (Colbert, 2000: 11) When audiences purchase an entertainment's ticket, they may satisfy a functional need, but a particular production and styles may provide an intangible psychological satisfaction for passion or prestige.

Needs and wants : to provide a high degree of satisfaction to audience members so they continue to purchase the product as well as the philanthropists to give grants,

and business companies act as sponsors. Marketers define a need as "something lacking that is necessary for a person's physical, psychological, or social well-being." A want is defined as "something that is lacking that is desirable or useful." Wants are intrinsic to an individual's personality, experience, and culture. (Byrnes, 1999: 256)

Before we form the production, fund raising and promotion strategic plan for RCDC, it necessary to find clear marketing strategic campaign and utilities for RCDC's marketing strategic plans.

4.2.2.7 Marketing strategic campaign

Schlaich and Dupont also mentioned in chapter 2, at the final of 2.2.3 that it needs to begin a marketing campaign at least three to four months prior to the event.. In marketing performing arts, we need to provide the products and services that can satisfy people. Byrnes mentioned on 'needs and wants', theoretically, the better match, the greater is the satisfaction. And from resource base research, marketing research and the latest news about to win 2002 Consumer Behavior (a current or contemporary situation) that we found in the existing artistic and management strategic plan. In chapter 2, at the final of 2.2.3 Armstrong described, Target marketing—the process of aiming marketing efforts to meet more precisely the needs and wants of customers.

So RCDC marketing strategic campaign is going to be the issue of **'Needs and Wants in Contemporary situation'**, which we should use as an overall strategic campaign for the starting period of operation. Since needs and wants will occur it will relate directly to the strategy in finding production, finding funds and finding the audiences.

Carry out market research to gain understanding of consumer wants and needs and to identify gaps (gap analysis) which existing, modified or new company products or services could fill. (Armstrong, 2001: 53) Byrnes also remarked, when you have needs and wants to satisfy, two other marketing principles come into play: functional satisfaction and psychological satisfaction.

4.2.2.8 Utilities for RCDC's marketing strategic plans

Needs and wants are satisfied through the process of exchange. The company will produce something of value in order to receive something of value. The exchange process depends on utilities that we use for overall marketing strategy plans:

- Form utilities: The psychological satisfaction gained from the events can form a powerful relationship between the audience and the RCDC. So the strategy of providing information that attracted the audience should be memories that stimulate the audience's emotion by using strong and powerful images from the information material and continuing into the same emotion during the performance. So all the information material should be matched to the style and quality of the production
- Time and place utilities: Live performances, by nature, will always be limited in their manipulation of time and place utilities. In this issue the television and home videotaping are superior. So we use this channel to give company's information through popular talk shows on prime time. The exchange of strong and powerful scenes from the performance can be specially arranged to accompany the talk. We must use unique, high-quality items to provide the RCDC with a chance to build a strong relationship with the discriminating buyer. The live video of the company's best programs provides in a way that can reach audiences in a way which could never be achieved in the theatre. This can be an excellent means of publicizing the company to long distance connections.
- Possession utility- derived from the satisfaction of using or owning the product. Long-time subscribers, sponsors, grants, members or friend of RCDC can offer audiences regular private seating possession. Grants from philanthropists can help to pay for each part of the set, props, costumes, and the staff apprentices. Apart from this strategy, selling souvenir programs and other

related material can be launched in order to get funding for the company' activities.

Marketing and fund raising can help support a long lasting relationship between the individual consumer and the organization. (Byrns, 1999:254)
 Prepare operational, resource and project plans designed to achieve the production, fund raising and promotion strategic plans and meet the critical success factor criteria. From the clear RCDC strategic issues and utilities, there will be 3 practical directions to reach the RCDC's marketing strategy plan.

4.2.2.8.1 Production strategic plans

Production strategies plans will be parallel to the artistic strategy plan. The plan will concentrate on organizing an activity for the following groups, in order of priority:

Firstly: the students and teachers from schools, colleges and universities in the community.

Secondly: ordinary people in the community or outside the area.

This production strategic plans divide into 4 steps:

(1) Production plans in connection with Value Chain

Action plans will follow the direction of the RCDC Mission Statement.

And start the overall actions in connection with the value chain : The value chain – this concept was also formulated by Michael Porter. The value chain consists of five generic categories of primary activities.

1. Inbound logistics - the reception, storage and internal transport of inputs to the product.
2. Operations - the transformation of those inputs into the final product form.
3. Outbound logistics - the collection, storage and distribution of the product to buyers.
4. Marketing and sales - persuading buyers to purchase the product and

making it possible for them to do so.

5. Service - the provision of service to enhance or maintain the value of the product. (Armstrong, 2002:17)

From the value chain the strategic management will consider first for planning of how to allocate resources to opportunities which contribute to the implementation of the RCDC strategy, and second for managing these opportunities in ways which will significantly create value to the results achieved by the organization. These remark the action plans that will follow the direction of the first step of the RCDC Mission Statement all the way through. These are

(2) RCDC production plans:

- Arrange an open audition to give an equal opportunity to everybody and hire talented people. Artistic Director is the first priority in contemporary dance.
- Gather talented dance artists and give professional training to raise the dance standard to world technical standards as well as Artistic Quality.
- Launch creative programs to attract both regular and new audiences.
- Have the company promote in local communities and the new audiences such as schools and education institutes.
- Evaluate the result to improve in the future.

Managing the RCDC activities

Miettinen, an expert in festival organization, did recommend several activities that the RCDC could achieve such as:

RCDC should take part in a dance festival. To be part of the festival is a good promotional opportunity either for one week or 5 days where the group can be occupied in exhibiting showing the company' s available repertoire.

RCDC should welcome visiting artists: RCDC could also serve as a centre point for visitors from all territories such as from France or other countries. It will be in the

lively contribution to art that artists from various territories come and go all the time. This will generate new information all the time and also gradually generate regular audiences world wide.

Fisher agreed with Miettinen that if there are regular performances it is easier to remind the fans and the people really start to remember. Miettinen insists: If there is some regularity it is easy to get those people. They really start to remember if there is the regular month when there is a dance showing. It has already been advertised and persuaded the reporters to write about the company. The RCDC manager shouldn't forget to publish and send news letters, use the web site and anything similar. Make contact with other countries and be prepared to provide information. Miettinen describes,

“And in that sense, of course, one has to think very carefully of the whole structure of the company. It means you have to have a producer, at least the one who knows the media and able to get information to both Thailand and other dance centres in the world. It is very important to make a kind of a network with all sorts of useful information so that visiting artists can come more easily and The RCDC can go to perform in other places”.

RCDC should operate workshops:

Although dancing has developed very quickly in Thailand now, to compare with early 80s. There is still a gap between mixed audiences and the artists. The RCDC manager can check this kind of educational problem. When RCDC organizes a big production it could invite schools to attend the performances or some of the dress rehearsals. They can see what lies within dance, how it is structured and the choreographer and dancers can tell the students what hidden ideas are all about. Then we could have a serious lecture for those who want to go a little deeper into the history of dance - its different styles and both foreign and Thai contemporary, classical style etc. Maybe the general public could just study from the company's video library and search for different types of dance such as Thai dances or for those of Merce Cunningham and Matha Graham. In this way, the RCDC could be useful to serve the

general public with all sorts of useful function to benefit creative learning in the community.

The RCDC at TCC can also arrange an out reach activities

Resident companies like the RCDC will have outreach activities to generate income. That means that the RCDC will also perform in various other places like schools or various centers. The TCC is based in Bangkok so the outreach will tend to be more focused in the Bangkok area than in other places. Long has mentioned, that *“they can perform in their home spaces a certain amount of the a year. A substantial amount of time could be 12 weeks a year and also have outreach activities”*.

The RCDC can help TCC to provide information

The very important RCDC information is the production' s information. Miettinen remark that:

“I’m very sorry to say that I’ ve been here for three and a half months and I want to know what going on in the national theatre. I never get information. Not everything is in the Bangkok Post and not in the Nation either. If I walk to the box office of the Thai National Theatre, people do not speak English very well. I have to ask from the touring office if they know, or if there is anything going on in the national theatre. This is very sad situation that so many beautiful performances are going on but no one - for example the foreigner - never gets enough information”.

This kind of problem should never happen with the RCDC' organization. The RCDC would serve as a training centre for producers who are going to specialize in dance production. Miettinen also agrees with my observation that one different aspect between the TCC and the theatre from abroad is that we are unable to obtain enough brochures and leaflets of other events in the performing arts in the reception hall at the TCC. In Japanese theatre we will easily find brochures or information about other events and other venues. One performer who has some experiences abroad commented that it is because in Japan it is so expensive to advertise in the newspapers that is the only way. But here in Thailand the newspapers would be interested to have dance

information. And he added that I think Bangkok Post and the Nation will happily take the materials if only they can get formulated clear information with some interesting photographs. Everyone would like to have them. But somehow they are not able to do so. In European countries there are groups of young people who have the offices with coffee shops where people can bring 1,000-2,000 of leaflets to leave there.

The RCDC on tour suggestions

There are many ways that the RCDC can create its own activities, apart from residency at TCC.

- Resident companies will have national tours which means provincial performances.
- Another thing is that the company should do regional tours, that is touring other countries probably for 2 weeks a year. In confirmation of the thesis, Long said: Another thing that the company will consider will be a regional touring that is touring to other countries or ASEAN countries up to the budget are allowed probably 2 weeks a year.

Product design that come from local materials.

Jukka Miettinen suggested:

“And it’s interesting that the trend of contemporary work is not only a means to imitate the western. And the most interesting is to see the contemporary productions of those people from South East Asia who really try to find new kinds of expression that are based on local tradition, not western”.

(3) Activities planning

The best consumer marketers have long known that safety lies not in products but in portfolios of products (Heller. Management Technique:101). Sponsorship takes more effort than getting your audience. So programming is a tool to win the audience’s heart and the communities are powerful audiences. Make your programs entertain the public and serve the communities such as:
Perform in Summer season, Rainy season and Winter season.

School and educational institute tours Workshops

Special event or performance domestic venue or international venue

Design a yearlong plan of the RCDC activities:

1. Summer season is an artistic program usually performed at TCC main auditorium in April for general public.
2. Rainy season is an artistic program usually performed at TCC main auditorium in August for the general public.
3. Winter season is an artistic program usually performed at TCC main auditorium in December for the general public.
4. Teaching creative dance classes at TCC with experienced artists at less than market fees.
5. School and educational institute tours, provided by the workshops department in the larger dance company such as that used by the Royal Ballet. In a smaller scale company, all the members of the company will conduct the teaching and workshop. If the company decides to perform in schools and educational institutes, after each performance an open discussion can be arranged. The director, teachers and student union head can help to organize and encourage the students to participate in the issues openly. Lively debate is the core of a burgeoning creativity.
6. The workshop department offers a wide range of activities for people of all ages and abilities to complement performances by the company. Events include courses for teachers, workshops and special projects based in schools, hospitals, and local communities.
7. Special event or performance domestic venue or international venue to benefit the nation, RCDC, TCC and general public.

(4) The possible content of the RCDC programs.

- **Program for children aged 5-10**

Good children's theater can be a nourishment for a child's imagination. Children cannot just learn only from their regular school lessons. In classrooms boys and girls struggle not only with their numbers and letters but also the challenges posed by grammar and arithmetic. They also struggle to figure out how their life ought to be lived and what it actually means. The struggles of life are moral in nature. The theater for children could surely respond to it by thinking of how we might help young people ponder the rights and wrongs of this world through art. Stories like "Alice in Wonderland," "Little Prince," "The Wizard of Oz" and quality books like those Sea-write award winning books are all good at encouraging children to use their imagination. Dance is a bright extension of this.

- **Historic programs for adults.**

Plays with historic stories can be the most spectacular, flourishing of imagination and achievement in recorded history. The stories of Suriyothai and Bang Ra Chan for example make Thai audiences enthuse before and after their debut. In historical plays, audiences can learn how they laid the foundations of modern science, politics, warfare and philosophy and produced some of the most breathtaking art and architecture the world has ever seen. We can highlight the concepts of the plays to recount the rise, glory, demise and legacy of the Thai empire like Ayuthaya which marked the dawn of Bangkok civilization. The play, combined with dance, can develop more toward dramatic storytelling, stunning imagery, new research and distinguished scholarship to render our nation gloriously alive.

- **Social problems age 10-adult**

We can create a play or dance to spot social problems within the community. We can use this type of art to help overcome problems caused by breakdowns and inadequacies of the current system. We as a part of the community, need to bring this information to the community about such problems as AIDS, drug

abuse, environmental degradation and prostitution which can be dramatized in dance or plays.

4.2.2.8.2 Fund raising strategic plans: Despite a serious economic recession, the number of people who attend performing arts events has remained at an all time high. But it ' s always a hard task to initiate a cultural project. So only strong, confident and autonomous strategy will make the organization survive. For RCDC the fund-raising strategic plans must be:

1. Autonomic fund raising plans
2. The approach of philanthropists
3. Justification of some government subsidy
4. Sponsors

1. Autonomic fund raising plans

1.1 Dance classes, contemporary dance or ballet classes at TCC which would let the students have the opportunities of studying with experienced artists but at less cost than market fees.

1.2 Ticket Buying strategy plans.

To disseminate interest among audiences: To make the RCDC audiences grow from a single ticket buyers to the RCDC subscribers or members and finally to the RCDC annual supporters. To buy Inherently : To get the RCDC audiences to determination to buy a ticket because they believe the program is inherently good and would be beneficial to them.

The RCDC marketer should start with the image of the production. We can' t selling ideas to people if they don' t know what it involves. So persuasion has to start with the brochure that has conveyed that this is a Thai contemporary dance company. The material in the image presented is one of Thai contemporary dance. This can be demonstrated by good professional photos of the company's members in energetic

dance postures. The technique that creates an image of a moving picture will help the subject to look interesting and powerful. This is essential to launch a new product, which in this case is the TCC's RCDC.

2. The approach of philanthropists

Finance is always the first essential factor of production (convincing persuasion of potential philanthropists, the audience itself as well as sponsorships should be carried out as follows:

- Ask " Who will be there ? " That means you have to try to anticipate potential audiences. The most likely components are the students and parents in all dance schools. This information will come from the research that looks at audiences' point of view.
- Indicate " Who will benefit ? " Use the valuable advantage arising from performing experience to explain the benefit that each target group can gain. Simple issues like " The human is the only animal that dances " or " Dance is one of the oldest arts, which developed in prehistoric times as a natural expression of feeling and action " (Steeh, Judith: History of Ballet and Modern Dance. P.8) We are able to learn from the example of a world perspective of the benefits in arts support.

3. Justification of some government subsidy is usually made under the following assumptions:

1. Support for the arts opens opportunities for development of talented individuals from non-affluent backgrounds.
2. Such support has educational benefits, exposing young people to cultural activities that they might not otherwise encounter.
3. Arts are public goods that, when provided to individuals, automatically become available to and benefit, other members of the community.

Dance can also benefit the national economy. A good example is the French government's policy of supporting dance more than other countries. France is the most successful and popular country for the tourist business. (Vogel, 2001:326)

4. Sponsors

Funds from this source can be raised to exploit the RCDC image. Those who are involved in funding the RCDC will also gain the personal image of philanthropy. The outcome from giving support to the RCDC can gain benefits from more sales income because a sponsor can often use this project in the company's commercial strategy generating direct contact with customers. This issue needs strong dissemination and be parallel led with the promotion. Such activities are a key component of the marketing mix. The aim is to present the needs and wants of the products and services in an attractive light to customers to encourage them to buy.

Showing how it will benefit them by relating the function of RCDC dance projects with their own market. The existent dance in the communities can be raised and proved. For the most part dance has lost its magical or religious connotations and has become a recreational activity. And for Thai people, furthermore, information could liven interest by quoting that it also functions as an aid to courtship and as a means of physical conditioning. (Steeh,1987:8)

5. Fund raising action plans

Generation of RCDC revenue, that covered the 3,752,700 baht expenses, will come from its activities in the first year of operation as follows:

1. **The missing creative dance classes at TCC** can be conducted by members of the RCDC. The popularity of private dance schools are good evidence that guarantees the main target of the company's income. Dance classes, thus contemporary dance or ballet classes at TCC which would let the students have the opportunities of studying with experienced artists but at less cost than market fees.

Fee of 1,125,000 baht from creative dance classes at TCC for 150 students at the 7,500 baht per 1 student per year.

2. Funding of 100,000baht each from 7 shareholders

3. Creating special projects to serve the TCC annual or special events, is a Quite important way to create long term relationship with TCC and its officer and staffs with the purpose of that special events. And from the TCC Budget Statement for the fiscal year 2003, the RCDC manager and artistic director should be well prepared propose connections Creating special projects to serve the TCC annual or special events and get 300,000 bath grant which come from:

(1) Saturday performances (see Table 4.4) once a month to fulfill the missing creative performances at TCC. Any group can get 20,000baht for artist fee, and 2,000baht for set fee. The fee for one year is 264,000baht.

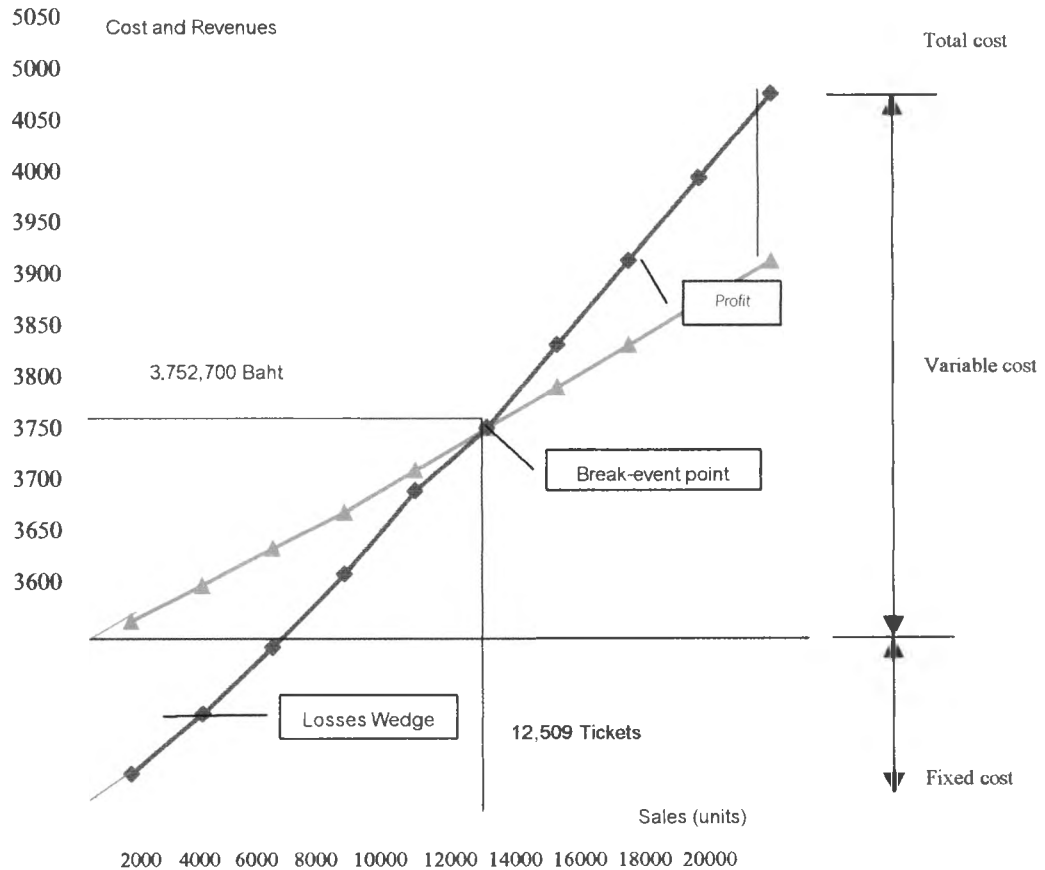
(2) RCDC member can conduct class for the TCC' s 'art of movement and performing' (see Table 4.5) The class fee is 750baht per class, the main teacher's fee-500baht and the assistant teacher-250baht. One year fee is 36,000baht.

4. Box office sales: from the financial analysis (see Figure 4.6 A break-event chart) we plan to sale 12,509 tickets per year in order to reach the break event point are to be sold. But to be a moderate expectation in the first year accounting balance, RCDC need 1,559,5000baht.

Box office sales: RCDC plans to sale 10,396 tickets per year (with the moderate expect of 64% of audiences, 1155 tickets from the 1,800 seat-full house) by performing in 9 main auditorium performances per year at the average ticket price of 150baht per ticket in order to cover the rest of first year expense.

Break-even analysis is a method for identifying the relationships between costs, volume of output and profit. It indicates the break-even point, the point where sales revenue equals total cost (the sum of fixed and variable costs) and there is neither profit nor loss. Profits are made if revenue exceeds this point, while a loss is incurred if revenue falls below it. (Armstrong, 2001: 417)

Figure 4.6: A Break-even Chart for 3 season performances, 1 year



Source: Prepared for this thesis

5. Goodwill school tours will provide lectures and demonstrations that enhance the government's policy of educational reform. Excerpts from the company's repertoires can be performed to benefit the schools' creative activities. These activities, suppose to advertise RCDC by building good relationship with teachers and students without charge, but sponsor are welcome.

The following funding methods can be developed to ensure that the RCDC is sustainable in the long run.

6. Sales from related activities: merchandising, company's video etc.
7. Public subsidy.
8. Unearned income.

9. By becoming a subscriber to RCDC

- Will ensure preferred seats.
- Will be able to save up to 20% on standard ticket prices.
- In each season we are pleased to offer subscribers some additional benefits such as a special agreement with good hotels to offer subscribers the opportunity to enjoy their hotel facilities in some of the most attractive places in the country at preferential rates.

10. **RCDC Friends:** The friends of RCDC aim to promote qualified theater works through the company and give substantial support to RCDC productions, new programs, educational activities and other work. Full membership would cost 500baht per year and students 300baht. Friends' privileges include advance booking, open rehearsals, talks, interviews, master classes, and regular mailings of news and information.

11. **Advertise in the best contemporary dance company.** Choose to advertise your business at RCDC, either by poster or brochure.

- Company's information will be noticed by all RCDC friends, subscribers and supporters.
- Company will be seen and recognized as an art and education supporter for old and new generations of Thailand.
- Company will be acknowledged in souvenir programs and appropriate publicity materials.
- Get a number of invitation tickets for all of the company's events.

12. **Sponsorships :** Approaches should be made along the following lines. Since the problem of economic recession, sponsorship is not the only answer. If you believe in having a professional theater company in Thailand, then, please show your support with a contribution to the RCDC. Your contribution, however small, will be appreciated. Your gift will allow the company to build its repertoire, expand its audiences, further theater education and bring the joy of theater to Thais. We welcome outright donations or contributions, please write or call us at RCDC telephone number.

Become a supporter of the RCDC and enjoy special benefits for one year :

- Acknowledgement in souvenir programs and appropriate publicity materials.
- Priority bookings for tickets.
- Invitations to rehearsals and other activities

Funding Policy : Use the company's education service to attract funding. The art form of performing arts can give messages to our children through entertainment programs by the community.

4.2.2.8.3 Promotion strategic plans:

Promotion is a key element in the marketing mix. Products do not sell themselves; they have to be promoted. (Armstrong, 2001: 62) RCDC marketing and promotion must be formed with the mission of the company in mind and the RCDC marketing. There is a need to start cultural projects like the RCDC in a moderate and realistic attitude about budgeting. Public relations is a useful tool to execute at the starting state. Carefully planned campaigns are essential jobs that needs to be done. RCDC will rely upon two promotion campaigns that relate to positioning: How different than the other? Positioning – distinguishing a brand from its competitors so that it becomes the preferred brand in defined market segments.(Armstrong, 2002.: 37) 'Needs and Wants' from 4.2.2.7 define marketing strategic campaign, is considered to be the key issue of promotion strategic plans in order to win the everybody attention, as it mentioned in No.2 RCDC objective 'To extend public understanding and enjoyment of RCDC with the diversified, creative and experimental dances and theater' so two generations of audiences, new generation and old generation are the issues.

1. To win conservative community
2. To enhance the trend

1. To win conservative community

The “Two Deriving from Thai community” would be the hot issue of the promotional campaign to win conservative audiences and win the community’ s heart in order to reach box office success. This is positioning for the RCDC:

a. The new age and the new creative style derived from various sections of the Thai public can motivate a person from the new and old generation to buy or renew a subscription. This comes from the targeted audiences who come to the performances at TCC, as they prefer Thai contemporary dance, which is different than world contemporary dance companies. It is the process of reaching market segments. It distinguishes a brand product or service from its competitors so that it becomes the preferred brand in defined segments of the market. (Armstrong, 2001: 53.) In this case our competitors are foreign companies because there are more foreign contemporary companies performing at TCC than Thai companies.

b. Product Concept: The cream of talented artists that derive from the communities can generate the best qualified works of art. This fact must be used to create satisfaction and stimulate loyalty to the organization. Kotler distinguishes the marketing concept from the product concept, which states that consumers will favor those products that offer the most quality, performance and features. Therefore the organization should devote its energy to marketing continuous improving products. (Armstrong, Michael,2001: 36.)

2. To enhance the trend

a. Macroenvironmental trends: Use the creative and experimental concept of the RCDC productions that go well with the modern Thai to attract the young or new generations who search for the new trend. The continual experiment for sustaining quality is the pathway to find the clever character to be able to win the general public’ s heart. Nowadays the world’ s situation is not stable and we can’ t deny it. We have to start with the attitude of “ never trust a trend “ Artistic directors have to be able to decide how the repertory or productions might be modified to respond to an overall situation.

But dancers are trained to be versatile and skillful performer able to cope with uncertainty of the coming new era.

b. To promote and set up a new cultural campaign, which can be derived from RCDC strengths. The strengths of RCDC to be as a versatile entrepreneur and combined with versatile members in order to generate the distinct programs.

c. Social factors: Create an atmosphere of warmth and welcome that distributes from the RCDC members to the general public. The outside approach generally reflects the inner spirit of the organization. This is where the culture of the organization plays an important role.

d. Psychological factors: Whatever tools are used, they cumulatively must help to establish a unique, coherent public identity for the company. Apart from the clear distinction of the qualified programs, such as experimental dances or Thai contemporary dances, the unique and tasteful style of posters, fliers, newspaper ads and over all visual treatment – reinforces the company image.

e. Personal factors: The first impression of the RCDC must derive from the sincerity of the people in the organization. The love of dancing and performing have to be noticed during the performances from the beginning to the end of all the events. This will generate regular audiences.

Finally be prepare to implement the plans and be prepare to monitor the results against the plans and feed back information in the future which can be used to modify the next strategies and plans.

Promotion action plans

Since RCDC is started with moderate low-budget. There is very small money for promotion and Advertising a non-personal mass communication, paid for by a Sponsor, is not an idea. An advertising term that refers to the process which the agency receives a commission for placing the sponsor's advertising. RCDC promotion therefore, rely into 2 main possible process:

1. Public relations (PR), will covers publicity, It relies for its coverage on news or editorial about RCDC products/services and obtaining such coverage is the area of PR.

Public relations is defined by the Institute of Public Relations as 'The deliberate, planned and sustained effort to establish and maintain mutual understanding between the organization and its public. Public relations relies on editorial for its coverage, and this is based on press releases. Public relations activity also aims to establish and promote the corporate identity - through visible signs such as logos, which indicate how the company wants to present itself to its public.' (Armstrong, 2001: 62)

PR will be parallel to RCDC management strategies as in 4.2.2.8 Utilities for RCDC marketing strategy plans. All the information material should be matched to the style and quality of the production. RCDC PR will provide information that attracted the audience should be memories that stimulate the audience' emotion by using strong and powerful images from the information material. In 4.2.2.8.1,(2) Fisher and Miettinen also suggested news letters, use the web site and anything similar.

2. School tours are creative way to promote RCDC through goodwill edutainment which education and entertainment are combined. The excerpts from three season performances, workshops, lecture and demonstrations, dance appreciation classes are well prepare and conducted by RCDC dancer. Since RCDC artists create good relationship with the students and their teachers, RCDC audiences will gradually increase.

4.2.3 Organization analysis

Each arts form typically faces the pressure of being ready for an audience by a specific date and time. For example, dance is rooted in developing a performance based on many hours of steps study, blocking and line rehearsals, technical rehearsal and dress rehearsals eventually bring pressure to performers on opening night. The organizational support required to prepare, rehearse, design, produce, and find an audience for the play need not be discovered each time a new show is put before the public. There are standard ways of pulling together a production. When the support system is in place and functioning correctly, it is almost invisible. Miettinen reminded,

“To think about the structure of RCDC. who will be the administrator, who will be the artistic director and how long he can stay as the RCDC choreographer. How much time to prepare events for the smaller production for the younger people. It needs one good producer and it’s difficult to find. It’s very difficult to find a good producer. With the good producer, it needs only one if you have really good producer, but it’s a hard work and it’s hard to find very good producer.”

The program of the company will be in terms of presentation to the public. But of course, careful planning is important. (Long, Richard A.)

4.2.3.1 A number of company members

In most of the professional organizations in Europe and the US, they divide the dance company into 3 categories according to the number of dancers.

- The large scale of dance companies such as the Royal Ballet, English National Ballet, London Contemporary Dance Theatre consist of more than 15 dancers, the Royal Ballet present 78 dancers while Alvin Ailey employs 18 dancers.
- The medium scale of the dance companies like the Contemporary Dance Theatre, The Second Stride, consists of 10-12 dancers.
- The small scale of the dance companies like The Spiral Dance Company consists of 6-8 dancers.

The number of the company’s members can be limited into a reasonable figure that work well to the company according to the size of the stage: a Main hall, a small hall and an amphitheatre. In this case we consider the number of the dancer that can be fitted into three varied spaces by observing the previous dance programs:

- “The Art of The Fuge” by Ballet Freiburg Pretty Ugly, performed on September, 18, 2001, main stage which comprise

of 8 dancers, 1 artistic director or choreographer, 1 ballet mistress, 5 musicians,

- “Tears of Marco Polo” by The Centre Choreographique National de Grenoble, performed on September, 22, 2001, main stage which comprise of 9 dancers, 1 artistic director or choreographer, 3 musicians,
- “Creation of The World” by Moscow State Classical Ballet. This touring ballet company considered as a big scale dance company, had also perform the classical program like “Swan Lake”. Normally the touring company will use more or less the same performers up to 60 dancers.

From this observation the first 2 companies seem to be an idea of the size of the dance company for CDC at TCC, because

- the small number of performers that can be fitted in all 3 varies size of TCC stages.
- It's feasibility to provide the performer's salaries.
- Since there are already some staffs who are responsible for lighting, sound, and other technique at TCC. But not guarantee for quality, so CDC needs its own 2 technicians.
- The musicians can be ad hoc artists up to the particular program.
- If we have to present a bigger program. The company can provide more ad hoc performers that fit in that particular program.

The RCDC management will structure the organization by the experience of dance organizations that work well and study the basic approach to organization design as Armstrong remarked in the literature review in Chapter 2. And backward review of 4.2.2.3 Conclusions about Research Proposition 2 is vital to

accomplish the RCDC mission statement, goals and objectives and the execution of the plan of organization designed to take the same direction as RCDC vision and start to form the organization's framework:

- analyze and identify the activities or tasks required to do it;

The RCDC tasks include dance productions, performances, teaching, workshops as mentioned in the program plans in 4.2.2.6.2 (2.1.3)

- allocate related activities to individual job-holders;

Individual job-holders in each activity can be connected by duty and can reach a better understanding by setting a rough chart of job connection. The manager and artistic director will be able to create a job description for all the positions. As shown in the researcher's observations on direct participation and literature review in Byrnes' Job Description.

- group related activities carried out by job-holders logically within organizational units;

Grouping job-holders logically into the related activities and set up organizational units.

4.2.3.2 Salary analysis

We have to construct a budget and the budget will be the salaries of the performers and technical people. Long remarked: *"If it's a resident company theoretically all will be hired all the year round. So the budget will be based upon everybody working for the company year round with vacation considerations, of course"*.

The salaries of the TCC officers range from 27,000baht for level 8, 22,390baht for level 7, 17,230baht for level 6, 11,380baht for level 5, 9,680baht for level 4, 7,040baht for level 3, accountant clerk 4,700baht,

A group of professional dancers agreed that, an average salary for dancers in the commercial shows range from 4,000-40,000baht. Despite the economic recession and the increasing number of dancers, the salary is steady. But new dancers will replace old ones in commercial market. One of the popular choreographer in the

music business said that young students (around 200 boys and girls every year) pay to be in her short term hip hop classes. At the same time she can choose her good looking future dancers from her hip hop classes, in order to replace familiar faces in pop concerts later. She has a working relationship with one of the top record enterprises in Bangkok, so a lot of youngsters come to her for this purpose and they hope to get a job as a dancer on stage with pop singers in Thailand. But that seem to be a short career for the hip hop dancer. As a long term career in a disciplined art like contemporary dancer in the RCDC at TCC. The TCC officer's salary could be considered the RCDC member's salary. A civil servant's salary is always recognized as middle class salary that RCDC should use as a standard of the members' salary at the starting period of the operation.

4.2.3.3 RCDC organizational units

There are 3 organizational units in the RCDC limited company:

1. Board of Trustees or the Administration Board of RCDC
2. Artistic section
3. Administrative section

The administrative staff and board must also be thoroughly acquainted, from the very start of the RCDC planning process, with the artistic staff's concept of the possibilities for, and limitations on, the activities the company will be able to provide on RCDC activities.

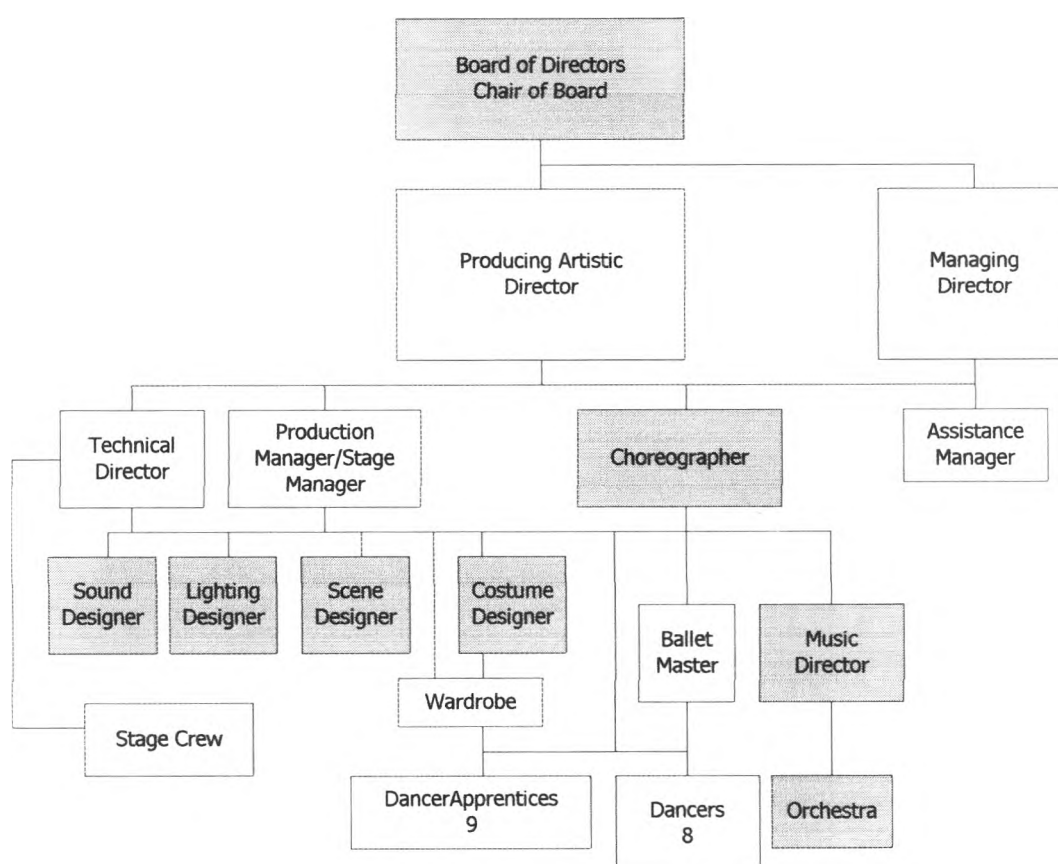
These:

- provide for the management and coordination of the activities at each level of responsibility; Management allocation and coordinates the activities at each level of their responsibility, through direct participation and observation, together with coordination, studies in the literature review the company sets up in the RCDC coordination chart.
- establish reporting and communicating relationships.

- A schedule set regular meeting keeps the company's communicating relationships flexible and each section head is to propose formal reports.

From Figure 4.2: positions in white rectangle will be full time RCDC members with their various salaries while positions in gray rectangles are RCDC future part time worker, and the RCDC volunteer Board of Directors.

Figure 4.7: RCDC staff-organization chart



Source: Prepared for this thesis

1. Board of Trustees:

The board of trustees is responsible for all fiscal and policy decisions affecting the RCDC at TCC, and needs to be an integral part of decision making throughout this process. Member of the Board of Trustees are expected to be performing arts' lovers

who believe in having a professional theater company to work in community. They volunteer to raise community awareness on social issues. With their regular jobs and real expertise in their respective areas, they can benefit the company.

RCDC Board of Trustees is comprised of:

1. Executive Director is the chairman of the Board of Trustees and is responsible for fund raising.

2. Artistic Director: helps the board establish carefully conceived policies and plans for the artistic products of RCDC. He must take care of and prepare creative projects as well as control the workshops and classes run by the company. This person must have a wide range of knowledge in the different arts genres, especially performing arts, visual arts and education.

3. Associate artistic director :assists and supports the artistic director at any time.

4. Director of development constructs long-range plans and acts as the vice chairman of the board.

5. Director of finance must approve large capital expenditures, leases and monitor the budget.

6. Director of publicity and advertising is sure that the public's image of the company is continually reinforced. He develops plans for advertising the company's message which needs to be communicated.

7. Director of law helps keep the organization solvent and within the law according to prudent management strategies and supports the artistic goals in terms of law.

8. Personnel director oversees human resources of the RCDC.

9. Administrative assistant acts as the Executive director's secretary and is also secretary of the Administrative Board.

2. Artistic section:

The artistic personnel proposes what work to present and helps to decide how the repertory or production(s) might be modified to be either more cost-efficient or more

easily performing. There are artistic staffs as follow,

1. The artistic director (salary 20,000) is solely responsible for the artistic unity of the production. Sometimes the choreographer and the artistic director have the same duties. The director must view the production in its entirety and develop a concept that projects his vision. In dance companies the artistic director also acts as the music director and the costume designer.

2. Ballet master (salary 15,000) is the person responsible for rehearsing dance in the RCDC repertory, for taking daily classes and assist the artistic director.

3. Stage managers (salary 15,000) run the show by controlling every technical cue during the show. They are in charge of all technical aspects of the show and are in charge from the time the company steps into the theater until it leaves.

4. The technical director (salary 15,000) is ultimately responsible for the theater and is the person who can decide what can or cannot be done in the theater. In dance company the technical director also looks after the lighting, sound and set design.

5. 1 stage crew (salary 5,000) works backstage under the direction of the stage manager. He should be skilled in the areas of electric and carpentry. His duties include setting up the sets and electrical equipment, driving, loading and unloading trucks.

6. 1 Wardrobe assistant (salary 5,000) is responsible for issuing costumes, dressing and props.

7. 10 Performers of the company (5 males and 5 females-salary10,000each) must be highly skilled in dancing (Thai dance and contemporary dance preferred), acting, singing,

8. 9 apprentices (salary 5,000)

3. Administrative section:

Management must also assess the product's salability and the financial and logistical impact of its technical demands because, ultimately, it is responsible for

booking and administering the performances properly. Administrative staffs are:

1. The administrator (salary 20,000) acts as production manager and is responsible for booking, scheduling, and budgeting the theater facility. The administrator usually negotiates for the use of theater space.

2. Assistant administrator (salary 10,000) assists and supports the administrator at any time.

Table 4.17: Budget Distribution-Project Basis

Estimated Budget Distribution of RCDC Project		Winter Show	Rainy Show	Summer Show	Touring	TOTAL
Dance Class 150 students X 2,500 BT/Term		375,000	375,000	375,000		1,125,000
Private Donors (Shareholders) 7 X 100,000						700,000
Ticket Sales		519,833	519,833	519,834		1,559,500
Government Sponsorship						368,200
TOTAL INCOME						3,752,700
INCREMENTAL INCOME						
Sponsors						
School Tours						
Lectures / Demonstrations						
Artistic Director salary	12 x 20,000					240,000
Ballet Master	12 x 15,000					180,000
Managing Director salary	12 x 20,000					240,000
Assist. Managing Director salary	12 x 10,000					120,000
Stage Manager	12 x 15,000					180,000
Wardrobe	12 x 5,000					60,000
Technical DirectorSalary	12 x 15,000					180,000
Stage Crew	12 x 5,000					60,000
Dancers	8 x 12 x 10,000					960,000
Dancer-Apprentices	9 x12 x 5,000					540,000
Payroll Taxes 7 %						175,000
Production Cost		200,000	150,000	100,000		450,000
Travelling Expenses 60x1,000					60,000	60,000
Special Events & Receptions		2,000	2,000	2,000		6,000
Fee to Photographer		30,000	30,000	30,000		90,000
Occupancy(Utilities, Phones, etc.)						36,000
Printing, posters, flyers, pictures, press kits		30,000	30,000	30,000		90,000
Mailing and postage		20,000	20,000	20,000		60,000
Contingency		15,740	2,500	7,460		25,700
TOTAL EXPENSES						3,752,700

Source: Prepared for this thesis

4.2.4 Analysis of the feasibility of establishing a resident contemporary dance company at Thailand Cultural Centre.

The exact questions that need to include on the brief will be determined by the nature of establishing a resident contemporary dance company at Thailand Cultural Centre, but it could be considered: How the project will be managed? How much RCDC will cost? What is the technical needed? and What is RCDC market? These are factors involved in the feasibility of establishing a Resident Contemporary Dance Company at Thailand Cultural Centre.

4.2.4.1 Management

For the feasibility of establishing the RCDC at the TCC, it is first necessary to study the TCC organization and the better ways that can be modified to fit in the particular section of the organization. It must be concerned with the structure of the organization and the ways in which the best results can be obtained from the members of the organization who work within that structure. (Armstrong, 2001: 23)

RCDC can operate a company in a form that would allow the people in the organization to earn money. The opposite of the limited company is not a for-profit organization, which will be not for profit by law. Company Ltd. (see p.114-120) means that there are owners and shareholders because there is stock and the people who own the stock are shareholders. These shareholders will consist of people of goodwill who want to see the young people of Thailand develop their skills in the performance arts. The Limited company will make money for the shareholders. If it makes the RCDC a limited company then the company will be structured in pieces, with individuals owning those pieces. The founder of the company should possess both artistic and management skills. The main thing, though, is that the shareholders will own the company. In the normal limited company if you make a profit, after taxes, the profit will be returned to the shareholders. If the RCDC Ltd. makes a profit it will not give it back to the shareholders. The company will use it for dancing activities. Which is what should be done in Thailand where a nonprofit company is not developed as in the US.

RCDC can change the operation at the company when the nonprofit in Thailand has developed more. This way a legal business organization can use a profit to generate more activities. And these activities can be nonprofit, so RCDC can use the Company Ltd. for nonprofit activity. This way the operation of the company will be relevant to the purpose of the new arrival policy of TCC. In the future they will think of letting private organizations operate project at TCC. As 4 interviewees comprised of 2 cultural affairs technical officers and other 2 electronic technicians at the TCC mentioned.

The Secretary – General of the Office of the National Cultural Commission (ONCC) said that any culture is owned by its own people and we shouldn't allow other people from outside the circuit to manipulate. This will damage the culture. The culture will gradually change by itself, so never control it. So his attitude toward the RCDC Co. Ltd. should be quite positive, because he will understand that the intention of the RCDC is to choose to run as an autonomous limited company. Besides this, he mentioned the 2 years old cultural tour that is in the period of experimental process. The Secretary – General said that if this works he will let the private company continue to operate it completely. In his interview, he gave a lot of positive aspect toward new creative idea. He said that even if there are a lot of TCC projects waiting to be started, don't let these stop new arriving projects. If anybody has a new project to offer please come to talk to him. If ONCC agrees with the ideas proposed this offers high opportunities. And he will obviously leave it in the hands of its own organization.

4.2.4.2 Financial

A model financial statement has been prepare to analyze the financial feasibility of the proposed RCDC at TCC. (appendix A cash flow projections-RCDC 2003-2007) Detailed considerations leading to this financial statement are discussed in this section before concluding that the proposed RCDC at TCC is financially feasible.

The RCDC budget statement of the fiscal year is 3,752,700baht, is reasonable and feasible because the RCDC can manage to get funding from both the feasibility of financial autonomy by teaching dance classes and the feasibility of getting government support and there is also get funding from ticket buying, Philanthropists' Approaching, Sponsors and more from the list of fund raising process in fund Raising action Plans as it is mentioned in the fund raising in 4.2.2.6.2 (2.2) Fund raising strategic plans.

The researcher examined the the Budget statement of the fiscal year 2003, The Second Plan, The Cultural Services of Alternative Education for equal opportunity and qualified, The Expansion of Cultural Management for the Alternative Education, there is still Government' s budget for cultural events all year round such as the continuing of the Saturday Cultural performance in the year of 2003. And this steady situation is confirmed by one of the education officer from performing arts sector at TCC. So the conclusion for funding feasibility for RCDC suggests that there is a reasonable of survival. The feasibility of getting funding for RCDC is divided in to two categories:

1. The Feasibility of Financial Autonomy.

(1.1) Dance classes: It has been noticed that all of the learning activities that have happened at TCC are popular, no matter the class or teacher. It has been noticed that a lot of children who are willing to enroll for Thai dance class have been turned away. There is possibility of a more creative activity such as contemporary dance, which has been missing here since the starting of Saturday classes at TCC. The teaching at TCC can be a possible income earning from the dance classes operated by the establishing RCDC. The TCC can open the door for more professional training needed by advanced student, which is missing from professional places like TCC. In any case since this place is popular and attracts learners from all over Bangkok the TCC can also attract students who would like to train in the creative areas. There should not be a barrier for creative dance or professional training. This is the feasibility of

income and financial support of the RCDC at TCC. The self-supporting of Saturday classes that run by the Association of Art for Children is confirmed by the Secretary – General of ONCC and Assistance Secretary-General of the Association

(1.2) Ticket prices

In Bangkok the price per ticket differs, depending on the production and theatre in which they perform. (see Table 4.18) At the TCC:

Main Auditorium comprises 2,000 seats but you are allowed to sell only 1,800 seats. The other 200 seats we have to leave for TCC' s guesses. An average of 300,000 – 500,000 baht per performance.

Small auditorium comprises 480 seats the price average 300,500baht per seat. An average 80,000baht per performance.

The seat price is arranged up to the organization (see Table 4.18). The ticket price from different theatre is fixed to 300,500,800 and 1000.

Table 4.18: Ticket price and income of various theatre in Bangkok.

Theatre	Low price	Medium price	High price	Average Total
TCC(m)-a	600/800	1,100/1,300	1,500/1,800	500,000
TCC(m)-b	300/500	800/1,000	1,200	400,000
TCC(m)-c	100/200	300/500	800/1,000	300,000
TCC(s)	300	500	-	80,000
TCC(open air)	100	300	800	80,000
National Theatre	40	60/80	100/800	100,000
Bangkok Playhouse	300	500	800	80,000
Patravadi Theatre	300	500	-	80,000

From the questionnaires diagram showed 78% of students' opinion and 68% of dance audiences' opinion expected that TCC should serve general people. And at the moment TCC can not be able to win Thai dance audiences. If we study the

National Theatre, The price of the ticket at the National theatre is quite low compare to other theatre. The director of the National Theatre mention that their policy is to run the theatre as not-for-profit theatre with the low-price ticket sale. This could be one of the reason why more audience supported Thai dance at the National Theatre than Thai dance at TCC. The other reason is like fisher had already mentioned before that the audiences are familiarized with the clear regular programs of the National Theatre. And because the ticket price is low the director of the National theatre point that this place is full of elderly Thai citizens and students. 'Art is not expensive' should be existed in Thai society, RCDC could use the low price-ticket strategy (product differentiation) to draw attention from general audience who has low income and student who can be able to pay for ticket. RCDC could use ticket-cost subsidy in order to sale low price ticket to attract young audience.

"In many cases, several cultural products may serve and target the same segments, hence the same benefits, at the same time. Here is where competitive positioning, also called "product differentiation," proves invaluable. In such cases, the regular consumer must be offered an additional benefit that sets the product purchased apart from the competition. This is a major reason for the success of the BBC Proms Concert, a festival founded in 1895 at London's Royal Albert Hall. From the beginning, the Proms have always focussed on both aspects of a concert: the music and the social content. One of the things the spectators surveyed appreciate most about the Proms is the low-cost standing room for the audience in the arena and the gallery".

(Colbert, 2000:120,121)

- (1.3) Other activities like workshops at TCC and outreach activities in schools as mentioned in 4.2.2.8.1, (2) managing the RCDC activities.

2. The feasibility of getting government support.

One is the feasibility of establishing the RCDC as civil servant that gain all the financial returns from the government. Unlike ballet companies, symphony orchestras,

opera companies, and theater groups, modern dance companies typically give most of their performances away from their home base. From the late 1960s into the 1970s, the National Endowment for the Arts (NEA) helped fuel the boom in modern dance by joining with local sponsors to finance an extensive dance touring program. This not only gave the companies more weeks of employment, but also helped spread the gospel of modern dance to all parts of the country. (Heilbrun and Gray, 2001:34.)

Only a few governments support for contemporary dance while the general government doesn't do much for any dance. The government may sponsor ballet companies. Long remarked: "However, there is some slight government support for a ballet company but there is no government support for CDC except for special projects. If the company exists then they might get the money to do dance composition or to do a special choreograph or to do outreach".

There is more quality tourists in the country that support art and culture like France. As Long mentions:

"The great exception is France where the government does support a lot of arts and the government support several CDC. Another place where the government does support CDC is The Republic of Cuba. The Cuban Ballet is one of the hugely famous ballet companies but they are doing contemporary dance. The Republic of Germany, the state government also supports contemporary dance". (Long, Richard A. interview)

Even there are ballet companies all over the USA, but they don't get much support from the government. In USA, very big CDC establishment is all basically private support. Long discussed,

"In USA, the ballet companies are supported by the local support. The New York City Ballet is supported in part by the city of New York. In Washington DC. The Washington Ballet, They don't get enough support by the government because it's not big enough bases but they get support privately. Then in few

other cities, Miami the State of Florida and the City of Miami help support the Miami Ballet”.

The CDC can not survive without government' s support. As Long remarked: But every CDC collapses if it doesn't get government support.

The government only support classical dance as they have done in the past. As Long, pointed: *“Most of government don't support arts. By support for arts they mean support for museums, and they may support orchestra, or they may support ballet because those things had been supported now for over two hundred years by western government standard”.*

They've just continued out their tradition that the government will not expand supported for the arts on the theory that if the people want them they will pay for them. Just as you have a certain amount of support for old fashioned opera that does not increase ever. The Germans and Italians are a great support for opera. There are a lot of opera house in those country. Most states in the US. do not have full time opera houses.

In USA none of the opera is supported by the government. The Metropolitan Opera in New York is one of the great opera houses of the world and even that does not get much from government support. They prosper without government support. Long described: *“Except for a special project and what ever government support comes it' s just a tiny little percentage and the whole thing will fall into pieces if they have not got government support. Paris opera, Covent Garden, German Opera are all supported by the government.*

Rod Fisher mentioned that:

“Singapore is just about going to open a huge cultural centre next year. And its model is the Sydney Opera House in Australia. Singapore Dance Theatre is basically ballet and modern dance in one company but bias toward ballet may be a RCDC at the Cuning Centre. There is different kind of residency. A residency where some financial responsibility is taken over by the centre.”

Apart from evidence of government support mentioned in the inaugural seminar on 18 January 2002, in partnership with the Office of the National Education Commission, as the researcher has already discussed. The feasibility of establishing RCDC has also confirmed by the Director of Planning Division at the Office of the National Cultural Commission, the Head of the Performing Arts section, the Art Director, and the cultural affairs technical officers from the performing art section TCC as well as Director of Art and Culture, Office of the National Education Commission, Prime Minister's Office. All of them of more than 10 years experience working at TCC. said that money is not the question if the project provides proof of being reasonable and useful for the public and nation. Miettinen stated,

“When one is working and trying to encourage culture one has to be ready for risk. As there are many people working in this field an interesting experiment is going on so I am sure that the Renaissance will happens. This is always a risk but this is something that the government has to accept. To get talented people working together I am quite sure that something remarkable will happen. The importance of establishing RCDC is about the promotion of artists in their own country”.

The feasibility of funding as stated in the Budget Statement in the fiscal year 2003, is that part of the fund is expected from the TCC annual projects as planned in:

(1.1) The Budget statement of the fiscal year 2003, The Second Plan, The Cultural Services of Alternative Education for equal opportunity and qualified. The Expansion of Cultural Management for the Alternative Education. That means the RCDC should have planned special project that connected with

- The Royal Celebration of 150 years of King Rama the 5th, the project cost 2,000,000baht plus Sets' cost of 50,000baht.
- The Celebration of 100 years of Ml. Pin Malakul all 2003 year round, the project costs 5,000,000baht plus sets costs 50,000baht.

- The 20,000baht of Saturday cultural performance will give to those who perform at TCC small auditorium.

Figure 4.8: Budget statement of the fiscal year 2003 The Second Plan.

The Cultural Services of Alternative Education for equal opportunity and qualified.		
The Expansion of Cultural Management for the Alternative Education.		
There are several project that has been propose in the same way every years such as the entire budget of 12,930,000 baht for:		
1. The Saturday Cultural performance		
Artist' s fees	52 weeks X 20,000	960,000
Sets	52 weeks X 2,000	104,000
The Staffs' overtime per diems/overtime	52 weeksX 200bahtX22staffs	228,800
2. Touring Folk performances		
	6 times X 30,000	180,000
Sets	6 times X 10,000	60,000
The Staffs' overtime per diems/overtime	6 times X 200baht X 22staffs	26,400
3. International performing arts		
	3 country X 150,000	450,000
Sets	3 country X 20,000	60,000
The Staffs' overtime per diems/overtime		
	3 countries X 5 days X 200baht X 22staffs	22,000
4. The Royal Celebration of 150 years of King Rama the 5 th		
		2,000,000
Sets		50,000
The Staffs' overtime per diems/overtime	7 days X 200baht X 22staffs	30,800
5. The Celebration of 100 years of Ml. Pin Malakul all 2003 year round		
		5,000,000
Sets		50,000
The Staffs' overtime per diems/overtime	7 days X 200baht X 22staffs	30,800
6. The Celebration of 110 years of Lord Vilass Vongkgnam		
		2,000,000
Sets		50,000
The Staffs' overtime per diems/overtime	7 days X 200baht X 22staffs	30,800
7. Thai-Asian string for The Royal Princess Sirinthorn' 48 birthday		
		2,612,000
8. The celebrated activities' s items		
4 activities X 2,000 books X 40baht		320,000
Souvenir	4 activities X 100,000	400,000
Invitation card	4 activities X 20,000	80,000
Decorating flowers	4 activities X 20,600	82,400
Flag decoration	4 activities X 2,000	8,000
Food and drink for the guard	4 activities X150 boxes X 40baht	24,000

Source: From TCC Budget statement of the fiscal year 2003 The Second Plan.

(1.2) Budgets of the Project of Expanded Cultural Services for over all Alternative

Education with Quality. In the item of the Productions of 1 play,1 Contemporary Theatre, 1 Thai Music Festival that cost 3,000,000baht. The Secretary – General of the Office of the National cultural Commission ONCC who had succeed in his famous Ramayana Festival, mentioned in his interview that he would like to see Thai contemporary dance in Thai literature story in this festival.

Figure 4.9 : The project of expanded cultural services for over all alternative education with quality.

The project of expanded cultural services for over all alternative education with quality.

The project includes:

1. The lecture and demonstration for International Human Exhibition for The Royal Celebration of the Royal Princess Sirinthorn' 48 birthday
2. The lecture and demonstration of the Data Base Interdisciplinary Art Project:
 - Theatre and Art Administration
 - The Art of Movement and Performing
 - Theatre Production
 - The Art of Stage Sound
 - The Art of Stage ighting
 - The Art of Scenic carpentry and Painting
 - The Art of Stage Properties
 - The art of Costumes
 - The Art of Makeup
 - The Art of Play writing
 - The Art of Interpretation
 - The Art of Directing
 - Theatre Safety Awareness
 - The Art of Exhibition Setting
 - The Productions of 1 play,1 Contemporary Theatre, 1 Thai Music Festival.

- Art Creative Centre

Budgets of the Project of Expanded Cultural Services for over all Alternative Education with Quality.

The forum expenses	3,000,000
The lecture and demonstration in Art Profession	7,000,000
The Productions of 1 play,1 Contemporary Theatre, 1 Thai Music Festival.	3,000,000
Art Creative Centre	3,000,000
The exhibition of the work of new generation and less opportunity people	<u>1,000,000</u>
Total	14,000,000

Source: From TCC Budget statement of the fiscal year 2003 The Second Plan.

RCDC Fund raising (see table : Cash Flow Projections-RCDC 2003-07)

The first year-2003

The cash-flow statement reports the significant elements of cash generation and cash absorption for a period. It provides information that can help in assessing liquidity, solvency and financial adaptability. (Armstrong,2001: 349)

The sort of income come from four items

1. RCDC dance classes: The quickest way to get a starting budget for the RCDC, is to obtain income from organizing dance classes at TCC. In this thesis the researcher has already mention the Thai dance classes run by the Art and Association for Youths, ONCC. They can accept 250 new students every year with 2,500baht per student. Contemporary dance or ballet classes are expected to be more successful as Vararom Pachimsawat, the artistic director of The Company of Performing Artists and a long time serving ballet teacher in Bangkok, has said that her dance school still has a steady number of dance students despite the economic crisis, especially in jazz, ballet and contemporary dance classes. Thai traditional dance instruction is not as popular as western dance classes. The average fees for jazz, ballet and contemporary dance

classes are 200-250baht for one or one and a half hours. Thus contemporary dance or ballet classes at TCC which would let the students have the opportunities of studying with experienced artists but at less cost than market fees. The fees should be 150 per one hour-class (the normal fee for private western style dance class is 200-250baht) per student once a week, 50 weeks a year, from 9.00-14.00, 5 classes a day, Saturday and Sunday and 15 students a class. Then the fees for 1 student will be 7,500baht a year. An RCDC member could take turns to teach 10 classes a week. Altogether, the number of students is expected to be 150. The income of RCDC would then be 1,125,000baht a year.

2. Under the non-profit mission, RCDC would be operated as a limited company which consisted of seven philanthropic shareholders who are expected to contribute at least 100,000baht each. This 700,000baht fund could be added to the RCDC capital-1,825,000baht from the initial period.

3. Government Sponsorship from the Budget Statement of the fiscal year 2003, The Second Plan, The Cultural Services of Alternative Education for equal opportunity and qualification. The Expansion of Cultural Management for the Alternative Education - RCDC can provide performances and performing arts courses that parallel to these projects. The possible fund of 25,000baht per month or 300,000 per year come from

3.1 The Saturday Cultural performance once a month, 12 times a year (see Figure 4.8) Artist' s fees 12 weeks X 20,000 = 240,000 and Sets 12 weeks X 2,000 = 24,000

3.2 $3,000 \times 12 = 36,000$ baht a year come from theater class (see Figure 4.9) The Art of Movement and Performing 4 classes a month. The cost of 1 teacher is 500 bath and assistant teacher 250 bath per session.

4. Ticket Sales are a sources of RCDC income (see Figure 4.6A break-event chart for Three season performances in one year RCDC would have to sell 12,509 tickets at 300baht per ticket per year and the income would be 3,752,700baht.). But we only need $519,833 \times 3 = 1,559,500$ baht per year to add up with items 1-3 to cover the 3,752,700baht expenses as a moderate financial operation to cover the expenses with

low profit or without profit to start with. From ticket analysis in 4.3.4.2(1) the feasibility of financial autonomy and to follow RCDC mission statement and RCDC objective no.2 that 'to present the uniqueness of the RCDC and creative dance for everybody', so the ticket price should be noticeably low that everybody can buy. The ticket arrangement is divided into two possible way regard the different size of theatre at TCC,

4.1 If RCDC had to rely upon ticket sales alone in the main auditorium, with the average ticket price being 150 baht, with the expected 64% of seats sold 1155 (TCC allow to sell 1,800 seats from the 2,000 seats per performance, the other 200 seats are kept for TCC V.I.P. available seats) 3 performances in 1 season (3465 tickets), 3 season a year(10396 tickets a year). Egasit Chotpakditrakul, Executive Director of International Cultural Promotions Limited, Bangkok, Thailand, confirmed that audiences are ranging from 100%-grand opera and ballet, 80%-foreign contemporary dance and 60 %-serious musicals like Kiss of the Spider Woman. So it is quite reasonable to expect 65-70% for RCDC audience, and 64% of seats sold is feasible.

4.2 If RCDC had to rely upon ticket sales alone in the small auditorium or open air theatre , with the same average ticket price being 150baht, with the 384 tickets sale expected (64%=384 seats,100%=600 seats) 9 performances in 1 season (3465 tickets) 3 season a year (10396 tickets a year with 27 performances in 3 seasons. see 4.1). This is possible as an example of 2002 production of Cabaret at TCC small auditorium.

As you notice the ticket price is quite cheap as RCDC could offer this price to meet the agreement that TCC will provide all theatre equipment and some staffs. And if TCC is asking for theatre expenses the ticket price can be sold at the average price of 300baht (normal market price for theatre in Thailand). Then RCDC and TCC can share the half and half of the ticket price of 300baht (150baht each per 1 ticket). The RCDC can still has exactly the same amount of income from the ticket sale at 150baht per ticket.

The 3,752,700baht income is expected in the year of 2003 equal to RCDC first-year expenses, so there is no benefit this year. This section, the researcher determines to analyze income opportunity in the worse situation first (noticeable cheap ticket price

and 64 % audience expectation) , but there is more likely that RCDC could get more income in the normal situation. That means RCDC could gain benefit right in the first year.

The second year-2004

The sorts of income come from 9 items will earn 4,270,500baht:

1. Dance classes income is 1,125,000baht the same as first year.
2. Advertising money of 100,000baht is expected from companies' advertising in RCDC program in the second year.
3. Individual sponsor of 250,000baht is expected in the second year.
4. Corporation sponsor of 500,000baht is expected in the second year.
5. Ticket sales of $519,833 \times 3 = 1,559,500$ baht per year, is still expected steady rate as first year.
6. RCDC friends money of 120,000baht is expected from 500baht for life membership, 20 members a month for the second year.
7. TCC grant of 180,000baht a year is expected less than first year since RCDC is working toward autonomic fund raising.
8. Other possible sources of income such as sponsorship for RCDC activities, outreach activities, (RCDC would also perform in various other places like schools or centers of various kinds). Lecture and demonstration together with Artist in school (excerpt performances) of $18,000 + 18,000 = 36,000$ baht is expected from 6 visits per year.
9. Summer workshop item of 400,000baht is expected from 100 student, 4,000baht per student. This course can offer an extensive course for all sort of dance and theatre.

The expenses in the year 2004 is 3,787,700 less than income of 4,270,500, so there is benefit of 483,500 in this year.

The Third Year-2005

The sorts of income come from 9 items will earn 4,778,948baht:

1. Dance classes income increase 10% will be 1,237,500baht.
2. Advertising money of 150,000baht is expected .
3. Corporation sponsor of 500,000baht is expected.
4. Foundation money of 440,000baht is expected.
5. Ticket sale income increase 10% will be 1,715,448baht.
6. RCDC friend income of 120,000baht is expected like in the year 2004.
7. TCC grant of 180,000baht is expected like in the year 2004.
8. Lecture and demonstration together with Artist in school (excerpt performances) of 360,000baht is expected like in the year 2004.
9. Summer workshop item of 400,000baht is expected like in the year 2004.

It is a time to increase the production cost from 450,000 in the year 2004 to 720,000 this year. The expenses in the year 2005 is 4,057,000 less than income of 4,778,948, so there is benefit of 721,948 in this year.

The fourth year-2006

The sorts of income come from 8 items will earn 4,278,948baht:

1. Dance classes income will be 1,237,500baht same as the year 2005.
2. Advertising money of 150,000baht is expected .
3. Corporation sponsor or Foundation money of 440,000baht is expected.
4. Ticket sale income will be 1,715,448baht same as the year 2005.
5. RCDC friend income of 120,000baht is expect like in the year 2004.
6. TCC grant of 180,000baht is expect like in the year 2004.
7. Lecture and demonstration together with Artist in school (excerpt performances) of 360,000baht is expect like in the year 2004.
8. Summer workshop item of 400,000baht is expect like in the year 2004.

It is a time to increase the production cost from 720,000 from the year 2005 to 900,000 this year, so the expenses in the year 2005 is 4,285,000 more than income of 4,278,948, so there is less 6,052 in this year. But because of the beneficial income in the year 2005, so the balance will be 2,398,792baht.

The fifth year-2007

The sorts of income come from 8 items will earn 4,718,247baht:

1. Dance classes income increase 10% from the year 2006 will be 1,361,256baht.
2. Advertising money of 150,000baht is expected .
3. Corporation sponsor for international festival of 500,000baht is expected.
4. Foundation money of 240,000baht is expected.
5. Ticket sale income increase 10% will be 1,886,991baht.
6. RCDC friend income of 144,000baht is expected increasing from the year 2004.
7. Lecture and demonstration together with Artist in school (excerpt performances) of 360,000baht is expect like in the year 2004.
8. Summer workshop item of 400,000baht is expect like in the year 2004.

The expenses in the year 2007 is 4,285,000 less than income of 4,718,247, so there is benefit of 433,247 in this year. And balance is going to be 3,265,286. That is a feasible expectation of the RCDC financial structure.

4.2.4.3 Technical

Technical feasibility would be the thing to make the company work. All of the physical things to make the company works. What sort of people do you need to employ? What sort of equipment do they need: lighting technicians, can you hire them when do you need them for each production? Do you need dance floor? What sort of rehearsal space, office, box office? All of the physical things. The "inputs" are the people who work for the organization and the materials, equipment, and money required to produce the organization's goods or services. The "outputs" or performance of the organization, is not the sum of its parts but rather the result of the interaction of the parts. (Byrnes, 1999:46)

The Theatre Booking officer said: In term of the establishing RCDC at TCC, it is feasible to use the available space that the Youth Orchestra has. Because its space is available most of the time. The space is occupied certain times of the day and only 2-3 days a week. And if the RCDC need more spaces to rehearse it' s always

possible. And as my observation for many years confirms: The half a circle studio which is initially designed to serve ballet class, is available most of the time. They even kept it available to go with the main auditorium booking. But they use that room with the wrong purpose from changing room to a canteen. One of the professional dancers expressed her feelings: "It's hurt our feelings to that they used that room - our dance floor and ballet bar- as a buffet room. That room can be better reorganized for the right purpose. And that is a feasibility for RCDC to be able to rehearse and experiment the creative dance work in that space. And the professional architects who are often attended the activities at TCC said that the dressing rooms that come with the theatre design are enough to serve the purposes of big and small production. Besides, using of that room for another dressing room or buffet room is disturbing the audiences who pass by that room and the audiences who pass by that room can also disturb the performers. This is not the place that the audiences can easily intrude into the dressing room to see the back stage activities before the professional performance started. The atmosphere is different than the nice and unique local Likay performances. This makes TCC an obvious community centre, as Rod Fisher did mention in Chapter 3.

The available spaces around TCC, both indoor and outdoor including the interesting architecture in the area can be used as a rehearsal and performing space for RCDC members. These empty spaces are quiet and isolated and demonstrate just what the company needs. The place can be run by manipulating what is already there. This can be applied to the other resources that have been left over. Creative thinking can be used to see what to do with them. The resources will be utilized wisely. There must be ways that can balance the use of TCC space between learning opportunities and professionals. Rehearsal and performing space at TCC can be a feasibility for RCDC to use as part of their creation as Fisher noted that: "I want to know what's the program in policy for the culture centre because to me as much of venue which is being let, where as the facilities that could be used much more actively. The best of contemporary, the best of classical the best of traditional dance of Thailand must be promoted through TCC' facilities. The rearrangement of schedule of

the space can create more room for creative activity that is missing from TCC (As the year's programming graph 1999,2000,2001 has shown). The contemporary dance is missing from TCC. But there are more opportunity in private organizations such as Thai art movement, Patravadi Theatre and The Company of Performing Artists.

1. Feasibility of Rehearsal and performing spaces.

There are many available spaces both proper performing space such as an open air theatre, a small auditorium and empty spaces that can be manipulated into alternative spaces for rehearsal or performing stage at TCC. These spaces make it possible for dance company members to work without moving to some where else. It can be observes that the spaces are not occupied and most of the occupied rooms are underused such as the semi circle ballet room and Thai youth orchestra room. The contemporary dance class can be operated in various conditions depending on the creative thinking of the dance teacher. The contemporary dance is an access to the experimental work. There are no barriers in this sense of any empty spaces in TCC being manipulated and being useful for this purpose. Just as the creators of modern dance see themselves as revolutionaries storming the sacred temple of ballet, the new dance makers see themselves as rebels against the strictures of Graham, a new breed of dancer in all sorts of unexpected places. Parks, gymnasiums, rooftops and artists' lofts all became alternatives for theatres. (Steeh, 1982: 224)

2. The feasibility of dancers

There are plenty of Thai tradition dancers as well as dancers in western style in Bangkok. And there are many talented Thai dancers who need opportunities to perform. To gather the best artists: This thesis suggest that the dancers will have to reach a certain standard. They have to be auditioned into the company as in all of the professional companies in the world– particular, RCDC. RCDC will be opened to dancers from all schools but they have to reach professional standards. This will have to be an auditioning committee consisting of some members of the RCDC and some

members of the public. This is essential for a national company drawing people from all over Thailand who have has requisite training.

The only way to admit people to the company will be by audition. Long remarked:

“If there is going to be a national company which is going to interested people one has to have some standard and the standard should be established for people to audition. Presumably auditions will be based upon a standard that they have to reach on the artistic direction of the company”.

The RCDC' dancers need more than one technique: Because of the search for a new movement in CD, a choreographer is free to use any dance technique that he or she can get. There is no question that one technique is better than another. Now it seems to be natural that the young artists are able to develop their music and dance skill in all directions: eastern and western, local and foreign element.

Learning by being Volunteers: The company can get some volunteers in cooperating with cultural courses from the universities. Jukka Miettinen suggest:

“I saw many companies make wonderful art but are not able to tell any one. But it could be interesting that Chulalongkorn University has this course on Cultural Management. It could make a kind of good contract with CU. that the student could come and practice then it can produce good professional producers all the time and it would really create the network with the other parts of the world”.

This organization can be a good place for the young producers to practice in theatre' s field. They can joy for one year or half a year to work and practice for example in a small production for young choreographers. Then they can learn how to produce dance pieces which is rather different than other theatre works. There must be some place where people can learn and take away what they have learnt and take it to disseminate to other groups. These could be a very rewarding kind of educational aspect.

Apprenticeship: In a shorter production, a free hand for young people who don' t have the experience yet. Can be given. They can give opportunities in small productions for young choreographers. The general problems with the young artist is the lack of having

theatre houses and funding etc. It is difficult for them to get a chance to really work on a professional or big stage in order to extend their process in dance.

The contemporary choreographer is working on an experimental base. He goes in search of a way of dancing that could be relevant to the present situation. The goals and achievements of the post-moderns are all concerned with the whys, hows and wherefores of dance. The generation of the 1360s dealt with the here and the now. They questioned the validity of all accepted rules and devised new ways of movement. (Steeh, 1982: 224) In this sense the new way of movement can open the door for dancers of different style including Thai traditional dancers of which there is a lot on Thai soil. Now a day dancers have to be versatile. The Thai traditional dance students in the dance department, The Faculty of Fine and Applied Arts, Chulalongkorn University have to attend contemporary dance classes as a compulsive subject to lengthen their choreographic skill. Many universities follow this aspect. In the future there will be more and more versatile dancers around for the choreographer to choose to work with.

3. Technical staffs' opportunities.

It is feasible to establish the RCDC to help artistic creations working side by side with TCC' s staffs. The head of the technician in the Performing Arts section also note that the RCDC at TCC will help his staff to have more experiences in their own organization. They don't have to get out of the regular working place to get further experiences from outside the organization. From my observation when I took the dance students from the dance department, the Faculty of Fine and Applied Art, Chulalongkorn University, to the work shop with the STP Physical Theatre inc. a group from Canada on February 16th –18th 2001 at the small theatre, TCC. I noticed the skill in the lighting techniques. From talking with him and my observation, the TCC' s staff really need real experience in lighting and designing that come from working side by side with the initiate dance projects. They think that the work with RCDC will give them a chance to

gain experiences as well as letting them have opportunities to experiment with design for professional dance work, which is a work that will best challenge their skill.

4.2.4.4 Marketing

Marketing is the management process responsible for identifying, anticipating and satisfying customer requirements profitably' (Institute of Marketing: Armstrong, 2002: 35)

The feasibility of establishing the RCDC Organization at TCC, in term of marketing is concentrated on finding audiences. So the RCDC should have its own audiences. But where do you find these people? Who are these people? What is their behavior? And is there another factor that affects the size of the audiences?

In the Louis Harris survey, American and the Arts Vi, it mentioned that the number of people who attend arts events (both performances and visual art exhibitions) has remained at an all-time high, despite a serious economic recession. (Shagan, 1996: 9) And on my own observation, in Bangkok there are a growing numbers of outstanding live shows. The obvious evidences are the return of the Musicals: Kiss of the Spider Woman which was already back to The National Theatre after its performances at the TCC, Banlungmake is on the process of rehearsal for its return to the TCC, and Cabaret is on the process of negotiation to return to the Music and Dance Festival. Most of the businessmen claimed that, in Thailand during the serious economic recession, while other businesses collapsed, the entertainment industry stayed clear of recession. The public relations of the musical 'Kiss of the Spider Woman' in Bangkok noted that even the economic collapse could not stop the artists' drive. And Richard A. Long, confirmed the issue of the dancers' passion that in the US, despite the lower position of dancers accepted by the dance companies, the number of people who attend dance schools has remained high.

The potential widespread appeal of live performances notwithstanding, there are severe time and financial constraints that limited audience size and scope. Sources from U.S. NEA 1997, as Baumol and Bowen (1968) indicate in

their seminal study, the audience for high culture is dominated by highly educated individuals in high-income brackets, an observation supported by the more recent data presented by the source: (Vogel, :317,318.). The present Thai data from TCC number of members and composition as of March 2001, total number of members: 2,659 presented the dominated number of TCC members: 26-35 years old 28.00% 36-45 years old 29.59% Male members 44.49% Females members 55.50%

The feasibility derives from the observation of:

The feasibility derives from the observation of scholar art lecturer and dance writer, Richard A. Long, dance audiences are small everywhere and particularly CDC' s audience is very small. One has to assume that this is new and not widespread in Thailand. This enterprise must try to get a younger audience, focusing on people in school and college. they are consumers who spend their money freely.

One of the key issues in The government's policy of educational reform is "creativity in education". There is evidence of Thai and international support from the inaugural seminar on 18 January 2002, in partnership with the Office of the National Education Commission. It looks at the importance and implications of fostering creativity and innovation in young people, in order to encourage their contribution to national prosperity and a stable society. Dr Ken Robinson, who has recently moved from the UK to become senior adviser on education at the Getty Institute in the USA, will give a keynote talk on his influential report for the UK government 'All Our Futures'. Thai and UK educator will then look at science and sports education in the context of creativity, as well as the role of the dramatic arts.

The feasibility is also derived from the observation of the scholars, Helen Lancaster, senior director of Mee Fa The International Academy of Music, she has said that:

"After nearly 3 years in Thailand. I' ve seen very few modern dance events. Most of them have been visiting companies. Therefore this tells me that there is an opening there for that to happen. However as a good business person I know that just because I can see that an opportunity does not necessary mean that

Thai people will agree with me . If the Thai people are not interested and if we can not demonstrate there is a market here then even if you do create the company, it will not survive”.

Lancaster can see that there is a market for CDC because she thinks young people now are generally interested in dance. This is demonstrated by the number of children at the Mee fa music academy in wanting to learn jazz ballet or hip hop or some other form of dancing though very few are interested in traditional ballet, because traditional ballet requires a lot of discipline. Students feel contemporary dance is much more free and much more modern. So contemporary dance appeals to broader audience. People like to watch healthy bodies moving. So it' s an activity that appeals to a lot of people. At the moment about 20% of music students are learning dance as well as voice. Almost all rock singers want to learn to dance because dancing is part of their performance is dance. Modern dance is very spectacular It is acrobatics and athletics and people enjoy watching it much more than they enjoy classical ballet. People who don't understand classical ballet can enjoy contemporary dance.

Thailand is now ready for this issue because this kind of project can be created. No longer does the government want to tell what to create. There are already many people and potential energy that should be used for this project. This type of organization will create more dancers because it will give opportunities for talented dancers to work with choreographers from many countries with different styles The development could be very rapid, Miettinen Jukka gives the example, “I' ve seen many European countries like Finland dancing in the 70s. There were 2 CDCs which were very unusual in what they did but 20 years later the Finnish CDC was going to London, Paris, and with other places in the world.

The audience' s development

What to do about the audience' s development. It will be a part of promotion but anything that turns the light on creating audiences is something that the manager needs to look at. Now for the local situation in Bangkok the RCDC might try to find the parallel

to what the Bangkok symphony does. Who is the audience for the Bangkok symphony? Presumably the symphony audience has a much wider public than any dance audience?

It's not enough that you have the best group but you have to get the people to come to see them. All the people who interested can be reach by cheaper news letters or mailing lists than more expensive advertising. As Miettinen suggested:

"It's not easy to get the audiences to come because it needs a lot of advertising and information. But if it could be centralized a little bit more if there is a kind of a news letter or whatever mailing list etc. It's a very good help in this if all coordinate the information and advertising that is very important I have learnt that is a big big job for any festival or for any group. But it is one of basic work."

Who is going to be attending? The audience is one of the top things to pay attention to and since this project is ideal for expressing something that in fact may never come true. So we have the whole question of who is likely to be RCDC's audience? From my own observation, there is a tremendous amount of art activities in Thailand but the total audience is not very large. There are about 25-30 places where they hang their works. But the total audience who goes is not all that big. A lot of people show up on the opening and then during the period of the show a few people come in everyday. Basically they do CDC for that small portion of the population which will take interest in following the development innovation in arts. Long gave an example:

"I observe every time I come to Thailand that there is a very long list in arts exhibit painting. Obviously that sounds a huge public and that there are people who are painting and the people who express themselves that way and there is a certain amount of what it calls the arts industry go on all the time in Thailand and all over the world in the major cities like New York. So the total of the audience is not enormous. But still the activities that keep putting on the show again and again so there is a tremendous amount of activity in painting and just the same as dance".

Dance audiences are small everywhere and particularly CD' s audience is very small. Because CD is new and not widespread in Thailand. So RCDC must try to get a younger audiences so the focus is on people in school and college as a perfect audience. Long pointed out:

“How you keep them interested is how you create further audiences. Dance audiences are small everywhere and particularly CDC' s audience is very small. But one has to assume that this thing is new and not widespread in Thailand. So this enterprise must talk about trying to get a younger audience so the focus is on people in school and college as a perfect audience”.

The finding of the feasibility of Marketing Management come from the finding of marketing research which can be divided into 2 perspectives:

- The research that looks at the audiences point of view. The audience is the real final supporter in the performing arts industry. So the answer to the capability of finding the audience will lie in the feasibility of establishing the RCDC.
- The research that looks at other companies in the same field in the market. If the RCDC can position itself well in the market, the establishment of the RCDC is feasible.

And when we find them, How do we get the word out and how do we position the RCDC. That's where the Positioning comes in and other parts of marketing must also be examined to complement the whole marketing process recommendations (5.3.1 Conclusions about Research Proposition 3 an overall Strategic Plan 5.3.1.2 Managing Plans).

Positioning is the process of reaching market segments. It distinguishes a branded product or service from its competitors so that it becomes the preferred brand in defined segments of the market. Positioning can focus on new brands but may also involve repositioning of existing brands. (Armstrong, 2001: 53)

To be able to find all the answers of the previous question about the audience and marketing, market research is needed,

Market research provides details of existing or potential users of the goods or services marketed by the company used for the managing process of the company's potential and actual markets. These details will assist in producing, marketing, sales planning and in the planning of promotional campaigns and advertising.

From the chapter 2 literature review: the marketing research's questions that Armstrong mentions, in the investigation for the feasibility of establishing the RCDC Organization at TCC, in terms of marketing is concentrated on the findings on 2 items:

(1) The research that looks at the audience's point of view:

Research will give data shows whether audiences will attend the performances. Professor Helen Lancaster, Senior Director of Mee Fa The International Academy of Music, said that:

"To convince people that it is artistically needed but even more important to convince people that when you have it, it will be able to survive. What is really important is having evidences from potential audiences and the children who study dance. Remember that the dance students and the audience who are going to dance events now are the one who are most likely to be interested".

Artists and audiences' point of view:

Research obtains data on consumer behavior and reactions. There are two points of view:

- To look at artists' point of view in individual interviews, which may take the form of a 'depth' or nondirective interview. Also group discussions, in which a reference group is gathered together. The group leader guides the discussion, encouraging members to express their views and exchange them with one another. This interaction between group members is an important feature of the technique.
- To look at the audience's point of view,

(1.1) The dance school,

Going to dance schools to see what teachers and students at the dance schools think.. In the questionnaires diagram of the audiences at the dance event, which will represent the voice of the target group that will support the event, shows that the consumers want to attend and see the new creation 57%,should have RCDC 87% various kind of performances 50%. These figures show a good sign of students supported the RCDC, RCDC future activities and because there are not many of CDC so the opportunity to survive is high.

This meeting can be done parallel to the company touring during the dance workshop or lecture and demonstrate by using the same process as the group discussion. If the school is familiar with the company, then we have potential support for many years because they will spend learning and growing to be the next generation. Lancaster said:

“It will help to have some answers from those people because they are the ones who are most likely to demonstrate that there are a lot of children learning dance if there are a lot of children learning dance. The simple questions can be launched: Would they attend the performance? Would they have enough time and enough money? Are they interested in having a dance company created in Thailand?”

(1.2) Dance events:

The other way is to find out the number of dance events. The number of events demonstrate that there are more people interested and more things happening. There is evidence of a growing number of dance events (see the consumer diagram). In the questionnaires diagram of the audiences at the dance event, which will represent the voice of the target group that will support the event, shows that the consumers want to attend and see the new creation 41%, various kind of performances 44% and TCC should have RCDC 91%. So the audiences are there and if it can demonstrate break down the events whether it is traditional dance or contemporary

dance. The diagram of year program 1999-2001 at TCC, questionnaires diagram of 'consumer want to see new creation' and there is no contemporary dance' s category in the TCC audiences' information as seen in chapter 2 (2.4.2) shows an imbalance in the needs of contemporary dance or new creation. The company can create a balance by doing more contemporary dance. This can actually reveal from the prospective market as well as what we are already doing in creating an artistic name of the RCDC and its artists. The artistic name is great but if it does' nt have the ability to survive then perhaps it shouldn't be created. Lancaster said:

Survey in the interval during the dance event or short interview. Or train the interview people. These are the things that are important in this survey. There might not be many questions but they must make sure to get reliable answers. And the questions must include: Is this the first time you have attended a dance event? Would you go to more events if they were available? Would you support the establishment of a RCDC. new dance company? Do you like new dance or traditional dance?

(2) The research that looks at other companies in the same field.

This research will be useful for the feasibility of RCDC sustaining in the market. It needs to study other performing arts organizations in the market such as dance, theatre, and music companies both abroad and domestic. There is a kind of competition and different kind in the market. It's the question of taste some people like and some don' t like. So this kind of pluralism should exist. As Jukka Miettinen stated:

"Off course there is always the problem as you know as in any countries there is trick, there are fights between different dance groups. And it would be very important somehow to try to avoid in that sense that the dance groups could provide the opportunity to many choreographers to work that there will not only be the situation to open mine but also to keep the situation that there are several groups. It' s so dangerous if there is only one".

CDC will be Thai inspiration and Thai flavor but it will belong to the world of contemporary dance. For Thailand, it has a classical ballet company but obviously there

is no reason why all of the people in the company should be Thai. That is quite understandable. For example, in some rich countries like Singapore, they probably cannot be able to produce enough artists among their own people, so they can employ the Filipinos. There are a lot of Filipinos all over the USA. They've got incredible training in the Philippines. The leading dancer in some US. ballet companies are Filipinos. At the Washington Ballet, they rehearse the ballet piece "The Nutcracker" with a lot of male dancers from Poland, Republic of China and the USA. According to my observation, because of the Russian influence, they develop a lot of classical training in ballet in Peking, Beijing and other places.

In Finland there are the City Theatre Dance Company that is supported by the government and 3 dance companies in other cities that are completely supported by the government. And a very good grant or scholarship they can get is 5 years scholarship or else they can get money for making productions. There are several way of doing this. Then we have a centre of contemporary dance. They don't have their own company but they provide spaces and promotion. They are supported by the city of Helsinki and the government. They give spaces for the three companies and they put up all their own promotions.

This means there are already hundreds of people working in the field of dance as dancers, choreographers, and lighting designers. Suddenly there was a kind of renaissance, international countries became interested in contemporary dance. One has to work with the government if they get the opportunity, then everything can happen on a grand scale. At the moment everyone is struggling in small compounds trying to make one production. They never have enough money, never have enough space, wasting much energy. This could centralize the energy and serve as a platform and wait for a miracle to happen after 5-10 years.

4.3 Conclusions

This chapter analyzes the data collection from TCC, international dance and management scholars as well as artists and audiences. The findings of problems

solving were revealed. The other dance companies' documentaries and participants raised internal and external factors involving in generating RCDC's vision mission. The material finding of how to make RCDC at TCC sustainable by using strategic management are collected. The resource analysis to set up RCDC organization is revealed. Finally analysis the feasibility of establishing the RCDC Organization at TCC, in managing, financial, technical and marketing are described. In the next chapter thesis conclusions and recommendations are discussed.