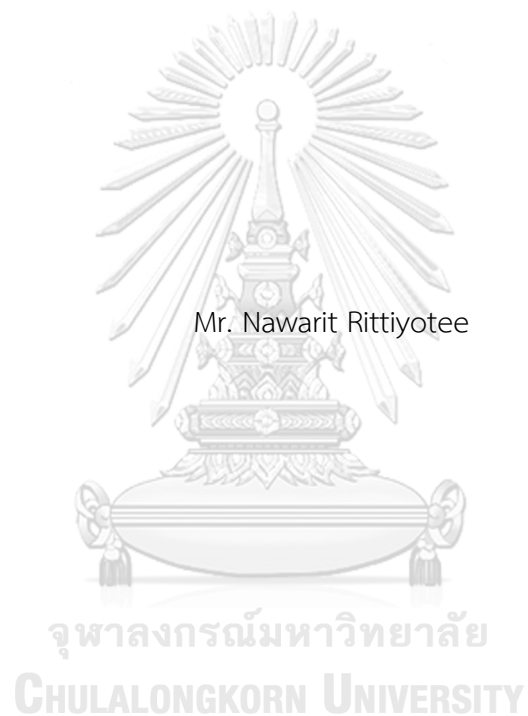


MANAGEMENT FOR PUBLICIZING THAI DANCE IN A FOREIGN COUNTRY: THE CASE
STUDY OF LOR (LOVE, OBSESSION, REVENGE) PERFORMED AT FEI & MILTON WONG
EXPERIMENTAL THEATRE, CANADA



A Dissertation Submitted in Partial Fulfillment of the Requirements
for the Degree of Doctor of Philosophy in Thai Theater and Dance

Department of Dance

FACULTY OF FINE AND APPLIED ARTS

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การจัดการเผยแพร่นาฏศิลป์ไทยในต่างประเทศ: กรณีศึกษา ลอดิลกลุ่มฟ้า จัดแสดง ณ FEI &
MILTON WONG EXPERIMENTAL THEATRE ประเทศแคนาดา



วิทยานิพนธ์นี้เป็นส่วนหนึ่งของการศึกษาตามหลักสูตรปริญญาศิลปศาสตรดุษฎีบัณฑิต
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นวนิธธิ์ ฤทธิโยธิ์ : การจัดการเผยแพร่นาฏยศิลป์ไทยในต่างประเทศ: กรณีศึกษา ลอดิลลากลุ่มฟ้า จัดแสดง ณ FEI & MILTON WONG EXPERIMENTAL THEATRE ประเทศแคนาดา. (MANAGEMENT FOR PUBLICIZING THAI DANCE IN A FOREIGN COUNTRY: THE CASE STUDY OF LOR (LOVE, OBSESSION, REVENGE) PERFORMED AT FEI & MILTON WONG EXPERIMENTAL THEATRE, CANADA) อ. ที่ปริภษาหลัก : อ. ดร.วิษชุตา วุธาติตย์

งานวิจัยนี้มีวัตถุประสงค์เพื่อศึกษาและสร้างแนวคิดด้านการจัดการเผยแพร่นาฏยศิลป์ไทยในต่างประเทศ โดยใช้กรณีศึกษา ลอดิลลากลุ่มฟ้า (LOR: Love, Obsession, Revenge) ซึ่งจัดแสดง ณ Fei & Milton Wong Experimental Theatre, Simon Fraser University ประเทศแคนาดา การวิจัยนี้ใช้ระเบียบวิจัยเชิงอัตชาติพันธุรรณนาโดยผู้วิจัยเป็นส่วนหนึ่งของคณะทำงานและดำเนินการสังเกตในการจัดการ 19 ขั้นตอนเพื่อวิเคราะห์และเปรียบเทียบทฤษฎี รวมถึงประสบการณ์ส่วนตัวของผู้วิจัย ผู้วิจัยพบว่าความร่วมมือกับองค์กรในต่างประเทศมีบทบาทสำคัญในหลากหลายมิติของการจัดการเผยแพร่นาฏยศิลป์ไทยในต่างประเทศ ทั้งนี้ความสนใจร่วมและความสามารถของแต่ละองค์กรเป็นพื้นฐานความร่วมมือ กฎระเบียบระหว่างประเทศมีผลกระทบต่อเตรียมความพร้อมและการแสดงนาฏยศิลป์ไทย ในด้านการวางแผนการตลาด ผู้วิจัยพบ 3 แนวทางประกอบด้วย การแลกเปลี่ยนทางวัฒนธรรม การตลาดโดยตนเองและการตลาดโดยผู้อื่น การจัดการเผยแพร่นาฏยศิลป์ไทยในต่างประเทศประกอบด้วยหลายกระบวนการทั้งในการผลิตและการจัดการ คณะนาฏยศิลป์ไทยสามารถเผยแพร่ผลงานในต่างประเทศได้แม้งบประมาณไม่เพียงพอโดยอาศัยทางเลือกจากการใช้งบประมาณของตนเอง การรับเงินสนับสนุนและการเข้าร่วมเทศกาลซึ่งสนับสนุนค่าใช้จ่าย คณะทำงานมีการปรับตัวในการจัดการเผยแพร่นาฏยศิลป์ไทยในต่างประเทศเพื่อให้นาฏยศิลป์ไทยเป็นสะพานเชื่อมความหลากหลายทางวัฒนธรรม

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KEYWORD: Publicizing Thai Dance, Performing Arts Management

Nawarit Rittiyotee : MANAGEMENT FOR PUBLICIZING THAI DANCE IN A FOREIGN COUNTRY: THE CASE STUDY OF LOR (LOVE, OBSESSION, REVENGE) PERFORMED AT FEI & MILTON WONG EXPERIMENTAL THEATRE, CANADA. Advisor: Vijjuta Vudhaditya, Ph.D.

The objective of this research was to study and to shape concepts in the management for publicizing Thai dance in a foreign country. This study employed Love, Obsession, Revenge, or shortly, LOR as a case study and this Thai dance had already been performed at the Fei & Milton Wong Experimental Theatre, Simon Fraser University, Canada. Autoethnography methodology was applied as the research method in this study as the researcher was part of the team. Nineteen observations were conducted and analyzed by comparing and contrasting theories and personal experiences. The findings revealed that partnership with international organization facilitated management for publicizing Thai dance in a foreign country in many angles. However, mutual interest and abilities were basis for initiating a collaboration. International regulations had an influence on preparation and performing Thai dance. There were three options of marketing plan that the company must decide; Cultural Exchange, Self-Marketing, Marketing by Other. Managing to publicize Thai dance abroad consisted of processes in production and management. Also, the research found that there were options for Thai dance companies whose budget were deficit. Self-funding, sponsorship and joining international festivals with financial supports were alternatives. Finally, Thai dance was a bridge between cultural diversities despite adaptations.

Field of Study: Thai Theater and Dance Student's Signature

Academic Year: 2019 Advisor's Signature

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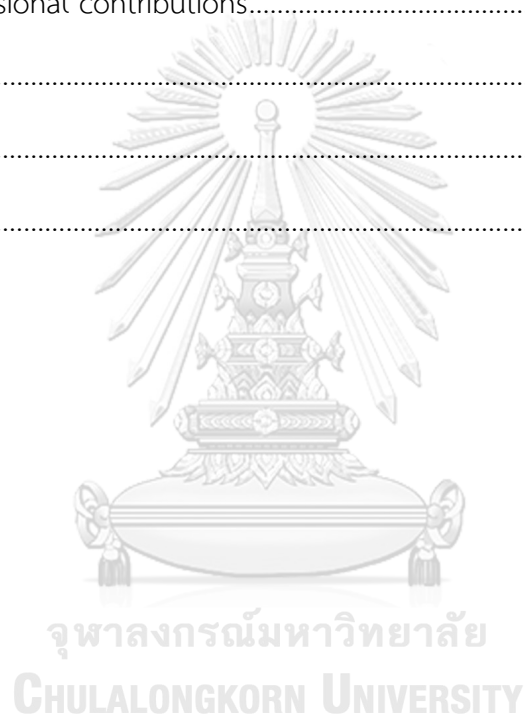
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Chapter 1

Introduction

1.1 Problem Statement

Thai dance is part of Thai culture as it had been rooted in lifestyles of people. However, when society has changes, Thai dances which once was interested by people is now ignored. One reason is from an invasion of western cultures. Thai lifestyle gradually blends with multi cultures. It can be stated that the lifestyles are now analogous in multi dimensions such as consumption, working and even having a leisure. Thai dance has been so far separated from Thai lifestyle.

As foreign mass media, entertainments and social media are now shrinking the world together no matter where people live. It is unavoidable that Thai people pay attention to such media rather than their own cultural plays. It is not an overstatement to present that most Thai people have known foreign actors, movies, series and other forms of entertainment rather than Thai dance artists or any forms of Thai arts. As a result, Thai dance that once was ascendant as a national identity is now for from lifestyle of Thai people and possibly disappeared from the nation.

As multi cultures are merging via globalization. To manage Thai dance on international stages is considered as an important strategy to prolong and nurture Thai identity. Reputation in a global level will help Thai dance maintain its existence and create pride among Thai people. As mentioned earlier, Thai people welcome western cultures. Thai dance can therefore be accepted outside-in.

However, managing Thai dance to perform in other countries is a specific knowledge which is not widely studied. This expertise is limited only in potential organizations. For example, the office of Performing Arts of Thailand had managed performing Khon (Royal Thai dance) across four continents. This organization is fully funded by Thai government along with support from HRH. Princess Maha Chakri Sirindhorn. Apart from the governmental organization responsible for Thai dance, Thai dance troupes seem to have less opportunity and financial supports to perform

in other countries. Furthermore, those who had performed internationally has not synthesized knowledge from practice. Therefore, knowledge in the area of managing for publicizing Thai dance is limited only with those who have a chance to manage. Other organizations who are interested in managing Thai dance to perform abroad then find it difficult to learn this invaluable process.

Apart from a mere management, managing a production for international stage must include a collaboration. To succeed this, working with foreigners with different cultures is unavoidable. To manage Thai dance on a stage in a different country needs to understand the culture of the host country. Different cultures cause different norms that could lead to a misunderstanding when working together. Under a specific time and space, Thai artists and foreign staff should learn how to communicate, how to behave, how to expect and evaluate each other so that the mutual project can be efficiently conducted.

Bangkok University Theatre Company is another potential organization which was supported to perform Thai dance in Canada. The researcher found that selecting this mission as a case study to extract knowledge of managing to perform Thai dance in other countries is beneficial to the relevant organizations. Observation from the very first day will help extracting hand-on experience.



1.2 Research Objectives

1.2.1 To study the management for publicizing Thai dance in a foreign country: The case study of LOR (Love, Obsession, Revenge) and Thai dances, Fei & Milton Wong Experimental Theatre, Simon Fraser University, Canada.

1.2.2 To shape concepts in management for publicizing Thai dance in a foreign country.

1.3 Research Question

How is a publication of Thai dance on international stage managed? The case study of LOR (Love, Obsession, Revenge) and Thai dances, Fei & Milton Wong Experimental Theatre, Simon Fraser University, Canada

1.4 Scope of Study

The study focused on the management for publicizing Thai dance in a foreign country by monitoring the case study of LOR (Love, Obsession, Revenge) performed at the FEI & MILTON WONG Experimental Theatre, Simon Fraser University, Canada and created by BU Theatre Company. The period of data collection was between June 2015 and July 2015.

1.5 Research Design

This research applied a qualitative research methodology to study the management for publicizing Thai dance in a foreign country. The research design was as follows

1.5.1 Academic documents were studied to gain needed knowledges as a basis for studying the management in an area of performing arts, especially a structure and processes of the management so that the research acquired basic disciplines for a field work study.

1.5.2 Observations with Autoethnography technique were applied on processes of publicizing Thai dance in a foreign country from the beginning to the end of LOR project.

1.5.3 The data from observations were written in anecdotes to find lessons learned from each observation.

1.5.4 Analyzing data was conducted by comparing and contrasting personal experiences of the researcher to elicit findings.

1.5.5 The research findings were summarized and presented.

1.6 Contributions

This research gave benefits to two main areas; academic and professional contributions.

In terms of academic contributions, the performing arts gained knowledges from a real practice of management for publicizing Thai dance in a foreign country. The hand-on experiences gave a more understanding of how management could facilitate performing arts in publicizing Thai dance abroad. Furthermore, this research was a ground for further studies in this area.

In terms of professional contributions, those in Thai dance companies interested in publicizing Thai dance on international stage could find all findings in this research applicable for their productions. Experiences of management for publicizing LOR in Canada illustrated problems, solutions, processes and other details that could be used as their checklist in the future.

1.7 Research Presentation

The research is presented via 5 chapters as follows.

1.7.1 Introduction

Problem statement, research objectives, research questions, scope of study, research design, contributions and research presentation are discussed to present an overview picture of the research.

1.7.2 Literature Reviews

Relevant literatures are explained and discussed to find theories that are involving in the area of this study. In this case, performing arts management and cultural diversity will be presented in the chapter 2.

1.7.3 Methodology

Research Plan, research data source, data collection method and research tools are presented. Also, as this research applied Autoethnography technique, self-reflexivity is discussed in chapter 3.

1.7.4 Findings

Data from observations are presented and summarized. Emerging themes from the data are analyzed to shape concepts from management for publicizing Thai dance in a foreign country and discussed in chapter 4.

1.7.5 Conclusion

Chapter 5 presents a summary of the research along with contributions and suggestions for future research.

1.8 Conclusion

While Thai dance under a globalization gradually fades from Thais' interest, the management for publicizing Thai dance in a foreign country is an important approach to support national identity on a global stage. However, the knowledge and practice are limited among those who have as opportunity to organize. This research objective then pioneers the real practice of management for publicizing LOR in Canada as a case study. How to manage it is set as a main research question. The qualitative methodology with Autoethnography technique is set as an approach to collect and analyzed data. The research results will be beneficial to those interested in studying performing arts management and publicizing Thai dance in a foreign country.

Chapter 2

Literature Review

2.1 Introduction

The study entitled ‘The Management for Publicizing Thai dance in a Foreign Country: The Case Study of LOR (Love, Obsession, Revenge) and Thai Dances, Fei & Milton Wong Experimental Theatre, Simon Fraser University, Canada’ focused on studying the management for publicizing Thai dance in a foreign country by employing LOR as a case study from a real practice. Theories, concepts and explanations involved in the study will be discussed. These include Performing Arts Management, Cultural Diversity, the concept of Thai dance in a global perspective, explanation of LOR and BU Theatre Company.

2.2 The Theory of Performing Arts Management

Performing Arts Management is a practical knowledge that combines business management models into the Performing Arts Area. Bonet suggests that the theatre companies aiming at publicizing their works for cultural venues should concern areas as follows.

2.2.1 Performing Arts System

This area includes understanding performing arts and its markets. In terms of performing arts, the companies must know its mission and positioning. If companies are representing the national culture, they should be certain that they have an expertise in what they are to present. Their positions are on publicizing national arts rather than business focus. Apart from these, companies should be well organized. The organizational structure should support their missions. Needed crews and executives are specifically selected to perform their jobs that respond to the mission of the companies.

One company might consist of few people to 20 or above depending on the size and capability of the company. For a small company, few people

have multiple jobs from managing to performing. By the way for professionalism, the particular job should be assigned to a particular person so that each position has a staff who has a full responsibility. This figure below shows a guideline for a theatre company organization chart.

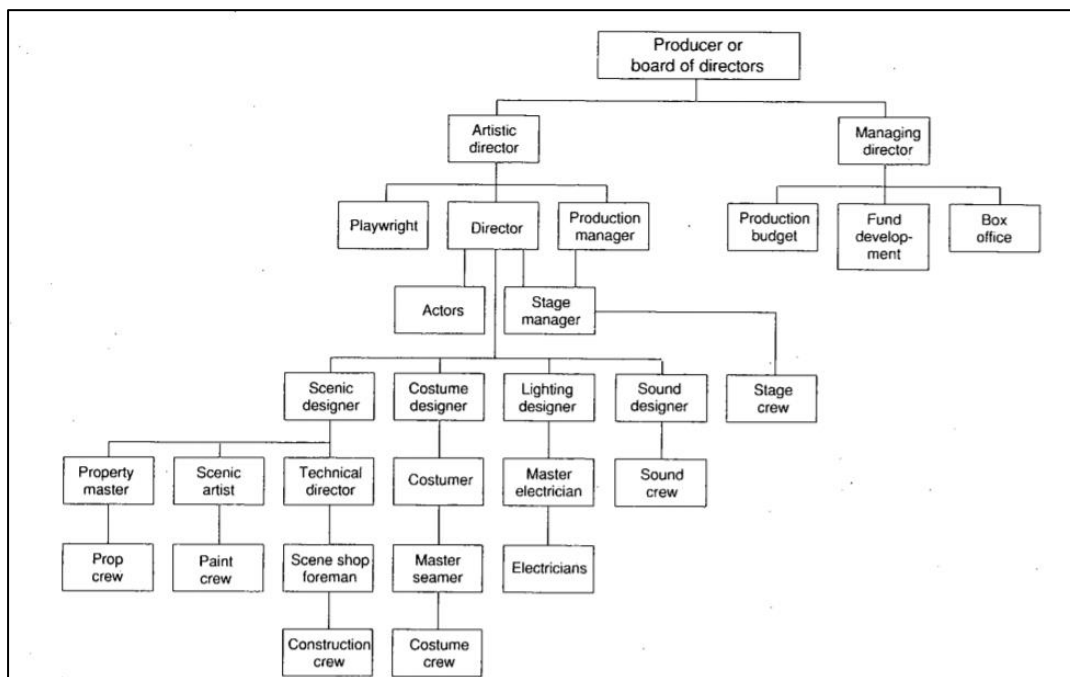


Figure 1 Example of performing arts company structure

Source: Michael Gillette (1987)

From the perspective of Thai Dance company, a clear organizational chart might not be identified. Punnasak found that a limited budget leads to limited jobs in the company. Therefore, the director of the dance troupe could perform multiple roles from manager to performer. It is said that reciprocity is at the heart of Thai dance companies as hands are coping with positions.

In terms of knowing its markets, companies should know how the systems work, who are stakeholders, what are potential venues and environments, as well as understanding the audience.

2.2.2 Human Resources

The core concept of human resource management is to find a qualified person, to put the right man on the right job, to train needed skill, to assess, to reward and to replace a vacant position. However, for performing arts companies, there are stakeholders involved in finding the right person, ie. finding performers. Instead of being selected only by the Human Resource Manager, performers are also assessed by the Director and Producer of the project. This process is called Casting. Also, for training, the performers are required to practice and rehearse the roles they take. If they perform well, rewards will be granted. However, if they underperform, the roles will be replaced by other artists. These dynamical processes take place along running the company.

As Thai dance companies do not have a specific Human Resource Team, the process of selecting crews is basically conducted by the head or the teacher of the company. Finding the right person for a specific job, training, rewarding and replacing the person are also an authority of the head and the teacher of dance companies.

2.2.3 Financial Resources and Cost

As all activities need monetary support. Fundraising is playing an important role for performing arts companies. Profit-oriented companies can gain money from box-office which sell tickets and souvenirs. However, not all productions can be considered profitable. Therefore, to raise funding needs other approaches such as sponsorship, partnership with other businesses, collaborations with the government, finding financial supports from international countries and organizations, etc.

It should be noted here that financial resources and cost can be generated from non-monetary supports. For example, partnership with political organizations possibly result in a free venue which is supposed to be paid at a high price unless the company has that support.

Running the production on international stage expects the same process of financial resources acquisition but at a higher level. As transferring one production to perform on an international stage needs a high amount of money, fundraising can never be more important. Flight tickets, international accommodations, costume and props shipments, living expenses and other occurring expenses should be prepared in advance to guarantee that the production will be able to perform abroad.

2.2.4 Marketing, Communication and Institutional Relations

To perform at different venues, marketing and communication and ascertain that the production will be interesting to the audience. Audience analysis must be conducted to know motivations and barriers to attend the shows. Especially for profitable companies, demand study should be done before making a decision to perform at an unfamiliar place.

On the other hand, for non-profit companies, free-of-charge production does not promise a full house. Both profitable and non-profitable companies need communications that capture audience attention and increase their demand to attend the performance. Therefore, this process should be designed and executed earlier than the show.

Apart from selling and gaining audiences, creating and maintaining relationships with institutions are also important to performing arts companies of which the mission is to perform at a remote area. Support and help from surrounding institutions are invaluable when the companies lack experience. For example, a relationship with the Royal-Thai Consulate-General Office of Vancouver helps BU Theatre Company have a rapid understanding of Vancouver city and have a wider opportunity to approach surrounding organizations. Therefore, building and maintaining relations with institutions in the area are beneficial to both current and future plans of the companies.

2.2.5 Evaluation

The company should conduct evaluation after completing the project. All activities in the production and management should be assessed. Number of questions such as whether or not the system, human resources, financial resources, marketing and communication are suitable for the project. If the answer is no, factors which cause difficulties should be listed and learned so that same problems can be prevented.

2.3 The Concept of Cultural Diversity

To manage Thai Dance to perform in a different country, collaboration between at least teams with at least two nationalities is an obligation. Understanding cultural differences is a key to success. As the team from Thailand must work together with the team from Canada. Behaviors, norms, beliefs and any characteristics that could influence work performance must be taken into account. Especially since this project was conducted for the first time, understanding each other is a priority of teamwork so that communications and cooperation can be efficiently conducted.

The concept of cultural diversity has been widely discussed among academicians and practitioners because of two reasons. The first one is that globalization has shrunk the world. Workforces with different nationalities, genders, races, preferences and cultures tend to contact each other more than earlier. Second reason, international companies expand their businesses to various countries. As a result, mixing local employees and international employees in one place has been increasing. These reasons push diverse workforces to a collaboration while conflicts could happen unless they understand the differences. Therefore, firms and academicians turn a spotlight on studying the effects of cultural diversity in workplaces.

Cultural Diversity is defined as “The composition of work units (workgroup, organization, occupation, establishment or firm) in terms of cultural or demographic

characteristics that are salient and symbolically meaningful in the relationships among group members.” (DiTomaso, Post & Parks-Yancy, 2007: 474)

Cultural diversity has been studied in two areas; team performance and management. In terms of team performance, researchers have raised a question whether or not cultural diversity can increase team performance. Miliken (2019) found that diverse workforces could create conflicts in cohesions. This can be implied that without a good cultural diversity management, teamwork between the workforce could be impacted, and the conflicts possibly reduce a team performance. This argument is underpinned by Richard, Murthi & Ismail (2007). They found that relationship among national diversity mediate company performance. Amaram (2007) suggests that organizations should apply strategies that give an importance to cultural diversity so that the company can avoid conflicts and create competitive advantage.

Apart from the relationship affecting performance, Konrad (2003) suggests that cultural diversity is a key to performance. Talents, local understanding and sparking new ideas could be found more in multinational workplaces. There are three concrete rationalizations. First, the talent workforce is not limited only in local people. There is no evidence to support or to oppose the fact that international people can be more talented in some angles. Second, for understanding local contexts, blending international workforce with local one helps internationals to understand local environments and people with lesser effort. Finally, people with different cultures could help local workforces in generating new ideas. This is because They have different backgrounds and perspectives to fulfill each other. Also, Irina MISOC found the effects of cultural diversity on company performance. Organizations with multi cultures gain more new ideas, perspectives and innovativeness.

The other area of study on cultural diversity is how it is important to management. McMahon suggests that companies should recognize commonalities and aware differences among multicultural workforce so that management can be conducted effectively.

2.3.1 Cultural Dimensions

One academician who has grounded theory of cultural diversity management is Geert Hofstede. His research from conglomerate companies in 60 countries found that personnel have relational values influenced by their national culture which can be categorized into 6 dimensions including Power Distance, Individualism, Masculinity, Uncertainty Avoidance, Long-term Orientation and Indulgence. These dimensions were tested among workers in each country, resulting in average scores on each dimension.

Power Distance

This index measures the level of acceptance and expectation that people have on an unequal power between colleagues in the organization. Hofstede found that people in each country have different levels of authority perception. Staffs in Asian countries normally have higher scores on Power Distance when comparing to those in Western countries. This means Asian people tend to accept authoritative norms at a higher level and accept that people are unequal in a relationship. Hofstede's Power Distance of Thailand and Canada shows a significant difference as Thailand has the score at 64 while Canada has 39. It can be expected that people from these two countries should adapt to each other in order to work efficiently.

Individualism

This index measures a value of relationship closeness. If one country gains a high score on this index, it can be implied that people in that country tend to take care of themselves and their families rather than others. On the other hand, a country with a lower score on Individualism can be assumed that its people tend to expect taking care of each other rather than focusing only on themselves. Therefore, this index depicts the value between I and We that people choose to emphasize in the relationship. Based on this index, Thailand has 20 while Canada has 80. This index is giving a signal that LOR's Thai team and Canadian team should respect the different expectations

when working together. The Thai team should rely on themselves rather than frequently asking for help beyond the job descriptions of the Canadian team. On the other hand, the Canadian team is suggested to be aware of expectations of the Thai team that might not be prescribed on the job descriptions.

Masculinity

This index represents the preferred characteristics of people in the country including achievement, heroism, assertiveness, competition and success. Countries with a high score on this index tend to be more competitive. In contrast, countries with a lower score of Masculinity means their people prefer cooperation and caring for each other and consensus. The score gives a guideline of people's preference between tough versus tender. Thailand has 34 while Canada has 52 on the Masculinity index. It can be implied that the Thai team would expect cooperation and caring in a collaboration with the Canadian team.

Uncertainty Avoidance

People in different countries have different levels of uncertainty and ambiguity acceptance. Higher scores of Uncertainty Avoidance mean people feel more uncomfortable when facing incidents of which the results are difficult to predict. Also, the people tend to behave in an orthodox way that is widely accepted by the majority. On the contrary, people in the country with a lower score of Uncertainty Avoidance feel more relaxed when facing unpredictable incidents. They can accept unusual events and behaviors taking place when working. The Uncertainty Avoidance Index of Thailand is 64 while Canada's is 48. This suggests that the Canadian team tends to explore new experiences from work while the Thai team searches for a clear process that can increase a sense of certainty.

Long Term Orientation

This index measures how people perceive the importance of time and its effects on their activities. Higher score of Long-Term Orientation means people are looking forward to the future rather than focusing on short-term results. In contrast, countries with the lower score tend to have people emphasizing on norms and behaviors for immediate results as they feel changes might or might not happen through time. The Long-Term Orientation of Thailand is 32 while Canada's is 36, showing no significant difference for working together.

Indulgence

This index depicts the degree that people in each country feel they could allow themselves for enjoying life. Countries with a higher score tend to have people with free gratification of human needs while those with a lower score tend to have people with strict social norms that restrain them from living freely. Thailand's Indulgence index is 45 while Canada's is 68. This difference is giving a picture that the Thai team is taking social norms strictly while the Canadian team might not.

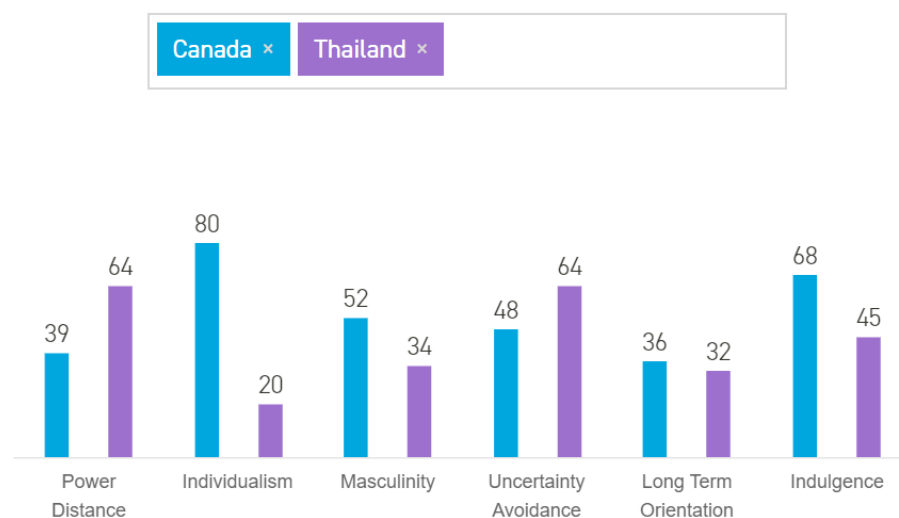


Figure 2 Comparison on Cultural Dimensions between Canada and Thailand

Source: Geert Hofstede

The Cultural Dimensions are important to those who intend to understand the differences between people from different countries. As his research had been conducted in many workplaces, the indexes are then suitable to be applied when the research focuses on how different cultures have an influence on teamwork. As LOR production is a collaboration between Thai and Canadian teams, Hofstede's Cultural Dimensions therefore gives a guideline to have an overview understanding of the cultures in a workplace of the two countries.

2.4 Explanation of Thai Dance in a global perspective

Thai dance is not just a performance of beauty and elegance, but also it is a platform closing a gap between one culture and another and also show and make people around the globe informed and understand about Thai-ness- how Thais behave, act, and feel. In other words, performing style and voices used can tell the world how unique Thai people are. From the statement of Petatano, Champadaeng, and Suk-Erb (2015) and that can be applied in Thai dance, culture is playing an important role of a nation's historical and identical branding. This branding should be maintained and preserved although it is not financial exchange or what it is called creative economy (Duangdara, 2017). According to a study entitled "A cross-cultural perspective on the significance of music and dance to culture and society insight from BaYaka pygmies, written by J. Lewis (2013), people would not know how one nation has experienced or "foundational cultural schema" if there is no emergence of music and performance. Likewise, it is unfair for making a judgement how beautiful a performance is because it is about personal moment of feeling (Ngamyang, 2017).

In amidst of globalization, cross-culture exchange can be practiced via a performance. And that it is necessary for foreigners to have an insight understanding in cultural similarities and differences. Thai dance, as one of performances, certainly,

focuses on a national and cultural reflection through the uses of dancing styles, music, and art compositions. As stated above a country's boundary is windowed up to welcome international investors from the West and that Western ideology is interchangeable, Thai-ness still exists (Damrhung, n.d.).

2.4 Explanation of LOR (Love, Obsession, Revenge)

LOR performance by BU Theatre Company is an adapted theatrical Thai dance based on the story of *Lilit Pralor* dated back to Ayutthaya era (a precise originality or author are not identified). The story was recognized as a good example of *Khlong Si Supap*, which is one genre of Thai poetries, in the reign of King Narai the Great. Later, the story was adapted to an original theatrical dance by Prince Narathip Praphanphong in the reign of King Rama V.

Apart from being one of the best contemporary and tragedy dramas, which is published and launched in early Ayutthaya, the LOR story is of high popularity among Thai people because it provides a beneficial and valuable lesson for not only Thai people, but also people from other countries. This lesson is about self-sufficiency, which has been created and developed by our beloved King Bhumibol Adulyadej since sustainable and true happiness can be generated, especially in the advents of abnormal circumstances. As the majority of Thai people are holding Buddhist, likewise, this LOR performance can reflect a core essence of Buddhism, i.e. Karma. Furthermore, this story teaches people about self- and other-responsibility and consciousness.

The LOR synopsis is actually a love story between two royal families. A son from one royal family and his name is *Phra Lor* visits a forest and accidentally meet two ladies from another royal family, *Phra Puen* and *Phra Paeng*. Once they see each other, love happens immediately because *Phra Lor* finds these two sisters beautiful. Unfortunately, *Phra Lor* loves them so much and always thinks of them, without rationales and reasons, so, he throws away his royal duties and responsibilities to stay with these two sisters at their royal houses immorally. This area of living is allowed only for women, or so-called the inner court and that makes

the two sisters' family get seriously angry and upset. The family decides to kill *Phra Lor*. But above all else, the two sisters love him very much and decide to be his bulletproof.

The LOR performance is taken as the case study for this research because this performance was managed for publicizing in Canada while the research was part of the team. Therefore, data and experiences from the real project can be collected to shape process and concepts afterwards.

2.5 BU Theatre Company

BU Theatre Company is a professional theatre company under a supervision of the Performing Arts Department, Bangkok University. Established in 1990, the company has been the organization for the students to practice stagecraft covering acting, directing, writing, technical productions and performing arts business and management. Its staffs include the faculty members and students along with professional artists in performing arts under the organizational structure as follows.

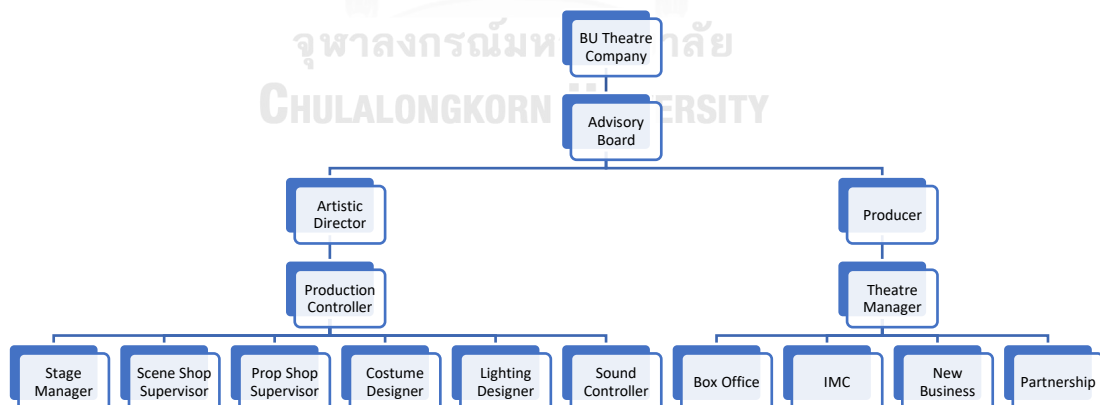


Figure 3 BU Theatre Company organizational chart.

Source: BU Theatre Company

Similar to Western theatre organizational structure, BU Theatre Company is regulated by the advisory board consisting of the chancellor of Bangkok University and committee from the area of performing arts. An Artistic Director take a responsibility for productions in which production controller supervises six key persons including Stage Manager, Scene Shop Supervisor, Prop Shop Supervisor, Costume Designer, Lighting Designer and Sound Designer. On the right wing, a Producer manages business, audience and communications with an assistance of a Theatre Manager who supervises four units including Box Office, IMC, New Business and Partnership.

It can be seen that this theatre company is a full-service organization in which all in-house units are designed for a specific job that fulfils performing arts productions and businesses. Besides, each unit provides an opportunity for students to strengthen their specific skills while collaborating with others from different units.

BU Theatre Company has cultivated performing arts students with professional and hands-on experience. Therefore, all performances including plays, dances and musical performances run by the company have been opened to the public. These cover a variety of genres and style from classical to contemporary and from Western to Thai. However, it should be noted here that the expertise of this company is a contemporary theatrical performance with a global standard. Musical Broadway performances are usually created by this company, e.g., Hedwig and Angry Inch, The Rocky Horror Show, La Cage aux Folles, Cabaret, The Full Monty and so on. In addition, there are up to 10 stage plays in a row each year performed to the public.

Apart from a national-scaled production, BU Theatre Company also have experiences in publicizing performances abroad. Its international performances include...

- I shall ride the rainbow when I grow up, Toyama Takaoka Bunka Hall, Japan in 2004

- Dancing to Nirvana, in APOSTROF International Theatre Festival of Independent and Amateur Theatres, Na Zabradi Arena Theater, Czech Republic in 2007 and The Esplanade Theatre, Singapore in 2008
- Dear Death, The Esplanade Theatre on the Bay, Singapore 2009
- Kafka and I and the Agony of Being in the Seemingly Democratic Country Where the Society Is Doomed to Collapse, APOSTROF International Theatre Festival of Independent and Amateur Theatres, Na Zabradi Arena Theater, Czech Republic, 2011

In 2014, BU Theatre Company had another opportunity to publicize a theatrical Thai dance in Canada under a collaboration with The Royal-Thai Consulate-General in Vancouver to present Thai-dance to international audience. This time, a traditional Thai dance namely *Lilit Pralor* was recreated into a contemporary theatrical Thai dance to perform at Fei & Milton Wong Experimental Theatre, Simon Fraser University. Once again BU Theatre Company employed its skills and resources to achieve the mission, and this event therefore became an insightful case study for the research on the management for publicizing Thai dance in a foreign country.

2.5 Conclusion

To conduct the research on management for publicizing Thai dance in a foreign country, four relevant areas of literature were reviewed; the performing arts management, concept of cultural diversity, Thai dance in a global perspective and explanation of LOR which was a case study of this study. In terms of performing arts management, there are four main areas to focus consisting of Performing Arts system, human resources, financial resources and cost, and marketing, communication and institution partnership. In terms of cultural diversity, cultural dimensions can be employed as a tool to understand how people in different cultures expect and behave. Collaborations in multiple cultures possibly cause conflicts and misunderstanding when people don't aware different cultural dimensions. Also, to manage publicizing Thai dance on international stage should consider a concept of

Thai dance in a global perspective. Thai dance is not only a beautiful stylized dance but also a representative of Thai-ness that reflects uniqueness and Thai brand to the world. Also, it could be an opportunity to introduce Thailand to other nations and encourage those in different cultures look at this nation as a prosperous venue. The concept of LOR is discussed in terms of story, performance originality and ration why this performance was selected as a case study for the research. Last, BU Theatre Company is depicted to give an understanding of the company background and how the LOR project was initiated.



Chapter 3

Methodology

3.1 Introduction

The study entitled “The management for publicizing Thai dance in a foreign country: The Case Study of LOR (Love, Obsession, Revenge), performed at Fei & Milton Wong Experimental Theatre, Simon Fraser University, Canada”, once again, targeted to study the management for publicizing Thai dance on international stage and to shape concepts from the project by employing the case study of LOR. This chapter explains the methodology consisting of research plan, research data source, data collection method, research tools and self-reflexivity which is required by the autoethnography technique.

3.2 Research type

This study was conducted with qualitative research methodology. The researcher employed an Autoethnography or, easily speaking experiential evidences. In other words, the researcher was one of the working team who was managing the LOR project from the beginning to the end of processes both in Thailand and Canada. Therefore, observations and data collections were made while embedding himself in all processes of the project.

3.3 Research Design

3.3.1 Research objectives

3.3.1 To study the management for publicizing Thai dance in a foreign country: The case study of LOR (Love, Obsession, Revenge) and Thai dances, Fei & Milton Wong Experimental Theatre, Simon Fraser University, Canada.

3.3.2 To shape concepts in management for publicizing Thai dance in a foreign country.

3.3.2 Research question

How is a publication of Thai dance in a foreign country managed? The case study of LOR (Love, Obsession, Revenge) and Thai dances, Fei & Milton Wong Experimental Theatre, Simon Fraser University, Canada

3.4 Research Plan

This research studied the management for publicizing Thai dance in a foreign country. The search was conducted for 6 years from April 2014 to June 2020 as follows.

Process	Schedule
1. Collecting data from academic documents	August 2014 – May 2020
2. Collecting data from the project	April – June 2014
3. Analyzing data	July 2014 – May 2020
4. Writing up	June 2019 – May 2020
5. Research Presentation	June 2020

Table 1 Research Plan

Source: researcher

จุฬาลงกรณ์มหาวิทยาลัย
CHULALONGKORN UNIVERSITY

3.5 Research data source

To collect data of the management for publicizing Thai dance in a foreign country, multiple sources were applied. These included observations, interviews and secondary data from documents both offline and online. The data sources consisted of the follows.

3.3.1 The case study of LOR, a collaboration between the Royal-Thai Consulate-General in Vancouver and BU Theatre Company

3.3.2 BU Theatre Company Library, Bangkok University

3.3.3 The Library of the Faculty of Fine and Applied Arts, Chulalongkorn University

3.3.4 The main library of Chulalongkorn University

3.6 Data collection method

3.6.1 Autoethnography

This research applied Autoethnography technique as the researcher is part of the activities which were studied. Autoethnography is the one of methods in qualitative research which allow the researcher to embed himself in the context of field work and reflect his personal experience to describe the occurrences. Managing an abroad production of Thai dance is also a personal experience of the research as he is the Producer of the project who was responsible for all activities from the beginning to the end of the project.

Maréchal suggests that self-observation and reflexive investigation in ethnographic field are required. The researcher began with exploring the activities to find anecdotes which are part of experiences. The researcher then analyzes and rationalize the anecdotes with personal experiences along with theories to rationalize that occurrences. Anecdotal and personal experience in the study are called autobiographical story. This kind of data is supposed to be used to explain a wider phenomenal, cultural, political, social meanings, understandings and so on. The methodology is suitable for communication studies, social works, marketing, business, arts education, etc.

3.6.2 Process of study

The process of Autoethnography as suggested by Chang, starts from collecting personal data memory and self-reflective data. After that, external data is collected via observations. The researcher put himself to observe the informants' behaviors and other happenings that might be meaningful to

understand the phenomenon. Along with observation, the researcher writes anecdotes which are used to analyze and rationalize the phenomenon from personal experience and theories. Through all process, self-reflexivity is part of making senses of the phenomenon.

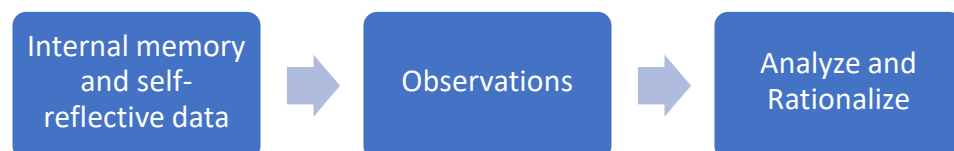


Figure 4 Process of Autoethnography, summarized from Chang (2016).

Source: Heewon Chang

In order to rationalize the phenomenon with self-reflexivity. The researcher must observe their own background and experiences. This stage includes being aware of their own thoughts and opinion reflected from self. Having self-reflection while observing phenomenon is called Introspect Self-observation. The researcher compares their personal experiences with either literatures and cultural perspectives. This process is dynamical as the researcher do this process back and forth with the data.

Apart from inspecting self, comparing personal thoughts with others' is also an important step to increase objectivity. When researcher's thoughts interact with others', similarity and difference are identified. These facets give a room to the researcher to explain the phenomenon with more thorough angles that sole researcher finds it hard to achieve.

To distinguish quality Autoethnography, there are 4 evaluation criteria; rich insight, resonance, contribution and sincerity. For the first criteria, the research with autoethnography technique should give some insights as this unique technique allows subjectivity and self-consciousness elicit them from the matter. For resonance, the research results make sense to the reader no matter they have exposed to the same experience or not. Third criteria,

contribution, conducting this technique should provoke pondering beneficial to the area of study. Finally, for sincerity, the research should be conducted with honesty and transparency.

3.6.3 Autoethnography process in managing LOR production on international stage

The researcher put himself in participant and activity observations throughout all processes from planning, preparing to performing. During observation, he created anecdotes from each step as well as taking photos. All story data are transcribed into paper and compare with interviewing others. Finally, rationalization will be made based on theories, personal experiences and other's perspectives.

3.6.3.1 The observations

This research step was conducted along with all activities listed below.

- First meeting in Canada between BU Theatre Company and the Royal Thai Consulate of Vancouver
- Internal meeting in BU Theatre Company
- Dinner with the Consulate in Bangkok
- Production Preparations
 - Script writing
 - Casting and selecting crews
 - Creating props
 - Lighting design
 - Costume design
 - Sound design
 - Scene design
 - Training performers

- Rehearsal
- Visa process
- Venue, accommodation and commute
- Marketing and Communications
- Travelling to Canada
- Rehearsal
- Performing
- Production Evaluation

3.6.3.2 Writing anecdotes

After observations in every single step of the production, the research writes the story of what he exposed to, his thoughts and feeling that can be analyzed by theoretical perspectives. Also photographs taken in the process will be included in the story to depict a clear atmosphere.

3.6.3.3 Analyze and rationalize

The researcher analyzes his anecdotes both separately and holistically to find interactions between data to elicit some ideas or concept beneath visibilities. Furthermore, some anecdotes will be rechecked with other colleagues' opinions to raise a degree of objectivity.

3.6.3.4 Reflexivity

The researcher is aware of the fact that his personal experience has an influence on writing anecdotes, forming thoughts, eliciting concepts from stories and shaping models. Therefore, he

inspects his personal background prior to joining with BU Theatre Company. His attitudes toward BU Theatre Company are described so that the readers can notice factors influencing the development of findings and discussions.

3.7 Research Tools

This research applied tools as follows.

3.7.1 Observations

As the research applied Autoethnography technique, observations were the primary tool for collecting data. Along with the involvement of the researcher as part of the team to publicize Thai dance in Canada, all processes from preparing to publicizing were observed. The observations were conducted 1 times and places including Thailand and Canada. In Thailand, the researcher observed how team members prepare to the production as well as management for publicizing Thai dance in a foreign country. After that, observations in Canada were conducted to study the processes of setting up, rehearsals, performing and any processes afterwards.

3.7.2 Personal experiences

The autoethnography technique allowed the researcher to compare and contrast observations with personal experiences. The researcher then applied his knowledges and experiences as a producer of BU Theatre Company since 2012. As part of the company, he participated in various types of productions from Thai to Western and from Traditional to Contemporary. Therefore, his personal experiences covered the area of management. Any observations that triggered themes or concepts were analyzed by comparing with his personal experiences and summarized.

3.7.3 Academic Documents

Theories of managements both general business management and performing arts management were studied so that the research could shape the basic knowledges that could be applied for studying the management for publicizing Thai dance in a foreign country. Also, cultural diversity was included as working with international teams could result in a difference between teams' cultures.

3.7.4 Photographs

Along with observations, the research recorded incidences with his digital camera and smartphone. The researcher shot photos to help observe and memorize all incidences. All photos relevant to the study were applied as part of research data to exhibit each process of management and preparation. It should be noted here that all the photos taken by the researcher belong to BU Theatre Company. Therefore, the credits under all photos in this research were BU Theatre Company although the researcher was the person shooting them.

3.7.5 Official Documents

As the project was a collaboration between two organizations namely BU Theatre Company and the Royal-Thai Consulate-General in Vancouver, all documents issued by these organizations were collected as part of research data. The documents included an invitation letter, a letter to certify team members, letter to support for venue, accommodation and other miscellany occurring during managements and preparations.

3.8 Self-reflexivity

My name is Nawarit Rittiyotee, a Producer of BU Theatre in 2012-2018. I have been working with this company since 2012. Before managing LOR project, I was a fan

audience of this theatre company, exposing to more than 10 shows until I was invited to be part of the theatre company.

The main reason I join the team is that this company has ambition to offer quality shows to audience with no compromise. Experiencing number of spectacular shows of the company gave me a curiosity why this small company survive in a country which theatres found it difficult. Behind the curtain, there were many managerial problems able to bar the company from its successes. As my educational background is in the business (BA in Advertising and M.Sc. in Marketing and Management), supporting this company with my knowledge and ability was my first intention. Therefore, invitation to be a producer was the honor that I felt more than delighted to accept.

During the first 2 years with the company, I had been challenged by many "almost impossible" projects. One of them was SEAPA World Symposium of which BU Theatre was a host. Collaboration with international organizations became part of job descriptions. After that, a new mission to perform abroad began with the project called LOR which became the case study of this research.

As a producer of the theatre company, I was recruited to the team that was invited to organize Thai dance in Vancouver, Canada. Again, this project started with almost impossibility. Apart from my experience in running campaign that brought exchange students to UK, I never had experience in bringing performing arts troupe to any countries. Therefore I lacked of direct experience needed in many areas of managing a production for international stage. Moreover, the project started with zero funding. Taking the whole team to Canada then was nothing but a dream. However, this project not only succeeded, it brought lessons valuable to study. Other Thai dance companies which someday walk on the same path might find it beneficial to apply these research results to their managements.

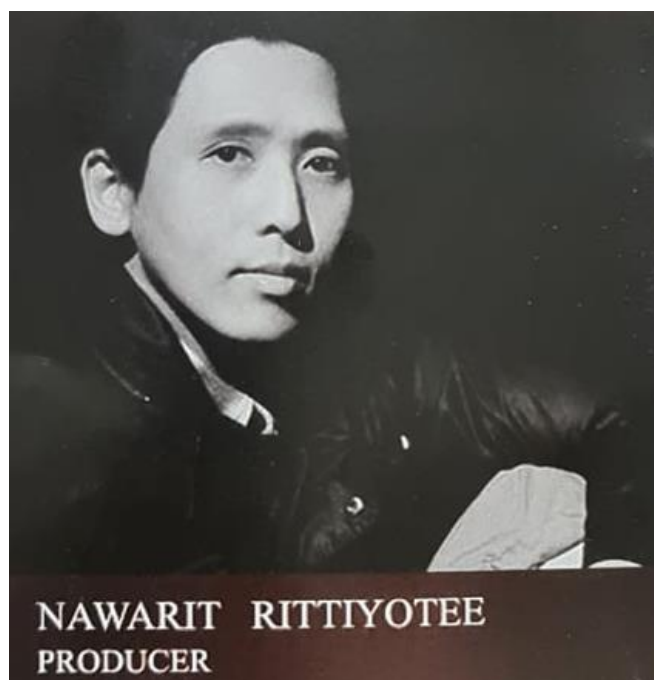


Figure 5 Nawarit's photo from the LOR's program showing that he was a Producer of BU Theatre Company who managed to publicize Thai dance in Canada. He was also a researcher of this study.

Source: BU Theatre Company

3.9 Conclusion

To study the management for publicizing Thai dance in a foreign country, this research applied qualitative research methodology in which autoethnography technique was employed. The research was designed to achieve two objectives including to study process of management for publicizing Thai dance in a foreign country and to shape concepts from the management. "How is a publication of Thai dance in a foreign country managed?" was set as a research question. To answer, the case study of LOR was selected as a ground to collect data. Preparations were observed from the beginning to the end of the project along with research tools such as personal experiences, academic documents, photographs and official documents. All data were analyzed and summarized then draw concepts afterwards.

Chapter 4

Findings

4.1 Introduction

This chapter will discuss three main topics including data analysis, conceptual analysis, and shaping concepts from emerging themes. The first topic, data analysis will exhibit the whole picture of all processes in managing for publicizing LOR in Canada in the form of anecdote and lesson learned from each observation. Then all data will be summarized to find emerging themes based on personal experience of the researcher. Finally, the concepts elicited from emerging themes will be discussed.

4.2 Data Analysis

To analyze data in Autoethnography technique, all observations must be written in anecdotes to find lessons learned that could be considered as emerging themes and concepts. As mentioned earlier that the observations were conducted through each step of managing LOR project. All data were written into 19 anecdotes and lessons learned as follows.

Anecdote 1: First meeting in Canada between BU Theatre Company and the Royal Thai Consulate of Vancouver

The first meeting between BU Theatre Company and the Royal Thai Consulate of Vancouver was at the restaurant. This occasion took place as Mr. Punnasak Sukee, the Director of BU Theatre Company went to Canada for his personal vacation. During travelling in Canada, he met Ms. Papavee Limkul who was a contract teacher at the same department, Performing Arts of Bangkok University.

Papavee was adept at creating international relationship between the department and academic society in Canada due to her education background in the

country. She organized a casual rendezvous for Punnasak and the Consul General, Mrs. Sutthiluck Sa-ngarmangkang at lunch in a beautiful and relaxing restaurant.

During a lunch conversation, Punnasak was introduced as an artist who organized number of national theatrical plays in Thailand. His productions consisted of a variety styles of performing arts both Western and Thai. His background was in Theatre, especially Directing and Writing. This made the Sutthiluck feel interested in a collaboration with BU Theatre Company. Sutthiluck then asked Punnasak to join her annual Thai Festival in Vancouver where Thai people performed national dances to the eyes of Canadians and foreigners.

Every year, the Thai Festival was a collaboration among Thais residing in Vancouver. As they had some skills of Thai dance and felt proud of this national culture, they volunteered to be dancers in the festival. However, both Sutthiluck and Punnasak found that the meeting brought a good opportunity to leverage Thai performing arts in the festival to another level. Sutthiluck then invited Punnasak and his team to perform Thai dances in the upcoming event. Therefore, the journey of LOR began from here.



Figure 6 The first meeting between the Royal-Thai Consulate-General in Vancouver and BU Theatre Company.

Source: BU Theatre Company



Figure 7 Forming a partnership between the Royal-Thai Consulate-General in Vancouver and BU Theatre Company.

Source: BU Theatre Company

Lesson learned from the anecdote:

A new partnership in the production on international stage can be made by two factors. First, each side had a mutual interest in Thai dance. Second, both sides had a potential and ability to organize the event. In this case the Consul had an expertise in organizing the event in Vancouver while BU Theatre Company had a good profile in various styles of production including Thai dance.

Anecdote 2: Internal meeting in BU Theater Company, the challenge began

After the casual meeting with the Consul General in Vancouver, Punnasak sent the good news to the company. Although the team and I felt so glad about this great opportunity, it raised a new concern of budgeting. As BU Theatre Company was a non-profit organization, we had insufficient savings for such an international project which request much higher amount of money.

Once Punnasak arrived at the office, I, as a Producer of the company asked Punnasak about a potential funding. We estimated all costs that might occur in the

production and listed possible expenses. It was estimated up to 2 million Baht covering these items:

- Flight tickets for all crews
- Costumes
- Props
- Artist fees
- Accommodations
- Commutes in Vancouver
- Theatre rental fee

We found that the company could not afford many items, especially flight tickets and all expenses to occur in Vancouver. Therefore, we had an agreement to request ad-hoc funding from Bangkok University. At the same time, we requested nonmonetary supports from the Consulate that could reduce some costs.

Not for long, The Consul General responded to the requests. She was willing to support three items consisting of theatre rental fee, accommodations and commutes. The process of selecting potential theatre suitable for the production began. The name of Fei & Milton Wong Experimental Theatre, Simon Fraser University appeared and was selected at this stage.

The support from the Consul General could subsidize up to half of possible costs. At this stage I found that the company still need 1 million baht in order to succeed this project. Therefore, the company requested 1 million baht from Bangkok University. The Chancellor of Bangkok University, Dr. Mathana Santiwat took charge in funding.

Lesson learned from the anecdote:

Cost was an important factor in making a decision whether or not to continue the production. In case that the budget was deficit, additional fundraising must be conducted. However, partnership between international organization could facilitate management in 2 areas. First, it could help subsidize costs that might occur in other

country. Second, it could cut the process of procurements such as finding suitable venue, accommodations and commutes.

Anecdote 3: Dinner with the consul and the chancellor in Bangkok

The dinner was set at a classic Thai restaurant namely Patara. This casual meeting was supposed to introduce the Consul General, Mrs. Sutthiluck to the chancellor of Bangkok University, Dr. Mathana to reassure that all information and supports from the consulate office reported to the university were confirmed. The only difficulty that barred the production from going to Canada was budget deficit.

Surprisingly, the atmosphere of that dinner was full of joy. In fact, I did sense neither worry nor reluctance that the project could fail although we had not granted fund yet. Apart from talking about overall picture of the project, general topics about Vancouver and people were main conversations, and nothing about money was discussed.

The most interesting matter happened after we finished the dinner and separated from the table. Punnasak and I accompanied Dr. Mathana to the car park. We had a very short conversation about the funding. Dr. Mathana smiled back and said “let me figure out”.

Although her answer did not approve or deny our request, it was so strange that we felt relieved. I found that finding this huge amount of money was smoother than expected. Although there was no promise or confirmation from the executive of the university, the atmosphere seemed hopeful. We did believe that the company would be supported by the university.

A week later, I got the good news from Punnasak that the funding was approved. This left a surprise to me as it was unusual than any other prior experiences I had with the company. As a Producer, I needed to present an annual plan to request budgets for productions. The air in the conference was so uncomfortable as many difficult questions must be answered, especially cost-efficiency. LOR project was an exception. This one was not in the annual plan but

finally approved by the university with extra funding. In terms of management, this unusual experience was hard to be explained by any theories I have learned.

By the way, I finally found the reason behind my visibility. According to Punnasak, he had an affiliation with Dr. Mathana who was the chancellor because Punnasak had been funded to study abroad by Dr. Mathana many years ago. Once he finished the Master Degree from Pittsburg, he organized number of famous stage performances in Thailand and other countries that brough about the university's reputation. Punnasak said one of conversations with Dr. Mathana long time ago was that Dr. Mathana planned to support this company to perform at Lincoln Centre one day. However, the dream hadn't come true yet while Dr. Mathana was about to retire. She then decided to support this company to Canada in her last year as a chancellor.



Figure 8 The dinner in Bangkok between The Royal-Thai Consulate-General and Bangkok University.

Source: BU Theatre Company

Lesson learned from the anecdote:

Finding monetary support for the production could be facilitated by other methods apart from ordinary protocols. Mutual mission between the company and sponsors could result in an obliged sense of completion. In this case, to complete the mission, monetary support was granted so that the company can perform abroad.

Anecdote 4: Script Development in the north of Thailand

The script development started from selecting a story. As the agreement between BU Theatre Company and The Royal-Thai Consulate General in Vancouver was to perform Thai dances in Thai Festival, the story suitable for this project was then selected. In this case, *Lilit Pralor* was selected by Punnasak who had a full authority as a director. Also, he was the person responsible for developing script. The story was about characters' love, obsession and revenge; coincidentally, the name *Pralor* of which *Pra* was a title while *Lor* was his name that was deformed to an abbreviation. Therefore, LOR was not only the name of the main character, but also standing for love, obsession and revenge.

I, as a producer, observed Punnasak developing LOR script remotely by updating progress he had made. He took a month to travel back and forth between Bangkok and Northern provinces including Chiangmai, Nan and Prae. According to Punnasak, the story and art forms were relevant to the dance in the northern part of Thailand. He decided to visit the National Artist in Performing Arts, Mr. Manop Yarana who was the expert in martial art dance called "Jerng -dab".

After consulting with Manop, Punnasak found that each pose of Jerng-dab was not only a gesture but also conveying some messages based on Buddhism principles. He then conducted further research and applied the form of this dance in the script. This script development process took a month then the LOR script was shared with the company.

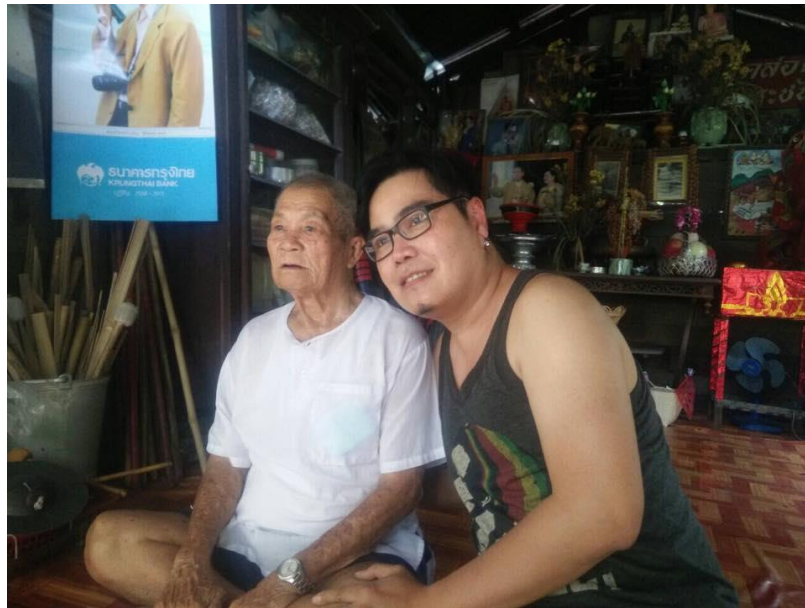


Figure 9 The director and scriptwriter visited Mr. Manop Yarana, the National Artist in Performing Arts in Chiangmai to study Jerng-dab, Northern Thai martial arts.

Source: BU Theatre Company

Lesson learned from the anecdote:

Meeting the artists whose skills were rooted in the arts relevant to the story could yield the idea to develop the script.

Anecdote 5: Casting and Selecting Crews from criteria beyond skills

Finding suitable performers for the production was also a challenge. As BU Theatre Company was adept at western drama, skill of Thai dance was not our expertise. The choice was then limited to those who were able to perform well on stage, characteristic, and ability to travel abroad. Apart from these, being member of BU Theatre Company gained a special consideration. As the production had only one-month preparation, collaborating with new artists who had never worked with the company could take more time. Therefore, choosing existing performers was the priority.

Casting started from listing existing potential actors who had collaborated with the company. Mr. Chatree Tangwongpimook, a production manager contacted

them to try out in the studio of the company. Punnasak then made a decision on performer selection.

In terms of selecting crews, the company also had a limitation as higher number of team member meant higher cost. Therefore, only necessary persons that fit the jobs were selected. This difficulty made the company select some people with multi skills to save cost. In my opinion, this experience was interesting because in a business world, no skills were free of charge. However, this company had a team who paid less attention of wages. We had the Production manager who swapped his hat to an actor and the Choreographer who became a dancer himself. The team members were listed on the table following.

No.	Title	Name	Position
1	Asst.Prof.	Punnasak Sukee	Director
2	Mr.	Nawarit Rittiyotee	Producer
3	Mr.	Chatree Tangwongpimook	Production Manager / Actor
4	Miss	Supatra Kruekrongsuk	Lighting Designer
5	Mr.	Tosapon Viponkul	Assistant Lighting Designer
6	Mr.	Parinya Tongponthong	Choreographer / Actor
7	Mr.	Panupat Puangyaem	Actor
8	Mr.	Kritsapon Nunpipatthanakul	Actor
9	Mr.	Parames Srimuang	Actor
10	Mr.	Worawit Kleepkaew	Actor
11	Mr.	Sippakorn Sukpanut	Actor
12	Mr.	Sumet Pompongpai	Actor
13	Mr.	Kitti Srisanya	Actor
14	Miss	Naphakitcha Amornboonchai	Actress
15	Miss	Tanyapat Jinjantarawong	Actress
16	Miss	Chuthamas Mansuk	Actress

No.	Title	Name	Position
17	Miss	Pattreeya Payom	Actress
18	Miss	Maytinee Heemkheam	Actress
19	Miss	Euangarin Wattanaken	Actress
20	Miss	Pimupsorn Kulabson	Actress

Table 2 List of team members and positions.

Source: BU Theatre Company

As the company team were all Thais, this phenomenon could be explained by our collective culture. Helping each was part of our normative behaviors. Therefore, issue of wage concern might not be their interest. Being helpful to others were found in this production, similar to other activities in our daily life.



Figure 10 One of ensembles was the company's manager. It showed the fact that one person took more than one position in the project.

Source: BU Theatre Company



Figure 11 The choreographer of the company took part in dancing as a performer.

This was another example of one person but two jobs.

Source: BU Theatre Company

Lesson learned from the anecdote:

In practice, casting criteria could be other facets apart from performing skills. LOR production delivered the idea that time constrain could cut out options to only existing persons with existing skills. Factor able to speed up preparation such as well-known colleagues could be a priority in selecting the right person. Furthermore, collectivism rooted in Thai culture had an influence on helping each other with less concern about monetary returns. Although quid pro quo was usually expected in professional companies, it should be noted here that Thai culture could facilitate the production in a difficult moment.

Anecdote 6: Creating a sword for performance, the idea from an invited artist

As mentioned earlier in the section of BU Theatre Company structure, this organization had a prop department whose prop shop was ready to build all props needed for LOR. The props team was assigned to prepare sword replicas. The

process began with finding a reference of Thai sword. After that, the props unit studied and did some experiments on creating a sword with bamboo.

In fact, the bamboo sword was the idea of Mr.Manop who was invited to teach martial arts dance called Jerng-dab. During learning this technique, sword replicas must be used for practicing as real swords are dangerous for new learners. Therefore, creating bamboo swords were used in practicing.

Another reason that the company needed the bamboo sword was the regulation of the airline. Taking weapons on board was prohibited. The replicas made by bamboo were perceived as props for performance. Therefore, the airline allowed them on board.



Figure 12 The swords replicas made of bamboo were packed to ship on board.

Source: BU Theatre Company



Figure 13 Bamboo swords in the performance.

Source: BU Theatre Company

Lesson learned from the anecdote:

Managing the Thai dance production on international stage needed to concern about regulation of carrying props on board. If the performance was conducted in Thailand, metal blunt swords could be used as props. However, if the production was planned to perform abroad, the replicas must be made under regulations. In this case, bamboo was suggested by Mr. Manop, the invited National Artists who came to teach the performers.

Anecdote 7: Lighting design, lighting plot is a universal language

The lighting design was in a responsibility of Ms. Supatra Kruekrongsuk. She was a lighting designer who had been working with BU Theatre Company for number of productions. Her skills had never disappointed our director. Therefore, BU Theatre Company trusted and invited her to the team. Supatra took almost a month for the

lighting design. The process included online conference with the Canadian team, designing lighting plot and programming lighting control.

I found that this process was more challenging than working in our own theatre since we had no idea about technical specs of Fei & Milton Wong Experimental Theatre. Therefore, an online conference must be organized so that Supatra could discuss with the technicians of that theatre.

I was invited to be part of the conference as the conversation was in English which needed a translator. This made me nervous as I rarely had the knowledge in the area of lighting design. However, I stood by in the conference in case that Supatra might feel necessary.

The online conference with Canadian team was successful, albeit a little language difficulty. Supatra asked for a blueprint of the theatre so that she could know the space and scale. Also, Supatra checked light options that the theatre could support so that she was able to design lighting based on availability.

Supatra designed lighting on lighting plot and used it as a tool to communicate with the team in Canada. This was, to me, like a grammar in which both sides had a mutual understanding. At this stage, no spoken language was needed to communicate between them. The lighting plot from Supatra was sent to Canadian team so that they could set all lights required by the designer at the specific positions of the theatre.

After that, Supatra programmed lighting cues on computer and recorded them in a file compatible with the system of the theatre in Canada.

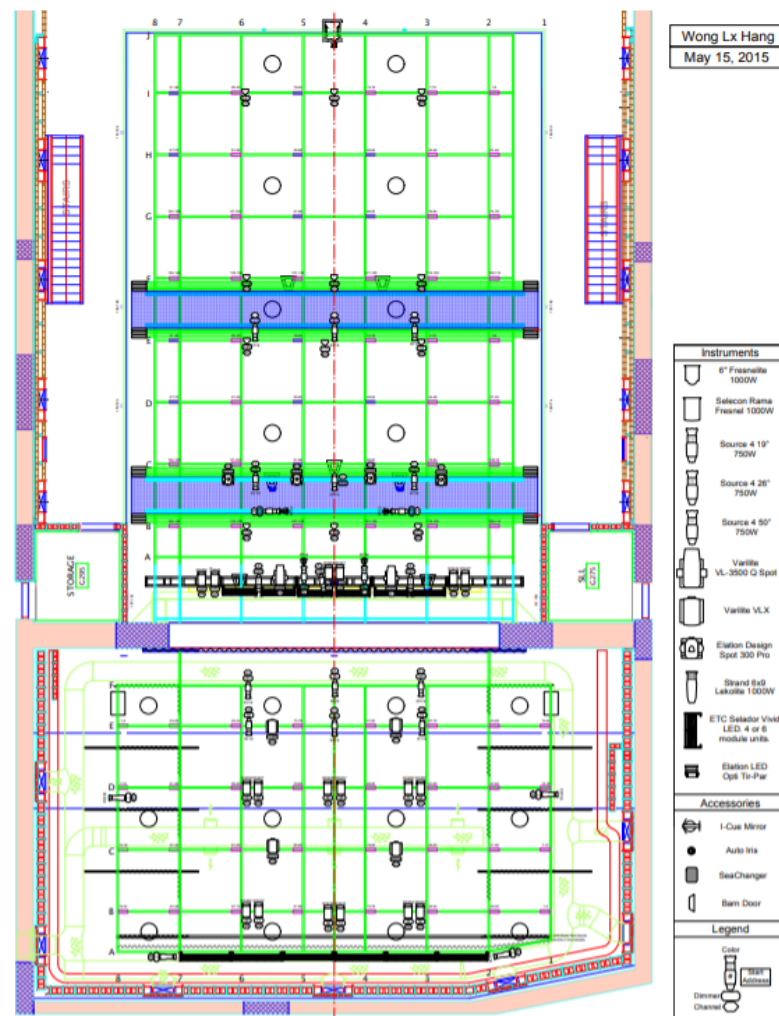


Figure 14 The lighting plot, a communicative place between Thai and Canadian working teams.

Source:BU Theatre Company

Lesson learned from the anecdote:

To perform abroad, universal language was needed. The company should have a person who facilitate collaboration with a universal language. Technical language could be used as a grammar for those with similar expertise.

Anecdote 8: Scene design, limitations were to be overcome

I found that the scene design process was unusual than my experiences with the company. Punnasak, the Director concerned that bringing any constructions to Canada would be costly. Also, shipping all full-scaled scene could take time and be uncertain. If the process of shipping took longer than expected, the production might not be able to set up all settings in time. Furthermore, bringing scene crews with together would increase cost of flight ticket and exceed the quota of accommodation and commutes given by the Consulate. Due to these limitations, the scene design should be done on the basis that nothing was to be carried or shipped to Canada, and no additional team. Therefore, virtual scene design was selected as part of the production.

Once Punnasak decided to apply the virtual scenes in LOR. A Projection Designer, Mr. Ittisak Aeksomboonsin took part in creating visuals and animations. He was briefed by Punnasak to create motion pictures that helped clarifying the story and places as well as building emotions for the audience. In terms of clarifying the story and building emotions, this process began with shooting videos of main characters including *Pra Lor*, *Pra Puan* and *Pra Paeng*. After that, all videos were edited, color-graded, and integrated with visual effects such as the rain of arrows running to the characters or fire burning characters. For places in the story, Ittisak searched for photos and video clips of places that matched the reference then put them on the visual effect process such as speeding up or down and color grading. It should be noted here that some sets were created purely by graphic animation such as floating lotuses.



Figure 15 Shooting a video clip virtual set projection.

Source: BU Theatre Company



Figure 16 Computer Graphic generated flying arrows on cyclorama, combined with performance on stage.

Source: BU Theatre Company



Figure 17 The projected virtual set on the cyclorama represented the stupa containing bones of husband of the grandmother, the lady sitting on shoulders. Her husband was killed by father of Pra Lor, the man sitting between two ladies.

Source: BU Theatre Company



Figure 18 The computer graphic on the cyclorama depicted lotus pond, the place where Pra Puan and Pra Paeng met Pra Lor.

Source: BU Theatre Company

Lesson learned from the anecdote:

Bringing a production of Thai dance to foreign country might be suffered from scaling down sets construction due to constrains such as budget limitation, limited crews and limited time. Applying projection technique as a virtual set helped Thai dance illustrate the places, emotions and elements that could be able to solve the limitations.

Anecdote 9: Costume design and music composing, the unseen but existing

To be honest, I must address here that I did not join these two areas as an observer or a producer. This was because of two reasons. First, they were under a responsibility of the director. Once he recruited the specialized team, all jobs were conducted in their own units. For the costume design, the costume department of BU Theatre Company was assigned to create all costumes and to find accessories based on the reference given by the director. They designed and tailored all dresses under a supervision of the director. Similarly, the composing was assigned to the invited Music Direct, Mr. Pradit Saengkri who worked at Rangsit University.

Second, both costume design and music composing were conducted at the same time as other units. I, as a producer and observer of this study, was obliged to supervise other units. However, I continuously discussed with the director and found that both costume design and music composing were smoothly run by the dependable persons. During other units were working, they worked quietly and remotely without problems. This experience made me think that multiple jobs could be done when we had an experienced team.



Figure 19 Costume team selected the cloth based on the reference to tailor costumes for performers.

Source: BU Theatre Company

Lesson learned from the anecdote:

Many processes could take place at the same time. Skillful units helped process run efficiently and effectively under time constraint.

Anecdote 10: Training performers but all crews had learned

As mentioned earlier that the company's performers were selected based on convenient criteria due to the limitations, they lacked dancing skill required by the story. As Punnasak found that the martial arts in northern part of Thailand called Jerng-dab was needed to apply in the dance. He, as a result, invited National Artist in Performing Arts, Mr Manop to train BU Theatre Company's performers.

The training took around 2 weeks, starting from the basic. I as an observer found that this art form was unique in terms of movements, rhythms and philosophical artifacts behind. To be honest, I, as a person with management perspectives, initially perceived this process only ordinary Human Resource Training. However, after observing the training for few days, I found that this process did not transfer only dancing ability. It cultivated philosophical values including the facts of life, respects, disciplines and attitudes toward others.

Also, I found that training arts was an extraordinary experience because those who absorbed the values were not only performers, but also the crew including scriptwriter, director, stage managers and even myself, a producer, whose skills were from the different world. During training period, Punnasak frequently discussed with Mr.Manop about values beneath each pose of the dance. I found that he later applied what he learned to the story and directions.



Figure 20 Mr. Manop was conducting a ceremony to accept performers as his disciples.

Source: BU Theatre Company



Figure 21 The performers started learning Jerng-dab from the basic pose.

Source: BU Theatre Company



Figure 22 Mr. Manop was teaching how to wield sword in Jerng-dab.

Source: BU Theatre Company

Lesson learned from the anecdote:

Thai dance has various forms. Each form was unique and meaningful in itself. In order to apply Thai dance to a performance, scriptwriter, director and performers should understand the art form and its meaning thoroughly. The process of training did not take place separately but holistically. Therefore, training performers could offer values to not only responsible persons, but also the whole team of the production.

Anecdote 11: Rehearsals, a holistic system

The rehearsals took place in Thailand two weeks before departing to Canada. All teams were called to the studio 2 of BU Theatre Company. The director took charge in this process to gather all pictures to shape LOR as scripted. At this stage, performers completed intensive Jerng-dab training. All virtual sets were ready to be cued. Lighting designer and sound controller sat aside the space to write down some notes when there were any changes affecting their works.



Figure 23 A rehearsal in Studio 2 of BU Theatre Company. This process mainly focused on choreography and blocking.

Source: BU Theatre Company

The rehearsals were continuously conducted every evening for two weeks. The first week was contributed to acting and choreograph. Once they could perform through the script, all technical teams were called to have co-rehearsals. In the second week, each team had intra-collaboration while forming inter-collaboration with other teams. For example, choreographer dealt with his performers while at the same time discussing the cues with the projection designer and sound controller. This process again happened as a holistic system rather than running individual jobs.

At this stage, my responsibility was to facilitate the production. I listened to all comments given by the director and collaborate with other teams to figure out how to deal with occurring problems. Most of the time were spent to adjust dancing, acting and movements to coordinate with other elements such as lighting, sound and virtual sets. I found that the most difficult problem was integration between dancing and animations of the virtual sets.

To figure out this problem, there were two methods. The first one was adjusting dancing and acting but this method would cause another problem such as coordination with music and sound effects. The other method was to adjust virtual sets and animations. This method, albeit more difficult than the first one, was selected because it did not cause additional problems on other teams. Therefore, I cooperated with the projection designer to adjust his works so that the virtual sets and other parts of the production could be harmonized. This stage needed a week to edit and re-edit until it was approved by the director.



Figure 24 A rehearsal with a projection. Matching movements on stage and motion picture on screen needed a practice.

Source: BU Theatre Company

จุฬาลงกรณ์มหาวิทยาลัย

Lesson learned from the anecdote:


The observation and taking part in the process gave me a concept of a collaboration. In managing business, each unit has a specific responsibility that fulfills the system. Basically, their jobs are controlled within a unit which are assessed and authorized by the head of the unit. However, in creating Thai dance production, all units must work under the same big umbrella called LOR. Their works could not be finished unless it harmonized with other parts of the show. Therefore, this lesson was another prove that creating Thai dance was a collective activity in which every unit must concern a holistic picture rather than individual responsibility.

Anecdote 12: Visa and other documents, facilitation from the consul

Preparing required documents was an additional process to the production. Because the team must travel to a foreign country, the most important document needed was a Visa. As Thailand was not an exempt country, all team members then must prepare documents needed for such a protocol.

In order to ensure that all visa applications were approved by the embassy of Canada. At least two official letters must be issued. The first one was an invitation letter from the Royal-Thai Consulate-General in Vancouver. This document could guarantee the mission of BU Theatre Company as an invited organization on a cultural mission in Canada. The second document was the letter of confirmation from Bangkok University to verify crews' status. The team included teachers and students of Bangkok University. This letter accredited all crews to the collaboration with the consulate. Therefore, the embassy could consider all applications as a public affair rather than personal purpose.

This process took at least 10 days. There was a difficulty in this process which made me feel nervous. Issuing document of Bangkok University consumed time longer than expected, leaving an uncertainty that all applications had insufficient time for approval process. Therefore, the company requested a help from the Consulate office to contact the embassy directly as an alternative. Finally, all crews were granted a visa to Canada which made us all relieved.



ที่ 09301/97

Royal Thai Consulate-General
1040 Burrard Street,
Vancouver, BC, V6Z 2R9

16 เมษายน 2558

เรื่อง ขอบความอนุเคราะห์ให้การแสดงนาฏศิลป์และดนตรีไทย

เรียน อธิการบดีมหาวิทยาลัยกรุงเทพ

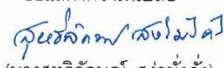
สิ่งที่ส่งมาด้วย ข้อเสนอโครงการ

ด้วยในปี 2558 สถานกงสุลใหญ่ ณ นครแวนคูเวอร์มีกำหนดจะจัดกิจกรรมเพื่อเฉลิมพระเกียรติสมเด็จพระเทพรัตนราชสุดาฯ สยามบรมราชกุมารี เนื่องในโอกาสทรงมีพระชนมายุครบ 60 พรรษา 2 เมษายน 2558 และเพื่อส่งเสริมความสัมพันธ์ระหว่างไทยกับแคนาดา ตลอดจนเผยแพร่ประชาสัมพันธ์ประเทศไทย เพื่อให้ชาวแคนาดารู้จักประเทศไทยในด้านต่างๆ มากยิ่งขึ้น ซึ่งจะเป็นผลดีต่อประเทศไทยทั้งในด้านเศรษฐกิจ การค้า การลงทุน และการท่องเที่ยว

ในการนี้ สถานกงสุลใหญ่ฯ ใ้ขอความอนุเคราะห์ภาคีนาฏศิลป์และการแสดง มหาวิทยาลัยกรุงเทพในการจัดคณะนาฏศิลป์และดนตรีไทยเพื่อมาร่วมในงานเทศกาลไทย ณ นครแวนคูเวอร์ ครั้งที่ 2 ในวันที่ 4-5 กรกฎาคม 2558 ณ บริเวณ North Plaza ของ Vancouver Art Gallery ซึ่งตั้งอยู่บริเวณย่านการค้าและธุรกิจกลางนครแวนคูเวอร์ และในงานเทศกาลไทย ณ นครแวนคูเวอร์ เมื่อปี 2557 ซึ่งการจัดงานกลางแจ้งขึ้นเป็นครั้งแรก มีผู้มาเข้าชมงานประมาณ 30,000 คน โดยในปี 2558 City of Vancouver คาดว่า จะมีผู้มาเข้าชมงานเทศกาลไทย ณ นครแวนคูเวอร์ ครั้งที่ 2 ประมาณ 60,000 คน เนื่องจากงานเทศกาลไทยเริ่มเป็นที่รู้จักแพร่หลาย และกำหนดจัดงานตรงกับช่วงที่มีการแข่งขันฟุตบอลหญิง FIFA รอบชิงชนะเลิศที่นครแวนคูเวอร์

นอกจากนี้ เพื่อเป็นการเผยแพร่ชื่อเสียงและสร้างเครือข่ายของมหาวิทยาลัยกรุงเทพในแคนาดา สถานกงสุลใหญ่ฯ พร้อมสนับสนุนการจัดการแสดงของคณะนาฏศิลป์จากมหาวิทยาลัยกรุงเทพที่โรงละครในนครแวนคูเวอร์ ในวันที่ 2 กรกฎาคม 2558 โดยจะเชิญบุคคลสำคัญในระดับรัฐบาล ระดับรัฐและระดับท้องถิ่น นักธุรกิจ นักการศึกษา ผู้ที่อยู่ในวงการศิลปะการแสดง ชาวแคนาดา ชาวต่างประเทศและชุมชนไทยมาร่วมชมการแสดง ประมาณ 300-500 คน ทั้งนี้ ดังรายละเอียดปรากฏตามข้อเสนอโครงการที่แนบมาพร้อมนี้

จึงเรียนมาเพื่อโปรดพิจารณา

ขอแสดงความนับถือ

(นางสุทธิลักษณ์ สงามังคัง)
กงสุลใหญ่

โทร. 1 (604) 687-1143 ต่อ 307
โทรสาร 1 (604) 687-4434
E-mail : info@thaicongvancouver.org

Figure 25 Invitation letter from the Royal-Thai Consulate-General, Vancouver to certify the collaboration with Bangkok University Theatre Company.

Source: BU Theatre Company

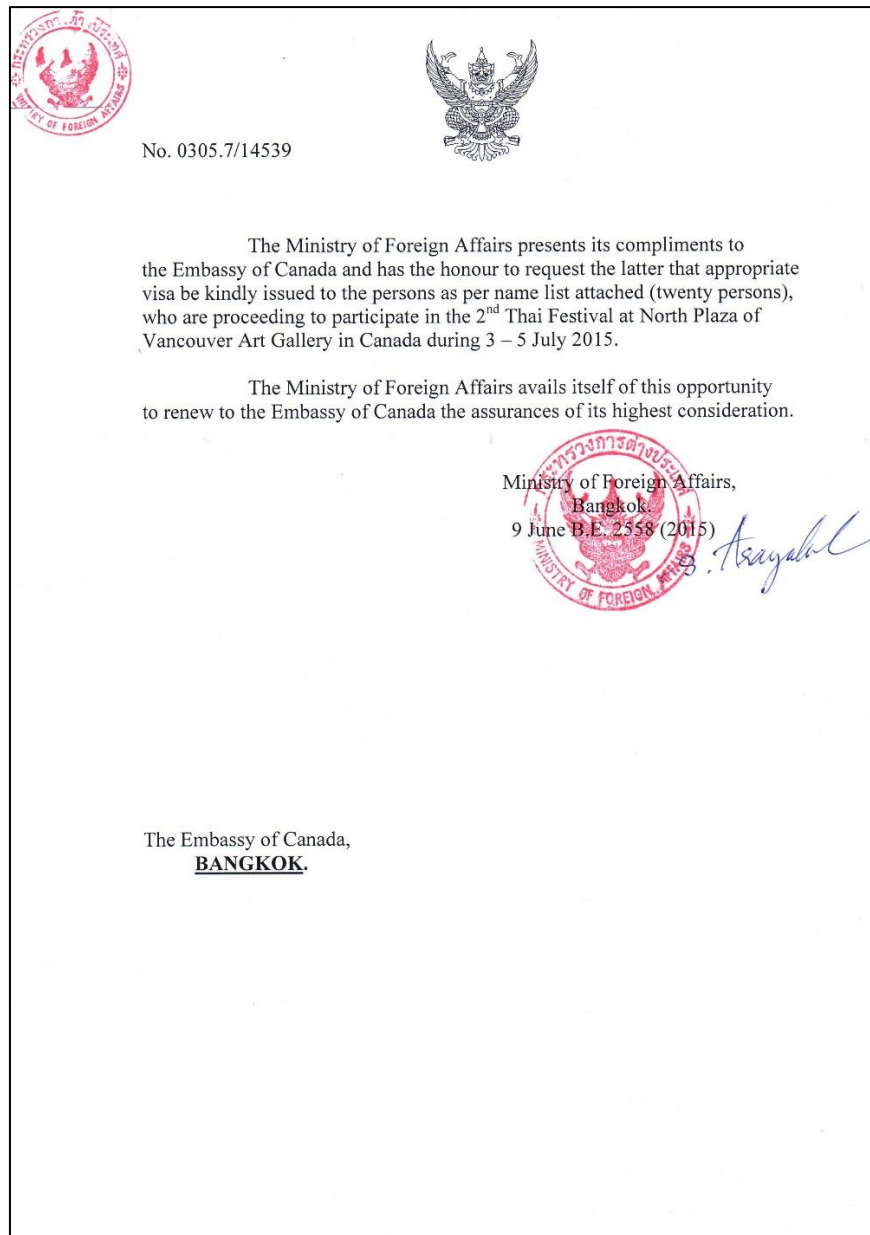


Figure 26 The letter from the Ministry of Foreign Affairs of Thailand to the Embassy of Canada to certify 20 team members in visa applications.

Source: BU Theatre Company



No.	TITLE	NAME	SURNAME	PASSPORT ID
1	MR.	PANUPAT	PUANGYAEM	AA4943327
2	MR.	KRITSAPONG	NUNPIPATTANAKUL	AA4944594
3	MR.	PARAMES	SRIMUANG	AA4943328
4	MR.	WORAWIT	KLEEKAEW	Z201453
5	MR.	SIPPAKORN	SUKPANUT	V979722
6	MR.	SUMET	POMPONGPAI	AA4521566
7	MR.	KITTI	SRISANYA	AA4523643
8	MR.	CHATREE	TANGWONGPIMOOK	AA1187807
9	MISS	NAPHAKRITCHA	AMORNBOONCHAI	AA4944619
10	MISS	TANYAPAT	JINJANTARAWONG	AA4944601
11	MISS	CHUTHAMAS	MANSUK	AA4943361
12	MISS	PATTREEYA	PAYOM	AA5131238
13	MISS	MAYTINEE	HEEMKHEAM	AA4943351
14	MISS	EUANGARIN	WATTANAKEN	AA4944305
15	MISS	PIMUPSORN	KULABSON	AA4944636
16	MISS	SUPATRA	KRUEKRONGSUK	AA2235118
17	MR.	TOSAPON	VIPONKUL	AA2235017
18	MR.	PARINYA	TONGPONTONG	AA4956344
19	MR.	NAWARIT	AKKAWORAGIJ	L933835
20	MR.	PUNNASAK	SUKEE	AA4360611




Figure 27 List of the company members in the letter from the Ministry of Foreign Affairs of Thailand to the Embassy of Canada.


Source: BU Theatre Company



Figure 28 Meeting with the Ambassador of Canada in Thailand. The team asked for help processing visa applications.

Source: BU Theatre Company

 Canada Border Services Agency	Agence des services frontaliers du Canada
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Canada Border Services Agency
 International Events and Convention Services Program
 3rd Floor- 1611 Main Street
 Vancouver, BC
 V6A2W5

June 1, 2015

File#PAC_2015_07938

Royal Thai Consulate-General, Vancouver
 1040 Burrard Street
 Vancouver, BC
 V6Z 2R9

Sutthiluck Sa-ngarmangkang,

In response to your correspondence dated May 26th, 2015 the Canada Border Services Agency (CBSA) - International Events and Convention Services Program (IECSP) officially recognizes the following event:

<p><u>Thai Theatrical Performance</u> July 3rd, 2015 Simon Fraser University Theatre Burnaby, BC</p>
--

The information provided to the CBSA states there will be approximately 300 people in attendance, and 20 performers will be travelling from Thailand for this event. The event is open to the general public and there are no sales of merchandise at this event.

Non-Canadian performers may import display items, costumes, and stage performance related items temporarily as outlined in the provisions of tariff classification **9993.00.00.00** duty free, on the condition that the goods will be exported from Canada upon the completion of the event.

CBSA requires everyone seeking admission into Canada to properly declare themselves to CBSA by providing accurate identification. CBSA will accept a valid passport as proof of citizenship.

If you have attendees from visa-requiring countries (<http://www.cic.gc.ca/english/visit/visas.asp>), please contact the Special Events Unit of Citizenship and Immigration Canada (CIC) at special.events@cic.gc.ca with the specifics of your event. They will assess the visa requirements of your event.

To facilitate border procedures it is recommended that all foreign delegates be provided a copy of this letter for presentation to a CBSA Border Services Officer upon their arrival to Canada.

In conjunction with the presentation of this Recognition Letter, an itemized list of goods including a description, country of origin, quantity and value is required for presentation to CBSA. If your event materials will be imported by a commercial carrier or courier service, a copy of this letter should also be attached to any shipping documents.




Figure 29 The CBSA document. This letter was to certify that 20 performers had a mission to perform Thai dance at the theatre of Simon Fraser University. Also, it addressed that the tariff was exempt for the import props.

Source: BU Theatre Company

Lesson learned from the anecdote:

Management to publicize Thai dance in foreign countries might cause an additional process of visa application. The company should spare time needed for the embassy approval. This was depending on regulations which are different from country to country.

The second lesson learned from this process was that support from the official international organization could facilitate the process. The letter of invitation from a host country and letter of confirmation from organization could help visa application consideration.

Anecdote 13: Venue and accommodation, offers from the international partner

Although the BU Theatre Company was supported venue by the Consulate, it must take all options to a consideration. At first, there were two options to select between York and Fei & Milton Wong Experimental Theatre. These options must be discussed with the Director as it had a direct effect on the production design.

In terms of production, the space should be suitable for the performance. It should not be so huge that the performance seemed so small or unable to interact with the audience. Also, it should not be so small that the performers had no space to move.

Apart from that, an audience management was also one of criteria. The venue could have an impact on audience attraction. If the venue was too far from the community, less people might attend, and vice versa. Another factor was the profile of the theatre. Credible venues which continuously produced public performances should be listed on top of other theatres.

The team had a consensus that Fei & Milton Wong Experimental Theatre had passed all checklists necessary for both production and management. Its space was suitable for the production as the stage size was almost equal to Black Box Theatre's stage. The only different difference was the seat layout. Fei & Milton Wong

Experimental Theatre contained higher number of seats, and its layout was narrower. However, the Director had a method to capture attention and form interactions between performers and audience.

On management facet, the theatre was in an easy-to-approach area. It resided in the Simon Fraser University which was a lively community. Although seat number was beyond expectation, the consulate could be able to fill all seats with their invited audience.

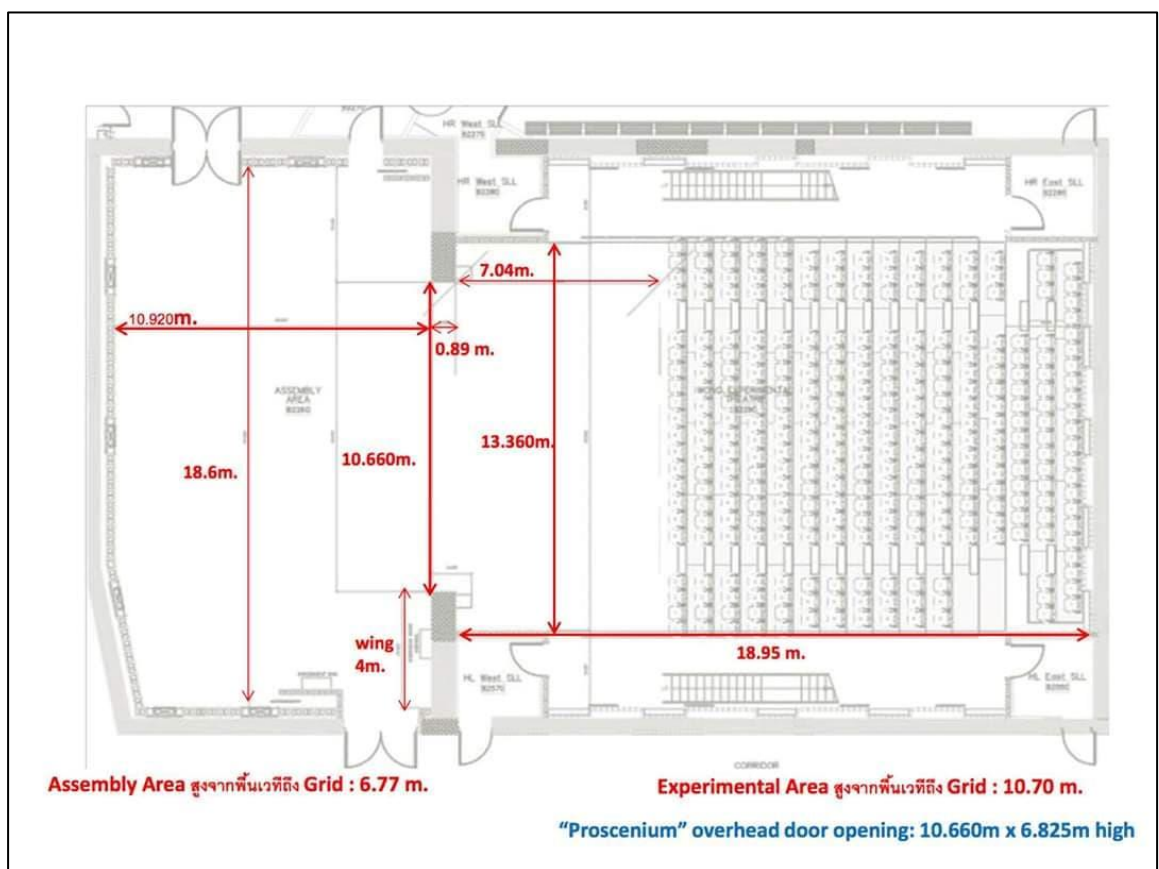


Figure 30 A blueprint of Fei & Milton Wong Experimental Theatre. It showed a scall of stage and seat layout.

Source: BU Theatre Company

In terms of accommodations, the consulate supported the company not only the rental fee but also searching for the most suitable place for all crews. The

accommodations should be comfortable enough and not too far from the theatre. Finally, Super 8 Vancouver was selected for the crews on 29Jun – 7July 2015.

Lesson learned from the anecdote:

Selecting a venue to perform Thai dance in a foreign country needed a thorough consideration on both production and management criteria. Either sponsored or paid venue, the company should consider many perspectives that could support or deteriorate both performance and audience management.

Another lesson was that having a partnership in a foreign country could lead to venue and accommodation options. It helped reduce time spent for collecting data as well as contacting all involving places.

Anecdote 14: Communications and bookings, the hands in Canada did help

It was almost impossible for the company to promote our production in Vancouver by ourselves as the company was located in Thailand. Communications to promote the production was supported by the consulate as they were in the city where the production was to publicize.

The responsibility of BU Theatre Company was to design the communication materials which for this production is a poster. We finished the poster and sent the artwork to the consulate on 25 April 2015, a month before our departure date. However, we left the show date blank at first as it was not confirmed yet. This process could be completed by the consulate once a venue and a showtime were confirmed.

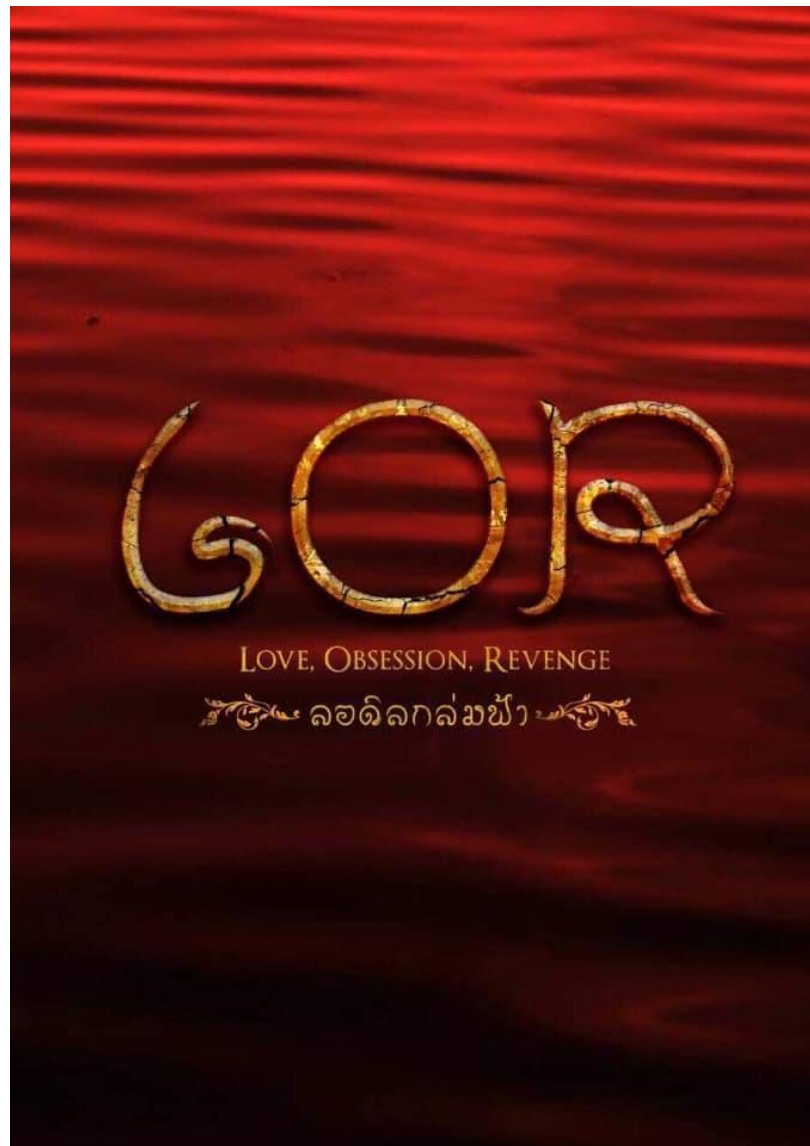


Figure 31 A poster artwork which was sent to the consulate for public communications.

Source: BU Theatre Company

However, BU Theatre Company concerned that there would be number of seats left unreserved. We then asked the consulate about the process of communications. We were informed that the poster would be shared on the Facebook Page and website of the Royal-Thai Consulate General in Vancouver. Besides, printed posters were shared to the community around the theatre. The

consul also sent an invitation to invite number of the networks in Vancouver to join this event.

Apart from invited audience, those who were interested in attending the show could book the seats via the consulate staff or walk in. Both communications and booking support made the company feel relieved about audience and bookings.

Lesson learned from the anecdote:

The partnership with the organization in a foreign country brought supports in communications and audience management. This helped the company not to shift focus and human resource to manage them in an unfamiliar place such as how to approach target audience and where to publicize posters.

Anecdote 15: Travelling to Canada, splitting team and the missing producer

The team was divided into 2 groups. The first one was the director and the producer whose responsibility was to prepare and manage the production before other crews coming. The departure date of this group was 29 Jun 2015.

As a producer, I observed the last rehearsal in Thailand in the night of 27 Jun and went back home to prepare my luggages then headed to the airport to meet Punnasak, the director. During a check-in, Punnasak and I were shocked as the airline did not allow me to go to Canada as I did not have a USA visa which was needed at a transit. The flight to Vancouver had a transit at Seattle airport where the USA visa must be shown at the immigration. This was a very bad news as I must go back while Punnasak must go the Canada alone.

I went back home with a numb feeling. There were two choices at the moment; fighting for a USA transit visa or giving up. Finally, I went to the US Embassy next day for choice one. I got the US visa two days later and flied to Canada on Jun, 2.

Fortunately, the rest of the team had a direct flight to Canada. The US visa was not needed for them. Otherwise, almost all team could miss the flight like their producer.



Figure 32 The flight had a transit in Seattle, USA needed a US visa. This was the flight that did not allow the producer to check in due to an absence of US visa.

Source: BU Theatre Company



Figure 33 The second team was packing all props before going to the airport. These boxes were to load on board on Jun, 28.

Source: BU Theatre Company

Lesson learned from the anecdote:

There were two lessons from the anecdote. First, the company should consider whether to send an early team to survey and prepare the venue before the counterparts. However, booking a different flight might lead to an additional protocol or documents. In this case, the transit flight needed a visa of the transit country. Therefore, regulations must be thoroughly checked before booking tickets.

Anecdote 16: Setting up and rehearsal in Canada, big issues from a problem

Setting up and rehearsal process should have been smooth as usual unless there had been a shocking problem. On July, 2 I was updated by Punnasak that our Lighting Designer had lost her luggage on the flight to Canada. Her suitcase contained a laptop with lighting programs that she finished before departing from Thailand. The team was then in a very worry that this problem could ruin the production.

If working in our own theatre in Thailand, Supatra should have had a full day to reprogram the lighting. However, she found that Fei & Milton Wong Experimental Theatre had a strict time allowed for setting up and rehearsal. Although the theatre opened from 8am to 10pm, working with staff from Canada must be conducted under a regulation which allowed 12 hours per day. That meant Supatra had only 12 hours and must be done at the same time as a rehearsal. Miraculously, Supatra was able to complete the process in time, and lighting worked perfectly. It brought an admiration from Canadian staffs who accompanied her throughout the process.



Figure 34 Supatra (a person in the center) was working hard to restore all lighting programs that were gone with her lost computer. The right person in the photo was a technical from Canadian team supporting her during work hours.

Source: BU Theatre Company

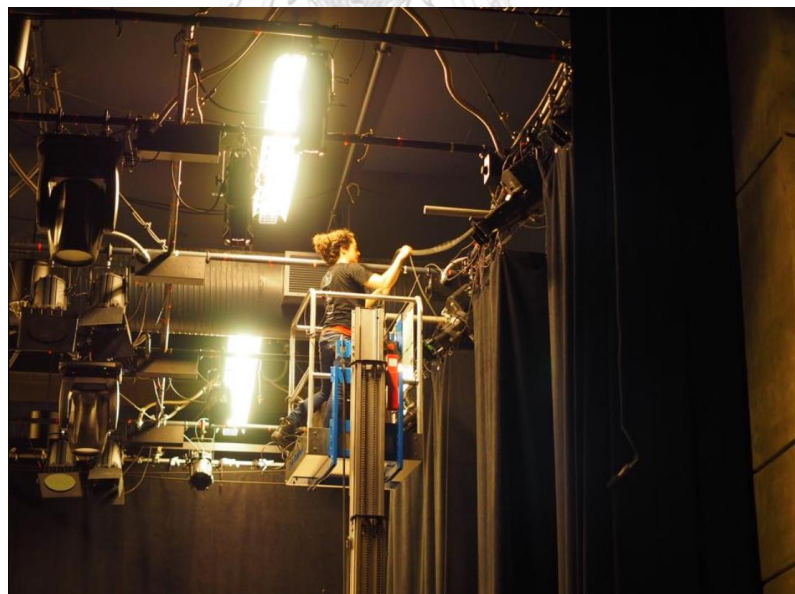


Figure 35 A technician from Canadian team was setting up lights designed by Supatra. This stage was facilitated by the lighting plot which was a universal language for lighting professionals.

Source: BU Theatre Company

Apart from technical difficulty, other units had a rehearsal seamlessly. As discussed earlier, the stage size of Fei & Milton Wong Experimental Theatre was close to one of Black Box Theatre. Rehearsing in Thailand both in Studio 2 and Black Box Theatre helped performers get used to the new space easily. Transferring the dance to this stage then had no problems.



Figure 36 A run-through rehearsal in Fei & Milton Wong Experimental Theatre in which all teams from Thailand and Canada worked together.

Source: BU Theatre Company

Name:	Thai Consulate Event				
Company:	MECS				
Dates:	July 3, 2015				
Venue:	F&M Wong Experimental Theatre				
UPDATED June 17, 2015					
Date: Tuesday June 30					
Equipment and Venue prep					
Who	Name	Start	End	Break	Total Hrs
Head Tech		13:00	17:00	0	4.0
Date: Thursday July 2					
Lx, Audio & Video Install, Reh					
Who	Name	Start	End	Break	Total Hrs
Head LX		8:00	22:00	2	12.0
LX hand		8:00	22:00	2	12.0
Head AV		8:00	22:00	2	12.0
Head SND		8:00	22:00	2	12.0
Stagehand (SND)		8:00	22:00	2	12.0
Date: Friday July 3					
Reh, Show and Strike					
Who	Name	Start	End	Break	Total Hrs
Head LX		8:00	0:00	2.5	13.5
Stagehand (LX)		8:00	17:00	1	8.0
Head SND		8:00	0:00	2.5	13.5
Stagehand (SND)		8:00	0:00	2.5	13.5
Head AV		8:00	0:00	2.5	13.5
Head (strike crew)		21:00	1:00	0	4.0
Stagehand (strike crew)		21:00	1:00	0	4.0
Total Hours					134.0

Figure 37 A work schedule of the Canadian technician team from Canada. It showed date and time allowed for working. Thai team must strictly conform to this schedule.

Source: BU Theatre Company

Apart from punctuality that Thai team felt unfamiliar, rule of safety was a priority in a workplace. All staffs in the theatre were required to wear a helmet when walking in the theatre during setting up. This regulation was to save the team from falling parts from above. Although there are number of regulations inside theatre, I found this incidence was the good example of a professional protocol that help save all staffs from accidents.

However, there was another serious problem taking place beneath a visibility. Misunderstandings between the company and the consulate were quietly formed after the luggage of Supatra had lost. BU Theatre Company expected that the consulate office would send a staff to deal with the airline during such a difficult

time. However, no one was sent but only a food deliverer. It made the company feel disregarded. This feeling was intensified when no member from the consulate attended the rehearsal. This incident got the director so unsatisfied that the company must set a session to discuss with the consulate.

I, as an observer, found that this situation was most stressful, comparing to all incidents throughout all process. It nearly made the company stand at the crossroad between continuing and cancelling the mission. However, the show must go on no matter what because BU Theatre Company must be responsible for the audience and its reputation.

Lesson learned from the anecdote:

There were two interesting lessons. The first one was the fact that reliable team could help the company survive from a sudden failure. Supatra was a very professional lighting designer who saved this production from the accident. The second one was on the opposite side; the absence of a representative from the partnered organization in a difficult time could lead to a collapse of the project. It could be implied that cultural diversity had an influence on working together. Interestingly, the Thai team worked together with Canadian without a problem while the problem took place when working with another Thai team.

Working with Canadian team gave a new experience of working professionally. They had very clear protocols and regulations that all teams from Thailand and Canada must comply. This showed a cultural diversity in a workplace. Comparing with Thai companies, working system were reciprocal. Although there were regulations, some were compromised. Even in BU Theatre Company of which regulations were from western practices, the staffs sometimes cared less and not many people intended to warn each other as they possibly feared an impact on relationship.

Anecdote 17: It's showtime

After almost two months of all process, the time that all crews had been waiting for was about to come. Foreign audiences who were invited by the consulate as well as walk-in people continuously fill the seats in the theatre. All staffs stood by at their positions. I sat at the front row for a quick jump to a ceremony after show as a producer. However, audience around could perceive me as an audience due to a camera in hands. This was again a budget limitation that made a photographer stay in Thailand. I then became a photographer and a cameraman who shot photos and recorded video at the same time.

Once a formal greeting by the master of ceremony had finished, the show began. Performers entered the stage from left and right wings. Behind them was the projection of virtual sets and animations. The stage was in a mysterious and fearsome atmosphere by a magical lighting. Audiences were spelled by the music and vocals. All elements created such an extravaganza opening of the show.

Although the dance was performed in Thai without English surtitle, the audience could grab main messages from gestures and other elements on stage. They smiled at the right time and had a sad facial expression at the right scene. Above all, there was a big applause once the show finished. This brought joy to all team members.



Figure 38 The performance in Thai language without a surtitle.

Source: BU Theatre Company



Figure 39 International audiences who were invited and walk-in.

Source: BU Theatre Company



Figure 40 The ceremony to congratulate all teams after the show finished.

Source: BU Theatre Company



Figure 41 The consul gave a bouquet of flowers to the representative of performers while the producer was receiving one from the representative of the consulate.

Source: BU Theatre Company

Although the play was successful as planned and practiced, there was an issue unsolved. Punnasak and I invited the consul general to a session to address the dissatisfactions that BU Theatre Company had with the consulate. Sutthiluck, the consul clarified two cases. The first case was about following the lost luggage. The consulate did help contact the airline but so far, no confirmed answer had been made. Therefore, the staff did not update the company. The second case was the absence of staff joining the rehearsal. This happened due to a staff shortage. At the same time when the company conducted the run-through rehearsal, all staffs were sent to organize a public event. Both dissatisfactions and explanations made sense to stakeholders. The session ended up with apologies from each side.

Lesson learned from the anecdote:

Two lessons could be addressed from the anecdote. The first one was the fact that all elements of the performance could help Thai dance that performed in Thai language deliver a story to foreign audiences. Although they could not receive total message, emotions and sense of a story could be formed by audios and visual. It could be observed from their interactions and expressions during the show.

The next lesson was the fact that people had different expectations from relationship in a workplace. It could change from person to person and situation to situation. From the case of luggage lost, I found that the company did not expect additional care from Canadian team. Although there was insufficient time to reprogram lighting, the team had no expectation of additional concern from foreign team. On the other hand, the team felt dissatisfied when no additional care was shown by the Thai consulate office. Therefore, it could be implied that normative behaviors were expected differently based on cultural differences. As mentioned earlier, Thai culture is more collective and less masculine than Canadian's. As a result, Thai company expected cares and concerns from the Thai consulate. Unconsciously, the company perceived that working with Canadian team was under a different culture. It resulted in no expectation of additional care and concern from them.



Anecdote 18: Creating new relations and maintaining partnership

Management of publicizing Thai dance in a foreign country brought not only Thai culture to the eyes of international audience, but also brought the company an opportunity to create a network in that country. To be honest, creating partnerships was not in the plan but after the performance finished, some audiences had conversations with the team. A casual relationship started here. Some audiences were from performing arts institutes. They invited us to visit their organizations. Also, there was a chance for us to initiate further collaborations with interested institutes.

BU Theatre Company was informed by the consulate that 3 institutes were glad welcome us in order to find collaboration possibilities. These included Art Institute, Simon Fraser University and University of British Columbia.

At Art Institute, I found that this school was adept at integrating arts with technology. The student showcases were in the area of 3D animation, Game production, Digital Film, Photography and Visual Effect. It was possible that performing arts could help upgrade animation to another level; for example, scanning performer's movement with motion capture machine could help animation moves naturally.



Figure 42 The producer and manager of BU Theatre Company met the representative of Art Institute to explore possibilities in collaboration. He depicted characteristics of the institute by student showcases.

Source: BU Theatre Company



Figure 43 A Thai souvenir was given to initiate a relation between institutes.

Source: BU Theatre Company

The next institute was Simon Fraser University. This institute in that time was famous for merging music with technology. I exposed to the robot able to play musical instruments. This masterpiece was state-of-the-art in both technological and musical worlds. Collaboration with this institute could fulfil musical theatre of BU Theatre Company.



Figure 44 The student of Simon Fraser University was performing music with his robot. This work exhibited the integration of arts and technology.

Source: BU Theatre Company

The third possible partnership was at University of British Columbia. This institute was in top 3 of Canada, ranked by QS. Furthermore, the pedagogy and structure of their Performing Arts Department were identical to ones of Bangkok University. Students were required to study core knowledges in the very first years then later practice in the university's theatre. Because this university had similar educational system and structure, student exchange was possible for a collaboration.



Figure 45 The scene shop of University of British Columbia was a place for students to practice in real productions. This teaching method was similar to BU Theatre Company.

Source: BU Theatre Company



Figure 46 Similar to the Bangkok University, the University of British Columbia had a theatre in campus which was opened for the public audience. Therefore, students could perform under the real situation. Exchange student or artist program could be made from the identical system.

Source: BU Theatre Company

Apart from creating new relations with organizations, maintaining a relationship with the Royal-Thai Consulate-General in Vancouver was an obligation. LOR project would not have taken place at the beginning unless the consulate had organized Thai Festival and formed an active collaboration with BU Theatre Company. Looking back to the first casual rendezvous on April, 20, that brief conversation has come to an international performance within a short period of time due to the huge supports from the consul general in Vancouver, Mrs. Sutthiluck. Therefore, the company attended the farewell party at the office of the consul. It was a warm and wonderful moment for our crews. After working hard on the project for months, we shared experiences and stories on the dinner table. Smiles and laughs were around us. At the same time, apologies for any cases occurring on the way had been made. The party continued under feeling of happiness and gratitude toward each other. Until late evening, we shot a group photo to keep it as a good

memory between us. Although the party reached to the end, our partnership continued.



Figure 47 A group photo of crews from the consulate and BU Theatre Company in the farewell party organized by the Royal-Thai Consul General, Vancouver.

Source: BU Theatre Company

Lesson learned from the anecdote:

Existing relationship with the consulate helped facilitate all processes in management of publicizing Thai dance in Canada. Furthermore, it led us to the new potential relationships with other organizations. It opened the door to new possibilities in further collaborations.

Anecdote 19: Project Evaluation

After all crews returned to Thailand, BU Theatre Company conducted the project evaluation in two dimensions; Production and Management.

In terms of production, there were two main areas to be assessed. The first one was Audience Assessment. There were 400 audiences attending the performance listed below.

- 4 ambassadors and the accompanied (1%)
- 56 officers from International Relation Division (14%)
- 52 academicians in Canada (13%)
- 58 performing arts students (14.5%)
- 30 art students (7.5%)
- 150 Canadians (37.5%)
- 50 Thai residents (12.5%)

Most of the audience were Canadian, 20-45 years old. The questionnaire was conducted with 100 audiences. 82% of the respondents had known traditional Thai dance prior to attend the LOR performance. 92% of them understood main message in general and felt involved in the story. However, 8% suggested that there should have been a surtitle to help the audience understand detailed contents. The other area of production assessment was Production Quality. There were comprises from most of the audience along with the Consul. Although there were number of limitations due to budget constraints, LOR was performed flawlessly as planned and able to deliver main message to the audience. Therefore, it could be assessed that publicizing LOR to international audience was successful, and most of them understand Thai culture. Therefore, presenting LOR was not only about beautiful style of dance, but also depicting Thai culture through the story which most audience grabbed the key message.

In terms of Management Assessment, four areas were evaluated based on Performing Arts Management. To begin with Performing Arts System, although the company could not bring all staffs of BU Theatre Company to Canada, the selected crews and casts were able to achieve the mission. However, in terms of Financial Resource and Cost, it should be noted here that the production was overbudgeted. The budget on BU Theatre Company side was set at one million Baht but additional

250,000 Baht was spent at the venue for additional working days apart from the support from the Consulate General in Vancouver. It was fortunate that BU Theatre Company had some savings to subsidize the emerging cost. This brought attention to BU Theatre Company that the Financial Management was of a small risk. Initially, the project started from zero budget but with monetary support from the President of Bangkok University along with non-monetary support from the Consulate General in Vancouver, the company then had enough resources to organize this performance. Therefore, it should be noted here that the Financial Resources should be planned more thoroughly for further projects to avoid possible budget constraints. The third area was Human Resource Assessment. All crews and casts performed their jobs as required. Although some crews must do more than one job at a time due to limited budget, there were no difficulties beyond management. Also, the triangle collaboration among BU Theatre Company, the Consulate General in Vancouver and Fei & Milton Wong Experimental Theatre also yielded new experiences of working across cultures. The last area of assessment was Marketing, Communication and Institution Relation. Marketing and Communication were successful due to the support from the Consulate General. It could be seen from number of audiences joining the performance as planned. The company had a good opportunity to form new relations with three organization including Art Institutes, Simon Fraser University and University of British Columbia. At the same time, the partnership between BU Theatre Company and the Consulate General in Vancouver was in a good status. Although there were some misunderstandings, they were all solved after the performance finished. The farewell party could be a good evidence to prove this evaluation. However, the company had a lesson to learn that communication between stakeholders should be continuously conducted so that possible misunderstandings could be prevented.

Lesson learned from the anecdote:

Evaluation is an important process to learn all mistakes that occurred in the management for publicizing Thai dance in a foreign country. Working with different teams from different organizations and different countries could bring some difficulties. Learning these mistakes results in knowledges and competences of the company.

4.3 Conceptual Analysis

All anecdotes were written within an interactive introspection. Stories came from not only the researcher's observations but also stakeholders. Self-reflexivity was the fact that the researcher was also part of the team as a producer, he positioned himself as a third person while observing all processes and events from the beginning to the end of management for publicizing Thai dance in a foreign country. However, introspective self-observation must be conducted from within and across data. To do so, personal experiences are applied to find emerging themes that shape concepts. After that, they will be rationalized by applying involving principles and theories. A summary table from 19 anecdotes and lessons learned as follows.

No.	Anecdotes	Lesson learned	Emerging themes
1	First meeting in Canada between BU Theatre Company and the Royal Thai Consulate of Vancouver	Mutual interest and abilities of 2 partners can form an active collaboration in management for publicizing Thai dance.	Partnership, Mutual interest, Abilities
2	Internal meeting in BU Theater Company, the challenge began	Costs can be subsidized by support from a partner.	Partnership, Financial Management, Cost reduction

No.	Anecdotes	Lesson learned	Emerging themes
3	Dinner with the consul and the chancellor in Bangkok	Relationship with a senior executive with a mutual mission and an obliged sense of completion helps fundraising.	Partnership, Financial, Management
4	Script Development in the north of Thailand	A complete understanding of the story can be from the artist whose specialization is relevant to the story.	Production preparation
5	Anecdote 5: Casting and Selecting Crews from criteria beyond skills	Convenience, trust and flexibility are also criteria for selecting casts and crews.	Human Resource
6	Creating a sword for performance, the idea from an invited artist	Some ideas for creating props could be collected from the invited artist.	Production preparation
7	Lighting design, lighting plot is a universal language	Lighting design to perform in a foreign country needs an English online conference. Technical language such as lighting plot can facilitate communication.	Language barrier, Production preparation, Cultural diversity
8	Scene design, limitations were to be overcome	Technology of projection virtual sets can help cut cost of constructing and shipping sets.	Scene Design, Financial Management, Production preparation, Cultural Diversity

No.	Anecdotes	Lesson learned	Emerging themes
9	Costume design and music composing, the unseen but existing	Multiple units work at the same time although they never show up.	Performing Arts system, Production preparation
10	Training performers but all crews had learned	Learning from the artist is about covers values and philosophies. All values are transferred to the team and shape a holistic picture of the production.	Human Resource Management, Production preparation
11	Rehearsals, a holistic system	Production of Thai dance is a collective art that all units work together for a holistic system.	Performing Arts Management, Production preparation, Collective art
12	Visa and other documents, facilitation from the consul	Supports from the consulate can facilitate visa applications.	Partnership Management
13	Venue and accommodation, offers from the international partner	Partner in a foreign country is more adept at dealing with reserving venue and accommodation.	Partnership Management
14	Communication and booking, the hands in Canada did help	Partner in a foreign country is more familiar with the place and people. Dealing with audience management and communication can be supported by the international partner.	Partnership Audience Management Communication Cost reduction

No.	Anecdotes	Lesson learned	Emerging themes
15	Travelling to Canada, splitting team and the missing producer	Immigration regulations in the transit country must be checked before travelling.	Management
16	Setting up and rehearsal in Canada, big issues from a problem	Professional team is reliable. Working with Canadian team reflected professionalism.	Human Resource Management Cultural bridge in cultural Diversity
17	It's showtime	- Elements in the performance helps foreign audiences understand the story, despite Thai language. - People have different expectation of normative behaviors. Collectivism played an important role in the conflict.	Production Cultural bridge in cultural diversity
18	Creating new relations and maintaining partnership	Partnership brings not only an opportunity to publicize Thai dance in a foreign country, but also a potential to create new relationship with other foreign institutes.	Partnership Cultural bridge in cultural diversity
19	Project Evaluation	Learning mistakes from production and management result in knowledges and competences helping prevent difficulties in further projects.	Evaluation

Table 3 A summary of anecdotes and emerging themes

Source: researcher

4.4 Shaping concepts from emerging themes

As exhibited in the table, there are emerging themes in all activities during managing to publicize Thai dance in Canada. Some of them can be rationalized by existing theories while some need to be discussed further. The themes shape concepts as follows.

4.4.1. Partnership has an important role in publicizing Thai dance in a foreign country

There are six anecdotes giving lessons learned relevant to partnership. Obviously, the LOR project would have been failed since the beginning if the first meeting with the consul general had not been successful. It can be stated that the following processes were conducted after BU Theatre Company and The Royal-Thai Consulate-General in Vancouver agreed to collaborate in the Thai Festival.

In terms of financial management, the partnership subsidizes costs. The Royal-Thai Consulate-General in Vancouver offered venue, accommodation, and commutes in Vancouver. This support helped the company reduce the costs by half. Furthermore, it reduces time consumption for managements. To do an acquisition in the country where the company lack experiences, searching for options and selecting the best one is time consuming, and might end up in a trial and error. Having a partnership with experiences of the venue in the destination country could help the company in many ways.

Not to mention the credibility, forming a partnership with international organizations make the project trustworthy. To do fundraising, running international project without a partner could be perceived risky by potential sponsors. It can be seen from LOR case that the dinner in Bangkok between the consul and the chancellor was organized to prove that the project truly had a strong partner in Vancouver. Although BU Theatre Company was the in-

house organization of Bangkok University, consideration to support high amount of money was made from a feasibility as well.

4.4.2. Partnership in management for publicizing Thai dance in a foreign country takes place when mutual interest can be fulfilled by abilities of each organization.

In order to find a partnership, a meeting between two parties to survey a mission of each organization. The demand to collaborate with other organizations depends on similar goals. However, there might be no reason to form a partnership if one organization can achieve the goal. A conversation leads to knowing profile and competencies of the other company. From LOR case, BU Theatre Company had a reputation for a full-scale theatrical performance covering both Western and Thai dramas. On the other hand, The Royal-Thai Consulate-General in Vancouver had an expertise in organizing Thai Festivals in the city where small-scaled Thai dances were performed. Holding hands together can give rise to another level of the performance in the festival. Both parties benefit from the win-win situation.



4.4.3 Involving regulations should be studied when managing for publicizing Thai dance in a foreign country

There were number of regulations taking part in the management. Different countries had different regulations. Producer and Director must learn these specific requirements and prohibitions so that the project complied with them. Breaking any following regulations possibly ended up with fines and failures.

- **Traveling Regulations**

Thailand had an affiliation with many countries that exempt visa. However, number of countries, especially in European and America continents needed it. Furthermore, some countries might require a visa even though the traveler had only a transit flight in such countries.

- **Shipment Regulations**

Weight allowance and regulations vary, depending on types of shipment. Air shipment had more strict regulations for travelers' safety. Some items couldn't not be brought on board but only a cabin such as aerosol, liquid, weapons, sharp materials and so on. Also, weight allowance varies from airlines to airlines. Some items above weight allowance should be planned to send via shipping for lower price but longer period.

- **Performing Arts Legal Issues**

These included copyrights, discrimination, theatre safety, obscenity, and employments. In terms of Thai dance, the issue of copyrights and obscenity might not be problematic for Thai dance production. In terms of discrimination, the company must be certain that there was no discrimination in working, content and performance when publicizing Thai dance in some countries. Besides, theatre safety must be complied. Some theatre did not allow haste and smoke in the performance for safety of the theatre and community. Helmet must be used when constructing sets, and working hour limit must be complied.

4.4.4 Three options for marketing plan in the management for publicizing Thai dance in a foreign country

As the LOR project was initiated by the partnership between BU Theatre Company and the Consulate General in Vancouver, the marketing process was facilitated by the partnership rather than self-marketing. It raised a question whether there are other models. Therefore, this section will contribute to three models of marketing; cultural exchange, self-marketing and marketing by a representative. An explanation will follow the figure below.

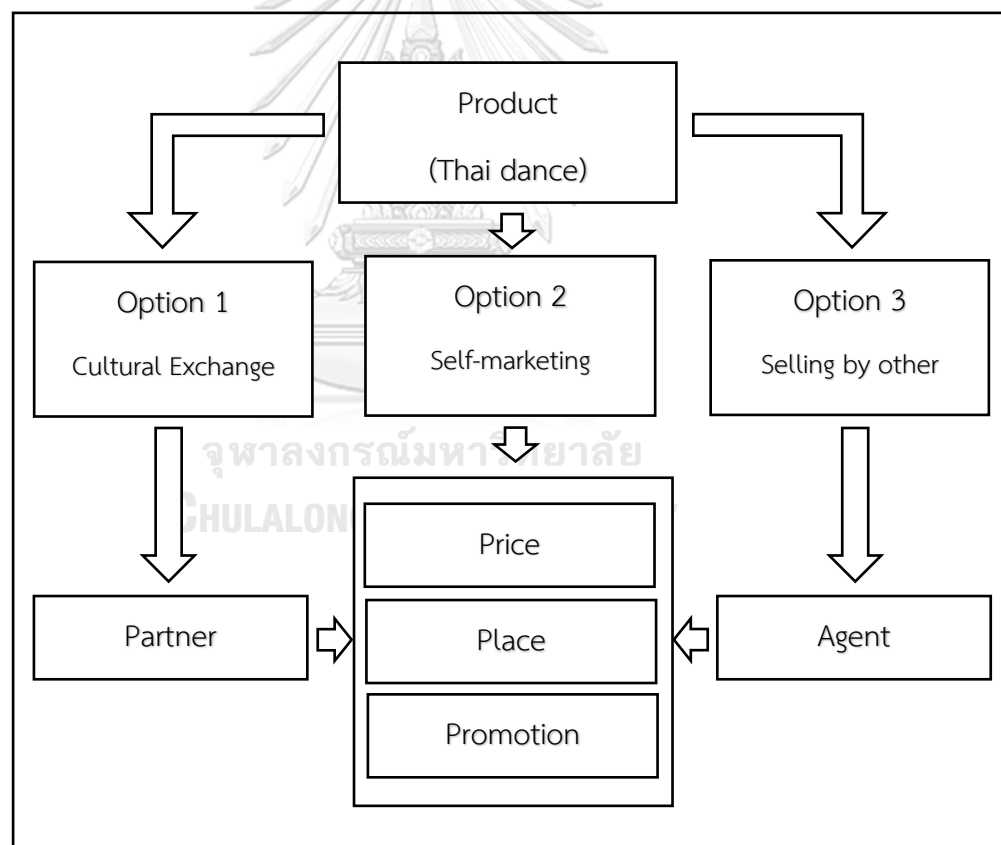


Figure 48 Three options for marketing plan

Source: researcher

Starting from the cultural exchange model, this case was a situation where BU Theatre Company fell into. After reaching a mutual agreement to publicize Thai dance in a foreign country, the company created the product which in this case was LOR and collaborated with the partner in three areas. In terms of the cultural exchange, pricing was basically set as admission-free. Tickets were sent as an invitation to honored guests or people in the partner's network. Therefore, there was no charge for the tickets. The place, in this case was the theatre, was selected together by the company and the partner. The last step, promotion, was conducted by the partner as it had high competence in the area.

Opposite to the first option, self-marketing could be an option when the company had a business competence in a destination country. This model was suggested if the company had a sufficient background and experience in the venue and its surroundings. Normally, the price of the ticket was set to cover all expenses and let the company have profit for creating future productions. The price of the ticket should be attractive and affordable for the target audience so that all seats were booked. Next, the selected place to publicize Thai dance should support the production as well as audience management. The theatre or a specific site should be easy-to-reach and located in a suitable area. For promotion, there were many jobs to complete from planning communications to executing the plan. In the communication planning process, there were elements to decide as follows.

- Creating a key message to communicate
- Selecting target audience
- Planning media both offline and online
- Designing layouts

Once the communication plan was completed, the company execute the plan to inform and convince the target audience to buy the ticket.

The third option, selling by other was similar to the first one but it had a commercial purpose. This option was suitable for the company when it had an intention to sell the ticket but lack competence and experience of the market in the destination country. Therefore, the company should contact a sales representative who was adept at marketing. Basically, the company should find an agent to deal with all marketing activities in the foreign country. The agent would give some advices on suggested ticket price, suitable place to perform and promotional plan. The company then collaborated with the agent in each step of marketing plan to succeed management for publicizing Thai dance in that country.

4.4.5. Management for publicizing Thai dance in a foreign country consist of multiple processes. Although chronologically, some processes take place at the same time.

According to timeframe of all units described in anecdotes, some processes took place earlier than others; for example, making a partnership with the consulate first then conducting an internal meeting after. However, once the project was approved by the company, many units started working almost at the same time. Once all preparations were finished, the team travelled to the destination country to set up and rehearse on site. Finally, the performance was conducted to the eyes of foreign audience. The model below depicts the process of managing to publicize Thai dance in a foreign country.

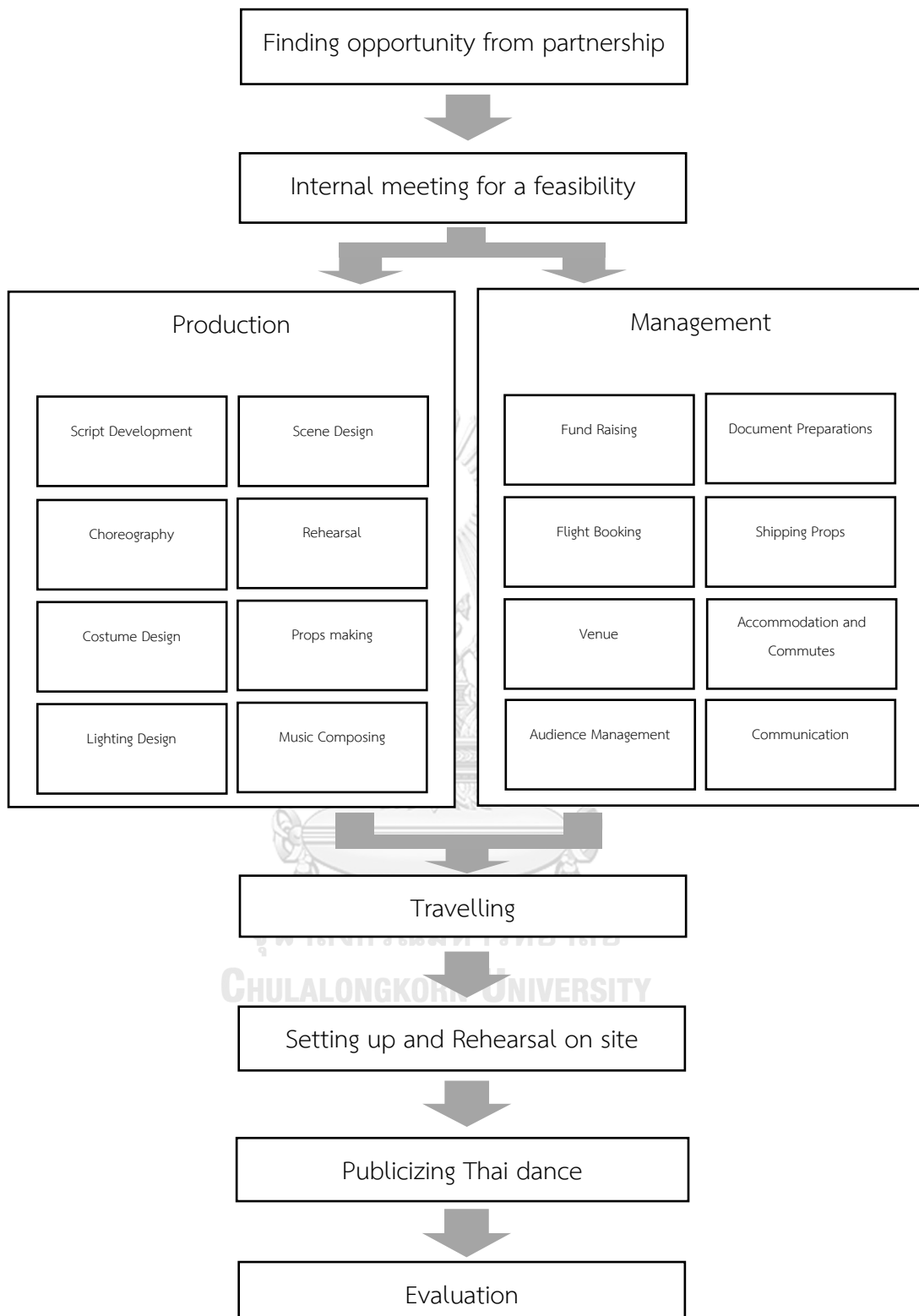


Figure 49 The management process of publicizing Thai dance in a foreign country.

Source: researcher

The process starts from finding an opportunity from partnership to conduct a performance in the destination country. This process is when at least 2 parties form a casual conversation. Competences of each side are exhibited and assessed based on objectives of both parties. In the case of LOR, the consulate aimed at organizing a better annual Thai Festival while BU Theatre Company was finding a venue to organize a full-scale performance in Canada. It can be seen that the demands of both parties can fulfill each other. Therefore, a partnership starts at the first process.

Once the opportunity is found, internal meeting in the company is conducted to find solutions for all possible obstructions. In LOR case, the discussions in the meeting were about production preparations and management. In terms of production, the company was capable of organizing the full-scale performance as the company possessed all needed facilities and human resources. However, cost must be evaluated at this stage on the angle of management (details of this step will be discussed in the next topic).

If the meeting comes to an agreement to continue the project, all teams in production and management start working under two supervisions; Production and Management. In the Production area, there are script development, choreography, rehearsal, costume design, props making, scene design and music composing. In the Management area, there are fundraising, documents preparation, flight booking, venue, accommodation and commutes, communication and audience management. Both production and management units work in a holistic process in which each team has a specific responsibility while collaborating with other teams is needed to shape a production for publicizing in a foreign country.

When all preparations are finished, the company travels to the destination country. Splitting some staffs to travel earlier for preparing the venue and accommodation is needed if there are no staffs in the destination

country. On the other hand, having a partnership with international organization can help facilitate this process.

Once the team arrive at the venue, installing sets and props as well as technical equipments such as light and sound begins. If constructing sets on site is needed, the team must spare time long enough to complete this process before other crews come to the venue. During this process, the lighting designer is responsible for setting up lights and running technical rehearsal. Also, the music director tests all sound equipments such as microphones and speakers and runs a sound test. When technical cues are ready, a final rehearsal called a run-through is conducted. This process usually takes place on the day before the show date so that there is some spare time to correct occurring problems and difficulties.

Finally, evaluation is needed to assess all processes from preparations to performance in terms of production and management. Mistakes and difficulties are studied to find solutions for future projects.

4.4.6. There is a possibility to publicize Thai dance although available budget is insufficient.

It should be noted here that the cost is the main topic in evaluating whether or not to run the production. Cost estimation must be made for making a decision on three areas; production scale, fundraising and decision to execute the project. It is undeniable that cost has an influence on production scale because all processes need budget. Higher amount of money means bigger scale of the production, and vice versa.

After that, the fundraising must be planned and accessed. Normally, there are three options for fund raising; self-funding, sponsorship from companies and budget support from organizer. Self-funding is selected when there is sufficient budget, and it is worth spending for the project. For the second choice, sponsorship is selected when the project has a potential to

gain monetary support from other organizations. If public or private companies find the project harmonious with their objectives, granting sponsorship is possible. To select potential sponsoring companies, the production company should study possibility and find contacts. Also, a proposal and presentation might be requested from the company. Therefore, applying this method takes more time than self-funding. The last possible method is organizer's budget support. This occurs when the company is approved to join the event run by a host whose funding is granted. If one company has insufficient budget but desires to perform abroad, finding international performing arts festivals is a good option. However, it should be noted that there are selection criteria and other participants in considerations. The company must find itself fitting all criteria to obtain budget support from the host. Also, higher number of participants causes more uncertainty of getting fund.

However, there might be a situation when all three methods of fund raising cannot cover all costs. This research found that partnership can help reduce costs in some areas. The company was supported by the consulate in the area of venue, accommodation, commute, communication and audience management. If these items had been charged, the company could not have covered all expenses. It should be noted here supports can be varied from one partner to another. Strengths of partnership is therefore important when seeking for an opportunity.

For ease of understanding and clearer pictures of fund raising approaches for managing to publicize Thai dance on international stage by applying my experiences, as a part of the working team, to arrange Thai dance performance of LOR at the Fei & Milton Wong Experimental Theatre, Simon Fraser University, Canada, a step-by-step figure should be drawn as shown in the figure below. Its explanations would be addressed afterwards.

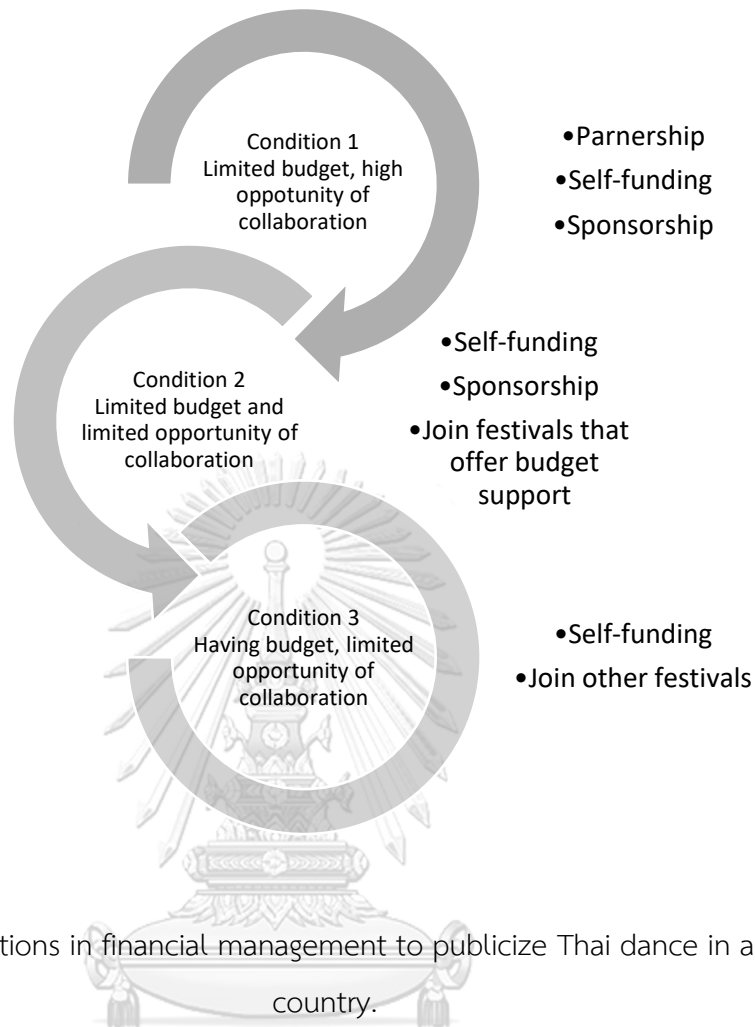


Figure 50 Conditions in financial management to publicize Thai dance in a foreign country.

Source: The researcher

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CHULALONGKORN UNIVERSITY

Following to the figure, generally, speaking, the findings of the research revealed that three conditions that people who were willing to bring Thai dances to an international stage should know were as follows: condition one is a limited budget, but opportunity provided in terms of collaborations; condition two is a limited budget and limited opportunity in collaboration; and condition three is having budget, but a limited opportunity in collaboration. From these challenges, it could be seen that there were two main encouraging and discouraging success and/or failure of managing a production for international stage of LOR at Fei & Milton Wong Experimental

Theatre, Simon Fraser University, Canada. These were money and partnership. Below would give a greater information of each challenge.

Condition One: Limited Budget, But Opportunity of Collaborations

Stage One: Opportunity Seeking

In a common situation, a performing working team, quite often, encountered a shortage of financial resources. Nonetheless, sometimes unluckiness brings luckiness when the working team were having good relationships with some partners as in-kind, for instance, the giving of free space and accommodation and in-cash sponsorships. Because the BU Theatre Company, under the supervision of Performing Arts Department, Bangkok University, the department responsible for making the LOR Thai dance happened at the FEI & MILTON WONG Experimental Theatre, Simon Fraser University, Canada was a good friend with the Canadian Consulate, the Company was well supported and sponsored.

According to Ms Paphavee Limkul, one of the BU Theatre Company, was responsible for seeking international collaboration and opportunity, the Canadian was an initial contact who the Company had approached. The Consulate normally was willing and intended to arrange an annually cultural festival and Thai performances were of high need and satisfaction since it was perceived as “an important element” of the event that could make people impressed and entertained. Unfortunately, such Thai performances was not as highly accepted as could it be because Thai-ness was not well and identically expressed. This was, therefore, the golden chance for the BU Theatre Company when the Canadian Consulate had invited the working team of the BU Theatre Company to join the event and address the LOR Thai dance. Ms Limkul further elaborated two factual rationales behind such a successful and beautiful space as follows. While Thai-ness was highly appreciated by the Canadian Consulate and the BU Theatre Company was of

high and strong reputation and profile, a good marriage between the Canadian Consulate and the BU Theatre Company was proposed. In a cliché, it takes two to tango.

From the researcher's experiences, accordingly, one vital lesson learned was that "win-win situation" was of high importance. That was to say, it was not only about what the partner was interested and beneficially gained, but it was also about how quality and well the working team was.

Stage Two: The International Festival Participation

Although there were many international festivals that could be participated, there should be a set of selection criteria for qualifying such international festivals offered. One of the main selection criteria was a national identity representation. In other words, the working team was able to show their Thai-ness so that being "us" could be differentiated from "others" obviously and recognizably.

Stage Three: Collaboration

A good, mutual, and formal partnership with the Consulate was triggered by a casual talk between the Consulate and the BU Theatre Company. In order to move on, an official agreement, or so-called a memorandum of agreement must be made and signed between these two stakeholders, officially the Royal Thai Consulate- General, Vancouver and Dr Mathana Santhiwat, the President, Bangkok University at that time. One common, mutual agreement was to show and present Thai-ness through Thai dance in the Thai Festival in Vancouver.

Stage Four: Fund raising

Although a partnership was formed, Limited budget was an issue that blocked the project. There were three options for fund raising. The first method was to obtain supports from partnership. BU Theatre Company was supported by the consulate in venue, accommodation, commute, communication and audience management. Although the partnership cut costs by half, additional budget for production and miscellany were needed. BU Theatre company searched for sponsorship from potential stakeholders and found that Bangkok University was the most potential organization. Therefore, a memorandum from BU Theater Company along with the invitation letter from the consulate was sent to the executives of Bangkok University. The sponsorship was finally granted on a condition of collaborating the consulate. As BU Theatre company was an organization withing Bangkok University, it could also be perceived a self-funding.

Condition Two: Limited Budget and Limited Opportunity of Collaborations

In a case of limited budget and limited opportunity of collaboration, one of the three solutions could be chosen. The triple approaches were 1) self-funding, 2) sponsorship, and 3) joining festivals that offer budget supports.

1. Self-Funding

For showing a Thai performance internationally, high costs and expenses of, for example, production, flight, accommodation, miscellany, and so forth were required. Self-funding, although limited, can subsidize some items needed for the project. However, additional budget must be found to cover all expenses.

2. Sponsorship

Another source of funding was sponsorship from other public and private sectors. To be granted sponsorship, the company must meet criteria such as mutual mission, mutual objectives, mutual interest and requirements from the sponsors. This method could be a good option when the sponsor and the theatre reached to the win-win situation. Therefore, sales package from the company should be presented to potential sponsors to attract their interests and supports.

3. Joining festivals that offer budget support

Another option for publicizing Thai dance in a foreign country when the company had limited budget. Searching for international festivals could be a good approach to gain monetary support. Some festivals could make a call for production. This gave an opportunity for all artists whose works met the criteria of the hosts. Some festivals offered monetary supports for productions that met their criteria. Publicizing Thai dance could benefit from festivals that gave an important to Asian performances or traditional dances.

Condition Three: Having Budget, Limited Opportunity of Collaborations

There could be a situation when a company had enough budget but lacked of an opportunity of collaboration. This could be caused by lacking of partnership and experience in publicizing Thai dance in other countries. The option for that company was therefore joining other international festivals with self-funding.

4.4.7 Thai dance from a collaboration between countries can be a bridge between cultures.

The management for publicizing LOR at the FEI & MILTON WONG Experimental Theatre, Simon Fraser University, Canada revealed that LOR was a good platform bridging the gaps between Thai culture and the Canadian counterpart. There should be some adaptations on production, language, working context, professionalism, and business opportunity to be considered, though. The figure below would be introduced for capturing an overall picture.

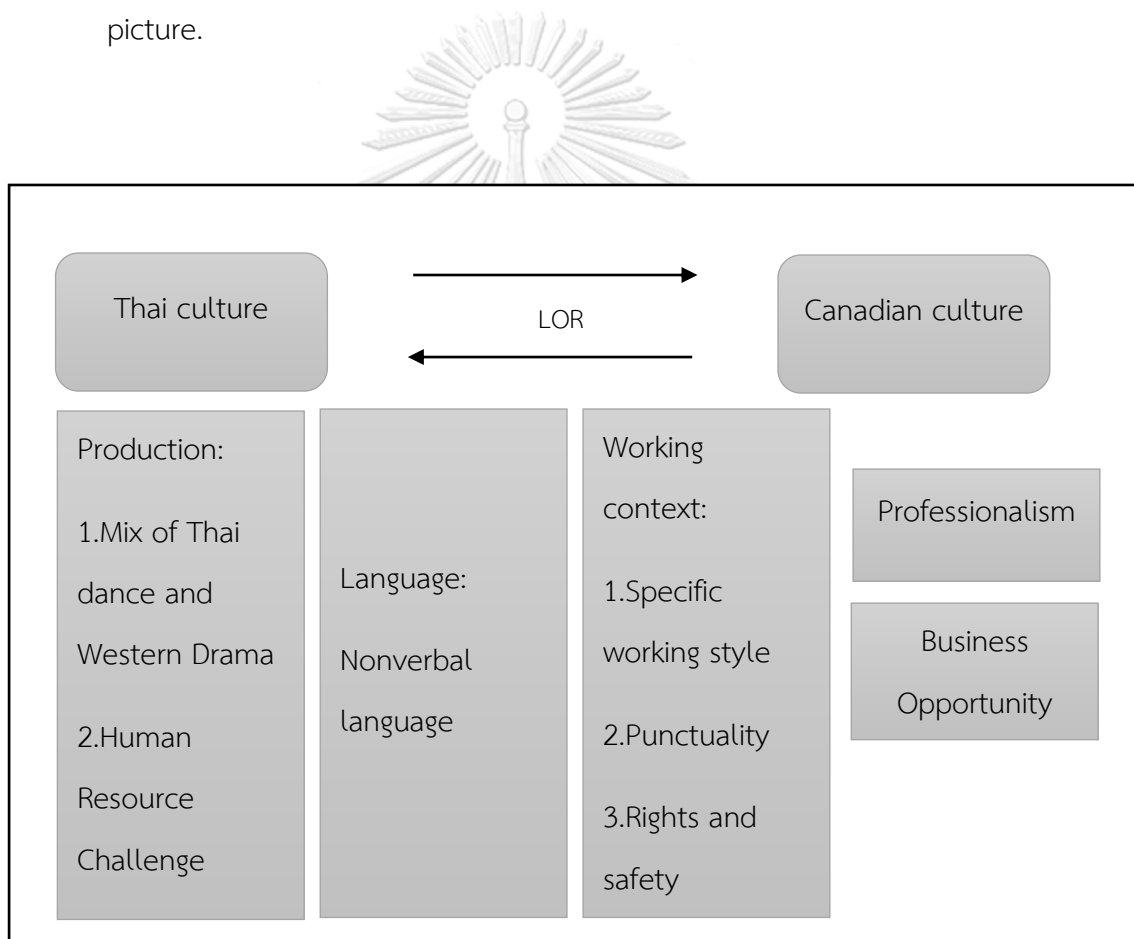


Figure 51 LOR as a bridge between Thai culture and Canadian culture and the other considerable factors that need to be adapted.

Source: The researcher

As stated previously, although LOR was a representative of Thai-ness which was a mutual mission between BU Theatre Company and the Royal-Thai Consulate-General in Vancouver, incredibly, LOR was a very good communicative platform to build a mutual understanding between Thai people and Canadian ones. The researcher would like to say that the LOR performance was as if “music was the universal language of mankind”. Follow was the further illustrations about the variables that needed to be adapted for effectiveness and efficiency. Such variables included production, language, working context, professionalism, and business opportunity.

Production

As for the production dimension, two supplementary factors including a mix of Thai dance and Western drama and human resources challenge should be thought.

1. A Mix of Thai dance and Western Drama

At this stage, the researcher would like to make clear about the main difference between Thai dance and Western drama. Thai dance focused on dancing manner and style and was played by musical instruments. This performance was created under a frame of Thai culture. People whose frame of reference and field of experience were shared could understand and interpret what such Thai dance intended to deliver to audiences similarly. Because LOR was communicated in Canada, the concept of Western drama must be applied in this context so that the people who came from different backgrounds were able to understand and interpret messages conveyed. Lighting and sound was, as a result of this, important element that could make Canadian and international audiences shared their understandings and feelings more correctly. Both Thai and Canadian working

team had to work collaboratively and closely for lighting and sound design and they were using and drawing a lighting plot for their collaborative work. Before visiting Canada, both of the Thai and Canadian working team had collaborated continuously and consistently for mutual understanding by employing online platforms.

Previously, most of Thai dances were arranged and performed outdoor, likewise. In a case of a natural setting, if the light is quite dark, lighting equipment would be used for brightness and clearness. The LOR performance was, of course, a place of a mix of Thai dance and Western drama, of shared understanding and feeling, and also of the showing of expertise and specialization.

2. Human Resource Challenge

Bringing the LOR Thai dance to perform in a Western country, i.e. Canada for this context was challenged by the factor of human resource and that could be divided into two perspectives including personnel constraint and working style. Altogether, it was certain that costs and expenses were high for international performance and that not every member of the working team could go and join the event there. Thus, it was very challenging when one must be responsible for not only one duty, several duties, instead. For example, although he/she was an actor/actress, he/she had to help for being a rehearsal director and managing costume, make up, and props. On a contrary, a member the Canadian working team, by nature, was assigned one clear position. It was very essential for the Thai working for planning ahead about a person responsible for a job. The Western working style and position names were also applied for this context.

Language

As for language, non-verbal communication was considered as follows. The LOR performance was interpreted and shown through the uses of verbal and non-verbal languages in the Thai context. To fit well with the Western culture and for shared understanding and feeling, however, movement design and position were changed. For instance, it was a scene of showing the respect to a ruler of the city. In Thailand, the ruler of the city must sit on a throne and surrounded by his courtiers who were sitting on the floor. This was signified as the city ruler's power and superiority. In turn, when the show was performed in Canada, the city ruler's power and superiority were communicated and shown through dancing manners and styles. In other words, the performers used their gestures and movements to communicate that the ruler of the city was raised up above their heads. It was as if he sat in the throne. Moreover, in Thailand, in a scene of *Phra Lor's* fortune water, together with music performance, the performers would dance and move. There were no uses of lights and sounds, though. For the performance in Canada, in contrast, lights and sounds and video presentations were employed for better communication. In other words, altogether with the video presentations, the red-colored fabrics and lights were exhibited for a change of blue- to red-colored river. Its meaning was about a danger *Phra Lor* would be facing and encountering if he still insisted to go to *Muang Sarong*. Universal languages were, therefore, very important for shared understanding and feeling. The following picture showed the scene of *Phra Lor's* fortune water.



Figure 52 The use of animation to communication to foreign audiences

Source: BU Theatre Company

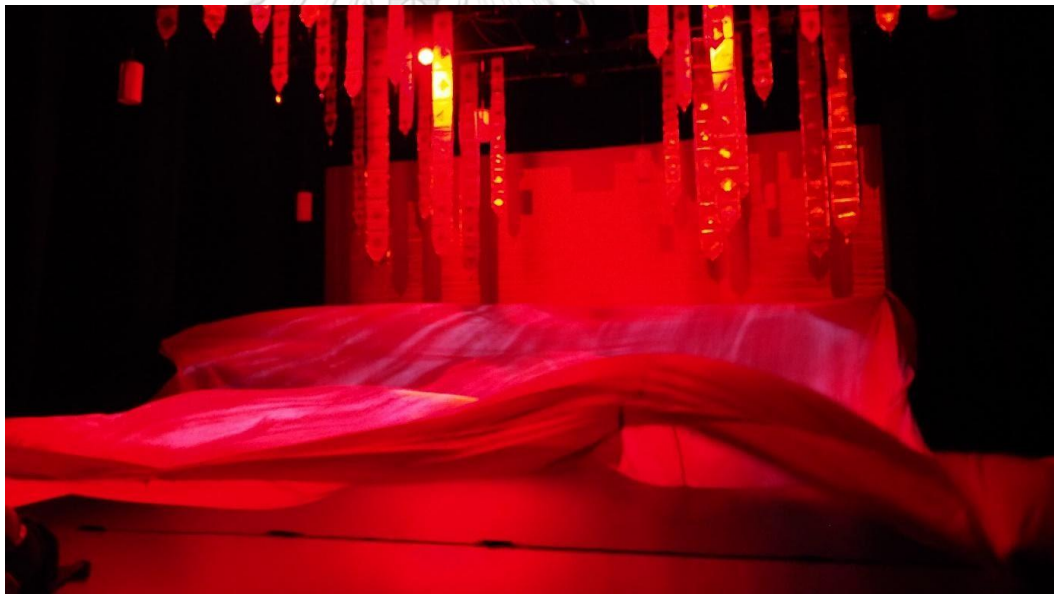


Figure 53 The uses of the video presentations and red-colored fabric and lights in order to show a danger a main actor would be facing and encountering

Source: BU Theatre Company

Working Context

Relatively, while working, the Thai working team gained very good experiences and lessons that could be learned for cross-cultural adaptation, especially working environment. There were three points, i.e. a specific working style, punctuality, and rights and safety and security that would like to share.

1. A Specific Working Style

Thai and Canadian people had a large difference in working style. That was to say, Thai people worked collaboratively and gave all hands and there was no specific structure, duty, responsibility, and working process assigned for an individual. In contrast, it was vice versa for Canadian culture when specific and clear structure, duty, responsibility, and working process assigned for one person. However, pros and cons could be considered for both working cultures. In terms of pros, it could make the working team away from stress and pressure and a good relationship was built. Nonetheless, effectiveness including delay and no structure responsibility could be the expected results. On a contrary, although the Canadian people would provide a success and punctuality in performance arrangement, the working team could be stressful and unhappy and a fight could somehow happen.

2. Punctuality

In relation to the specific working style, a period of rehearsal was scheduled specifically in Canada and that the working teams from Thailand and Canada knew exactly when a starting and ending period the rehearsal was. This point was beneficial for both of the working teams because they could see an overall working picture and process. Conversely, this was not

the working style for the Thai working team when they kept working, without a specific time frame and that while processing, delay could be the expected result for a particular stage. Even if a destination could be foreseen, in other words, the working teams could not imagine on-the-way implementations.

3. Rights and Safety

Another interrelated point to a specific working style and punctuality was rights and safety and security. According to the Canadian working style, people in the working team had the right to work no later than eight hours a day and to have a break (subject to availability). And, that 40 hours a week was a legal working permit the Canadian people were given. This legal working rule and regulation was also applied and used in the Thai context, but it was very flexible, in practice. In the case of a performance arrangement in Thailand, due to no clear period of time specified, the working team was in a rush and that a heavy overtime was daily spent. When the LOR Thai dance was organized and performed in Canada, the Thai working team must respect such rules and regulations strictly.

Similarly, safety and security was highly and rigorously respected. It was found that all the team members were wearing helmets and safety uniforms and gloves while setting up lighting and sound equipment and props. This was likely to be ignored by the Thai working team. Certainly, the Thai workings team had to follow these safety and security rules and regulations. Even though they were unfamiliar with, they must do that and it was a good lesson for them for professional work.

Professionalism

Once again, the LOR Thai dance that was performed in Canada was a very good and golden opportunity for the BU Theatre Company for increase

perceived professionalism and reputation. This performance was delivered to not only wider audiences, but they were also international audiences. The BU Theatre Company was, likewise, an intermediary for cultural exchange and the LOR Thai dance was playing an important role of a bridge between Thai and Canadian cultures and also a ladder from an educational institute level to a professional step. This situation, therefore, helped encourage all the students and the departmental staff from a local to a global level.

Business Opportunity

After the show had ended, happily and luckily, the Canadian Consulate informed the Thai working team that the three high-standard and – quality and famous art institutes of Canada would like to invited the Thai working team to visit and build academic and business collaborations. These three art institutes included Art Institute, Simon Fraser University, and University of British Columbia.

4.5 Conclusion

After years of observations and working as a member of BU Theatre Company, the researcher found that managing for publicizing Thai dance in a foreign country causes additional concepts to concern. First, a partnership could be perceived as a key to success in the management. Especially when a partnership was created with an international organization in the destination country, number of managerial processes could be facilitated by that partnership. However, the partnership itself occurred for a reason. Higher possibility to form a relationship with other organizations took place when mutual interest and each organization possessed abilities to fulfil the mutual interest. Furthermore, number of processes in management and production, albeit chronologically, possibly occurred at the same time. All units must be ready for a collaboration with other units under a time

constrain. Besides, this research presented optional models for those interested in publicizing Thai dance in a foreign country but lacking budget. Sponsorship or joining international festivals that support budget could be an option. Finally, the research revealed that Thai dance could be a bridge that connect cultural diversity. Adaptations in production, language and working style were made to accomplish this project. Above all, the LOR project offered a room for team members to learn good practices from each other while opened the door for a new business opportunity via forming new partnerships in the destination country.



Chapter 5

Conclusion

5.1 Introduction

The research on the management for publicizing Thai dance in a foreign country, studied from a case study of LOR (Love, Obsession, Revenge), yields beneficial concepts in performing arts management. Although the managerial concepts emerging from this research can be considered as a checklist for future productions, specific characteristics of this project must be taken into a consideration. This chapter will discuss a research summary, contributions and suggestions for those who find management for publicizing Thai dance in a foreign country worth studying.

5.2 Research Summary

This study entitled “The management for publicizing Thai dance in a foreign country: The Case Study of LOR (Love, Obsession, Revenge) and Thai Dances, FEI & MILTON WONG Experimental Theatre, Simon Fraser University, Canada” targeted to discover a process of managing to bring Thai dance from Thailand to perform in a foreign country. This project was a collaboration between the Royal-Thai Consulate-General in Vancouver and BU Theatre Company, the performing arts department of Bangkok University. The researcher found that knowledges and real practices in the area of management for publicizing Thai dance on international stage were scarce. This research was therefore contributed to academicians and professionals who are interested in this area.

Knowledges of performing arts management and cultural diversity were reviewed before a field research. The researcher found that the management for publicizing Thai dance abroad included performing arts system, human resources, financial resources, marketing communication and institutional partnership. Also,

cultural diversity possibly influenced collaborations between Thais and Canadians as working with people from different cultures differed from working with those from the same culture.

The researcher employed qualitative research method. Borrowing Autoethnography technique, he conducted observations while he was part of the team as a producer of BU Theatre Company. 19 activities from preparing the production and management in Thailand to performing LOR in Canada were monitored and written as anecdotes which later were compared and contrasted with theories and personal experiences to shape findings.

The research found that there were 7 findings found from managing LOR project. First, partnership with international organization brought huge benefits and opportunities to the company interested in publicizing Thai dance abroad. Having a strong partner in the destination country resulted in sharing competencies, supports and resources. From LOR case, the management for publicizing Thai dance in Canada gained benefits from partnership in various areas including cost reduction, communication and audience management. However, the second research findings also revealed that creating a partnership was also based on a mutual interest and abilities of both organizations. If two organizations shared the same goal while their abilities could fulfill each other, a partnership could be formed. Third, there were international regulations involved in management including traveling regulations, shipment regulations and performing arts legal issues. Three marketing plan options were the fourth findings of this research. Selecting an option was based on whether or not the company had a commercial purpose and whether or not the company had sufficient competence and experience of the market in the destination country. Fifth, managing to publicize Thai dance in a foreign country included multiple processes which could take place at the same time. After the company agreed to progress the project, production and management team must proceed their responsibilities while collaborating with all units for a holistic picture. Additional processes such as collaborating with international teams were part of this findings. The production team consulted with technical team in a foreign country so that all

needed equipment and space were well prepared before arriving at the destination country. At the same time, the management team prepared needed documents for visa applications, shipping and bookings. This process also needed to collaborate with the partner abroad. Next for the sixth finding, there were options for companies that wished to publicize Thai dance abroad but lacked sufficient budget. It is possible to find financial supports. If self-funding was not possible, finding sponsorship or joining other international festivals could be alternatives. Last, the research also found that Thai dance could be used as a bridge between cultures. Although team members were from different countries, working together under the same project and goal resulted in adaptations in production, working styles, communications and brought about a possibility to find new partnerships with organizations.

5.2 Academic and Professional Contributions

5.2.1 Academic contributions

The research on management for publicizing Thai dance in a foreign country gives a hand-on experience and lessons learned to both Thai dance and management studies. The research is addressing not only a theoretical view but a real experience from a real practice. With respect to Thai dance, more understanding on the value of Thai dance on cultural perspectives has been shaped. Managing to perform Thai dance on international stage is of importance not only for exhibiting a beautiful picture of the dance or cultural identity, but also a bridge that connect people across cultures.

In terms of management, this research expands the spectrum of management to the area of Thai dance. Knowledges from the business world can be applied in managing Thai dance. IPO Model and general management such as financial and human resource management help depicting the processes of publicizing Thai dance abroad. Also, it gives rise to an importance of partnership in facilitating the management.

For a cultural study, this research yields rich data from the Autoethnography technique. Interactions of people, problems and solutions bring a more understanding of how cultural dimensions govern behavioral expectations and normative behaviors in workplaces. Working with others, no matter Thai or other cultures, need to understand expectations of the project's members.

5.2.2 Professional contributions

This research gives a guideline of management for publicizing Thai dance in a foreign country. Thai dance companies in need of publicizing the production abroad can benefit from models and personal experiences presented in this research. All processes from the beginning to the end of the project provide a checklist for those interested in this area.

5.3 Suggestions

As this research studied from Thai dance from a company, more findings might be found from conducting further research on different productions and companies. The fact that BU Theatre Company is an organization adept at theatrical performance leads to a different structure, working process and culture. Conducting research in companies whose nature is dissimilar should be conducted. It should be noted here that although LOR could be perceived Thai dance, it's also a theatrical performance. Therefore, further research on traditional Thai dance could contribute more knowledges to the area of management for publicizing Thai dance in a foreign country.

Also, a collaboration with different countries might provide more data. This research was conducted in publicizing the production only in Canada. More insightful data from different cultures from other host countries could bring a wider spectrum of understanding management for publicizing Thai dance in a foreign country.

Last, this research was conducted in a non-profit collaboration. Publicizing Thai dance on business-oriented projects might find additional processes and experiences. Also, objectives of performing Thai dance in a foreign country could be different from one project to another, possibly leading to different supports and processes of working. Future studies should be conducted on influences of different types of collaboration.



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