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INTERNATIONAL BUSINESS ECONOMIC TOURISM SCIENCES TECHNOLOGY
HUMANITIES SOCIAL SCIENCES AND EDUCATION RESEARCH CONFERENCE

Berlin, Germany
23 – 25 October, 2017

THE 2017 ICBTS

Edited by
Chayanan Kerdpitak, CK Research, Thailand
Kai Heuer, Wismar University, Germany
Ebrahim Soltani, Hamdanbin Smart University, UAE
Gilbert Nartea, Lincoln University, New Zealand
Vipin Nadda, University of Sunderland, United Kingdom

International Academic Multidisciplinary Research Conference 2017

Conference Proceedings

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Conference Three Themes

The International Business Tourism and Applied Sciences Research Conference
The International Education Social Sciences and Humanities Research Conference

Conference Proceedings

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INTRODUCTION

We would like to welcome our colleagues to the International Business Tourism Transport Technology Social Sciences Humanities Education Research Conference. It is the seven series in 2016 of Conference on Business Tourism and Apply Sciences was held in Amsterdam. As always many members of the ICBTS 2016 community look forward to meeting, sharing and exchanging their research ideas and results in both a formal and informal setting which the conference provides. Likewise, the concept of alternating the international conference every one month on April to November between Europe and the rest of the world is now well established. This year’s event in London (UK) Paris (France) Munich (Germany) Amsterdam (Netherlands) Boston (USA) Toronto (Canada) London (United Kingdom) Zurich (Switzerland) Berlin (Germany) Tokyo (Japan) and another continues with the cultural following the very successful and productive event held in London-Zurich in August 2016 in the field of various types for international academic research conference on Business Economics Social Sciences Humanities Education and Apply Sciences. As usual The ICBTS 2016 brings together leading academics, researchers and practitioners to exchange ideas, views and the latest research in the field of Business Tourism and Apply Sciences.

The theme of this event The 2016 ICBTS International Business Tourism Social Sciences Humanities and Education Research Conference is “Opportunities and Development of Global Business Economics Social Sciences Humanities and Education” It is also represents an emerging and highly challenging area of research and practice for both academics and practitioners a like. The current industrial context is characterized by increasing global competition, decreasing product life cycles, Global Business, Tourism Development, Social Sciences Humanities Education Apply Sciences and Technology collaborative networked organizations, higher levels of uncertainties and, above all, and customers. In our view holding this event in Tokyo represents a timely opportunity for academics and researchers to explore pertinent issues surrounding Business Economics Tourism Social Sciences Humanities Education Sciences and Technology.

Potential authors were invited to submit an abstract to the International Conference Session Chairs. All abstracts were reviewed by two experts from the International review committee and final papers were further reviewed by this volume with 30 contributing authors coming from 18 countries. This book of proceedings has been organized according to following categories:

- Business
- Management
- Marketing
- Accounting
- Financial
- Banking
- Economic
- Education
- Marketing
- Logistics Management
- Social Sciences
- Supply Chain management
- Industrial Management
- Information Technology
- Sciences Technology
- Transport and Traffic
- Tourism Strategic
- Tourism Management
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- Technology Application
- Communication and Sciences
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SPEAKER BACKGROUND

Professor Dr. Ebrahim Soltani

Prof. Dr. Ebrahim Soltani is a Professor of Business School at University of Kent Canterbury in England and he is Department Chair - Quality & Operations Management at Hamdan Bin Mohammed Smart University Dubai of United Arab Emirate. He was appointed associate professor in business management, total quality management, and operation management in 1989 at the University of Kent, he continued his research in the field of operation management, business management. He has published over 50 papers and reports in such journals as International Journal of Technology and Production Research. He supervised a considerable number of PhD theses and is a consultant on industrial and production industry in England and United Arab Emirate.

SPEAKER BACKGROUND

Professor Dr. Kai Heuer

Prof. Dr. Kai Heuer is full professor for business administration at the Business Faculty of Wismar University in Germany. Before, he served as a full professor at the Environmental Campus of Trier University of Applied Sciences. He studied business administration in Germany and the U.S.A. and holds an MBA and a doctoral degree. He has management experience from leading positions in different companies and as business consultant. His research areas are management accounting, organizational development, and international management where he has published numerous papers, reports and textbooks. He is the head of Master Program in Business at Wismar University and a member of the Schmalenbach-Society for Business Economics, Cologne; managing director of the Institute of Health-, Senior- and Social Management; and a former member of the board of the Centre for Aviation Law and Management.
Dr. Tariq Khan

**Dr Tariq Khan** is a Lecturer and Director of Postgraduate Programmes of Business School in Brunel University, Uxbridge, London, United Kingdom. He received his BEng in Aerospace Engineering from Kingston University, his MSc in Manufacturing Technology from University of Warwick, and his PhD in Intelligent Education Systems from University of Salford. He subsequently worked as a research associate in Heriot-Watt University Edinburgh and as a senior lecturer at London Metropolitan University. He has specialist teaching in Business Process Modelling, Web Programming, Software Engineering, Classical Logic, Human Computer Studies. He has Book and published over 20 papers and reports in such journals as Information Systems Evaluation and Integration (ISEing). He supervised a considerable number of PhD theses and is a consultant on business and supply chain and engineering industry in England and United Kingdom.

Dr. Chayanan Kerdpitak

**Dr Chayanan Kerdpitak** is a Lecturer and management committee of Doctor of Business Administration Programmes of College Management Innovation in Valaya Alongkorn Rajabhat University in Thailand and a management committee of CK Research Consultant in Bangkok. I was a Lecturer of Principle Marketing, Sales Management, Consumer Behavior, and Marketing Research at The Suan Dusit University in Thailand. She received a Ph.D. in the field of Business Logistics within Industrial at Ramkhamhaeng University, Thailand. She has published over 20 proceeding paper and some reports in such journals as International Journal Business and Economics Research. She has been a consultant on Import Automobile Industry from Germany for International Marketing and Marketing Research. Chayanan graduated a B.B.A and M.B.A in Business Administration from The Ramkhamhaeng University, Bangkok, Thailand (Major in Marketing).
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# 2017 ICBTS CONFERENCE BERLIN PROGRAM

## The 2017 ICBTS International Multidiscipline Research Conference

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Paper 2(24) ACTIVE LEARNING BY USING PROCESSES OF PROBLEM BASED LEARNING<br>Asst. Prof. Suphanwadee Waiyaroop  
Paper 3(27) ORGANIZED ACTIVE LEARNING BY INSTRUCTIONAL MODEL WITH PROJECT BASED LEARNING<br>Asst. Prof. Sirimane Banjong  
Paper 4(29) PARTICIPATORY LEARNING: FROM THEORY TO PRACTICE IN PSYCHOLOGY FOR TEACHER COURSE<br>Mr. Panuwat Sivaskunraj  
Paper 5(35) PROBLEM-BASED LEARNING WITH MATHEMATICS TEACHING PRINCIPLES AND GUIDELINES<br>Mr. Teerawit Tinprapa  
Paper 6(32) LANGUAGE TEACHING AND LEARNING OPINIONS ON CULTURAL DIVERSITY<br>Awwal Ibrahim Dansadu |
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| 10.46 – 12.00 | Session A 2                                         |
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Paper 2(37) THE NATURE AND USE OF RESEARCH-BASED LEARNING FOR ENHANCING PRE-SERVICE TEACHERS’ RESEARCH SKILLS<br>Dr. Sasiporn Phongphloenpis  
Paper 3(33) TECHNIQUE OF FOLLOW UP ON WORK PROGRESS IN OFFICE ADMINISTRATION<br>Miss Nipawan Tharasak  
Paper 4(39) THE STUDY OF TECHNOLOGY ASSISTED OFFICE ADMINISTRATION OF SUANSUNANDHARAJABHAT UNIVERSITY<br>Miss Suntaree Patcharaprateep |
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| 12.01       | Conference Close |                                                                                  |
| 23-24 October | Participation and Discussion |                                                                 |
|            | 1. Dr Mustafa Arsalan, Georgia, |                                                                                 |
|            | 2. Dr Dr Olufemi Aramide, Nigeria |                                                                                 |
|            | 3. Dr Asif Iqbal, China |                                                                                 |
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|            | 5. Dr Sumit Kumar dey, India |                                                                                 |
| 25 October 2017 | Free day for Participants |                                                                 |
THAI PERFORMING ARTS IN KING PRAJADHIPOK’S LAWS

Asst. Prof. Manissa Vasinarom
Department Performing Arts (Thai Classical Dance)
Faculty of Fine and Apply Arts, Suan Sunandha Rajabhat University, Bangkok, Thailand
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ABSTRACT

This paper evaluated performing art in Thai Laws during 2325-2475 B.E. The aim of this paper was to study Thai performing arts Laws in King Prajadhipok and Thai performing arts in King Prajadhipok’s laws to heritage until 2559 B.E. Historical document, interviewing, and observing were used to study. The result showed that King Prajadhipok, who was the leader in Thai revolution from Absolute Monarchy to Constitutional Monarchy, legislated Thai performing Arts that affected to inherit the government organization, Thai performing arts persons, conservation of form and contents in the early period, and the development of film by Thais. Transformation of socio-economic and culture in revolution case impacted performing arts. On the other hand, during King Prajadhipok reign, he conserved and developed Thai performing Arts which have continuously been performing until 2559 B.E. Thus, this situation illustrated the power of the leader which focused on Thai performing arts, and also was the status of leader and nation heritage.

Keywords: Thai Performing Arts, King Prajadhipok’s, Laws, Policy

INTRODUCTION

Generally, laws are a mirror of the society, economy, and cultures because they are used to create contents, to support, and also to punish people. In addition, they are able to tell the history of counties. In the case of Thai laws between 1782-1932, the study found that there were many pieces of records of performing arts: people, fees, ceremonies, functions, costumes, music, literature, and forms of shows. On the other hand, some kinds of performing arts were used to create content in rules and in laws and to disseminate necessary information at that time.

The study found that people had little interest in the relationship between performing arts and Thai laws during 1782-1932 because very few of the government’s documents were found and some of the words in laws were not able to be translated, so people did not understand them. However, the office of National Culture Commission wrote the Three Seals Law with Thai Society which then formed a conference headed by Sujit Wongdeh to explain performing arts in royal law (1990, preface). In addition, when studying the Three Seals Law, other Laws, Decrees, and Enactments, it was found that there were words, sentences and essays which showed a relationship with the performing arts.

Thailand in during 1782-1932 was Absolute Monarchy by the king who issued Thai rules and laws. This main law was Three Seals Law (Tra Sam Daung’s Laws). Besides, each king in Rattanakosin Era also issued more laws. The revolution in King Prajadhipok reign during 1925 – 1934 demonstrated that the king legislated about the government organization, which people had to pay taxes in order to show performing arts. Moreover, the king issued a decree for education, Literature and Fine arts Decree. Likewise, the taste of the leader influenced performing arts in this period.

In the present paper, it aimed to study Thai performing arts Laws in King Prajadhipok which showed the status of Thai performing arts during 1925 - 1934 and heritage Thai performing arts until 2016. The
structure of the research paper showed the history of Thai law, performing arts in Thai laws during 1782-1932, Thai performing arts Laws in King Prajadhipok, heritage Thai performing arts.

OBJECTIVES
The objectives of this research were to find out body of knowledge concerning the adaptation of Thai society in the King Prajadhipok Reign affected to Thai performing arts in this period. This article purpose followed that;

1. To study Thai performing arts Laws in King Prajadhipok
2. To study and analyze Thai performing arts in King Prajadhipok’s laws to heritage until 2016.

METHODOLOGY
This research is qualitative research, conducting by gathering information form primary and secondary historical document; laws, policy during 1782-1932 written by kings and courtiers regarding performing arts, and specialist in King Prajadhipok Reign, formal and informal interview 2 groups of experts in performing arts national actors in Thai Tradition performing arts and others are lecturer in Thai Tradition performing arts, and observing live performances, teaching performance skill and studying Video and Social media including YOUTUBE and Facebook. This study also applied historical methods to criticize information and interpreting information for evaluating the reliability, as well as paraphrasing the information by synthesizing and analyzing the performing arts in King Prajadhipok’s laws and its heritage until 2016.

RESULTS
Thai performing arts Laws during 1782-1932 found that Thailand in this period was absolute monarchy so the king had the absolute power in this country, and the taste of leader was an idol for people (Surapone Virulrak, 2000, pp. 33). He wrote or ordered his courtiers to draft Laws, Decrees, and Enactments. Main Laws used in this period was Three Seals Law (Tra Sam Daung’s Laws) which it derived from Ayutthaya Era. It showed Thai royal traditional performing art: government organization, form, function, content,
meaning, literature, scene, costume, position of performing arts governor, and rules of royal. (Kromsilpakorn, 1978). All of these continued influencing in Rattanakosin Era, transformation of socio-economic and culture, so leader in each reign drafted more laws; for example, King Pha Phutthayotfa Chulalok didn’t copy form and material king costume for performing arts costume. (Kromsilpakorn, 1978). King Pra Phutthaloetla Naphalai wrote script and design headdress for royal court theatre. (Prince Dumrongrajanuphap, 1990, pp.142-144). King Nungklaos cancelled Lakorn Puying kong laung. Female royal court theatre. (Prince Dumrongrajanuphap, 2003, pp.347-348). King Mongkot allowed female play in public theatre, performing arts taxs, pattern of ornament, censorship of Ail Lao (sing a song in Lao language), earned for religion, and rules of monk. (King Mongkot, 2004), King Chulalongkorn changed performing arts tax. (King Chulalongkorn, 1978, pp.1570-1575), King Vajirayudh gave a name of a governor who worked well for performing arts and music, special performing arts government organization, wrote script and design costume for royal court theatre. (Surapon Virulrak, 2000, pp 264-286) and King Prajadhipok changed performing arts government organization, education Decree, and literature and Fine arts Decree, (King Pratipok, 1994) etc.

Previous King Prajadhipok’s situation showed that 1. Many and complex performing arts of government organization affected to controlled budgets. 2. Variety performing arts for traditional and creational. 3. Performing arts showed status of leader. 4. Education types: specialize and general. However, in King Prajadhipok reign found that this period WWI just finished, the great depression finished in 1932, and the increasing number of overseas students, and advanced technology which all of these were factors of Thai revolution 1932. which affected to emerge status Thai performing arts (Manissa Vasinarom, 2017).

Although, King Prajadhipok was a leader in Absolute Monarchy during 1782-1932. After that became a leader in Constitutional Monarchy 1932-1934. He was born in Thai royal, studying Thai royal tradition that affected to concentrate Thai performing arts. When he studied aboard that he was interested in history, education, literature, music and film. He concentrated status of Thai performing arts, so resulted that following:

1. He ordered Chao Praya Warapongpipat control Krom Mahorrasop (was changed to Kong Mahorrasop because reducing budget). Thai performing arts Organization under government supervision, and Silpakornstan (Krom silpakorn), currently it was called Fine Art Department.
2. He ordered to build Rajabundit Sapha which currently it was called Rajabunditthayastan (office of royal society - the place specialist)
3. He allowed Chao Phaya Thummasak Montree to draft a royal decree of education for establishing the royal academy (Nattaduriyang School, currently it was called The Collage of Dramatic Arts).
4. He built Silpakorn University.
5. He ordered to build Salachaclermkrung (national theatre and first cinema of Thailand)
6. He wrote protection of literature and fine arts in 1931.
7. He allowed to play performing arts for people, by the way, he reduced royal theatre in order to save royal budget.
8. He produced Thai film which was popular and developed in the future.

Effect of King Prajadhipok’s Laws found that following:

1. Thai performing arts are controlled by four government organization: Krom siplakorn (Fine Arts Departments), Rajabundit Sapha (office of royal society), Nattaduriyang School (royal academy), and established Silpakorn University. These places are importance conservation and development of Thai performing arts; playing and education; for example, Lakorn pantang: Phuchanasibtid of Mr. Seri Wangnaithum (Phakamas Jirajaruphat, 2014), recoding in research and journal, Western theatre in Thai education.
2. Thai performing arts persons in this period were governors, actors, writers, musicians, etc. This important point is various because of reducing budget for government or theatre troupe which helped the performing arts still perform unto the present.

3. Thai traditional performing arts was conserved by recording in Aumpone film (King Prajadhipok’s film. He recorded royal Khon, Fon of royal court in the north of Thailand, Nora, Rong - ngang, Rum Khis in the south of Thailand, and Thai sports. In addition, it was educated in royal theatre troupe, courtier theatre and folk theatre troupe which were taught by specialists in their own fields. Thus, it led to the conservation and development form, function, content, and meaning.

4. Popular performing arts was Likay, Melody play, and Film. It was later developed into a new form or a new content which were able to reach audience.

5. New media in this period was a film which King Prajadhipok himself was interested in production, writing the scribes for film, and recording the films. The films were developed their forms, contents, definitions, and functions. In this time, it was developed in order to show on the website, in form of software, on Youtube, and other social media.

6. Theatre had royal theatre and public theatre in the early period. The theatre showed live performing arts. The important point in this period was building cinema or theatre for film. Now, it disseminate in society.

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Fig. 1 Royal young court Theatre in King Prajadhipok Reign. (Chalermsak Yeinsamran, 2012, pp.44)

Fig. 2 Northern royal male and female dancers welcoming King Prajadhipok and Queen Rumbhibbunnee in 2469 B.E. (King Prajadhipok, 2017, [CD])
Transformation of socio-economic and culture in revolution affected performing arts; King Prajadhipok, however, was able to conserve and develop Thai performing Arts. Besides, Thai performing arts during this period represented the taste of the king as well. In addition, Thai government kept the recoding, and any forms of media which recorded the performance of specialists. Also, the circumstances in this era encouraged each expert in the field of performing arts must have had varieties of skills in order to survive. The preservation of the performing art was not only inherited into persons, but also was kept in form of films, and all of these happened to be developed into other new media such as on the website, in form of software, and other kinds of social media, as well as some live performances were established. Accordingly, the laws issued
in King Prajadhipok not only helped to develop, but also to preserve the performing arts which continued to perform in the present time.

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REFERENCE