

DOI: 10.5281/zenodo.11031725

PROMOTING ELDERLY HEALTH THROUGH COMMUNITY-BASED CULTURAL CAPITAL PERFORMING ARTS ACTIVITIES

Pravit Rittibul¹, Chananchida Nasom², Sipapa Pummarak³, Supawadee Naksukhum⁴,
Manoch Boontonglek⁵

¹Faculty of Fine and Applied Arts, Rajamangala University of Technology Thanyaburi 12110, Thailand.
Email: pravit@rmutt.ac.th, Orcid: <https://orcid.org/0000-0002-1998-4543>

²Faculty of Fine and Applied Arts, Rajamangala University of Technology Thanyaburi 12110, Thailand.
Email: chananchida_n@rmutt.ac.th, Orcid: <https://orcid.org/0009-0001-5072-9540>

³School of Nursing, University of the Thai Chamber of Commerce 10400, Thailand. Email:
Sipapa_pum@utcc.ac.th, Orcid: <https://orcid.org/0000-0001-9919-8026>

⁴School of Nursing, University of the Thai Chamber of Commerce 10400, Thailand. Email:
Supawaadee_nak@utcc.ac.th, Orcid: <https://orcid.org/0009-0003-9059-1739>

⁵Faculty of Fine and Applied Arts, Rajamangala University of Technology Thanyaburi 12110, Thailand.
Email: manoch_b@rmutt.ac.th, Orcid: <https://orcid.org/0009-0001-3248-2943>

Received: 15/09/2025
Accepted: 08/12/2025

Corresponding Author: Manoch Boontonglek
(manoch_b@rmutt.ac.th)

ABSTRACT

This study investigates the application of community cultural capital in creating a Thai Phuan dance performance aimed at promoting health among the elderly in Prachin Buri. Twenty informants, comprising local professors, artists, and community leaders, were deliberately chosen. Data was gathered by interviews, observation, and performance analysis, following the ADDIE approach (Analysis, Design, Development, Implementation, Evaluation). The performance concept amalgamated indigenous Thai Phuan arts and culture, preserving traditional tunes for familiarity while integrating Lam Nam songs to augment communication and elicit emotions. New lyrics promote awareness regarding stress alleviation and muscular fortification for the aged. Movements merge Northeastern folk dance with music-related independent activities, including recreation and fitness principles in warm-up, exercise, and cool-down phases.

KEYWORDS: Cultural Capital, Create Thai Phuan Dance, Approach to Promote the Health in the Community, Health of the Elderly.

1. INTRODUCTION

Thailand is a nation characterised by a diverse array of ethnic groups coexisting, perhaps as a result of post-war displacements, enslavement, or the migration of individuals seeking refuge from their home countries. The migration of ethnic groups to Thailand has resulted in diverse cultures, traditions, and performing arts throughout the country. The Thai Phuan ethnic group is an additional ethnic group that has migrated to Thailand. Evidence of the Thai Phuan ethnic group is present in several places, including the North, Central, South, and Northeast. The Phuan people have historically moved to Thailand multiple times from the late Thonburi period to the reign of King Rama I in 2324. Upon immigrating to Thailand, they choose to construct residences along to rivers and canals. With each immigration, they relocated to various regions of Thailand, resulting in the dispersion of the Thai Phuan ethnic groups throughout the country. The Thai Phuan communities reside in several provinces of Thailand, including Sukhothai, Saraburi, Nakhon Nayok, Prachin Buri, Chachoengsao, Lopburi, Ratchaburi, Phetchaburi, Nan, Phrae, Singburi, Phichit, Suphanburi, Udon Thani, Uttaradit, Nong Khai, Phayao, Chiang Rai, Chon Buri, Nakhon Sawan, Uthai Thani, Kanchanaburi, and Phetchabun (Silabut, 2015).

As contemporary society evolves, the performing arts must adjust to suit the changing demands of its audience and the artistic ambitions of its creators. The incorporation of cultural capital in enhancing and augmenting artistic works commences with a study grounded in economic theory. In economics, "capital" denotes human-created factors of production utilised in conjunction with other production elements to generate products and services. Cultural capital underscores the significance of diverse cultural forms as contributions to a development or investment process. This approach encompasses innovative ideas and cooperative endeavours. The results of such development and investment seek to fulfil both social and economic needs, reflected in the culture's production. This results in income distribution within society and ultimately, favourable outcomes stemming from the cultivation of cultural capital. Aneksuk, 2015. A detailed examination indicates that culture fundamentally does not vanish. In specific regions, cultural arts have not been modified to suit modern surroundings. This is mostly due to a particular period when cultural works were chiefly regarded as objects of preservation, resulting in a disconnection from a perpetually evolving

environment. Consequently, it is essential to recognise that "culture constitutes a way of life." This viewpoint suggests that cultural arts should be dynamic, evolving and changing in accordance with the lives of individuals in each epoch. This versatility is crucial for the evolution and progress of all artistic fields. To advance the performing arts, it is essential to update works in accordance with evolving sociocultural settings. This entails the development of new performing arts works centred on a fundamental concept and aim: to employ art and culture as a means to depict the changing lifestyles throughout many historical epochs. This evolution is expressed in the customs, traditions, and practices that have been perpetually inherited and observed by society. (Ministry of Culture, 2023; Rittibul, 2015). The conceptual frameworks utilised in dance creation are informed by historical human learning, functioning as methods of communication. 1) Traditional and Cultural Concepts: This entails drawing inspiration from established practices, rituals, and the shared heritage of a community. 2) Lifestyle Concepts: This methodology incorporates quotidian life, social frameworks, and the experiential realities of individuals or groups into the choreographic narrative. 3) Imaginative Concepts: This denotes the employment of abstract reasoning, fantasy, and creative visualisation as fundamental sources for artistic expression. 4) Belief-Based Concepts: This framework integrates spiritual, philosophical, or religious convictions, transforming these abstract principles into concrete choreographic expressions. (Wisutthiphon, 2021). A significant difficulty is to ensure that this adaptation promotes suitable creativity while preserving a careful equilibrium between traditional and modern features. The inquiry then arises: How can local arts and culture be conserved and nurtured by establishing both intrinsic value and economic significance, thereby allowing local artists to earn a living and persist in their societal contributions? Boonserm, 2022. The incorporation of local arts and culture as a vehicle for cultural tourism is a compelling and substantial paradigm within the wider tourism sector. This method is particularly effective as travellers generally exhibit a strong desire to comprehend varied national cultures, frequently trying to participate with and experience various creative and cultural expressions. Academic Resource Development Centre, Maha Sarakham University, 2014. Jaiwisuthansa's (2009) research indicates that Thai performing arts are seen as a unique commodity due to their complex role in articulating identity, fostering and safeguarding art

and culture, offering entertainment, and drawing tourists. They profoundly impact travellers' choices to participate in art, culture, and historical events. This corresponds with tourism marketing principles that highlight the significance of comprehending consumer demand. By examining this desire, cultural items can be customised to suit audience requirements, optimising satisfaction and promoting repeated engagement. (Boontonglek, Rittibul, Boonsong, Orachun, Soontranon, & Senamontree, 2024; Rittibul, Boontonglek, Ngerndang, Orachun, & Nasom, 2025).

Since 2005, Thai society has transitioned into an ageing culture. Countries that have transitioned into an ageing society will see an increase in health issues. It is crucial to prioritise the enhancement of the quality of life for the elderly, particularly regarding their physical health. The primary health issues of the aged arise from physical decline that adheres to natural principles (Prasartkul et al., 2014). Enhancing and promoting human quality of life is a pivotal objective in national development, as outlined in the 12th National Economic and Social Development Plan, 2017-2021. This policy aims to cultivate Thai citizens of all ages who exhibit good character, health, morality, ethics, discipline, a strong sense of societal responsibility, as well as the skills, knowledge, and adaptability necessary to navigate rapid changes in their environment. To cultivate individuals' understanding of health management, enhance health awareness, and establish innovative domains in science, art, culture, music, sports, educational resources, and safe green spaces within the community that facilitate learning experiences (National Economic and Social Development Board, 2023).

The performing arts are regarded as a sort of movement characterised by intricately crafted motions. The body is organised, and performance is structured by integrating movement with music through elegant dancing and the harmonious coordination of many body components, particularly the hands, arms, feet, and torso. Lyrics and Thai musical rhythms facilitate relaxation (Klamcharoen, 1999). Moreover, folk and local dances are characterised by body movements that accentuate the beat of the hands and feet. The distinctive features of the local area include free postures and hand movements that diverge from Thai dance, such as finger wiggling, which is absent in Thai dance. Foot features, like tiptoeing, may be distinctive to local identity (Seesupon, 2015). As stated, performing arts is regarded as a highly advantageous pursuit due to its positive impact on physical health. It is a

physical activity that enhances health and strength while also cultivating motor abilities. The continuous movement of the body during the performance promotes health. It additionally fosters personality development and enhances mental well-being. The dance posture must consistently elongate the back to maintain a straight alignment. This represents a positive development of personality (Upramai, 1981), as evidenced by various research studies, including "Muscular Exercise in the Elderly Using Therapeutic Dance Activities for the Thai Puan Community, Nakhon Nayok Province" by Piansithong, Inchan, & Phakdeeronnachit (2018), "Development of Thai Puan Therapy Dancing Activities with Aerobic Principles to Address Poor Sleep Quality in the Elderly" by Junsawek, Wanwichai, & Nimnatephan (2019), and "Guidelines for Organising Local Arts and Culture Activities to Promote Elderly Health" by Wongaree (2018). The Impact of Nora Dance Training on Strength and Balance in the Elderly by Khunthong (2011). The impact of training incorporating traditional boxing dance on physical performance in Thai elderly individuals. A Pilot Study by Srisamai et al. (2017). The impact of dance postures accompanied by Isan folk music on balance ability and leg muscle strength in the elderly of Maha Sarakham province. rimuang, Phusri, Supakwarakun, and Nachairit (2019) The effect of exercise by dancing postures accompanied applied Isan traditional melodies on maximal oxygen consumption and contentment in the elderly of Manimanakorn, Manimmanakorn, Tonkamnerdthai, & Sangphongsanon (2001). Dance Movement Therapy (DMT) amalgamates fundamental movement concepts with psychiatry, providing a technique to tackle socio-emotional, cognitive, and physical difficulties. This method is exceptionally versatile across many cultures, utilising multiple types of movement and dance, both traditional and modern. DMT is fundamentally rooted in human development, prioritising a person-centered methodology that promotes behavioural, psychological, and intellectual advancement. This enables individuals to cultivate a thorough comprehension of challenging situations, fostering holistic and sustained human development.

The aforementioned research clearly indicates that substantial physical, psychological, and social challenges might affect human quality of life. Thus, the researcher cultivated an interest in and acknowledged the significance of incorporating dance and music to design an organised fitness regimen for engaged and motivated older adults (Rittibul & Chaiyasung, 2024). This also illustrates the importance of integrating dance and music

disciplines, employing bodily movement principles for expression, to promote physical, emotional, social, and intellectual growth. It significantly fosters interpersonal bonds within society by organising events that promote positive development. This facilitates individuals' adaptation and collaborative engagement with others, enhancing overall well-being in communal living settings. The researcher aims to examine the folk dance of Northeast Thailand, or Isan, as a manifestation of bodily movement, characterised by the coordinated motion of various body parts, including the torso, arms, legs, and hands, in synchrony with musical rhythms. Consequently, engaging in Isan dance enhances movement abilities, balance, and muscular strength by employing the tenets of dance therapy, which emphasise unrestricted bodily movement associated with emotions, sentiments, and spatial awareness to articulate experiences that elude verbal expression. It is considered a beneficial growth of one's own personality, developing a sense of value, lowering stress, anxiety, and minimising incurable illnesses and reducing muscle tension in the body (Wanwichai, 2011). Moreover, the strategic advancement of activity forms designed to empower the aged effectively and efficiently creates significant value for society and the nation. This effort is in perfect alignment with the United Nations Sustainable Development Goals, including Goal 3: Good Health and Well-Being, which underscores the importance of cultivating a healthy lifestyle and enhancing well-being for all age demographics. Augmenting investment in health-related financing can improve training programs and disseminate knowledge on self-care and healthcare practices, particularly in poor nations and small island governments. Enhancing the capabilities of these nations, notably in early warning systems, risk mitigation, and health risk management at both national and global levels, is imperative. These initiatives are essential to provide equitable health access and sustainable human resource development, thereby fostering a healthier, more resilient society for everyone. (Department of Economic and Social Affairs, 2023) This initiative aims to create a system for the intergenerational transmission of community traditions, ensuring their ongoing significance in society. This approach would promote the advancement and enhancement of arts and culture, so creating both intrinsic and economic value. This method cultivates strength by promoting influence and altering attitudes, facilitating public engagement and behavioural changes through the deliberate use of art and aesthetics. This ultimately fosters soft power by utilising knowledge, education, and creativity grounded on established artistic and cultural

foundations. (Rittibul, Boontonglek, Ngerndang, & Nasom, 2025) by developing distinctive products rooted in the city's cultural legacy to facilitate new products suitable for commercial advancement. The initiative seeks to empower local communities to create revenue from their cultural capital by connecting cultural heritage with cultural tourism, and by establishing a network of cultural entrepreneurs to transmit and expand these legacies to future generations. Operational operations can be categorised to address issues.

1.1. Objectives

To utilise the community's cultural capital in developing and implementing alternative strategies to enhance the health of the elderly.

2. LITERATURE REVIEW

The alterations seen by the elderly represent a gradual progression over time. Changes occur that lead to various life challenges, including alterations in the physical system, the functioning of bodily organs, fluctuations in mental states that are susceptible and challenging to regulate, transformations in social dynamics with those in one's vicinity, and economic shifts, where income generation is a crucial aspect of contemporary existence. Consequently, alterations that significantly affect the elderly arise from the evolution of values or ideals throughout time. Consequently, prioritising the enhancement of the quality of life for the elderly, particularly regarding health and cleanliness, is essential. The primary health and hygiene issues faced by the elderly stem from physical decline resulting from the inevitable changes dictated by natural laws. Human cells and organ systems undergo changes in both morphology and functionality, exhibiting a trend of gradual deterioration. Organ functionality diminishes after the age of 30 (Thongcharoen, 2005; Praditsuwan, 2012; Thanupapransan & Lertsaksakornsiri, 2016; Phueamtraphthawi, 2025).

Physical activity is advantageous for individuals of all ages. Besides decelerating the ageing process, exercise can enhance the activity levels of the elderly and improve the physical functions of multiple bodily systems. The elderly frequently recognise that exercise becomes increasingly unfeasible with age (Kongsib, 2006; Dutsadeemetha *et al.*, 2015). Consistent physical activity will enhance bodily health. The body's systems will function more efficiently, exhibit greater strength, and be better prepared for activities. Exercise in the elderly enhances cardiac and circulatory function, fortifying heart muscles and improving blood circulation. It decreases resting and exertional heart rates, mitigates fatigue, reduces

peripheral vascular resistance, lowers blood pressure, and diminishes hypertension risk. Additionally, it decreases triglyceride and LDL cholesterol levels while elevating HDL cholesterol, thereby lowering the likelihood of coronary artery and cerebrovascular diseases. The digestive system enhances both the digestion and absorption of foods, regulates weight to avert obesity, optimises insulin function to prevent diabetes, and diminishes the necessity for medication in diabetic individuals. It enhances muscular and systemic coordination, improving balance, mitigating fall risk, decelerating ageing, and promoting increased activity levels. It possesses an enhanced immune system to avert sicknesses, improved mental health, diminished anxiety, alleviated stress, heightened attention at work, a positive mood, recovery from depression, a sense of life's value, and quality sleep (Chodzko-Zajko, 2014; Phueamtraphthawi, 2025).

Advancements in technology, especially in medical care, have elevated the significance of dance in therapeutic contexts, particularly through Dance Movement Therapy (DMT). This multidisciplinary domain amalgamates essential movement concepts with psychiatry. The American Dance Therapy Association (ADTA, 2013) reports that Dance Movement Therapy (DMT) employs movement as a therapeutic instrument to enhance individuals' emotional, cognitive, physical, and social growth. The principles and methodologies of DMT have been effectively applied in Thailand among diverse populations. This encompasses children, particularly those with special needs in educational and specialised institutions; adults undergoing treatment in hospitals or rehabilitation centres; and elderly individuals, frequently with chronic conditions, aiming to enhance balance and muscle control. (Niyomtham, 2005; Hwang & Braun, 2015).

Dance, an old artistic technique originating in prehistoric societies, has functioned as a vital medium for conveying emotions via the intentional use of the body and mind. It encapsulates a profound history of expressing varied narratives through both nature-inspired gestures and motions derived from intense emotional states. Throughout its evolution, dancing has served multiple cultural purposes, particularly in fostering knowledge and critical thinking. According to Wanwichai (2011), dance functions as a significant indicator of a society's cultural identity. It is a complex art form defined by the constant and expressive integration of diverse bodily components. This encompasses the hands, arms, legs, feet, fingers, head, chest, and facial expressions, all functioning together to communicate

meaning and emotion. (Wirunrak, 2004; Prompuay & Adisaipharadee, 2014; Rittibul, 2015).

3. CONCEPTUAL FRAMEWORK



Figure 1: Conceptual Framework.

4. METHODS

4.1. Determination of the Population informants used in the Research

The participants in this study comprised local researchers, artists, community leaders from the historic city of Sri Maho Sot, and senior citizens in Prachin Buri Province. A purposive sampling strategy was employed to pick 20 individuals. There exists an eagerness to engage in activities and a range of techniques to generate ideas and get insights on cultural capital.

The criteria for selecting volunteers to furnish information for the research were as follows: 1) Individuals aged 60 to 70 years. 2) Capable of ambulating independently without the assistance of a walking aid. Capable of conducting everyday activities as usual. Possess normal cognitive function.

3) Absence of medical contraindications to exercising.

The criteria for the exclusion of volunteers who supply data for study are as follows: 1) Individuals with ischaemic heart disease or those who have undergone cardiac surgery within the last three months. Individuals with pulmonary embolism or deep vein thrombosis in the lower extremities. Individuals with acute illnesses, including viral or bacterial fevers, that inhibit their ability to exercise. Individuals have medical contraindications due to underlying conditions that impact physical activity. Strategies for safeguarding the rights of study participants. The researcher safeguards the rights of the research subjects by maintaining the confidentiality of the information acquired from this study. Access to the material will be restricted solely to the researcher,

and it will be obliterated upon the conclusion of the research. The research outcomes will be reported comprehensively and meticulously. No reference to the informant's name or any personal information will be included in any documents pertaining to this research prior to obtaining the informant's consent.

4.2. Research Instruments/techniques used for Data Collection

The research instruments included unstructured interviews, focus group discussions, observational methods, qualitative data analysis through content analysis, performance format data development, and descriptive analysis presentation.

4.3. Methods of Conducting Research

The researcher conducted fieldwork to gather data utilising research instruments, including interviews, focus group discussions, and the examination of books, academic publications, textbooks, and pertinent studies for data analysis. This was utilised to formulate a Thai Phuan dance performance by delineating the concepts, principles, roles, and significance of integrating the community's cultural capital with professional expertise in dance and music to innovate Thai Phuan dance performances as a sustainable alternative for promoting health and enhancing the quality of life for the elderly in the community through a participatory process. **The researcher employed the ADDIE Model to delineate the operational processes as follows:**

4.4. Analysis Step

1. Prepare for research activities by analysing data from documents, textbooks, and studies pertinent to cultural studies, the cultural identity of the historical community of Sri Maho Sot, and the local performing arts of Thai Phuan dance in Prachin Buri Province. Compile this data to formulate initial concepts and principles for developing data collection tools, assess the suitability of these tools with expert consultation, and organise personnel, materials, and equipment for data collection, while also coordinating and soliciting cooperation from various agencies.
2. The researcher visited the location to establish rapport with the community by scheduling meetings with key informants. The community members engaged in the learning process by systematically organising data related to the issues for study and analysis, encompassing the distinctive identity of the performing arts inherent to the community's cultural heritage, as well as

the preservation of its customs, traditions, and lifestyle.

3. Identifying requirements and expectations through the articulation and exploration of community members' perspectives about the issues of alleviating stress and enhancing muscular strength in the elderly, in order to collaboratively analyse and build a model that aligns with the preferences of this demographic.

4.5. Design Step

Examine the attributes of local arts and culture, namely Thai Phuan dance performances in Prachin Buri Province, focussing on music, melody, lyrics, movement patterns, and traditional local presentations. Examine the evolution to align with the concepts, principles, roles, and significance of integrating dance and music professions with nursing science to foster innovations that enhance the community's quality of life sustainably through a participatory approach.

4.6. Development Step

In the development, the researcher used the form of the Thai Phuan dance performance of Prachin Buri Province, which is a local art and culture, to stimulate and support creativity or Soft Power to enhance and develop the knowledge, ability, and creativity of people in the community to create value by using applied dance postures in designing dance moves and movements used in the performance using symbols in body language, playing the lines according to the lyrics, along with natural gestures and gestures in imagination to imitate the movement gestures to be a unique identity in the performance, and movements and performances that convey emotions mixed with contemporary movements to present the form and communicate the meaning clearly, combined with creating a balance of images and moves (Post) by using them as symbols to communicate in the performance by using the body of the elderly as a shape with continuous movement moves (Simulator) linked to the rhythm and melody of the music to be used in the performance by designing the sound and music. The researcher composed the performance's melody by incorporating the Thai Phuan melody for familiarity, alongside the Lam Nam song to ensure coherence and evoke distinct emotions at each stage of the performance, emphasising emotional communication and fostering imagination to recognise feelings throughout the presentation. Furthermore, fresh lyrics were crafted to serve as a medium for raising awareness about the significance

of innovative development in alleviating stress and enhancing muscular strength in the aged. The development occurred during the movement, utilising Thai dance postures, combined with the principles of recreation and exercise, segmented into three phases: warm-up, workout, and cool-down. The principles of autonomous movement, associated with emotions and feelings, utilised music to regulate the rhythm of movement, were employed for expression, and the group process facilitated the creation of activities.

4.7. Implementation Step

The artistic execution of Thai Phuan dance was showcased to the senior citizens and youth leaders of Prachinburi Province for collaborative evaluation of the format, choreography, music, lyrics, and composition. Five experts were subsequently invited to evaluate the index of activity congruence with the research objectives (IOC). The consistency index was 1.00. In conclusion, experts deemed the format of the creative Thai Phuan dance activity and its objectives to be coherent and suitable, shown by an average score of 4.70 and a standard deviation of 0.63. In conclusion, the exercise was of optimal appropriateness. Subsequently, the researchers refined and enhanced the recommendations to ensure comprehensiveness prior to implementation.

4.8. Evaluation Step

The Thai Phuan dance creative performance was implemented and evaluated with the elderly to assess its effects on stress reduction and muscle strength. It was subsequently shared with youth leaders in Prachin Buri Province as a cultural medium to foster creativity and Soft Power, aimed at enhancing the knowledge, skills, and creativity of community members. This initiative promotes participation in creating value, conserving, restoring, and further developing arts and culture, as well as advancing local wisdom. By analysing and contrasting the outcomes of Thai Phuan dance activities aimed at enhancing muscular management in the elderly following their participation.

5. RESULTS

Utilising community cultural capital to develop and produce Thai Phuan dance performances as an alternative method to enhance the health of the elderly. The findings from the data analysis during the joint debriefing of foundational interviews with elderly individuals interested in and requiring local arts and culture, such as Thai Phuan dance performances, underscore the significance of integrating arts and

culture in dance and music. This integration utilises principles of bodily movement in expression to foster physical, emotional, social, and intellectual development. The establishment of relationships among persons in society is crucial for developing activities that yield positive solutions and foster beneficial change. They can modify their conditions when engaging in collaborative activities to foster communal health by applying knowledge from diverse disciplines to develop innovative solutions that enhance the well-being of the elderly through the integration of arts, design, performing arts, music, and nursing. It also fosters creativity or Soft Power to enhance and cultivate the knowledge, skills, and creativity of individuals within the community, thereby generating value, including the conservation, restoration, and advancement of arts and culture, as well as the promotion of local wisdom in Thai Phuan dance to promote health. The researcher employed the creative concepts derived from the notion of Nat Pradit (Wirunrak, 2004) to develop the performance as outlined below: The application of dance postures in choreographing movements for performance involves utilising symbols in body language, interpreting lyrics alongside natural gestures, and employing imaginative gestures to create distinctive movement postures. This approach aims to convey emotions through a synthesis of contemporary movements that articulate clear forms and meanings, while also achieving a balance of imagery and motion. The elderly's bodies serve as a medium for continuous movement, synchronised with the rhythm and melody of music, which is meticulously designed for the performance. The researcher composed a musical melody to accompany the performance, preserving the Thai Phuan melody for familiarity while integrating the Lam Nam song to ensure consistency in communication and evoke distinct emotions throughout various segments of the performance, thereby emphasising emotional expression and fostering imaginative perception of feelings during each phase. Furthermore, new lyrics were crafted to serve as a medium for raising awareness about the significance of fostering technologies aimed at alleviating stress issues and enhancing muscular strength in the elderly. Progress occurred inside the movement through the utilisation of Thai dance postures. The integration of recreation and exercise is categorised into three phases: warm-up, exercise, and cool-down. It employs the principles of autonomous movement associated with emotions and feelings in music to regulate the rhythm of movement, so facilitating the group process in activity creation.

The researcher examined the dance positions as follows:

1. Hand gestures, setting up circles, flirting, rolling the wrists, stretching the arms back, stretching the arms high, and waving the wrists up and down.
2. Foot Skills Crossing the front and back, tiptoeing, lifting the foot, and stepping to the side
3. Body and movement characteristics, body shaking and rhythm, leaning, rocking, alternating foot tapping steps back and forth



Figure 2: Hand Gestures.



Figure 3: Footwork.



Figure 4: Body and Movement Characteristics.



Figure 5: Innovative Art Media for Thai Phuan Dance.



Figure 6: Transferring Knowledge of Performing Arts to the Community.

6. DISCUSSION

The results of applying the community's cultural capital in developing and creating the Thai Phuan dance performance as an alternative to promote the health of the elderly found that it was a study of the characteristics of local arts and culture (dance and music), Thai Phuan dance performances in Prachin Buri Province to stimulate and support creativity or Soft Power to enhance and develop the abilities, knowledge, abilities and creativity of people in the community with participation to create value in music, melodies, lyrics, movement styles, and traditional local performances to analyze and develop them to be consistent with the concepts,

principles, roles and importance of applying the profession of dance and music together with nursing science to create innovation and transfer to develop a good quality of life of the community sustainably (Keeves, 1988; Koch, 2017), including the conservation, restoration and development of arts and culture and the promotion of local wisdom of Thai Phuan dance to promote health. The application of dance postures in the creation of performance motions utilising symbolic gesture language. The analysis of lyrics, alongside natural and imaginative gestures that replicate movements and emotional expressions, integrates contemporary movements as symbols for communication in performance. This utilises the elderly's body as a form connected to the rhythm and melody of music, employed in the performance through sound and music design (Chuayna, Nakmareong, Yonglitthipagon, Siritaratiwat, Auvichayapat, Sawanyawisuth, & Janyacharoen, 2020; Plangklang, Wanwichai, & Aramrussameekul, 2023). The researcher composed the performance music by preserving the Thai Phuan melody for familiarity, integrating the Lam Nam song to align with the communication and evoke distinct emotions throughout various segments of the performance, thereby emphasising emotional expression and fostering imaginative recognition of feelings during each phase. Furthermore, new lyrics were crafted to serve as a medium for raising awareness about the significance of innovation in alleviating stress and enhancing muscle strength in the aged (Lindner, 1979; Niyomtham, 2005; ADTA, 2013; Seesupon, 2015; Hwang & Braun, 2015). The development occurred during the movement, incorporating Thai dance postures alongside the principles of recreation and exercise, segmented into three phases: warm-up, exercise, and cool-down.

The principles of autonomous movement associated with emotions and music to regulate movement rhythm were employed for expression, and the group process was utilised in activity creation (Wetchapet, 1998; Rattanai, 2012; Junsawek, Wanwichai, & Nimnataphan, 2019; Phueamtrapthawi, 2025). The development of Thai

Acknowledgments: The research on the application of cultural capital to create Thai Phuan dance performance: an approach to promote the health of the elderly in the community results under the research project on reviving the aesthetic essence of Si Mahosot, the roots of the Dvaravati, towards a creative economy of Prachinburi's culture, Sub-activity 5: Create youth leaders to dance Thai Phuan and apply Thai Phuan dance postures to reduce stress and strengthen muscles in the elderly. They were supported by the Science, Research and Innovation Promotion Fund, Thailand Science Research and Innovation (TSRI) and Program Management Unit on Area Based Development (PMU A) number A11F670053, fiscal year 2024 through Rajamangala University of Technology Thanyabur.

REFERENCES

Phuan dance postures initiates movement from the upper body and progresses to all other body parts. This necessitates practitioners to exert considerable effort and focus during the action, engaging various muscular groups, including the neck, arms, thighs, and calves.

The muscles are perpetually clenched and stretched. It engages multiple joints, including the wrists, shoulders, elbows, fingers, and ankles. Incorporating full-body movement postures into the initial training phase poses an injury risk, as practitioners may become fatigued and unable to execute the postures accurately and efficiently (Koch, Kunz, Lykou, & Cruz, 2014; Koch, Riege, Tisborn, Biondo, Martin, & Beelmann, 2019).

6.1. Suggestion

1. The activity operator must possess comprehensive knowledge and comprehension of the system and the format at each stage of the activity. They ought to be adequately prepared and synchronise with the region. They must possess public spirit, exhibit patience in assessment, and diligently manage the activity at each stage with purpose, as well as possess the expertise and preparedness to impart foundational information and foster development to ensure the activity meets its intended objectives.
2. Implementing the activity model necessitates an analysis of the sample group, an examination of the activity type, and the integration of all research tools employed by the investigator to ensure optimal appropriateness and efficiency in the activity. Individuals accountable for advancing aged care or those focused on health improvement in other domains may utilise the findings from this situational study as foundational information for future initiatives.
3. This exercise is conducted with a sample group of vulnerable elderly individuals who require supervision and care from qualified medical professionals, including doctors and nurses.

- Academic Resource Development Center, Mahasarakham University. Special Interest Tourism (Online) 2014. Retrieved from http://www.elearning.msu.ac.th/open_course/312/content/unit3/3_1.htm.
- ADTA (American Dance Therapy Association). (2013). About dance movement therapy. Retrieved from: <http://www.adta.org>.
- Aneksuk, B. (2015). Development of tourism formats and products in Phitsanulok Province to support Thai tourists and tourists in ASEAN. complete research report.
- Boonserm, P. (2022). Developing Local Dance to Promote Ethnic Group Identity in Kanchanaburi for the Thai Tourism Industry. *Journal of Communication Arts*, vol.40, no.2, pp. 24-40. <https://so02.tci-thaijo.org/index.php/jcomm/article/view/251146/172666>.
- Boontonglek, M., Rittibul, P., Boonsong, P., Orachun, R., Soontranon, C., & Senamontree, S. (2024). Creating Performing Arts to Promote Community Products That Reflects the Local Identity Pathum Thani Province. *Journal of Ecohumanism*. vol.3, no.7. pp. 5218-5229. <https://doi.org/10.62754/joe.v3i7.4629>.
- Chodzko-Zajko, W. J. (2014). *ACSM's exercise for older adults*. Philadelphia: Wolters Kluwer/LippincottWilliams & Wilkins.
- Chuayna, A., Nakmareong, S., Yonglitthipagon, P., Siritaratiwat, W., Auvichayapat, P., Sawanyawisuth, K., & Janyacharoen, T. (2020). Effects of Phuthai Dance on Physical Performance in Thai Elderly Women: A Pilot Study. *Journal of Medical Bioscience*. vol.2, no.2, pp.139-148. <https://he01.tci-thaijo.org/index.php/clmb/article/view/244486/172117>
- Department of Economic and Social Affairs. (2023). Goals 3 Ensure Healthy Live and Promote Well-Being for All at All Ages. [Online] Retrieved February 11, 2025 from <https://sdgs.un.org/goals/goal3>.
- Dutsadeemetha, J., et al. (2015). Development of Recreational Therapy Program for the Happiness of the Elderly. Thesis, Graduate School Srinakharinwirot University.
- Hwang, P. W., & Braun, K. L. (2015). The Effectiveness of Dance Interventions to Improve Older Adults' Health: A Systematic Literature Review. *Alternative Therapies in Health and Medicine*, vol.21, no.5, pp. 64-70. <https://www.researchgate.net/profile/Kathryn-Braun-2/publication/282128049>.
- Jaiwisuthansa, Y. (2009). Roles of Dramatic Arts Toward Promoton of Historical Parks in Kamphaeng Phet, World Heritage. *The Golden Teak: Humanity and Social Science Journal*, vol.15, no.2, pp. 36-50.
- Junsawek, Y.; Wanwichai, R.; and Nimnatephan, S. (2019). The development of Thai Puan therapy dancing activities with aerobic principles to solve the problem of poor sleep quality of the elderly. *Journal of the Institute of Culture and Arts*. vol.19, no.2, pp. 180-192. <https://so02.tci-thaijo.org/index.php/jica/article/view/129948/97609>.
- Keeves, P.J. (1988). *Methodology and measurement: An international handbook*. Oxford.
- Khunthong, N. (2011). *The Effects of Nora Dance Training on Strength and Balance in the*
- Klamcharoen, A. (1999). *Thai dance aesthetics*, (3rd ed.). Bangkok: Odeon Store.
- Koch, S. C. (2017). Arts and health: active factors and a theory framework of embodied aesthetics. *Arts Psychother.* vol.54, pp. 85-91. doi: 10.1016/j.aip.2017.02.002.
- Koch, S. C., Kunz, T., Lykou, S., & Cruz, R. (2014). Effects of dance movement therapy and dance on health-related psychological outcomes: a meta-analysis. *Arts Psychother.* vol.41, pp. 46-64. doi: 10.1016/j.aip.2013.10.004.
- Koch, S. C., Riege, R. F. F., Tisborn, K., Biondo, J., Martin, L., & Beelmann, A. (2019). Effects of Dance Movement Therapy and Dance on Health-Related Psychological Outcomes. A Meta-Analysis Update. *Frontiers in Psychology*. vol.10, pp. 1-28. doi: 10.3389/fpsyg.2019.01806
- Kongsib, S. (2006). *Elderly health*. Nakhon Sawan: Nakhon Sawan Rajabhat University.
- Lindner, E. C. (1979). *Therapeutic dance/movement*. New York: Human Sciences Press.
- Manimanakorn, A., Manimmanakorn, N., Tonkamnerdthai, O., & Sangphongsanon, S. (2001). The effect of exercise by dancing postures accompanying applied Isan folk songs on maximal oxygen consumption and satisfaction in the elderly. *Journal of KKU*. vol.6, no.1, pp. 84-91.
- Ministry of Culture. (2023). *National Cultural Master Plan (2023-2027)*. Bangkok: Office of Policy and Strategy.
- National Economic and Social Development Board. (2023). *The 13th National Economic and Social Development Plan (2023-2027)*. Bangkok: Office of the Prime Minister.
- Niyomtham, S. (2005). *Dance movement therapy for children with special needs*. (Online). Retrieved 25 January 2022 from http://www.dmh.go.th/sty_libnews/news/view.asp?id=1666.
- Phueamtraphthawi, C. (2025). *Exercise for Older Adults*. Bangkok: Kasetsart University Press.

- Piansithong, K., Inchan, N., & Phakdeeronnachit, S. (2018). The muscular exercise in the elderly by using therapeutic dance activities for the Thai Puan community, Nakhon Nayok province *Academic Journal of Social Communication Innovation*. vol.6, no.1, pp. 126-136. <https://so06.tci-thaijo.org/index.php/jcosci/article/view/138064/102690>.
- Plangklang, W., Wanwichai, R., & Aramrussameekul, W. (2023). The Development of Movement Skills in Patients with Parkinson's Disease by Using the Dance Therapy Activities According to Lsvt Big Theory. *Journal of Social Science and Cultural*. vol.7, no.7, pp. 155-168. <https://so06.tci-thaijo.org/index.php/JSC/article/view/266281/178501>
- Praditsuwan, R. (2012). *14 secrets to a long life*. Bangkok: Amarin Health.
- Prasartkul, P., et al. (2014). *Situation of Thai Elderly 2013*. Bangkok: Amarin Printing and Publishing Public Company Limited.
- Prompuay, T., & Adisaipharadee, R. (2014). *Sign language and chant. Teaching materials*, Faculty of Fine Arts, Ramkhamhaeng University.
- Rattanai, S. (2012). *Elderly Choices for A Quality Life*. Bangkok: Saengdao.
- Rittibul, P. (2015). Thai Dance: Convey of Cultural Rather Than Entertainment. *Journal of Fine Arts Research and Applied Arts*, vol.2, no.1, pp. 106-137.
- Rittibul, P., & Chaiyasung, P. (2024). Effects of Using Physical Activity Applied Dancing Arts Model to Promote the Well-Being of the Elderly. *Journal of Ecohumanism*. vol.3, no.7, pp. 2687-2698. <https://doi.org/10.62754/joe.v3i7.4411>.
- Rittibul, P., Boontonglek, B., Ngerndang, A., Orachun, R., & Nasom, C. (2025). Nawat Phusa: Promoting innovation of natural banana fibers into product design to enhance cultural creative economy products through performing arts dimension. *Edelweiss Applied Science and Technology*. vol.9, no.3, pp. 2311-2323. <https://doi.org/10.55214/25768484.v9i3.5785>
- Rittibul, P., Boontonglek, M., Ngerndang, A., & Nasom, C. (2025). Cultural way of creating dances to promote the local values of the community. *International Journal of Innovative Research and Scientific Studies*. vol.8, no.2, pp. 2345-2355. <https://doi.org/10.53894/ijirss.v8i2.5688>.
- Seesupon, N. (2015). The Art of Traditional Thai Dance from the Folk Literature Entitled U-Sa Baros in the Thai Cultural Context. *Institute of Culture and Arts Journal*, vol. 17, no.1, pp. 76-83. <https://so02.tci-thaijo.org/index.php/jica/article/view/80453/64093>.
- Silabut, P. (2015). Phuan. Souvenirs at the royal cremation ceremony of Mrs. Sali Tosurat.
- Srimuang, T., Phusri, S., Supakwarakun, C., & Nachairit, D. (2019). The effects of Exercise using dance postures with Isan folk music applied on balance ability and leg muscle strength in the elderly, Maha Sarakham province. *Journal of Education Rajabhat Maha Sarakham University*. vol.16, no.1, pp. 119-152.
- Srisamai, T. et al. (2017). The effect of exercise with applied ancient boxing dance on performance body in the Thai Elderly: A Pilot Study. *Chulalongkorn Medical Journal*. vol.61, no.6, pp. 745-755.
- Thanupapransan, S., & Lertsaksakornsiri, M. (2016). The Effect of Using the Integrated Meditation Training Model of Satipatthana 4 With SKT 1 on Brain Abilities, Self-Awareness and Academic Achievement of Nursing Students. *Songklanagarind Journal of Nursing*. vol.36 (Supplement), pp. 13-28.
- Thongcharoen, W. (2005). *Principles of nursing for the elderly*. Bangkok: Faculty of Nursing, Mahidol University.
- Upramai, W. (1981). *Drama and drama: principles of administration and performance management*. Bangkok: Kled Thai.
- Wanwichai, R. (2011). *Dance for children with hearing impairment*. In the thesis of Doctor of Fine Arts. Department of Fine Arts. Chulalongkorn University.
- Wetchapet, C. (1998). *Exercise for Health for the Elderly*. Bangkok: Mor Chaoban.
- Wirunrak, S. (2004). *Principles of the Performance of Tthe Natasilparithan Dance*. Bangkok ChulalongkorUniversity.
- Wisutthiphan, T. (2021). *Creative Dancing Art: Deity of Wealth*. Nakhon Pathom: Bunditpatanasilpa Institute.
- Wongaree, C. (2018). Guidelines for organizing local arts and culture activities to promote the elderly health. *Research Community Journal Nakhon Ratchasima Rajabhat University*, vol.12(special edition), pp. 169-184. <https://so04.tci-thaijo.org/index.php/NRRU/article/view/245039/166396>.