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Aims and Scope

The *Asia Pacific Journal of Religions and Cultures* is an international interdisciplinary journal seeking an engagement between scholars working across a range of disciplinary fields, including religious studies, cultural inquiry, critical theory, interdisciplinary humanities and social sciences.

Frequency of Issue:

Biannual: June & December (1st issue January-June, 2nd issue July-December)

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All submitted manuscripts are reviewed by at least two experts via a double-blind review system.

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Preface

The *Asia Pacific Journal of Religions and Cultures* (AJRC) is an interdisciplinary journal encouraging multidisciplinary working scholars in humanities, social sciences, religious studies and cultural inquiry to explore cross-cultural and religious perspectives with an innovative and transdisciplinary focus. AJRC is an open-access journal, hosted by *Buddhapanya Sri Thawarawadee Buddhist College, Mahachulalongkornrajavidyalaya University*, biannually publishing research papers (January-June, July-December) and special issues, both via a double-blind peer review process.

We are pleased to present Vol.6.2 of the AJRC, the second issue of the 2022. This volume consists of eleven articles covering a wide range of topics in the areas of education, music, healthcare, marketing, and management. We continue to welcome contributions of multidisciplinary nature, that can help to improve aspects of understanding, competencies, and applications to manage operations, innovation, and creativity, of any nature, at any level – individual, team, group, organizational, societal, national, ecosystemic or at the global level.

All submitted papers must be original and not submitted or published elsewhere. Submitted papers will undergo originality assessment. Manuscripts will pass through an initial editorial screening and are sent for double-blind review to anonymous independent referees. Apart from research articles, we also accept quality book reviews. All accepted articles, after appropriate revisions, will be published online on our Journal's website, and are downloadable free of charge. We recommend that potential authors review our publishing policies, manuscript requirements, and formats, before submitting their manuscripts to the Journal.

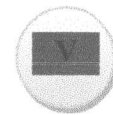
A handwritten signature in black ink, appearing to read 'R. Meinhold', with a long, sweeping underline.

Assoc. Prof. Dr. Roman Meinhold
Editor in Chief

Table of Contents

Articles

Mural Painting: Development of Cultural Tourism Public Relations Wat Pa Lelai Worawihan, Muang District, Suphanburi Province	
Wasana Lerkplien	1-13
Development of Aesthetic Art Learning Innovation for the Nakhon Nayok Elderly School	
Sompoj Hormhuan, Konit Srithong, Phra Suthirattanapandit	14-28
Studying the Improving and Developing the Abilities of Rhythm at Hamburg Germany Primary School Music Teaching for Compiling a Rhythmic Practice	
Zhang Yingshu, Panya Roongruang	29-41
Research on the Singing Teaching of Huang Zi's Art Songs	
Li Xiang, Panya Roongruang	42-59
Investigation and Comparative Study on the Present Situation of Music Teachers in Urban-Rural Primary School	
Zhang Lina, Panya Roongruang	60-79
Studying on Thai Traditional Social Circle Dance (Ram Thone) at Bangkokthonburi University	
Guo Ye, Chutasiri Yodwised	80-89
Improvement of Student Abilities in Piano Accompaniment at Zhoukou Vocational and Technical College	
Wu Chun Han, Pramote Danpradit	90-102



- Exploration of Vocal Music Teaching in Chinese Opera “Regret for the Past”
(Shang Shi)**
Peng Xin, Panya Roongruang 103-112
- Developing Teaching and Learning Strategies in the Next Normal Era:
Under the New Normal of Basic Education Management to improve
Learner Quality**
Phumphakhawat Phumphongkhochasorn, Chainarong Siripornpreeda,
Haruthai Somsak, Praphas Chankota 113-129
- Social Welfare Programs for Elderly People and Woman in Thailand**
Phra Rangson Suwan, Phrakhru Sarakitphaisan,
Phramaha Dhanardhip Mahadharmarakhito 130-140
- The Dong in Mine Guidebook by Field Work at School of Music and Dance,
Nanning Normal University** 140-163
Xia Hong Yan, Pramote Dapradit
- Implementing the Transcendental Meditation Technique in a School Setting
Helps Secondary School Students Improve Mental Health and Well-Being** 164-174
Sin Ting Ng, Man Yin Chan, Sayumi Horibe
- A Preservation of Zhangha Music in Dai Ethnic Groups of Xishuang Banna in
Yunnan Province, PR China** 175-194
Shengchuan Ruiji, Panya Roongruang
- Studying Collaborative Piano Works for Teaching Collaborative Piano
Performance for college Students in Shenzhen Technology University, China** 195-205
Na Jia, Panya Roongruang
- The Analysis of Flute Vibrato Technique and Development Training Methods** 206-218
Qu Zheng, Thitinun Charoensloong

**MURAL PAINTING: DEVELOPMENT OF CULTURAL TOURISM
PUBLIC RELATIONS WAT PA LELAI WORAWIHAN, MUANG
DISTRICT, SUPHANBURI PROVINCE**

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Abstract

The objectives of this research were to investigate the background and importance of mural painting, its problems of public relations and its problem solving approaches to develop the cultural tourism public relations about a Folk Epic of Khun Chang-Khun Paen in Wat Pa Lelai Worawihan, Muang District, Suphan Buri Province. The researcher employed a mixed method studies through the Explanatory Stepwise Research. The first step was a quantitative research by applying questionnaire conducted with tourists visiting the mural painting. The second step was a qualitative research to more evidently clarify results through purposively sampling. 11 samples were a monk, 2 temple committee members, a cultural scholar, a tourism scholar, five mass media, a tourist representative and a community intellectual. The instruments for data collection were the informal interview format, focus groups, and workshops. The researcher found that its background and significance were inaugurated in the Abbot Term of His Most Ven. Phradhamma Mahaviranuvattara and completed in the Abbot Term of His Most Ven. Phradhepsuwannamolee in 2004. The mural contained 60 paintings about the Sepha Literature of Khun Chang-Khun Paen painted by Muangsingh Janchaai. They provided the past of the Thais because they collected the Thai customs and cultures from national unto the local levels. They were the important sources to learn about Thailand where the Thai later generations should learn about their identities of Thainess. With regards to public relations on printed matters, personal media, audio visual aids and mass media were at moderate level of 3.30, 3.30, 2.90 and 2.95 by average, respectively. The problem of printed matters was the most critical

Thai tourism industry to retrain its 1 in 5 of the world rank in terms of gross income and 1 in 10 in terms of the tourist numbers in the world rank. It also maintained the bottom-line of gross income for not less than 33%.

Suphanburi is a province located in the west-central of Thailand with the areas of 5,358.01 square kilometers. It north adheres to Uthaitani Province and Chainat Province. It east adheres to Singhburi Province, Angthong Province and Phra Nakon Sri Ayutthya Province. It south adheres to Nakhon Pathom Province and Kanchanaburi Province. Its west adheres to Kanchanaburi Province and Uthaitani Province. It most lands are paddy fields with Tha Chin River or Suphanburi River as the major river runs through its north to south. Suphanburi Province homes diverse resources responsive to organize tourism. It homes rich nature, archeological sites, archeological materials, cultures, traditions, and ethnic groups. In history, Suphanburi Province aged nor less than 3000 years since the era of Khun Luong Pha Ngua, the first Suphanburi dynasty, the victory of the elephant fight by His Majesty Naresuan the Great over Phramaha Upparacha at the Don Jedi battle zone, where mega-celebration to honor His Majesty has been organized each year.

Wat Pa Lelai Worawihan, was previously called “Wat Lan Makwit” an ancient temple associated with Suphanburi Province and estimated ages of 1, 200 years. It is located at rim of Malai Man Road, Rua Yai Sub-District, Muang District, Suphanburi Province. Common villagers call it “Wat Pa”. In its temple, it situates Luong Phor To in Pa Le Lai mudra a Buddha Image of U-thong of Suvarnabhumi Era. Within the image, there were 36 relics of His Lord Buddha offered by Phramaha Lai Ya Laai. At present it is the Royal Temple of the third Order. Wat Pa Lelai Worawihan connected to the renowned local epic of Thailand and that is the Sepha Khun Chang-Khun Paen, the Nirat (Journey) Muang Suphan of Sunthorn Phou, the Birth of Khun Chang-Khun Paen Legend an important Thai literature. It narration and sites as in the literature were still found until today such as Wat Pa Lelai, Ban Rua Yai, Wat Khow Yai, Tha Sib Bia Rai Faai, Wat Khae. Sala Khun Paen at Wat Ta Lum, and Phu Muong Waterfall. The Khun Chang-Khun Paen is a local literature narrated since the Ayudhya era and become the dignified literature to the Suphanburi people and Thailand. In the age of His Majesty Rama V, it was first printed in 1872 at the Hor Smith Press. However, there are two major references, today which are the Sepha Khun Chang-Khun Paen of the Vajirayana Library and the Wat Khor Khun Chang-Khun Paen.

2. To investigate the problems of public relations on the mural paintings of Wat Pa Lelai Worawihan, Muang District Suphanburi Province.

3. To investigate the PR development approaches of the mural paintings of Wat Pa Lelai Worawihan, Muang District Suphanburi Province.

Literature Review

Suphanburi is a province located in the west-central of Thailand with the areas of 5,358.01 square kilometers. It north adheres to Uthaithani Province and Chainat Province. It east adheres to Singburi Province, Angthong Province and Phra Nakon Sri Ayutthya Province. It south adheres to Nakhon Pathom Province and Kanchanaburi Province. Its west adheres to Kanchanaburi Province and Uthaithani Province. It most lands are paddy fields with Tha Chin River or Suphanburi River as the major river runs through its north to south. Suphanburi Province homes diverse resources responsive to organize tourism. It homes rich nature, archeological sites, archeological materials, cultures, traditions, and ethnic groups.

In history, Suphanburi Province aged nor less than 3000 years since the era of Khun Luong Pha Ngua, the first Suphanburi dynasty, the victory of the elephant fight by His Majesty Naresuan the Great over Phramaha Upparacha at the Don Jedi battle zone, where mega-celebration to honor His Majesty has been organized each year.

Wat Pa Lelai Worawihan connected to the renowned local epic of Thailand and that is the Sepha Khun Chang-Khun Paen, the Nirat (Journey) Muang Suphan of Sunthorn Phou, the Birth of Khun Chang-Khun Paen Legend an important Thai literature. It narration and sites as in the literature were still found until today such as Wat Pa Lelai, Ban Rua Yai, Wat Khow Yai, Tha Sib Bia Rai Faai, Wat Khae. Sala Khun Paen at Wat Ta Lum, and Phu Muong Waterfall. The Khun Chang-Khun Paen is a local literature narrated since the Ayudhya era and become the dignified literature to the Suphanburi people and Thailand.

Research Methodology

This study employed a mixed quantitative and qualitative research explored from Sepha literature of Khun Chang-Khun Paen, books and documents linked to the mural paintings whether they were involved with public

identities of Thainess. With regards to public relations on printed matters, personal media, audio visual aids and mass media were at moderate level of 3.30, 3.30, 2.90 and 2.95 by average, respectively. The problem of printed matters was the most critical which required public relations emphasizing the mural painting by personal media and audio visual aids. The approaches to the external development demanded organizing training and seminars on communication for public relations in printed matters through inviting keynote speakers for knowledge and training.

Discussion

Development Approaches, the Mural Paintings: Development of Cultural Tourism Public Relations Wat Pa Lelai Worawihan, Muang District, Suphanburi Province.

An investigation on the 60 mural paintings about the Khun Chang-Khun Paen could be divided into 3 parts. **Part 1** was the birth of Khun Chang-Khun Paen counted from Khun Krai unto his execution. **Part 2** was about Plaai Kaew or Khun Paen, the hero, and his mother escaped him to Kanchanaburi where he completed his studies and entered marriage with Nang Phimphilalai until he staged war with Chao Chiangmai and won the battle. On his return, he was entitled Khun Paen until he beseeched royal pardon for Nang Lao Thong. His Majesty Phra Phan Vasa was at rage and order Khun Paen imprisonment. **Part 3** was the story of Plaai Ngarm and Plaai Chumphol. It began with the birth of Plaai Ngarm who fled from Khun Chang home to Grand Mom Thong Prasi in Kanchanaburi. He completed his studies and served the office with Phra Jamuen Sri a friend of Khun Paen. He had opportunity to enter battle field and beseeched for royal pardon for Khun Paen and brought him to the battle. Then Nang Sroi Fa pleaded Dera Kwad to prepare philter/ potion to charm Phra Vaivoranaj (Plaai Ngarm) Finally, Plaai Chumphol had to suppress a crocodile and ended with the execution of Dera Kwad. The 60th mural painting the last one gathered the national and the local history particularly traditions, festivals, cultures, the Thai livelihood during Ayutthya period until the early Rattana Kosin. Details were beginning from Chao Fa (the Royal Highest) until the commoner. Non literature could equal it in particular, the illustrations exhibited looked reality valuable for the cultural tourism. There were studies the problems of conceptual theories to be applied for designing questionnaire to find the tile of 4 areas in public relation with the descending average rates of printed matters,

Conclusion

Backgrounds and Significance of the Mural Painting: Development of Cultural Tourism Public Relations Wat Pa Lelai Worawihan, Muang District, Suphanburi Province.

Part 1: Analysing General information of the respondents

The research revealed that most tourists were female at 58.1% or 129 respondents, male at 41.9% or 93 respondents earning bachelor degree at 23.4% or 52 respondents, students/collegians at 53.6% or 119 respondents.

Part 2: Analysing backgrounds and significance of the Mural Painting: Development of Cultural Tourism Public Relations Wat Pa Lelai Worawihan, Muang District, Suphanburi Province

The backgrounds and significance of the mural painting on the Khun chang-Khun Paen was a folk literature narrated since the Ayutthya era and became the influential literature of Suphanburi people. In the time of His Majesty Rama V, it was first printed in 1872 at the Hor Smith Press. However, there are two major references, today which are the Sepha Khun Chang-Khun Paen of the Vajirayana Library and the Wat Khor Khun Chang-Khun Paen. Its 60 mural paintings at Wat Pa Lelai Worawihan, Suphanburi Province narrated the Khun Chang-Khun Paen literature drawn by Muangsingh Janchaai in 2004. It was written by His Majesty Rama II (His Majesty Phrabuddha Lert La Napha Lai) and poets in His Majesty era to create this magnificent masterpiece based on the true Suphanburi folklore epic since Ayutthya capital. The mural painting begins with the birth of Khun Chang-Khun Paen until the 60th painting ends at Somdej Phraphan Vasa orders Plaai Chumphol to execute Dhera Khawd. It has been recognized as the leading literature in His Majesty Rama VI. The mural paintings at Wat Pa Lelai Worawihan, Muang District, Suphanburi Province revealed that it is responsive to cultural tourism – an excursion for leaning, touching the ways of life, cultures and in-depth traditions focusing on history, community life, livelihood, and ways of life. It is the field experiences or the site importantly attributes history and cultures. There are narrations of social and human development through history linked to cultures, knowledge and valuing social. By synopsis, the cultural tourism is a touring emphasizing specific interest of the tourists with studies, exchanges and participation with the local people. The touring time is spent on admiring cultural heritage which are attractive sites, arts, traditions, ethnic groups, festivals exhibit the local cultures. All the sites are pointed to a tourist model where tourists have been inspired or

authorities; skillful in conveying knowledge to the tourists; providing coverage information to every destination site; hospitable authorities with service-mindedness and guides for information in details about the mural paintings of Wat Pa Lelai Worawihan. They were corresponded with the work of Monchanok Chaisaenyakorn (2015) studied “Exposures of Public Relations within the Organizations and Satisfaction over Information of the Staff in the Faculty of Public Health: Mahidol University. She set an objective on to investigate the differences between the staff backgrounds and the satisfaction over the organizational PR information. She found that the staff exposed the internal organizational PR with regards to printed matters, and e- media by overall at high level.

In the audiovisual aids, the tourists estimated just moderate level in the overall views or 2.90 by average. Considering by each item, it was found that each one was at moderate level. Respectively, they were clear explanation on the meaning of the mural paintings, ability to present the past unable to go back for admiration, able to convey emotion, able to understand the feeling, having maps to guide tourists, techniques of drawing, and the painting exhibit the identity of the mural painting at Wat Pa Lelai Worawihan. They were corresponded with the work of Buaphin Tosap (2019) investigating “Tourism Public Relation through Social Media Online: a case of Phoom Riang community, Chaiya District, Surat Thani Province.” Its objective was to investigate satisfaction among media users over public relation communication in the social media online. She found that by overview, respondents were satisfied with Facebook page at high level. With regards to mass media, the tourists by overall estimated it at moderate level or 2.59 by average. Reflecting each item, she found that all were at moderate level which were convenience to access information, appropriate day and time of public relations, and adequate and avail information, respectively.

Content and time of public relation were adequate to understanding while communicative language and listening eased to understand, respectively. They were corresponded with the work of Kusuma Bhuset (2010) investigating “Public Relations to Construct Community Participation to Promote Cultural Tourism”. Its objective was to investigate PR strategies to construct community participation to promote cultural tourism. She found that mass media was the principal in the PR of cultural tourism because it can access and cover the targeted groups – numbers of common people.

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