Siamo-Portuguese Dance: From Thai Communities to Innovative Economic Development

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Abstract

This creative research, "Siamo-Portuguese Dance: From Thai Communities to Innovative Economic Development," explored the cultural capital of Thai communities through Portuguese dance. Its objectives were to study this cultural capital, foster community participation in establishing creative communities using the dance, and develop it as a teaching medium for Thai school dance curricula. Applying the theory of artistic creation based on creative diversity, the study analyzed creative works across five aspects: their connection to people's way of life, nature, environment, and cultural processes; the influence of internal variables like belief and faith; the impact of external factors such as globalization, science, technology, and innovation; the capacity for learning, knowledge accumulation, transmission, and development; and the value derived from recipients' knowledge and artistic experience. The findings demonstrate how Siamo-Portuguese Dance can transform Thai community cultural capital into an educational medium and inspire community engagement to become a creative community.

Keywords: Siamo-Portuguese Dance, Creative Community, Creative Dance, Kudichin Community

Introduction

Thonburi used to be sparsely populated. The majority of the inhabitants worked as agriculturalists. The river transportation was an important route. The river transportation was an important route together with the historically trading routes in sailing along various canals such as Khlong Mon, Khlong Kudi Chin, Khlong Bang Sai Kai, Khlong Wat Buppharam, Khlong Wat Arun, Khlong Wat Tai Talat, Khlong Sanam Chai, Khlong Phasi Charoen, Khlong Bang Khamin, and Khlong Bang Khun Thian. Both sides of the canal are lined with communities and temples that are artistically beautiful and historically significant, reflecting the unique way of life and living conditions of the community.

Thonburi District is currently influenced by Bangkok's urban growth. The population has shifted away from agriculture and toward industries that prioritize low-skilled labor. As the number of industrial factories has increased, so has the migration of workers and people to Thonburi. Thonburi District is one of Bangkok's most heavily populated areas. Thonburi District is one of Bangkok's 50 administrative districts, belonging to the Northern Thonburi group. It is designated as an old city conservation region, a historical tourism destination, and a cultural variety area.

The Kudichin community is located in Wat Kanlaya Subdistrict, Thonburi District. It is an old neighborhood with numerous ethnic groups residing nearby, including Chinese, Europeans, and Muslims, all of whom coexist peacefully. The architecture of Santa Cruz Church, which combines Neo-Classic and Renaissance art, is one example of the community's distinctive arts and culture. The dome is modeled by the one at Florence Cathedral in Tuscany, Italy. This is because the Portuguese have been present in the Kudichin community for a long time. Until 2011, the wife of the Portuguese Ambassador to Thailand visited the Santa Cruz Church and discovered that the Kuti Chin youth performed blessing

dances and modern dances. As a result, she came up with the idea of having the president of the Kuti Chin community perform a Portuguese dance and bringing interested youth from the community to practice, ages 8 to 12. Initially, she obtained financing for training and costume making from the wife of the Portuguese Ambassador in Thailand. The inaugural performance commemorated the 500th anniversary of Thai-Portuguese relations (Pattama Wattanabunya, 2018:137). In addition to the Kudi Chin community, traces of Portuguese culture can also be found in the southern provinces of Thailand on the Andaman coast, such as Phuket and Phang Nga, where there is a blended culture called Sino-Portuguese, which is a blend of Chinese, Malay, and Portuguese cultures. This can be seen in architecture and food culture.

Since the beginning of time, numerous groups of people have passed down performing arts such as dance and music through their lifestyles. Dance and music have evolved over time to become one of the most essential and linked parts of communal cohesiveness. In certain locations, dance and music have lost their status as miracles for occult or religious beliefs. Instead, they have evolved into a social activity in the society (Recreational Activity) and have evolved with the times into performing arts for entertainment, such as dancing at various celebrations and activities at the royal court.

Dance is also useful to social activities such as couples dancing at Jewish weddings, as well as couples or guests dancing at parties. We can observe that this style of dancing is termed dancing for personal enjoyment. Dance is also used to entertain others, such as arranged performances for others to observe, which is also considered entertainment (Naraphong Charassri, 2005: 2-3). According to Suchat Thaothong (1996: 59-65), creativity is a desirable human behavior that causes changes in new things to satisfy the desire to be curious, seek knowledge, and gain more experience, and knowledge of human creativity originated in prehistoric times by inventing various tools for use from natural materials close to us with simple forms and methods. Later, humanity improved those innovations to make them better than before, and progressed in the process. Human creativity is an activity that distinguishes humans from other creatures and allows them to preserve their species.

Performing arts, such as dance and music, help to polish people's brains and actions throughout history. The transmission of original knowledge helps foster an understanding for the significance of national arts and culture, including Thai dance and other dance styles. Creativity and research to generate new thought processes and methods from existing information can have an impact on society and original culture, as well as alterations to culture in new forms of performance, such as the integration of ethnic cultures or elevating the significance of that culture to national identity. Using dance and music as tools to connect and interact with both the old and young generations in order to respect and comprehend the past in order to understand the present.

Performing arts is a form of performing arts that combines the national arts and cultures of each country in the form of dance, ram, and fon, combining the unique characteristics of each area, reflecting the way of life, philosophy, ideas, and perspectives of society at all levels. Over time, performing arts have changed according to the social context. The original may deteriorate according to the cycle of change in each era. There is development and adjustment to be consistent with the roles and needs of the new society, resulting in progress that is accepted in academic circles at the national level. Phrit Suphasetthasiri (2002: 63) The postmodern world society or the current society, according to the ideas of social science scholars, is considered a society related to the development of the capitalist system. It is seen, particularly from the middle of the twentieth century, as a period of multinational capitalism, consumer capitalism (Multinational or Consume Capitalism), and an era of product and technological popularity. As a result, if the performance is created without regard for the consumer, it will progressively lose its relevance in the eyes of the

new society. As a result, the creator must adjust his or her strategy for delivering the performance. It may be required to remove the barriers between different sorts or categories of performance. It must tolerate the blending of forms in performance for new works, or if the artist has to integrate global ideas with Thai performance qualities to make the work more accessible to the consumer, this might be a viable option.

From the above, the project on the creation of dance works from Portuguese dances is a study and development to expand the knowledge of creating dance works in various forms, especially performances that are specific to each area.

From the above, the creation of the Portuguese dance, Siamo-Portuguese, is a study and development to further develop the knowledge of the creation of dance works that reflect the specific characteristics of Portuguese and Thai cultures. It is a reflection of the identity of the community and the history of the community with diverse cultures that can be harmoniously blended. In this study, the researcher recognizes the importance of the original area and the Portuguese immigrants who settled in the Kudi Chin community, Phuket and Phang Nga provinces, to further develop the original knowledge of the community's Portuguese dance by developing and creating new ones to promote community tourism in the creative dance performance dimension by presenting the identity of the Thai community through the creative process based on the creative principles of Naraphong Charassri. Students of the program exchanged and learned the skills of Western dance and Portuguese folk dance of the Kudichin community from the inheritors and community scholars. The results were then used to disseminate and promote community tourism based on the existing cultural capital, responding to the research for area development to create changes and drive the country's economy and society in the local cultural dimension to be sustainable.

Objectives

1. To study the cultural capital of the Thai community through Portuguese dance.
2. To use Portuguese dance to encourage community members to participate in establishing a creative community.
3. To develop it as a teaching medium for Portuguese dance in Thai schools' dance curriculum.

Approach

The researcher studied in-depth knowledge of history and community culture that influenced the dance performances of the Portuguese dance in Thai community by using in-depth interviews and non-participant observations, which were watching the actual performances and watching videos using cameras and sound recorders to record the performances. The researcher analyzed the data according to the research objectives, divided into 8 dance elements, as follows:

1. Creations of dance script
2. Performance space
3. Casting
4. Music selection
5. Dance equipment
6. Choreography
7. Costume design
8. Lighting design

The researcher has described the design in detail for each element as follows.

1. Creations of dance script

The researcher designed the presentation script into 3 parts:

1.1 Convergence

Represents the journey into the same area, the merging of people from different cultures. It is the opening scene that is the entrance to the show, greeting and inviting each other to dance.

1.2 Mingled

Represents the merging of people and cultures. The researcher uses Thai desserts that are influenced by Portuguese desserts in this performance.

1.3 Celebration

Group dancing with various line formations, showing unity. Portuguese dancing at celebrations on various occasions.

2. Choreography

The researcher designed the Portuguese dance style from the study of additional information related to the traditional style, Macanese style, Malay style and Kudichin community style, which were considered in designing the dance style. The design guidelines for the dance style can be analyzed as follows:

Portugal is a country with a rich cultural and performing arts tradition. In particular, Portuguese dance has regional variations, originating in different parts of the country's rural and coastal towns. Portuguese folk dances, also known as Ranchos Folclóricos, are an important part of Portuguese culture, as well as Portuguese traditions and celebrations. They are influenced by traditional Portuguese music, such as Fado and Pimba, which play an important role in these traditional Portuguese dances. Portuguese dances can be divided into six categories (Danceask, 2023):

Vira Dance

The Vira Dance is one of the most popular Portuguese folk dances. It is similar to the waltz in terms of its three-step rhythm, but is much faster. The Vira Dance translates to Turn Dance in English. The researcher believes that the use of the term Turn Dance comes from the style of the Vira Dance, which involves a lot of turns in the dance. This dance form originated in a region called Minho, located in northern Portugal. It is also performed mainly by couples who dance to the rhythm of the music without holding hands. Sometimes, women may dance solo. In addition, before the dance begins, couples arrange their standing in a circle so that they can see each other.

Chula Dance

The Chula Dance is another very popular traditional Portuguese dance that has a similar style to the Chula Dance. It is very popular in the region called Douro, which is located in Northern Portugal. The dance is mostly performed by couples. It is characterized by standing in a circle and dancing to the rhythm of the music, emphasizing foot stomping and finger snapping, as well as singing.

Corridinho Dance

The Corridinho Dance is very popular in the Algarve, the southernmost region of Portugal. The Corridinho Dance is a dance performed by couples, performed in two circles, with the man on the outside and the woman on the inside, to the fast rhythm of the music, using mainly foot stamping and changing directions within the circle.

Malhao Dance

Malhao is a traditional dance form popular in the province of Estremadura, located in the westernmost part of Portugal along the Atlantic Ocean. Most performances are performed in a circular format. The music for this dance is often accompanied by a song with lyrics beginning with the words Malhão, malhão, o malhão do norte, meaning Malhao of the North. The costumes used by the performers are less colorful than those used in other forms.

Fandango Dance

Fandango Dance is a traditional Portuguese dance form that originated in Spain. The dance is usually performed by men facing each other to the beat of the music using tap dance techniques. Fandango Dance is not the most popular dance form in Portuguese culture, but it is performed during certain religious events and on auspicious occasions such as Christmas.

Chotiça (A Variation of Schottische)

Chotiça, sometimes called Xoutiça or Choke, is a form of Schottische, a social dance originating in Bohemia, Germany, which is based on a combination of the Polka Dance and Circular Hop, in which couples circle around each other and embrace each other throughout without changing partners.

In addition, the researcher used everyday movements for the second performance scene to present the Thai dessert culture influenced by Portuguese desserts in the form of holding a tray of desserts to invite people to come and see, taste and share.

3. Casting

The researcher experimented with the performance three times before generating this performance, which had solely female actors. The researcher argues that in order to produce naturalness and demonstrate the range of civilizations represented in the dance, this performance should feature actors of various genders, sizes, and races. Furthermore, Portuguese dance is seen as an activity for commemorating significant milestones. As a result, the researcher promotes diversity and freedom, stating that everyone can participate in the dance. As a result, ten actors were chosen, including four males and six females.

4. Music selection

The researcher studied the melodies from listening to music online through six categories of traditional Portuguese dances music as follow: Vira Dance, Chula Dance, Corridinho Dance, Malhao Dance Fandango Dance and Chotiça (A Variation of Schottische). The researcher also looked at the tunes of Portuguese dances in other foreign cultures, such as Macau and Malaysia, as well as the songs that the Kudi Chin community enjoys using in their performance. The music for the performance "Siamo-Portuguese Dance" was then created, with the data being examined in collaboration with the composer, Pilot Officer Menisa Manosorn. The music was divided into two parts based on the performance script: Convergence Mingled and Celebration.

The researcher and composer found that in addition to the melody of the Portuguese traditional dance, this work was also inspired by the Sino-Portuguese culture found in the southern provinces of the Andaman coast of Thailand, or the so-called Peranakan ethnicity, which is a unique blend of the three ethnic groups: Portuguese, Chinese, and Malay. Inspired by the song in the Rong Ngen dance, the violin is used in combination with Malay folk music. Another instrument that adds color to the song “Siamo-Portuguese Dance” is the Flamengo “Castanets” cymbals, which are used in fun couple or group dances or in flirting between young men and women. Therefore, the song in this work will give the audience a sense of Thai-Portuguese together with Peranakan identity.

5. Performance space

The researcher decided to use an outdoor performance venue at the Portuguese Embassy in Thailand. The researchers used the first building of the embassy as the backdrop for this performance. The Portuguese Embassy was the first embassy in Thailand, established during the reign of King Phutthaloetla Naphalai (Rama II). This place is still well maintained even after more than 150 years. The Portuguese colonial style building is perfectly combined with Thai style. Originally, the materials intended to be used for construction were imported directly from Portugal, but the transport ship sank. Therefore, the Portuguese Palace was built with local materials, blending in well with the surrounding community.



The Portuguese Embassy in Thailand
Vorawan Pinrattanakorn

6. Costume design

The researcher designed the costumes from studying performances in various areas both in and outside the country and designed to use three color tones: red, green, and blue, which are popular colors that are often seen in performances. Moreover, red and green are the main colors in the Portuguese flag. As for the blue color, the researcher was inspired by the Christian church in the city. In the city of Porto, Portugal, there's a church that stands out from everything around it. It's called the Chapel of Souls, and its walls are completely covered in 15,947 blue tiles, called azulejos. (Vidar, 2025)



The Chapel of Souls
https://streetartutopia.com/2025/02/08/the-chapel-of-souls/

6.1 Female performers' costumes

Consists of a white long-sleeved shirt, covered with a red, green or blue corset tied with a black rope, a long white skirt, covered with a short skirt in the same color as the corset, an apron with patterns of Portuguese women, trees, flowers, birds and the Lusitano horse, which has a history of more than 5,000 years as the world's first saddle horse. (Parques de Sintra, 2025) A headscarf is used in the color of the shirt, red lipstick, white stilettos and black pumps.



Female performers' costumes
Vorawan Pinrattanakorn

6.2 Male performers' costumes

Consists of a white long-sleeved shirt, a dark vest or one embroidered with flowers, black slacks, a waistband with the left side loose, divided into red, green and blue, black pumps, black waist corset, and elegant makeup and hair.



Male performers' costumes
Vorawan Pinrattanakorn

7. Dance equipment

The researcher designed the props for use in the second scene (Mingled) as follows:

7.1 Snack tray

Snack tray decorated with tile patterns that combine Sino-Portuguese culture, designed to be related to the costume design, i.e. emphasizing red, green, and blue tones. The tray is made of shiny silver stainless steel, often used in households because it looks clean and is easy to clean.



Snack tray
Vorawan Pinrattanakorn

7.2 Desserts

The researcher studied and selected Thai desserts and modern desserts influenced by Portuguese food culture, namely, desserts that contain chicken eggs. The origins of the historical story of Maria Guyomar de Pinha, a half-Japanese, half-Portuguese woman and wife of 'Chao Phraya Wichyen' or Constantine Phaulkon, a Greek nobleman who served during the reign of King Narai the Great during the Ayutthaya period. She was assigned the role of the head of the royal kitchen, titled Thao Thong Khip Ma, whose duty was to invent new recipes and cook food at the royal court, which was the place where Thao Thong Khip Ma invented Thai desserts that adapted the original Portuguese recipes with local ingredients, resulting in various Thai desserts. The main ingredients used to make desserts were coconut, flour, and sugar. She also taught the women in the kitchen until these dessert recipes were spread and passed down to the next generation, earning her the title of Queen of Thai Desserts. (Sriwikar Santisuk, 2024)

From the above information, the researcher chose to use desserts on a tray for the actors to use as props in the second scene, reflecting the food culture of Thailand and Portugal and inviting them to eat desserts on important occasions. There were 9 types of desserts in total, namely, Khanom Farang Kudi Chin, Thong Yip, Thong Yod, Foi Thong, Med Khanun, Khanom Mor Kaeng, Khanom Pia, Tao Sor, and Egg Tart. All of these desserts were collected from various areas that are related to Portuguese culture, namely, Khanom Farang Kudi Chin from the Kudi Chin community, Khanom Pia and Ten Sor from Phang Nga and Phuket, Egg Tart from Macao culture, and other Thai desserts that are commonly found.



Dance equipment, Dessert
Vorawan Pinrattanakorn



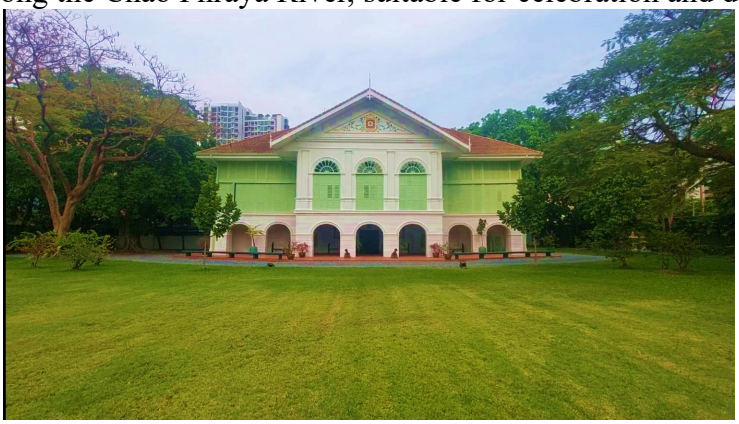
Dance equipment, Dessert
Vorawan Pinrattanakorn



Dance equipment, Dessert
Vorawan Pinrattanakorn

8. Lighting design

The researcher Designed to use natural light in the area of the Portuguese Embassy from 3-5 pm to record the performance, which was bright and had soft sunlight in the atmosphere along the Chao Phraya River, suitable for celebration and dancing.



Light and location during recording,
Vorawan Pinrattanakorn

This creative research employs the theory of artistic creation based on the principle of creative diversity to describe the characteristics of creative works in 5 aspects (Narongchai Pidokrajt, 2019): 1. People's way of life, nature, environment, and cultural processes that are related to creative works. 2. Internal variables such as belief, religion, faith, and love influence creative works. 3. External factors in terms of globalization, the spread of science, technology, and innovation affect the creative works. 4. Creative works can be learned, knowledge can be accumulated, transmitted, initiated, and further developed. 5. The value of creative works depends on the knowledge and artistic experience of the recipients of the

works, which are used as a guideline for criticizing and evaluating the artistic value resulting from the creative works. The researcher clarifies the qualities of creative works in five aspects, as follows:

Aspect 1: The People's Way of Life: This dance evolved from the way of life of the Kudi Chin community in Thonburi, an old community where various ethnic groups live together peacefully, including Chinese, Europeans, and Muslims. The Portuguese dance was passed down from the wife of the Portuguese ambassador to Thailand when she attended the former Santa Cruz Church. It also presents the culture of Thai desserts influenced by Portuguese desserts, reflecting the food and sharing in the community.

The researcher studied the Portuguese dance style from the leaders of the Kudichin community, trained the dance style, studied with students from Bansomdejchaopraya Rajabhat University, and the method of transferring knowledge to Kudichin community. Moreover, this creation uses the concept of creative diversity, which means that the work can be learned, collected, transmitted, initiated and developed further. Studies and developments are undertaken to expand the body of knowledge in creating dance works in different forms, and the costume design is adapted to the mixed culture, using colors commonly found in performances and inspired by the Portuguese flag and the Chapel of Souls in Porto.



Portuguese dance performance by the leaders of the Kudichin community
Vorawan Pinrattanakorn



Experiment Portuguese dance with the community

Aspect 2: The creation of "Siamo-Portuguese Dance" is deeply influenced by internal variables related to belief, religion, faith and love, reflected through the cultural context of the Kudichin community in Bangkok. The role of Santa Cruz Church, an architecture that combines Neoclassical and Renaissance art, became an important starting point when the wife of the Portuguese Ambassador to Thailand visited the church and sparked the idea for the youth in the community to perform Portuguese dance, which shows the connection between religious places and cultural inheritance. In addition, dancing is seen as an activity used to celebrate important events and promote diversity and freedom of participation, which emphasizes the value of coexistence and participation of people in the community. The research aim of promoting cooperation among people in the community to be in line with the Sustainable Development Goals and using dance and music as a tool to connect the interaction between the old and the new generations, all reflect the love and bond that wants to preserve and promote cultural heritage to continue and flourish. Even the story of Thao Thong Khip Ma, who adapted Portuguese desserts into Thai desserts, is an inspiration that shows the love of creating and blending cultures.

Aspect 3: External factors of globalization, the spread of science, technology and innovation have affected the creation of "Siamo-Portuguese Dance", especially in terms of adapting to a post-modern and consumerist society. The creators of the work realize that the performance must adapt its strategies to reach the current audience, which may include breaking the boundaries between genres and embracing new forms of fusion. In addition, the use of technology in music education, such as listening to music online to study traditional Portuguese dance melodies and recording the performance with cameras and audio recorders, demonstrates the application of science and technology in the research and creation process, in order to make the work more accessible and relevant to the times.

Aspect 4: The creation of "Siamo-Portuguese Dance" clearly demonstrates that creative works can be continuously learned, accumulated, transmitted, initiated and developed. It is based on research and development to expand knowledge in creating dance works in various forms. This creation is the result of studying and developing knowledge in creating dance works that reflect the characteristics of Portuguese and Thai cultures. The researchers studied and learned the skills of Western dances and Portuguese folk dances of the Kudi Chin community from successors and scholars in the community, which shows the process of accumulating and transmitting knowledge from generation to generation. In addition, the results of the study and creation are disseminated and promoted community tourism based on existing cultural capital, which is an initiative and development to create sustainable economic and social benefits.

Aspect 5: The value of the creative work "Siamo-Portuguese Dance" lies in the artistic knowledge and experience of the recipient, where the creators have taken into account the audience's participation to create a more natural and interesting experience. Some of the performance designs also allow the performers to express their own style through improvisation, which is a form that the audience can easily understand. The interaction between the performers and the attraction of the audience to dance with the performers reflects that the value of the performance is not limited to one-sided viewing, but also includes participation and shared experiences, which can be applied to other festivals and celebrations, including communities that have never experienced dance before. Therefore, the artistic knowledge and experience of the recipients are important factors in evaluating and interpreting the value of this creative work.

Results

From the study of data related to Portuguese dance, using a total of 7 research tools as follows: 1) documentary data survey 2) interviews 3) information media 4) field survey 5) observation 6) artist standards and 7) creator's experience, and created the work through 8 dance elements. This enabled the researcher to create a Portuguese dance "Siamo-Portuguese Dance," which is a contemporary work that combines Thai-Portuguese culture from the past to the present. The researcher has a process of working with communities, academics, cultural experts, including creating a partnership with the Portuguese Embassy in Thailand, which has led to cooperation in many sectors, creating knowledge in creating performances to be used as works to support tourism in Thai communities in various areas and can also create awareness of sustainable development in line with the SDGs of the United Nations.

The researcher appears that the study can be carried out to meet all three research objectives: 1. To study the cultural capital of the Thai community through Portuguese dance. 2. To use Portuguese dance to encourage community members to participate in establishing a creative community. 3. To develop it as a teaching medium for Portuguese dance in Thai schools' dance curriculum.

In Objective 1, the researcher has already written an explanation about the study of cultural capital of communities in Thailand related to Portuguese dance. In Objective 2, the researcher believes that the researchers have created a collaborative process with communities, academics, and cultural experts, including the collaboration with the Portuguese Embassy in Thailand, which led to collaboration in many sectors, resulting in knowledge in creating performances that can be used to support tourism in Thai communities in various areas. The researchers believe that the performance format that allows the audience to watch from multiple directions will help create community participation and a more natural performance, including allowing the performers to improvise, which creates interaction between the performers and attracts the audience to join the dance. These can be applied in communities that have never had experience with dancing, and in festivals or celebrations to create value for the area and attract more tourists.

Objective 3, the creation of data on the cultural capital of the Thai community through Portuguese dancing can be used as an educational media for students. The researchers studied in-depth information on the history and culture of the community that influenced the performance of Portuguese dancing in the Thai community and analyzed the data according to the research objectives. It was divided into 8 dance elements, which were tested in the festivals of the Kudichin community, the 3 Arts 3 Religions Festival in the Kudichin area, and in elementary school classrooms. These results are knowledge that can be applied and developed into a curriculum for teaching Portuguese dancing in various schools in Thailand in a tangible way to continue and disseminate this culture.

Lastly, the researcher believes that this study can be used as a model for creative economic community activities that encourage community participation, attract tourists to watch performances, participate in Portuguese dance training activities, design Portuguese clothing patterns, and serve as a learning center for Thai-Portuguese history.



Portuguese dance experiments in elementary school classrooms.
Vorawan Pinrattanakorn



Portuguese dance experiments in 3 arts 3 religions festival.
Vorawan Pinrattanakorn



Portuguese dance in Christmas Festival at Santa Cruz Church.
Vorawan Pinrattanakorn

Discussion

This study developed "Siamo-Portuguese Dance," a contemporary work blending Thai and Portuguese cultures, informed by an extensive data collection process including documentary surveys, interviews, media analysis, field surveys, observation, artist standards, and the creator's experience. The creation of the dance incorporated eight distinct dance elements. A key aspect of this research was the collaborative process with communities, academics, cultural experts, and the Portuguese Embassy in Thailand. This partnership has fostered knowledge creation for performances that support tourism in various Thai communities and align with the United Nations' Sustainable Development Goals (SDGs) by promoting sustainable development awareness.

The research successfully met all three objectives:

Objective 1 (Cultural Capital Study): The study thoroughly documented the cultural capital of Thai communities related to Portuguese dance.

Objective 2 (Community Engagement): The collaborative approach with various stakeholders, including the Portuguese Embassy, resulted in performances that can significantly boost tourism. The innovative performance format, allowing multi-directional viewing and improvisation, enhances naturalness and audience participation, making it adaptable for communities new to dance and for festivals to create local value and attract tourists.

Objective 3 (Educational Medium Development): The findings on Thai-Portuguese cultural history and dance elements, tested in the Kudichin community's "3 Arts 3 Religions Festival" and elementary school classrooms, provide concrete knowledge. This information can be directly applied to develop a tangible curriculum for teaching Portuguese dance in Thai schools, ensuring cultural continuity and dissemination.

This study serves as a practical model for creative economic community activities. It encourages community participation, attracts tourists through performances and dance training, inspires Portuguese clothing pattern design, and establishes learning centers for Thai-Portuguese history.

Suggestions

The creation of "Siamo-Portuguese Dance" was guided by six characteristics of traditional Portuguese dances, including single and overlapping circle arrangements, foot stamping, spinning, finger snapping, and performer interaction. The chosen performance format, allowing multi-directional viewing and performer improvisation, aims to enhance community engagement and audience interest, making the dance accessible even to those with no prior dance experience. This adaptability makes it suitable for various festivals and celebrations. Furthermore, this creative work provides a valuable framework for exploring and adapting Portuguese culture in other relevant areas within Thailand, such as the Portuguese village in Ayutthaya and the Peranakan ethnic community in Southern Thailand.

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