

INCUBATING CREATIVE SKILLS FOR LEARNING THE URAK LAWOI ETHNIC GROUP'S MUSIC CULTURE

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ABSTRACT

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This research aimed to develop a learning process that fosters creativity and innovation through experiential learning in the music and performance traditions of the Urak Lawoi ethnic group. Adopting a qualitative approach integrated with action research, the study engaged knowledge holders and youth representatives in co-creating a learning management model centered on local music and folk performance. Participants included Urak Lawoi children and youth interested in traditional music, along with cultural practitioners. Data were collected through interviews, observations, and document analysis. The findings reveal that creative and innovative skill development can be effectively promoted through four stages of learning management: (1) identifying knowledge transmitters and youth participants, (2) preparing musical instruments, (3) creating experiential learning activities in music and performance culture, and (4) cultivating performance experience. These steps were supported by four creativity development strategies: (1) individual knowledge acquisition, (2) raising awareness of community music culture, (3) facilitating collaborative brainstorming, and (4) co-creating artistic outputs. As a result, two youth participants acquired foundational skills in playing the Ga-Yok reed pipe and violin, forming a basis for enhanced creative thinking and a deeper understanding of Urak Lawoi musical heritage. Furthermore, this learning model aligns with the United Nations' Sustainable Development Goals (SDGs), specifically supporting Quality Education (SDG 4) and the preservation of cultural heritage within Sustainable Cities and Communities (SDG 11).

Keywords: Incubating creative skills; learning music culture; Urak Lawoi ethnic group

1. INTRODUCTION

Urak Lawoi is one of a few ethnic-minority groups in Thailand who live on various islands in the Andaman Sea (the eastern part of the Indian Ocean) mainly in three Thai provinces, Satun, Krabi, and Phuket (Andaman Pilot Project, 2008; Arunotai, 2003). In the past, the Urak Lawoi people lived on their hand-made boats and sailed among the islands in the sea without any permanent settlement (Choeychuenjit, 2008). With the rapid change of society and economics, they have settled on specific parts of some islands and lead their lives on each island. Phuket island is one of the most attractive tourist provinces in Thailand. This has inevitably had a significant impact on the lives and culture of the Urak Lawoi, requiring them to largely adapt to life in this highly tourist-populated province. Consequently, their way of life has become markedly different from that

of other Urak Lawoi communities on the two neighboring islands in Satun and Krabi provinces. On Phuket island, the Urak Lawoi indigenous people reside in two main districts: (1) Tuk-kae village on Si-Rae, one of Phuket's sub-islands and (2) Rawai beach in Rawai district on the southern part of Phuket (Hope, 2001).

The Urak Lawoi have their own cultural performances that have been passed down for many generations through oral tradition (Wongbusarakam, 2007). Three outstanding original performances still active at the present are (1) Rong Ngeng dancing (a unique Urak Lawoi style) (Granbom, 2005) (2) singing with Urak Lawoi lyrics and rhythms and (3) Ga-Yok martial art fighting dance (Ungpho, 2013). These performances strongly represent the identity of the Urak Lawoi, particularly through their distinctive language, accent, and tribal narratives poetically expressed in their songs (Ungpho, 2014). However, due to social change and the dominance of modern Thai lifestyles, the younger generation of Urak Lawoi are increasingly preoccupied with earning a living in the tourism-driven environment of Phuket, often relying on their maritime skills. Consequently, their interest in learning and inheriting their own musical and cultural traditions has declined. These cultural heritages now remain largely with the older generations and risk disappearing altogether if revitalization efforts are not undertaken. The main goal of this project, therefore, is to motivate Urak Lawoi youth to appreciate, preserve, and cultivate their unique musical and performance culture.

In this study, apart from motivating children and teenagers to learn and practice their own music and performance, it is also expected that this younger generation will be creative and able to produce new works inspired by their unique culture. Through this project, they learn to appreciate their cultural heritage and understand the importance of its preservation. It is hoped that, through the development program, these young Urak Lawoi will become leading figures in preserving and cultivating their culture and identity in the long term. Reports from literature surveys and personal interviews with local residents, Urak Lawoi experts, and academics indicate that the Urak Lawoi of Phuket in the two different districts have distinct areas of expertise in musical performance. The Si-Rae group is particularly skilled in Rong Ngeng dance and singing, whereas the Rawai group focuses on Ga-Yok martial art performances. However, most of the experts in both groups are elderly, while younger generations usually remain shy audiences. Furthermore, there are currently no formal programs or official procedures to transfer this valuable heritage from the masters to children and teenagers.

2. OBJECTIVES

The main objective of this project is to develop a learning program that promotes the Urak Lawoi tribe's musical knowledge and performance, while cultivating creativity and innovation skills. During this period, it is expected that the young participants will develop appreciation and pride in their own culture, along with a mindset of continuous learning. This, in turn, will help the Urak Lawoi community gain greater cultural recognition and respect from surrounding communities and the wider population, thereby contributing to the personal and social development of their youth.

3. THEORETICAL FRAMEWORK

This research is different from other previous ones related to the Urak Lawoi, as most research focuses on collecting fundamental data such as way of life, language, society and music. In practice, there is still no work which looks for a new form leading to a learning management according to the aforementioned research objectives. This is achieved with theoretical data as follows:

1) Data on Thai southern folk music and performance gathered from academic research emphasizing on Urak Lawoi music which is closely related to Rong Ngeng, traditional folk songs, and Ga-Yok reed pipe songs with unique characters.

2) Knowledge on music and performance collected from the community's folk music masters considered as living tools for examining and double checking.

3) Applying music theory, musical process, creative learning management and an understanding of folk music and performance to incubate practical skills for creativity and innovation in cultural music.

4) Adapting knowledge management technique to build relation between music and creativity in the process of research and data collection.

This research differs from previous studies on the Urak Lawoi, as most existing works have focused on collecting fundamental data such as aspects of daily life, language, society, and music. In practice, however, there has been no research aimed at developing a new framework for learning management that aligns with the aforementioned research objectives. The present study addresses this gap by drawing upon the following theoretical foundations:

1. Data on southern Thai folk music and performance gathered from academic research, with particular emphasis on Urak Lawoi music closely associated with Rong Ngeng, traditional folk songs, and Ga-Yok reed pipe melodies, each possessing distinctive characteristics.
2. Knowledge of music and performance collected from the community's folk music masters, regarded as living sources for verification and cross-examination.
3. Application of music theory, musical processes, knowledge management, and an understanding of folk music and performance to cultivate practical skills that foster creativity and innovation in cultural music.
4. Adaptation of knowledge management techniques to strengthen the relationship between music and creativity throughout the research and data collection process.

4. RESEARCH METHODOLOGY

This work was conducted as an action research study that gathered data and knowledge collectively through an operational research process in four major steps: defining the problems, formulating assumptions, planning the area-based research, and conducting the research as planned. Area-based research and activities were arranged in consultation with community members, academics and community philosophers. During the process, observation, analysis, feedback and reflection were undertaken. This research extends the work of Rewadee Ungpho (2013, 2014) with the main goal of bringing local knowledge back to the community. This, in turn, helps to address the ongoing decline of musical culture in the Urak Lawoi community.

4.1 The research groups

This research focuses on two Urak Lawoi communities in Phuket, one of the most popular tourist provinces in southern Thailand. These two Urak Lawoi indigenous tribes live in two separate villages in Tuk-Kae cape and Rawai beach, approximately 30-km apart with the following details.

4.1.1) Tuk-Kae cape village is situated at the tip of Si-Rae Island, a small island to the southeast of the main Phuket island. Some of the people living in the village are of the Urak Lawoi tribe, known by many names such as sea people, water people and new Thais. They have been living at this particular area for a long time with population of more than 200 households. Their houses are built from wood using simple construction techniques.

4.1.2) The Rawai Urak Lawoi village is situated near a tourist-populated Rawai Beach in the south of Phuket island. The village contains more than 244 households with population of around 2000. Similar to their ancestors, Urak Lawoi people here are closely bonded with the sea. Fishing is the main activity as part of their tranquil lives.

4.2 Sources of the research data

The data sources in this research can be classified into two main types.

4.2.1) Primary data sources were collected first-hand from individuals directly involved in providing information. These include children and young Urak Lawoi who are interested in musical culture and folk performances as well as knowledgeable personnel involving with cultural music and performances.

4.2.2) The secondary data sources come from journals, books, research reports, and other related documents, including electronic sources and internet websites. This was practically useful during the initial phase of the research and helped collect necessary academic data effectively. 3.1.1) Tuk-Kae cape village is situated at the tip of Si-Rae Island, a small island at south-east of the main Phuket islands. They have been living at this particular area for a long time with population of more than 200 households. Their houses are built from woods using simple construction techniques.

4.3 Population (consensus) and the target group

This research aims to develop a system for managing learning processes and knowledge related to cultural music and performance. Another important goal is to allow young-generation Urak Lawoi to develop creative and innovative skills. There are two distinctive groups of people in this study: 1) young-generation Urak Lawoi from Tuk-Kae cape and Rawai-beach villages who are interested in cultural music and folk performance, and 2) other personnel and experts from outside the community with substantial experience and knowledge of cultural folk music and performance.

4.4 Data collection

Various processes were used for data collection, such as 1) requesting permission from community leaders and related parties to perform research and conduct activities in the research areas 2) interviewing the community leaders, cultural masters, and community school teachers to arrange suitable activities with their community and school members, 3) forming the learning process on the community folk music and performance to develop creative skills and collect information according to the well-calculated plan, 4) discussing with the

community-school teachers to arrange for learning plans on music and performance with a mentoring system and community participation, and 5) evaluating the results and making use of them.

4.5 Research tools

This was also a qualitative study that employed the following tools: 1) data on folk music and performance obtained from academic research materials, 2) data on music and performance received from community cultural masters, who served as key informants for validation, 3) applying of music theory, musical processes, and a system for learning and knowledge management on folk music and performance to generate creativity skills, and 4) adapting the learning management technique to incubate the relation between the musical form and creativity in the process of data collection.

4.6 Research process

1) Reviewing previous research with scholars and experts on folk music and performance specifically on the southern part of Thailand, Phuket's Si-Rae island and Rawai beach. Moreover, data were collected from the research areas, including song lyrics, melodies, vocal and instrumental pieces, types of music and performances, musical instruments, and costumes. These data were gathered through ethnomusicological principles, using available visual and audio technology for documentation.

2) Project planning was carried out with the communities' members such as leaders, folk masters, parents, teachers, and academics.

3) Building knowledge packages (tribe songs, ways of singing, playing instruments, rebuilding the instruments) suitable for the development of children and young people.

4) Arranging a learning process and knowledge on folk music and performance to nurture creativity and innovation skills.

5) Planning for music and performance learning with intensive mentoring by experienced musicians and community folk music masters.

6) Analyzing what has already been executed to acquire important knowledge such as (a) the learning management and knowledge on the tribal music and performance (b) the processes that help young-generation Urak Lawoi to value and appreciate their own culture, and (c) development of skills focusing on creativity and innovation in Urak Lawoi music and performance.

5. RESULTS

The procedure for developing music and performance learning programs for cultivating creativity and innovation skills has to follow four crucial steps (explained below) where each step requires action, observation, and reflection as illustrated in the diagram in Figure 1.

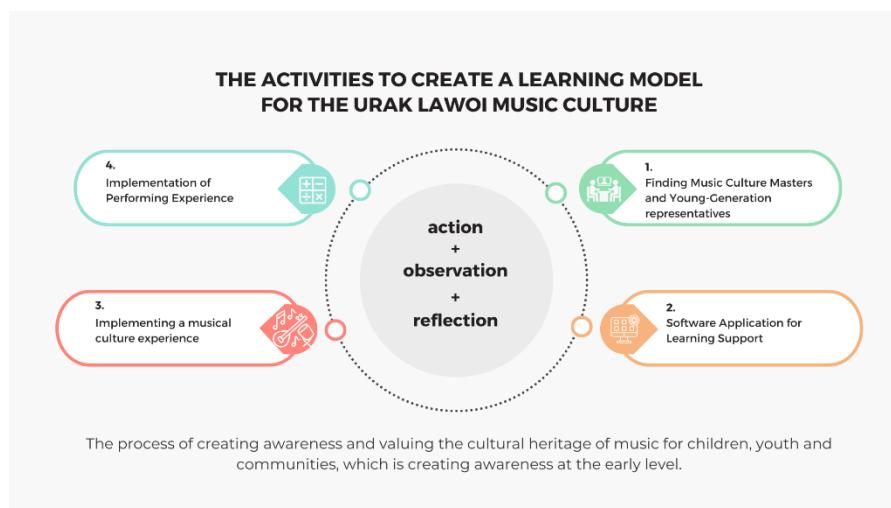


Figure 1: The activities to create a learning model for Urak Lawoi music culture

The development procedure for the music and performance learning program in Phuket can be extensively detailed as follows.

5.1 Finding music culture masters and young-generation representatives

Transferring knowledge and skill is a delicate process. This transfer process should be done among the tribal members, that is, from the leading musicians and performers to the new generation members. The main obstacles are:

1) By the nature of the Urak Lawoi, musical and performing arts as well as cultures have been unofficially passed on by observation and self-practicing without any formal teaching/learning procedure. This might not be effectively practical for today's young Urak Lawoi.

2) The local musical and performing masters are rather busy with their unscheduled and unexpected routines. Therefore, they cannot manage and set up any formal training program for youngsters with a proper timetable. This might also be an unintended barrier for young Urak Lawoi being unlikely to approach their senior masters.

3) Their culture contents are not continuous and are widely scattered. Lack of any serious discussion or interview with local musicians and performers would result in missing complete or essential contents during the learning or passing processes.

There are also many positive sides such as:

1) Local/tribal musicians and performers are active and eager to pass on their knowledge and skills with good cooperation.

2) Local/tribal musicians and performers are willing to protect and preserve their culture. They really want to pass on the heritage to the young generation.

3) Local/tribal musicians and performers are proud of their cultural identities and enjoy sharing their knowledge and skills with everyone including the main Thai and foreigners.

To solve the aforementioned obstacles, seeking the teachers for this culture transfer has to be done in two steps with help from local musicians and performers:

1) Seeking musical content inspectors from the Urak-Lawoi members, i.e. the music and performing masters in Phuket who are well-established tribal musicians and performers.

2) Seeking music trainers from outside the tribe. This has to be carefully conducted because they are outsiders. Qualifications required for the trainers have to be extensively set as follows:

2.1) The trainers must be well-trained in the following instruments: a reed pipe and a violin. The selection process has to be carried out by checking their records, interviews, and live auditions.

2.2) The trainers must be able to teach, convey, and transfer musical knowledge and skill.

2.3) The trainers must understand the status and culture of the Urak Lawoi. They should be able to well adapt into the communities.

2.4) The trainers must appreciate and understand the project purposes. Their attitudes should be good towards the Urak Lawoi people.

2.5) The trainers must be able to co-ordinate for music clarification with the Urak Lawoi music and performing masters as well as the academics in this field.

5.2 Software application for learning support

In this learning and teaching process for music practical knowledge transfer, it has also been designed for self-learning in addition to personal or group training. The learners can study, revise, and practice at their own convenience after the scheduled period. The researchers have selected to use HP Reveal application to store video files for the learners to be able to access them anytime.

Choice of the application for learning support has been selected according to ease of use and access. It has to be practically appropriate for Urak-Lawoi children and teenagers' available resources. It has to be independently accessible by other groups of Urak-Lawoi in other areas (Satun and Krabi) at no cost or membership restrictions.

The software application HP Reveal has been selected since this tool can link between the learning video clips and the smart devices' operating systems, both iOS and Android. It can mix the descriptions in the materials for clear explanation and guidance. Users simply have to download the application and make registration before accessing the learning materials as an example shown here.

1) Download the application HP Reveal and make a registration.

2) Manual implementation with a photo symbol illustrating the materials that can be accessible. In the example (Figure 2), it is a learning video clip for the Ga-Yok reed pipe with the photo of a Ga-Yok reed pipe for users to access into a learning manual.

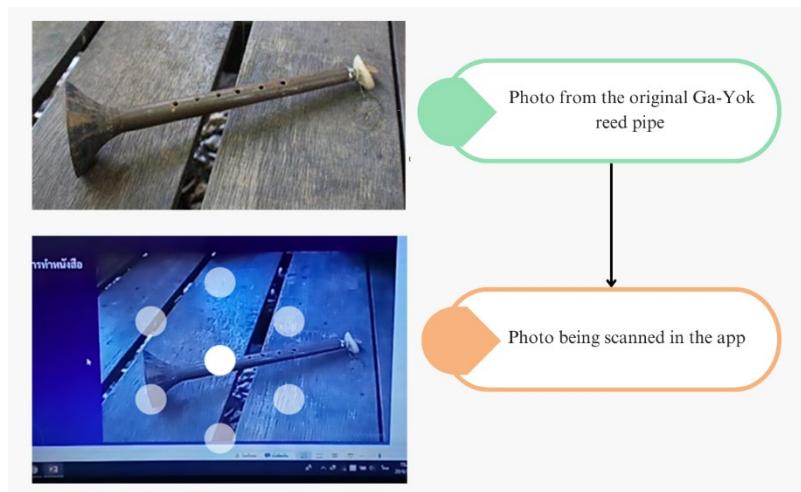


Figure 2: Illustrations showing how the original video file being scanned into the application

A user can access to the learning video that shows sound levels of the Ga-Yok reed pipe (Figure 3).

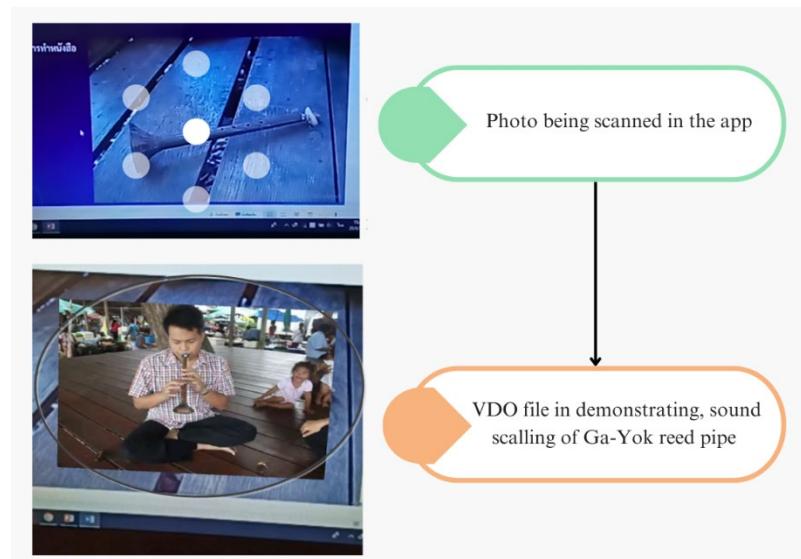


Figure 3: Photo from the scanning step into a learning video clip for personal use

Alternatively, users can also access the same materials with links to following example via QR code (Figure 4).



Figure 4: Demonstration Ga-Yok scale

The pedagogical implementation of the software application, as depicted in Figures 2 and 3, facilitates access to audiovisual learning materials, enabling learners to engage with video-based content that combines both auditory and visual modalities. This format allows students to clearly perceive the sonic characteristics and performative gestures associated with traditional vocal and instrumental practices. The asynchronous nature of the video resources supports autonomous learning, enabling users to revisit and internalize musical material at their own pace.

The videos function as an integrative medium, bridging the semiotic relationships among visual notation (notation sheets), iconographic imagery, and embodied instrumental performance. This multimodal approach enhances the comprehensibility of musical material and streamlines the learning process by making abstract musical concepts more tangible through audiovisual exemplification.

The content of the videos center on traditional Rong Ngeng music, highlighting the violin as the principal melodic instrument in renditions of various regional pieces such as Lagu Talak Tak Tak, Lagu Ayam Dide, and Lagu Ngang Kang Kong. Additionally, the video demonstrations include performances of the Ga-Yok reed pipe, showcasing melodic variations such as Gulagu and Samaguru, among others. These examples, illustrated in Figure 4, serve not only as didactic tools but also as documentation of regional stylistic diversity within the Rong Ngeng and Ga-Yok reed tradition.

5.3 Implementing a musical culture experience

In both areas, the learning experience is focused on people's natural music expressions from a simple and basic level to a more difficult one (Figure 5). This learning/training process is conducted by the following steps.



Figure 5: Atmosphere of the music training session with young Urak Lawoi in Phuket

1) Awareness and appreciation of the music culture through various activities

1.1) Selection of young-gen Urak Lawoi to participate in the music transfer process. The master musicians make their own selections and the selected participants are allowed to bring in their friends with strong interest in these activities.

1.2) Letting the selected young Urak Lawoi explain benefits and advantages in protecting their culture to their friends.

1.3) Letting the participants find locations themselves for learning and practicing.

1.4) Rawai-beach village: the common open-spaced resting/meeting place under a large tamarind tree.

1.5) Tuk-kae village: the local school (500m from the village) and the open-space meeting area in the village.

1.6) Advantages in learning at the open space area can be observed: 1) the learners become motivated by the passing community members, they feel proud and appreciate what they are doing, 2) the learners can adjust and adapt themselves for performing in public, and 3) the chosen locations are very close to nature and familiar to the learners (seaside, beach view with wave and bird sounds), this helps boost learners' confidence as well as being fairly aesthetic in learning.

1.7) With close guidance from the trainers, the learners are in charge setting a class schedule with the trainers as well as coordinating and organizing among the members of the group. This makes them more responsible and able to work as a team.

2) Brainstorming and idea gathering was exercised at all the stages of the project as also in the culture appreciation procedure. Moreover, the participants played important roles in designing a learning strategy as well as planning how to bring out potentials within their friends. This also helped lower the difference between

ages and lessens any feeling of being an outsider. This was done by allowing them suggest, guide and demonstrate to make everything clear and be well understood. Learning and teaching processes and techniques were different for the two areas.

2.1) Tuk-kae village: Following discussion among the performing master, teenagers, researcher and community representative, it was agreed to revive a violin performance. There had been no Urak Lawoi violinist who could truly perform Urak Lawoi music. Most of the performances were done using music from digital records and media. The researchers thus planned a development process for violin knowledge and learning as follows:

(1) Getting accustomed to violin: instrument handling, holding, fingering, gesturing which could be adapted according to what Urak Lawoi people are used to. In this case a western classical violin has been employed as a basic instrument according to what has usually been played in the Urak Lawoi's communities.

(2) Getting accustomed to violin sounds and striking un-pressed strings.

(3) Learning how to practically place fingers' positions for Rong Ngeng's songs.

(4) Practicing strings striking to get correct sounds as well as correct handing and fingering.

(5) Practicing short rhythmic patterns and developing into short melodies.

(6) Developing striking techniques to achieve the correct sound and rhythms.

(7) Playing Urak-Lawoi's Rong Ngeng songs such as Ta-lak-tak-tak, Aa-yum-dee-dae, Laa-kuu-doo-waa, Paa-kuu-gae-rang

(8) Join playing with the community bands together with other instruments for example: Ram-maa-naa (frame drum), cymbal, wooden clappers along with singing.

2.2) Rawai-beach village: The instrument selection process is similar to the Tuk-kae village scenario. A unique Urak Lawoi's reed pipe (Ga-Yok pipe) has been chosen as the revival subject. The researchers found out that this Ga-Yok pipe is not available in a large quantity for learning and practicing. Therefore, six more replicas had to be constructed, added to the already-made prototype from the previous project (Ungpho, 2014). The learning and training process for this Ga-Yok music was carried out as follows:

(1) Learning about various techniques on breathing, circular breathing, blowing

(2) Practicing circular breathing with a plastic tube in a glass of water.

(3) Practicing blowing with a pipe's reed (no pipe).

(4) Practicing sound scaling with a Ga-Yok pipe. Students have to get used to the relation between the sound and the finger position. Learning how to close the pipe hole in a correct relation to the wind control. Learning how to blow to get the desired sound.

(5) Practicing a short children's song such as Noo-Maa-Lee

(6) Practicing rhythms and melodies of the songs for Ga-Yok martial-art performance such as Kaa-Noo-Kaa, Saa-Maa-Kuu-Roo, Bra-Wat and Taa-REE-Gee-Pat

Practices before each learning session at Rawai-beach village:

(1) Sound warming for 30 minutes by blowing to meet the correct notes.

(2) Practicing wind control to avoid sound shaking.

(3) Practicing a few well-known, well-trained songs to prepare for learning a new one.

5.4 Implementation of performing experience

This is another very important stage in the learning process as well as creativity development. Students and participants were allowed to share ideas and design the performance as well as rehearsal and related activities. The process for this performance arrangement can be listed as:

1) The students and learners participated in a live performance in a seminar for a knowledge exchange entitled "Creativity Development through Music and Performance of the Urak Lawoi" under the project with the same name. This was their first live performance after they have been trained for 10 weeks.

2) Setting rehearsal schedule and plans among learners, students, trainers, researchers, and community musicians and performers. They met to set a common goal and design how to achieve it.

3) Practicing and rehearsing according to the plan. If any rehearsal session was missed, the compensation has to be carried out or the students and the trainers had to re-plan if necessary. This made the learners become highly responsible and motivated for continuous learning.

4) Planning the stage performance. Due to different natures between the two Urak Lawoi groups from the two villages, performance planning and design have to be fairly different as follows.

A) Rawai-beach village group: there were two young Urak Lawoi who could play a Ga-Yok reed pipe: Mr. Tatchapol Rattanawong (Tum) and Mr. Tanakorn Bangchak (Bask). Both could play at a beginner level, such as the Noo-Maa-Lee song and melodies for three Ga-Yok martial-arts songs: Kaa-Noo-Kaa, Saa-Maa-Guu-Roo and Bra-Wat. The rest of the learners, who are already keen on drumming/percussion instruments and Ga-Yok dancing, were assigned to perform the followings:

- Boy1, age 12 years old: Ga-Yok reed pipe

- Boy2, age 12 years old: Ga-Yok reed pipe
- Boy3, age 13 years old: Drum
- Boy4, age 13 years old: Drum and Ga-Yok martial-arts dancing
- Boy5, age 11 years old: Cymbal and Ga-Yok martial-arts dancing

B) Tuk-kae village group: there is just one young Urak Lawoi who could play violin; Mr. Somchok Pramongkit who can perform various song melodies such as Taa-Luk-Taak-Taak, Aa-Yum-Dee-Dae, and Laa-Kuu-Doo-Wa at the level that the dancer could clearly understand and perform Rong Ngeng dancing. However, he was not yet able to produce a continuously smooth sound or any advanced violin technique. Somchok was born in a performing family so he is very used to Rong Ngeng dance since a young age; he can sing Rong Ngeng song and remember rhythms and melodies from listening to songs. Urak-Lawoi music has been with him for a long time, this makes him a fairly fast learner. Other participants were assigned as follows:

- Young man1, age 19 years old: Violin
- Young man2, age 21 years old: Drum
- Man1, age 35 years old: Drum
- Young man3, age 21 years old: Cymbal
- Woman1, age 84 years old: Singer master, wooden clappers

5) Rehearsing according to the plan laid out in (4) and improving to a better level and more confidence. This was done together with all four parties: learners, trainers, researchers, and local tribal musicians.

6) Performing live in the seminar: "Creativity Development through Music and Performance of the Urak Lawoi" with more than 50 people in the audience. Ability of working in a big team was clearly observed in this event.

Knowledge management of the learning process on Urak Lawoi music and performance was carried out while also aiming to foster creative skills and innovations among the participants. Implementation of this music culture experience for Urak Lawoi young people of Phuket was conducted at a formal seminar according to the process as summarized in Figure 6.

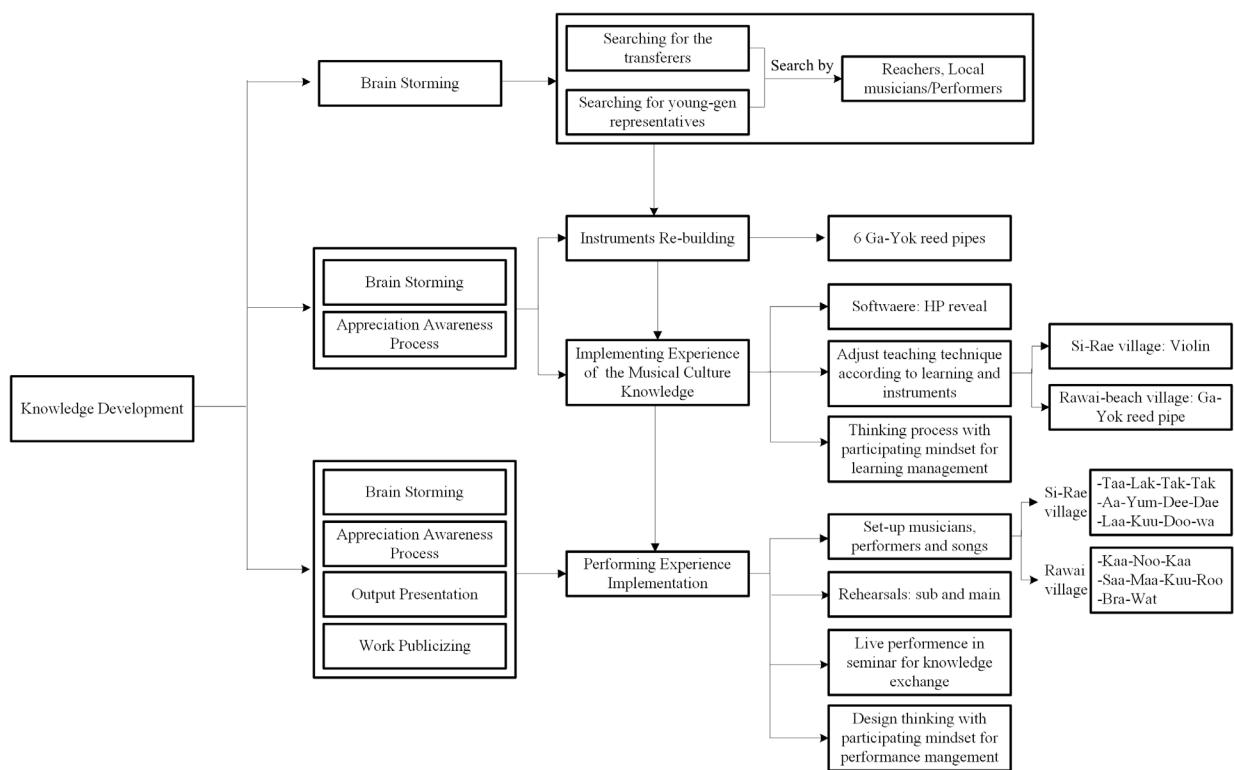


Figure 6: The knowledge management of the learning process on Urak Lawoi music and performance for incubating creative skills

This project should be continued by using a learning management process that enhances creative thinking together with a practical research concept basing on a Participatory Action Research (PAR). This emphasizes on participations from various parties that aims to extend the knowledge to Urak Lawoi

communities in other areas. With different conditions and limitations, this might affect the research design and operation such as designing a research procedure, searching for community representatives, duty assignment according to research objectives and intrinsically preserving Urak Lawoi music and performance with the young generation as well as adding its value and sustaining their unique arts and culture indefinitely.

6. DISCUSSION AND CONCLUSION

This incubation process generates creative thinking skills for young Urak Lawoi through experiencing their unique tribal music and performance. It is a part of the long-term process in laying a solid innovative-thinking ability for young people. The research methods have been suitably adjusted to the ways of life of modern Urak Lawoi society. For example, digital and social networking technologies have played a significant role in almost all training and learning stages throughout the project. The training is also conducted in a familiar environment and students can freely share their ideas in designing various learning activities that are appropriate to local master musicians, trainers, researchers, and community leaders. This helps train the new generation through real practice based on an understanding of Urak Lawoi music and performance traditions. This approach aligns with the InnoTech Center's description of learning activities for creativity development (Susaoraj, 2013), which include: (1) sharing ideas on causes and solutions to various problems, (2) considering suggestions from different people and groups from multiple perspectives, (3) improving or further developing others' ideas, (4) sharing new ideas that are fundamentally different from existing ones, and (5) participating in brainstorming sessions and activities.

In the first-year period, the main focus was on awareness and appreciation of Urak Lawoi music culture as well as developing creative thinking skillsthrough Urak Lawoi music revival by the tribe new generation. This is in line with a learning management process in enhancing creative thinking by the Office of the Education Council of Thailand (2007) as listed in six steps: (1) awareness and appreciation, (2) brainstorming, (3) work/product/output creation, (4) output presentation (5) test, assessment and evaluation, and (6) publicizing as illustrated in gray boxes in Figure 7.

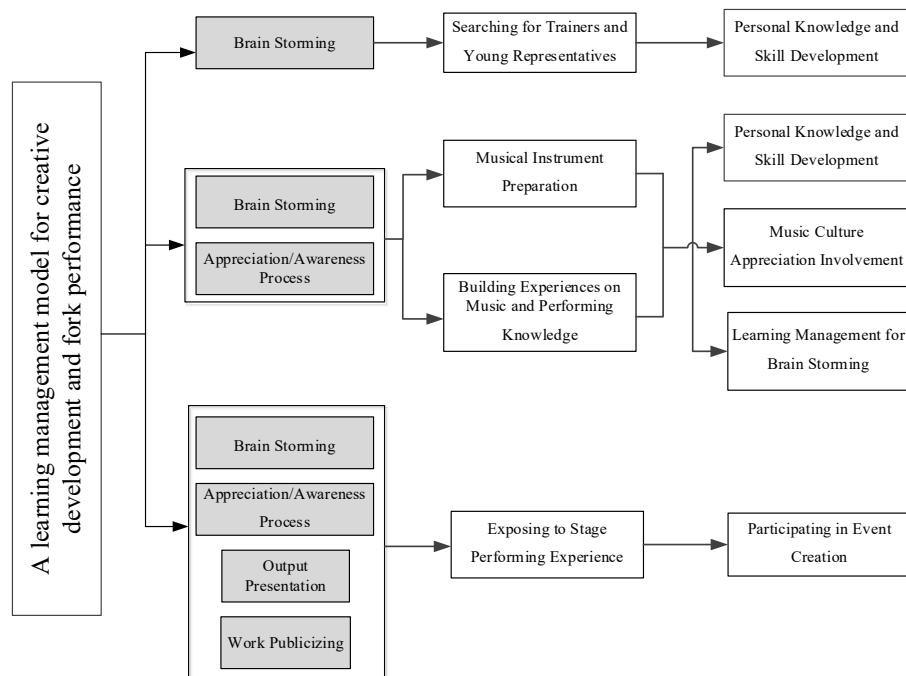


Figure 7: A learning management model for creative development and folk performance based on the process of creative learning management of the Secretariat of the Education Council of Thailand (gray box) and the procedure used in this research (white box)

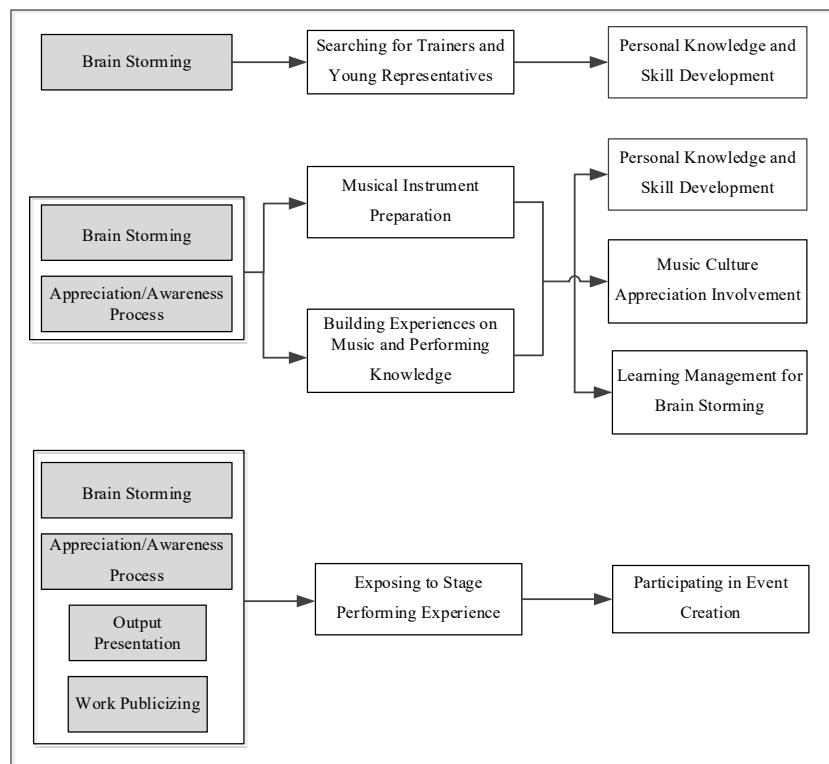


Figure 8: The link between the process of creative learning management of the Secretariat of the Education Council of Thailand (gray box) and the procedure used in this research (white box)

The comparative analysis indicates that the working process aimed at developing creativity and innovation among youth through music and performance activities rooted in the Urak Lawoi community—aligns with the steps and framework of the Office of the Education Council of Thailand as shown in Figure 8. However, differences arise due to the unique context, characteristics of the people, and cultural setting of the Urak Lawoi communities.

This project should be carried on in a continuous and culturally sensitive manner through a learning management process that encourages creative thinking alongside practical research based on the Participatory Action Research (PAR) approach. Emphasis should be placed on fostering genuine participation from all relevant stakeholders, with the aim of respectfully and collaboratively expanding knowledge to other Urak Lawoi communities.

Given that each community may face different contexts, conditions, and limitations, it will be important to approach future research with flexibility and cultural sensitivity. This includes designing research processes, identifying community representatives, assigning roles in alignment with shared goals, and supporting the intrinsic transmission of Urak Lawoi music and performance to younger generations. In doing so, the project can help add cultural value and contribute to the sustainable preservation of their unique artistic heritage in a way that is empowering and inclusive, aligning with the United Nations' Sustainable Development Goals (SDGs)—specifically SDG 4 (Quality Education) and SDG 11 (Sustainable Cities and Communities).

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