

Mechanism of Cooperation between
Shadow Puppet Networks and Cultural Entrepreneurs
in Raising the Community Economy
and Local Awareness of the Cultural Market Area
in front of Wat Phra Mahathat Woramahawihan,
Nakhon Si Thammarat Province, Thailand

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Abstract

In this paper, we studied the mechanism of cooperation between shadow puppet networks and cultural entrepreneurs in raising the economy of the community and local awareness. It was found that the shadow puppet groups in Nakhon Si Thammarat still exist in large numbers. At present, shadow puppet has been distributed in various established associations and one of them is the Southern Shadow Play Association. Nakhon Si Thammarat Provincial Folk Artist Association and the Federation of Folk Artists cause communication problems; therefore, the researcher studied the network of shadow play. It appears that, at present, shadow consists of the Master of Shadow Puppet Show, the shadow puppet parents' teacher, the Teacher, and the Youth Puppet Show. From the discussion on the shadow puppet network, it found that the network was organized by having the shadow puppet show host of each district as a coordinator, under the cooperation mechanism of the shadow puppet network and cultural entrepreneurs. This mechanism for cooperation in the manner, "The bloodline of the teacher of shadow puppet" aims to support and promote research for the faculty of shadow puppets in the South to be uniform. There is empowerment in transferring knowledge to the local areas. Promoting the performance of shadow puppets will lead to an increase in income and will also raise awareness about shadow puppetry, preserving traditions and culture to consciously promote, carry on, and preserve shadow puppetry from one generation to another and create cooperation between shadow puppet faculties and other organizations.

Keywords: Mechanism of Cooperation, Shadow Puppet Networks and Cultural Entrepreneurs, the Cultural Market Area.

Introduction

The art of shadow puppetry, popularly known as the "Nang Talung", is a traditional performing art of Thailand that has been important to the local communities of the South for a long time. In the past, Nang Talung's was mainly a source of entertainment and recreation for members of the local community. Shadow is widely popular in the local community of the South. It is the area having the most shadow play and role model of shadow play in Thailand. Even today, the villagers are widely known for shadow play, especially in the Nakhon Si Thammarat, Phatthalung, and Songkhla provinces [1]. In these areas, there has been continuous dissemination and development of shadow play. It is the birthplace of the famous "Shadow Puppet of Kru" and many other national artists in the south. It is also a multicultural society strengthening the relationship of language, culture, and way of life and making continuous changes in many aspects of the society, including changes in folk performing arts. Shadow puppetry in the South is one of the folk performing arts that has changed due to the intervention of this multicultural society. Shadow puppet in the south

is one of the folk performing arts that has changed and adapted to the changing society and culture. The form of presentation has been modified and updated using various methods to allow it to reach more and more audiences in the multicultural society. For example, the shows use the central language instead of the southern language throughout the story. Further, the shows use foreign languages for dubbing. They have also begun to present a more contemporary story so that the Nang Talung can cope with today's changing society [2]. It changes the style of the shadow puppet show from traditional to contemporary to attract attention while preserving the local culture amid the strong current of the Western culture [3].

In addition, since the shadow puppet is a strong part of the local culture, it can effectively convey cultural ideas and values. In the past, the Nang Talung has therefore been regarded as a medium to support and a tool to integrate social institutions, as well as a medium to promote unity and build good relationships with members of that community [4]. It is also considered an intellectual heritage in performances as it reflects the uniqueness and the cultural identity of the people in the southern region of Thailand, especially the cultural market area in front of Wat Phra That, Nakhon Si Thammarat Province that has been inherited over a long time, which is considered in the social, cultural and economic dimension. Shadow puppet also helps build relationships and connect with the social dimensions by building relationships with people who are engaged in it and is also instrumental in income generation and building the economy of the local community by performance in the assembly area. Careers of people in the community are based on bringing their knowledge and local wisdom to use and utilizing the natural resources that exist in the community. The research by Kaewpichit, Wongpridi, and Suthipongpracha [34], found that building a cultural market through a marketing strategy for cultural products must contain Developing Entrepreneurs and Heirs cultural product development Marketing Mechanism and development of management systems, and the research by Sungkharat and Taweeburut [36], also suggests that the integrations between the government agencies, the private sector, and the public sector in the preparation of policy proposals Plans and strategies for presenting a cultural market to represent the community's identity in the area which indicates Mechanism of cooperation and the participation of all sectors in the building a cultural market.

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In the cultural dimension, there needs to be a network to strengthen the Nang Talung and link it to other parts of the network. Members with common interests need to gather and exchange ideas and develop a high level of cooperation to achieve common goals. The network is not a compilation of the list of people with matching interests or a means for convenience of contact. The style of presentation has been developed as per the tastes of the new, modernized audience. This has been done by developing the technique of presentation and the addition of new characters that are diverse and modern [5]. Furthermore, the network must be created for a group of individuals or organizations that are members of the shadow puppet group. It has to carry out the activities together and lead towards mutually agreed goals. The network has to continue long-term activities like the transfer of knowledge from generation to generation. It involves passing the body of knowledge to those who are interested in learning to play shadow puppets by using effective teaching methods [6].

Therefore, data should be studied as per the objectives of the research, that is, to create a mechanism of cooperation between shadow puppet networks and cultural entrepreneurs in raising the community economy and local awareness of the cultural market area in front of Wat Phra Mahathat Woramahawihan, Nakhon Si Thammarat Province, Thailand. The research is also a guideline for building cooperation among parties involved in the conservation of shadow play as an intellectual heritage of the Nakhon Si Thammarat Province. The information from the systematic collection is to be stored for easy access, and the information for the preservation of intangible cultural heritage is found through the academic collection for the inheritance and dissemination of knowledge in document form. There are learning resources, and there is the dissemination of learning as an innovation of the community and the market in front of Wat Phra That. It is important to promote the potential of the community members and provide opportunities to potential community members to participate in the community with community researchers. This will help in the development and increase in cultural value based on identity in the social-cultural context of the community and community participation. It will also help in growing sustainable local entrepreneurs.

Objective

To study the mechanism of cooperation between shadow puppet networks and cultural entrepreneurs in raising the community economy and local awareness of the cultural market area in front of Wat Phra Mahathat Woramahawihan, Nakhon Si Thammarat Province, Thailand.

Concept and theory

The researcher has explained the main concepts of the mechanism of cooperation between shadow puppet networks and cultural entrepreneurs in raising the community economy and local awareness of the cultural market area in front of Wat Phra Mahathat Woramahawihan, Nakhon Si Thammarat Province, Thailand in this study. It consists of a detailed explanation of the concept of shadow puppets, the concept of learning networks, the concept of participation, cultural entrepreneurs, community economy, and local awareness. Cultural entrepreneurship is a business that requires local wisdom to create and create value for products and services that meet the needs of consumers. As Khamnunwat et al. [33], an important feature of cultural entrepreneurship is the ability to balance the occurrence of the product value or service with the preservation of the original value of the culture. Cultural costs are applied to increase business value. Cultural entrepreneurs need to have knowledge and understanding of the business environment to balance the management and value management to create competitiveness together with the concept of a community economy which is not a concentrated economy like a capitalist economy. The market is distributed without monopoly and focuses on helping each other as a network as well as taking into account their locality. This is in line with the concept of Singthanasarn [37], which views that producers and communities must participate in public activities for the benefit of the community or the locality, which is an important factor for community economic development. This will lead to the use of the concept of local consciousness that has a process of building from preparation, planning, practice, reflection, practice, observation, and reflection to community learning activities through participation and emergence. Pride in arts, culture, traditions, and way of life [35]. These are elucidated as follows:

1. The concept of shadow puppet: Shadow play or the Nang Talung has a long history and many incidences of its occurrence, some contradicting each other and others being the same. The shadow puppet, which is a small puppet, ensues after the big puppet of the central region. There is evidence that the big shadow play was played before the reign of King Narai [7]. After investigation, it was established that the shadow puppet does not have a clear origin. Some scholars say that the shadow puppet was born after the big shadow

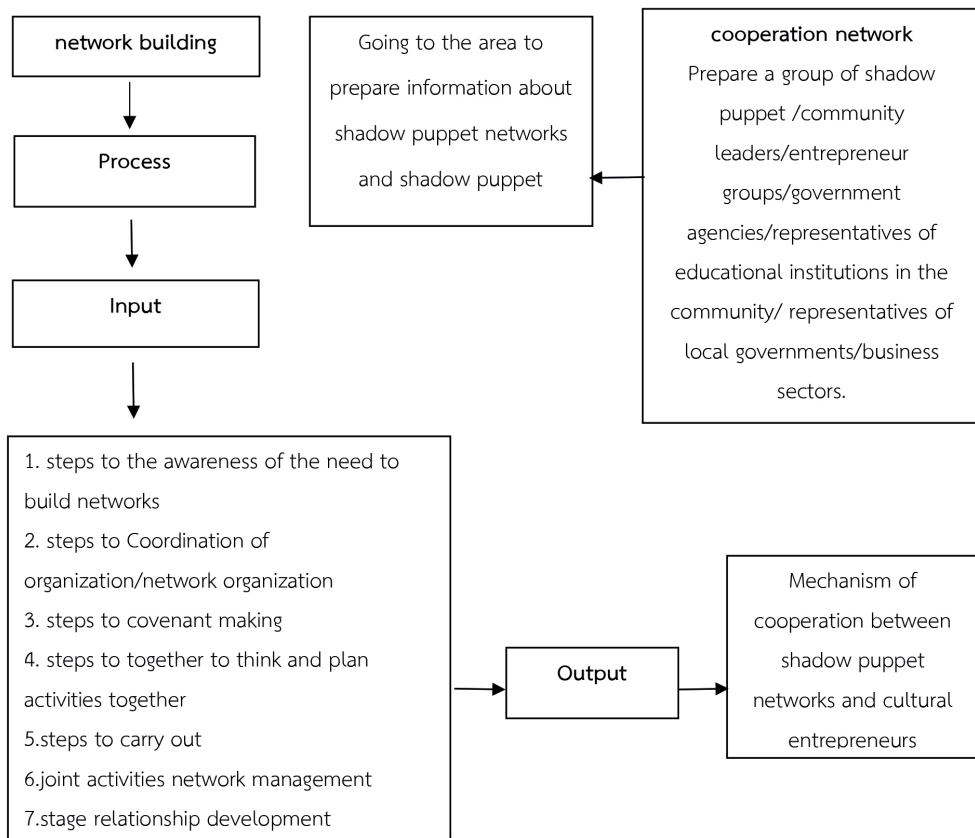
of the central region. There is proof that Nang Yai was played before the rule of King Narai. Some say that shadow play is a new art form that originated during the reign of King Rama V, in which the villagers of Khuan Khanon in the Phatthalung Province came and played a Thai story and then spread it to other places. Shadow puppet has become part of the folk wisdom of southern Thailand and is widely popular even in the present. Shadow puppet is considered to be one of the unique cultural heritage of Thailand as the Nang Talung is a play that combines literary arts, handicrafts, and music, adheres to the traditions, cultures, and beliefs of people, conforms to the way that entertains the life of the people of the South, and also reflects the hidden values and attitudes of the villagers [8]. Shadow puppet consists of elements such as Nai Nang troupe, music, literature, story, and the chance of performing in cinemas and on screens [9]. The shadow puppet troupe in ancient times also had subtle beliefs about religion and astrology, including beliefs and traditions of performing the Nang Talung. If we look closely, we will see that the story is about morality, society, and the daily life of all human beings [8].

2. The concept of learning networks: A network is a link between a group of people or organizations that arises because they have interdependent and cooperative goals and work towards a common mission [10] [11]. The cooperation mechanisms include: Recognizing the need for networking, coordinating network agencies/organizations and covenant building, joint thinking and planning of activities, joint activity implementation, network management, relationship development stage, and relationship maintenance stage [12]. The learning network strives to build understanding and clarity on learning network issues. The main objective is to solve the public's problems and to increase the capacity of action for collaborative learning. There exists a structured management relationship between the various organizations that are involved to achieve quality and consistent learning. There is a symbiotic relationship and communication between the formal and informal learning networks. Working on a learning network will enhance your ability to deal with problems. It helps in empowering work and reflecting participation [13].

3. The concept of participation: Participation is a developmental process that allows people to partake in the process of development from the beginning until the end of the project by engaging in problem discovery, planning, decision making, resource, and technology mobilization in the community, management, and follow-up, including receiving benefits arising from the project. The project must be consistent with the way of life and the culture of the community [14]. Participation is essential because it is the fundamental right of the people to have an opportunity to participate in the development process on all levels. It is consistent with the community's shared learning principles that lead to the community's

self-reliance and meet the real needs of the people and the community. It helps to develop the potential of the individual groups and organizations in the community in being effective and is an important process in supporting and promoting the community's shared learning to be successful [15]. The community's participation in the decision-making process is the setting up of needs and priorities, and decision-making over the implementation of the plan for the project under a managed budget and also considering the distribution of the positive benefits and the negative consequences of the project amongst the people of the community by a project evaluation method [16].

From reviewing concepts and theories to creating a mechanism of cooperation between shadow puppet networks and cultural entrepreneurs in raising the community economy and local awareness of the cultural market area in front of Wat Phra Mahathat Woramahawihan, Nakhon Si Thammarat Province, Thailand by using the conceptual framework from the research of Nilkaewbowonwit [12], including the awareness of (1) Steps to the awareness of the need to build networks (2) Steps to Coordination of organization/network organization (3) Steps to covenant-making (4) Steps to think and plan activities together (5) Steps to carry out (6) Joint activities network management (7) Stage relationship development (8) Relationship maintenance stage. as shown in Picture 1:



Picture 1: the conceptual framework

Methodology

This research is qualitative. The researcher defines the major informant groups. They consist of a network of shadow puppets in the Nakhon Si Thammarat Province. The data were collected through in-depth interviews and group discussions with these groups using the interview tool and group discussion questions. The research process started with a meeting to clarify the research project: Research Planning Education of Shadow Puppet Faculty- A Study on Cooperation and Nang Talung Network Participation in policy related to shadow puppet in Nakhon Si Thammarat Province, and to use the data to analyze, describe and disseminate the information to the public and interested persons by conducting the following:

1. Study area: For this study, the researcher chose a specific area (Purposive Selection) which was the cultural market area in front of Wat Phra That, Nakhon Si Thammarat Province. This is because the area still maintains the culture of the shadow puppet show that remains, especially participation in the mechanism of cooperation of all the sectors to preserve the original culture of the South and Nakhon Si Thammarat Province among the social and cultural

changes being most predominantly driven by mainstream development or globalization. In particular, the research team visited important areas and participated in making observations. Therefore, it is interesting to study the participation of groups in the promotion of such culture, whether it is the government, the private sector, or even the people of the area amidst the situation of social and cultural changes leading to the promotion of the development of mechanisms and systematic networking so that these cultures will not get lost and can coexist with other local cultures and build a sustainable Thai society.

2. Target population in the study: For this study, the researcher defined the target population as the main information provider, which consists of the following groups:

2.1 31 groups from the shadow puppet network by selecting specifically (Purposive Selection) to join as a network of cooperation mechanisms, participate in the various activities of the network, namely 9 traditional shadow puppet networks and 22 new shadow puppet networks, and using a snowball randomization method to link to the shadow puppet network in Nakhon Si Thammarat province.

2.2 5 Community Enterprise groups from the Community Enterprise Network by using a specific selection method (Purposive Selection) to study information related to the shadow puppet performance. Tools and labor for the preparation of raw materials for research studies, including creating a network of shadow puppets and cultural products.

2.3 5 people from a group of people in the area involved in the promotion, including the spatial history or general context of the research area. This group uses a selective selection method, a group of local scholars with expertise in shadow play and local culture.

2.4 A group of 5 people from the Government, Specifically selected government agencies are directly related to cultural research to study the promotion guidelines and mechanisms for the participation of the government to create sustainability. The government consisted of officials from the Department of Provincial Cultural Promotion and officials involved in the release of the event at the location, including officials involved in formulating policies and guidelines for integrating the Nang Talung cultural enterprises in the Nakhon Si Thammarat Province.

2.5 A group of 5 people from the private sector by using a Snow Ball (Snow Ball is choosing the private sector to take part in the show) and promote the art of shadow play, such as an event to be published.

2.6 A private group of 5 people using snowball sampling we selected from the private sector who are interested have work experience and are related to the research, the researcher randomly selected 1 private sector group. After that, interviews were conducted, and the first private sector was asked to recommend private sector groups 2, 3, 4, and 5 until the total number of participants research

3. Method of study and data collection: The researcher has determined the method of conducting research and collecting data for creating a mechanism of cooperation between shadow puppet networks and cultural entrepreneurs. The researcher used the following methods for collecting the data:

3.1 Primary data was collected by observation, in-depth interviews, and discussions with community people, community leaders, village philosophers, representatives of educational institutions in the community artists' network, representatives of the local government organizations, and representatives of the cultural and business departments.

3.2 Secondary Data was collected by studying various documents, academic works, and research by the researcher. The researcher studied and explored, and collected data and basic information from research papers relating to shadow puppet shows and traced the development of shadow puppet shows.

3.3 The researcher gathered primary data by observation, in-depth interviews, and discussions with community people, community leaders, village scholars, representatives of educational institutions in the community, artist networks representing local governmental organizations, and representatives from cultural agencies and business sectors. The collection of such information on development issues will lead to the origin and history of the show and the nature of the show, including local information from field visits for in-depth interviews to collect information on local wisdom through shadow puppet performers, the public, the public, and private sectors, and to analyze the cooperation mechanisms of shadow puppet networks and cultural entrepreneurs to obtain a model of a mechanism for cooperation in the Nang Talung network between universities, communities, artists, the private sector, and the public sector, or MOU.

3.4 The researcher used the data collected for analysis to summarize the network mechanisms and approaches to the integration of the cultural enterprise groups by group discussion and SWOT analysis, to be developed into a process of participating in the shadow puppet show in the development of the local community with presentations, exchanging knowledge with the performers and public support in information, personnel, resources, promotion and advocacy of cultural entrepreneurship and cultural enterprise integration for parties related to shadow play in Nakhon Si Thammarat Province as well as relevant agencies in the targeted areas to lead to the integration of local knowledge.

4. Data analysis: The researcher used qualitative data analysis by classifying each group of data according to the objectives set by the researcher. An interview method and group meetings consisted of Nang Talung network of government networks, local scholars, and private sector networks were then used. After that, the data were analyzed by description.

Results and Discussion

The study of the mechanism of cooperation between shadow puppet networks and cultural entrepreneurs in raising the community economy and local awareness of the cultural market area in front of Wat Phra Mahathat Woramahawihan, Nakhon Si Thammarat Province, Thailand, yielded the following results:

Steps to spread awareness of the need to build networks: The research team had an online meeting with the people of the shadow play network. Although it was the traditional shadow play and the shadow play of the new era, the purpose was to understand the objectives of creating a shadow puppet network and the scale of research. Consistent with the research of Nakre [17], it was found that a network was required to drive the cooperation mechanism in the shadow puppet network, together with factors such as education, society, economy, and the entry of modern media into the field.

Steps to the coordination of organization/network organization: The research team went to Nakhon Si Thammarat Province to collect basic information on building a network and to prepare the shadow puppet network and entrepreneurs, which is still in the first phase of collecting data and is mainly conducting online meetings to build a network of cooperation. The research team prepared a networking group in the early stages. The research team has a separate network group, namely the Shadow Puppet Network Group, to study information related to the history of Nang Talung's performance show. The development of shadow puppet shows from the past to the present includes the cooperation network mechanism and the movie network that are involved in various fields of existence today. Consistent with research by [18], shadow puppetry acts as a multi-faceted, collaborative mechanism for building attitudes, value systems, morals, and cultural learning in communities and society. It facilitates building a network of community enterprise/enterprises to study information related to shadow puppet show tools and labor to prepare raw materials for research studies. These include creating a network of shadow puppets and cultural products. People's sector groups that are involved in the promotion of the art, spatial history, or general context of the research area are government groups that study ways to promote mechanisms for participation from the government to create sustainability. The government group consists of officials from the Provincial Cultural Promotion Department and officials involved in the release of the event at the location, including those involved in making policies and guidelines for integrating shadow puppets and cultural enterprises in the Nakhon Si Thammarat Province. The private sector is also selected to take part in the show and promote the art of shadow play.

Also, to establish the mechanism of cooperation between shadow puppet networks and cultural entrepreneurs in raising the community economy and local awareness of the cultural market area in front of Wat Phra Mahathat Woramahawihan, Nakhon Si Thammarat Province, Thailand, research teams will organize and run group meetings online to coordinate agencies and network organizations and continue in the following way:

Steps to covenant-making: Organize activities together to increase efficiency and help the resulting network to be stable and capable to work together in the activity. This starts with self-introduction, telling your potential, introducing the venue, and the networks that can work together effectively. However, during the operation of the network, there may be a leader by the title of a 'network leader' in each category, who would be chosen based on characteristics like readiness and willingness to help the network to the fullest extent by assuming the leadership of the network. They can reflect the concept of practicing guidelines to create a link between the various shadow puppet networks. Consistent with research by Promtape [19], if the context and society change to that of a commercial economy, shadow performers will learn to adapt, create and develop knowledge as per the context and the modernized society under the formal network. In the informal network, the artists will inherit the knowledge of shadow puppet shows for the new generation and modify it in accordance with the way of life in modern society.

Steps to together to think and plan activities together: The stage of thinking and planning together requires the identification of activities, such as performing shadow puppet shows in the areas that support alternate rotations by making it a network calendar so that it does not have to be redundant and can be displayed clearly. Consistent with the research of Khanapkaew [20], it was found that shadow puppet shows can reflect the living conditions of people, various environments, and events in Thai society. They inspire imagination and can record many aspects of the culture of the people in the southern region. This helps all connected groups of shadow play to join and allocate duties and responsibilities to watch the show as well as exchange more exotic performance styles. It is also consistent with the research of Muhammad [21], in which it was found that thinking and planning activities together can help the performance of shadow puppet shows to be sustained. and helps the local knowledge body to maintain sustainability for the arts and culture.

Steps to carry out: At this stage, the main activities will be highlighted. Shadow puppet shows in the cultural market area in front of Wat Phra Mahathat Worawihan, Nakhon Si Thammarat Province use the technique of network rotation to manage the show. Along with having a beautiful schedule each month, in and around the cultural district market, there is a shadow play group that performs on any given day, to give rise to diversity.

Consistent with the research of Kongkhum & Sungruga [22], it was found that forming a working network or a shadow play network creates prospects for learning and has created ongoing activities and to have good synchronization together. This allows them to learn to create works together and to reflect on their networking performance throughout the month in the cultural market space. It is also consistent with the research of Silpamethakul [23], in which it was found that playing shadow puppets in the South matched the era and was taken from popular radio and television plays. International instruments were added to the shadow puppet show. The network can also create a career and generate income for filmmakers and musicians, not to mention for the vendors in the area in and around the cultural district market, such as selling local products, and local food, and can support cultural tourism, etc.

Joint activities network management: In the process of network management, there must be substitutes to perform the show, and in case there is any problem, a meeting is conducted to help them in solving the problem and preserve the importance of the network. Shadow puppet shows and the elite cultural market network become cultural products that generate careers and income, as well as create a new generation of youth who participate in the shadow puppet shows and become part of the shadow puppet network, by elders teaching their grandchildren or teachers who have the knowledge and ability to pass on the knowledge to their students and the youth. Consistent with the research of Vatviroj [24], it was found that the shadow puppet show network was related to the community. Awareness of the identity of the community has expanded further outside. The opening fair in the province's television show, educational institutions, and international exhibitions indicates the conservation of the shadow play culture in the cultural market area in front of Wat Phra Mahathat, Nakhon Si Thammarat Province. It is also consistent with the research of Phra Maha Praphan Suwanmanee [25], who found that each shadow puppet is full of knowledge in terms of entertainment, wisdom, and morality, and reflects the way of life of the people of the Nakhon Si Thammarat Province, who are mostly Buddhists. In addition to managing the network, the planning must be done together all the time. Resources are shared and knowledge is exchanged between networks. If it is shown or entered into a market area as an action, learning and assessment must be done in areas that convey cultural or social impacts in the chosen area as an example or as conservation. Media samples of tourists show the valuable culture of shadow puppet shows in the cultural market area of the Nakhon Si Thammarat Province.

Stage relationship development: The relationship development is in addition to the scheduled and calendar performances of the shadow puppet network each month.

A meeting may be held. “Drink coffee together” is conducted to ask about the health, well-being, and way of performing shadow play of each group of the network. This is to build a relationship and also conserve the shadow puppet art and culture to gain knowledge and abilities. Consistent with the research of Poupong, W. [26], it was found that shadow puppetry reflected the simple way of life of the people of Nakhon Si Thammarat Province like a “friend” did not care about his/her friend’s economic status- whether he/she was poor or rich, and reflects the values of gratitude towards benefactors. This will help develop relationships and love and goodwill with each other. and inheritance, including conservation as a beloved shadow puppet art and culture of the shadow puppet network by emphasizing sustainable relationships that can be passed on to different generations.

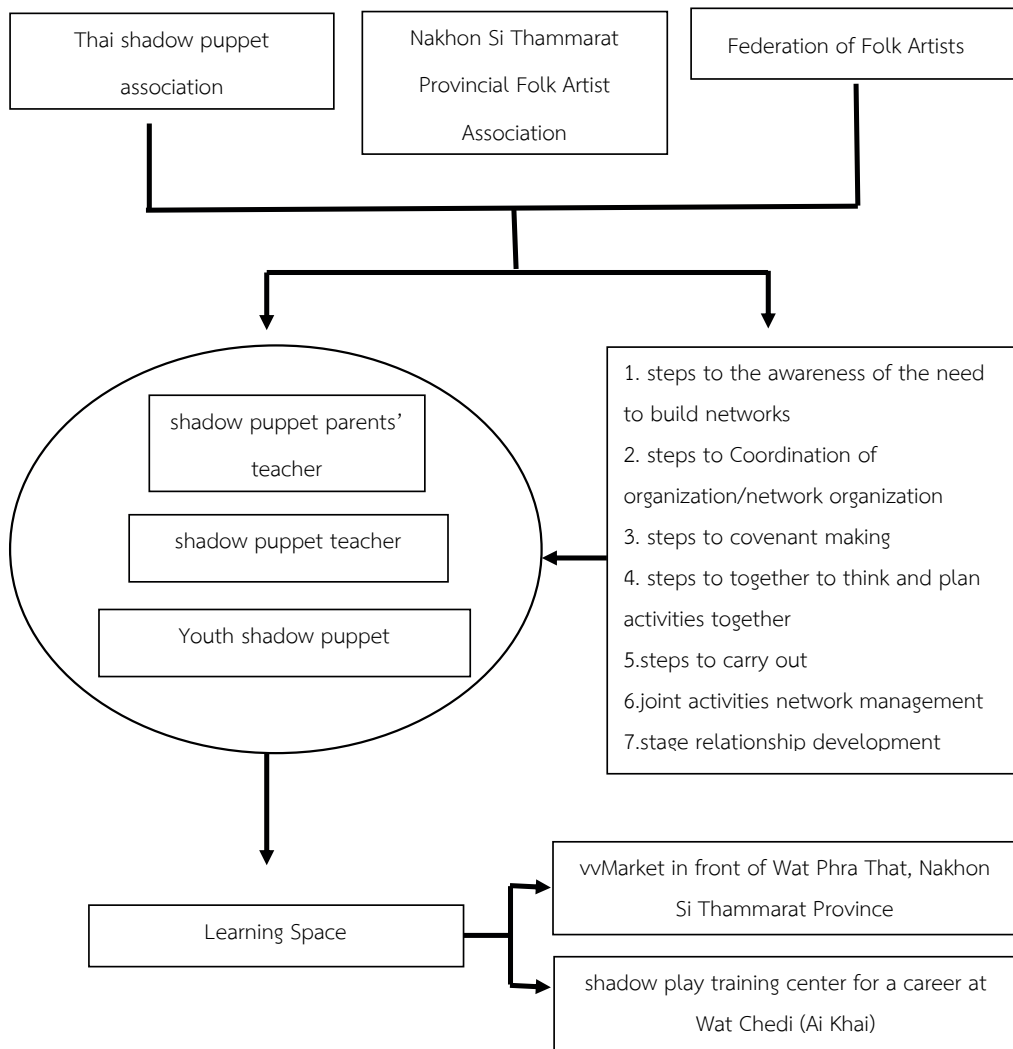
Relationship maintenance stage: On the issue of maintaining a continuous relationship it can be viewed from the perspective of helping each other, whether it is in terms of living or inheriting knowledge. Consistent with research by Rakthong, D. [27], it was found that people who are involved in shadow play or their networks have the opportunity and the time to meet regularly at the place where the shadow play is displayed. Conservation and development of shadow play as a cultural heritage in the form of a “joining forces” network are: if there are activities other than performances and cultural preservation in the cultural market area in front of Wat Phra Mahathat, Nakhon Si Thammarat Province, they may join together in the form of “Shadow Puppet Group Welfare” amid the situation of “funeral, ordination, wedding” work of network members to build cooperation as small welfare. This will build the morale of the Nang Talung group and the network to continue the enactment of shadow puppet shows in the Nakhon Si Thammarat Province.

After the network-building process is complete, the cultural market in front of Wat Phra That Woramahawihan, Nakhon Si Thammarat Province continues to grow. Consistent with the research of Suwimon Vejwirot [4], the researcher found what happened to the common culture of the people in the community area. It was: understanding the existence of media and culture and modifying it to fit the changing context and make it known around the world. Consistent with the research of Juliratchaneeekron, Suanmalee & Panniem [28], it was found that building a cultural market in the cultural area will lead to the creation of cultural entrepreneurs along with network partners, who are the pride of the people of the community. Consistent with the research of Kaewchuthaniti, P. [29], it was found that tourism management by participation and conservation process helps in the cooperation of the people in the area. They are an important base of tourism management. Consistent with the research of Surasak Pimsen (2003) [30], it was found that it was the collaboration and network building of community tourism. It is also consistent with the research of Phankhong,

Joungtong, & Suwankum [31], where it was found that tourists have gained knowledge of history and culture by watching shadow puppet shows and tourists should be allowed to participate in the activities and build the network of shadow puppet cultural tourism.

However, from visiting the discussion area “The Story of the Shadow Puppet” in the aforementioned seminar, the researchers interviewed the shadow puppet President of the Folk Artists Association of Nakhon Si Thammarat Province and the President of the Thai Shadow Puppet Association. For discussing the issue of establishing a shadow puppet network in the Nakhon Si Thammarat Province, they must apply for membership in the Southern Talung Association, Nakhon Si Thammarat Province, or the Folk Artist Association of the Province to provide information about networks that are not covered by the artist. Corresponding to the research of Busararat, P et al. [32], it was considered important to analyze the potential and build a network of shadow play. There has been a change in the era and the status is lower today. Artists are therefore seeking ways to protect, modernize, and choose ways to sustainably exist in the community and the society. This requires coordination and cooperation and taking part in the conservation, promotion, dissemination, and development of the art of shadow play in mutually desirable directions. It is also consistent with the research of Promtape [19], where it was found that it was important to learn the art of shadow puppet performers for the existence of shadow puppetry in society to modify, create and develop knowledge. It is not just knowledge that stands still, but knowledge adjusted to be in line with the way of life in modern society and create value for living in ever-changing circumstances. In this regard, the researchers classified the shadow puppet artist’s classes, namely: The Master Puppet Shadow, the Teacher’s Shadow Puppet class, and the New Youth Shadow Puppets

From discussion on the story of shadow puppets, the researcher organized a network by having a server of each district as a coordinator under the mechanism of cooperation between shadow puppet networks and cultural entrepreneurs in raising the community economy and local awareness in the cultural market area in front of Wat Phra Mahathat Woramahawihan, Nakhon Si Thammarat Province. This can be summarized as a cooperation mechanism in the form of “The bloodline of the teacher of shadow puppet” as shown in Picture 2:



Picture 2: Cooperation mechanism “The bloodline of the teacher of shadow puppet”

From the cooperation mechanism, “The bloodline of the teacher of shadow puppet”, the goal of establishing a network to promote research support for the shadow puppet troupe in the southern region is to have unity and strength in transferring knowledge to the local community and other levels. This will help to promote the performance of the shadow puppet show that will lead to the continuation and increase in the income of the Nang Talung Faculty. The cooperation mechanism will also stimulate and raise awareness about Nang Talung to preserve its traditions and culture, and foster awareness about morality and ethics. Another goal is to promote, carry on, preserve and build on the folk arts of Nang Talung and to make the southern region a center for the exchange of knowledge and transfer of

shadow play from shadow puppet parents' teachers to a new generation of shadow puppet or Youth Shadow Puppet. Lastly, it aims to create cooperation between the Shadow Puppet Faculty and the government, and private and local organizations, to link to relationships with other levels of the organization.

Conclusion

The network was organized by having the shadow puppet show host of each district as a coordinator, under the cooperation mechanism of the shadow puppet network and cultural entrepreneurs. This mechanism for cooperation in the manner. "The bloodline of the teacher of shadow puppet" aims to support and promote research for the faculty of shadow puppet in the South to be uniform, empowerment in transferring knowledge to the local areas, and create cooperation between shadow puppet faculties and other organizations. Networking is the most important factor. This is because network members play an important role in the implementation of the goals. Working through a network of cooperation is an administration that involves many people taking part in taking responsibility, formulating policies, making decisions, and implementing effective management. The participation of stakeholders contributes to sustainable development. and from the creation of a network of cooperation in this time, the unity of the shadow puppet network group in Nakhon Si Thammarat province. The Shadow puppet network is a matter and will continue to be a model for Nang Talung networks in other southern provinces.

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