

Music and Performing Arts Management in Cambodia

Peerapong Teerapaowpong^{1*} Tinnakorn Attapaiboon² Chaloey Pumipuntu³

¹Ph.D.Candidateat of the department of Music, College of Music, Mahasarakham University,

² Department of Music, Faculty of Education, Nakhon Phanom University

³ Department of Education, Graduate School, Chaiyaphum Rajabhat University

Corresponding author Email : Ap_noom@hotmail.com

ABSTRACT

Music and the Performing Arts are systematically managed in Cambodia. They are also beneficial tools for the social development; for Cambodian people and the development of their own organizations with a very successful outcome both at local and at national levels. Consequently, there should be effective management for such a limited resource. This study aims at studying the historical background and comparing management strategies used of music and performing art among the private organizations: Cambodian Living Arts; Cambodian Cultural Village and Phare Ponleu Selpak in Cambodia. The data was collected from the three groups of informants including; 1) the group of key informants: the organization' administrators, 2) the Group of Casual informants: the teachers, the musicians, the performers, the actors, the academics and the correspondents and 3) the group of general informants : the audiences and the local people living in neighboring communities. A survey, an interview and an observation forms are used as research instruments.

Since private organization in Cambodia seem to be successful in Music and Performing Art management at both local and national levels. The 4Ms strategy of management is used as a framework for analyzing the data. The results of the study reveal the link between management and Music and Performing Art, and 4Ms is used as a tool to analyze the findings. It also reveals the importance of management and how to succeed in music and performing art management.

Keywords : Music and Performing Arts, Private Organization, Management Strategy, Traditional Cambodian Music

การบริหารจัดการดูแลและศิลปะการแสดงในประเทศไทยกัมพูชา¹

พีระพงษ์ ชีระผ่าพงษ์¹ ทินกร อัตติพูลย์² เฉลย ภูมิพันธุ์³

¹สาขาวิชาดิริยางคศิลป์ วิทยาลัยดิริยางคศิลป์ มหาวิทยาลัยมหาสารคาม

²สาขาวิชาดันตรี คณะครุศาสตร์ มหาวิทยาลัยครุพนม

³สาขาวิชาศึกษา บัณฑิตวิทยาลัย มหาวิทยาลัยราชภัฏชัยภูมิ

Corresponding author Email : Ap_noom@hotmail.com

บทคัดย่อ

ดูแลและศิลปะการแสดงที่ได้รับการบริหารจัดการอย่างเป็นระบบ ซึ่งเป็นเครื่องมือชนิดหนึ่งที่มีความสำคัญสำหรับการพัฒนาสังคม พัฒนาความเป็นอยู่ของชาวกัมพูชา และพัฒนาองค์กรต่าง ๆ จนกระทั่งประสบผลสำเร็จ บทความนี้มุ่งเน้นศึกษาความเป็นมา และเปรียบเทียบกลยุทธ์ในการพัฒนาการบริหารจัดการดูแลและศิลปะการแสดงขององค์กรเอกชนในกัมพูชา ได้แก่ องค์กรเอกชนศิลปะเอนรอมตะ องค์กรเอกชนภูมิวัฒนธรรม และ องค์กรเอกชนฟ้าปานลือศิลปะ โดยการเก็บรวบรวมข้อมูลภาคสนามจาก 1) ผู้รู้ ได้แก่ ผู้บริหารองค์กร 2) ผู้ปฏิบัติ ได้แก่ ครูผู้ฝึกสอน ศิลปินนักดูแลและนักแสดง นักวิชาการ ผู้ประสานงาน และ 3) กลุ่มผู้ให้ข้อมูลทั่วไป ได้แก่ ผู้ชุม ผู้อัศัยอยู่ในชุมชนบริเวณใกล้เคียง เครื่องมือที่ใช้ในการเก็บข้อมูล คือ แบบสำรวจ แบบสัมภาษณ์ และ แบบสังเกต เนื่องจากประเทศไทยกัมพูชาเป็นประเทศที่มีองค์กรเอกชนที่ประสบความสำเร็จในด้านการบริหารจัดการด้านดูแลและศิลปะการแสดงจนกระทั่งเป็นที่ยอมรับทั้งในระดับท้องถิ่นและระดับชาติ ใน การศึกษาครั้งนี้ กลยุทธ์การบริหารจัดการตามหลัก 4Ms ได้ถูกนำมาเป็นกรอบแนวคิดเพื่อวิเคราะห์ข้อมูลด้านบริหารจัดการ ผลการศึกษาพบว่า มีความเชื่อมโยงระหว่างดูแลและศิลปะการแสดงกับการบริหารจัดการจนกระทั่งเกิดการพัฒนาการขึ้น นอกจากนี้ผลการศึกษา ยังแสดงให้เห็นถึงความสำคัญของการบริหารจัดการและวิธีการที่จะดำเนินการไปสู่ความสำเร็จ ด้านดูแลและศิลปะการแสดง

คำสำคัญ : ดูแลและศิลปะการแสดง, องค์กรเอกชน, กลยุทธ์การบริหารจัดการ,
ดูแลและศิลปะการแสดง

Introduction

It's been a long period of time that traditions and cultures relating to music and performing arts have been in close relationship with people in the society as their mind anchor to foster their inspiration, beliefs, behaviors, values, opinions, morals, customs and even social rules. These are inherited from generations to generations as role models for living life until now (Danai Chaiyota, 2003 : 117). Similarly, Cambodia is a country with long traditions and cultures in perspectives of music and art performance. The evidence of Cambodia's cultural heritage is engraved in murals and carvings along the walls of Angkor Wat and Ankor Thom (Sam-Ang, 1988 : 290-292) which were established in 1513, in the reign of King Chaiworaman II of Phra Nakhon City (George Ceodes, translated by Pranee Wongtet,7 : 1999 1). Traditions and Cultures of music and art performance have been gradually "Family Heritage (Kaeo Narm, 2011 : 197). During World Wars II, Cambodia suffered from being invaded by neighboring countries and internal usurpation of power. Since the 14th century, Cambodia engaged in war with neighboring countries such as Siam (Thailand), Vietnam and Western Countries until the early 20th century, together with internal power struggles within the country. Until 1975, The Khmer rouge overthrew the central Cambodian government and killed a large number of people (Chandler, 2007 : 234). According to this situation, the war killed over two million Cambodians until the Khmer Rouge disbandment in 1998 (TharaPhak, 2012 : 26-55). During the war, Cambodian cultural arts were destroyed and key people in music and performing arts were almost killed. After the end of the war, there were private organizations established with support from foreign agencies; totally 300 private organizations at present (Maria Clamor, 2001 : 3-22) .These organizations played important roles in rebuilding the country, improving Cambodians' quality of life, renovating cultural arts, improving education, raising careers and providing help for the patients with HIV/AID in the kingdom of Cambodia (Cheam Phan Viriya, 2009 : 7). With their own conceptual idea and principles which are independent from government, the organizations were able to operate their activities following their visions, missions and targets effectively and independently for Cambodian people (Clamor, 2001 : 13).

Music and Performing Arts are important activities in which Cambodian people have great interest. Music and Performing Arts are used as tools and managed to benefit social development, Cambodian people's lives and the development of their organizations with very successful outcome both at local and national levels. Consequently, there should be effective management for such a limited resource. In addition, to manage the organization through the perspective of artists, it is necessary to build a network, workforce, opportunities and planners to allow the artists to be accepted in a working system (Paul, 2011 : 6-9). In addition, Music and Performing arts can be managed to be most effective and valuable for raising incomes and providing careers which are the way to integrate Music and Performing Arts into creditable careers (Peerapong Teerapaowpong, 2015 : 294-295).

Accordingly, as a researcher, I am interested in studying the historical background and comparing management strategies in music performing art of Cambodian Living Arts, Cambodian Cultural Village and Phare Ponleu Selpak in Cambodia since Cambodia is a country where private organizations seem to perform successful management in music and performing art. Their management performance can create careers in music and performing arts to develop Cambodian people's lives, improve both society and people's minds to be acceptable in local and national levels. The 4Ms strategy of management is used as a framework for analyzing the data. The 4Ms comprises Man, Money, Materials and Management (Sansit Chawalittamrong, 13 : 2003). This study reveals the linkage between management and music and performing art, and 4Ms is used as a tool to analyze the findings. It also reveals the importance of management and how to become successful in music and performing art management. Hopefully, the results of this study will be advantageous for music and performing arts in the Kingdom of Cambodia systematically in order to conserve music and performing arts within human society in the future.

Objectives

- 1) To study the historical background of private organization management in the Kingdom of Cambodia.

2) To compare management strategies used of music and performing art among the private organizations: Cambodian Living Arts; Cambodian Cultural Village and Phare Ponleu Selpak in Cambodia

Research Methodology

The research area includes the three largest cities in Cambodia which are Phnom Penh, Siem Reap and Battambang. The areas were chosen for field research by purposive sampling because they are well known locations for private music and performing arts organizations that have ongoing popularity in their activities and services. The research applied qualitative research methodology and research data was retrieved from document analysis and also field research data which were obtained from basic surveys, structured interviews and observations. The research was conducted from October 2012 - September 2013.

The study adopted a survey design which sought to determine the management styles and organizational effectiveness of the private organizations in the Kingdom of Cambodia. The population of the study consisted of local people living in the three localities in the Kingdom of Cambodia; Phnom Penh, Siem Reap and Battambang. The areas were chosen for field research by purposive sampling because they are well known locations for private music and performing arts organizations that have ongoing popularity in their activities and services. The samples were three key informants from each of the three areas; 12 casual informants who were scholars, trainers, teachers and leaders of music and performing arts and 45 general informants who were doing activities for the organizations. Purposive sampling procedure is employed in the selection of the respondents to ensure representation from the all private organizations.

The data was collected from the three groups of informants including; 1) the group of key informants: the organization' administrators, 2) the Group of Casual informants: the teachers, the musicians, the performers, the actors, the academics and the correspondents and 3) the group of general informants: the audiences and the local people living in neighboring communities. A survey, an interview and an observation forms are used as research instruments.

The main instruments for data collection were a basic survey form, a structured interview form, an unstructured interview form and a participant observation form designed by the researcher and approved by the experts. The instruments were used to collect the data from the informants and measure the management styles and effectiveness as well as to compare the management strategies implemented by different organizations. The measuring instrument, based on 4Ms as a framework for data analysis, content validity was determined through the review of the instrument by the experts to ensure clarity and understandability of the questions in the interview forms and observation form. The data collected was analyzed based on 4Ms principles.

Analytic Induction is implemented to summarize the qualitative data. After obtaining the data regarding the issue of the organization management, the data was analyzed to find out for differences and similarities. Theoretical Sensitivity such is applied to help create viewpoints, including Theoretical Coding, Theoretical Sampling (Glaser and Strauss, 1967) and Theoretical Generalization. If the conclusion is not certified ; it is Temporary Hypothesis. On the other hand if it is certified and proved, it becomes a conclusion. (Supang Jantawanit, 1999 : 106-121). Then, the result of the analysis is presented through descriptive method.

Research Results

1. Historical Background of Private Organization Management in Cambodia

Initially, there were 3 private organizations established in the kingdom of Cambodia, these organizations are the Cambodian Living Arts Organization, the Cultural Village, and Phare Ponleu Selpak. These three organizations were established in the same period, possibly after the end of the Khmer Rouge from 1986 to 2001 .Most private organizations were established with similar missions which were to improve public health, education and society and with needs to renovate and conserve cultural arts in music and performing arts in order to be applied as careers for those who are interested in, those who lack of opportunities and those who were suffering from the war. The historical background of each private organization is as follows.

2. The Cambodian Living Arts Organization

The Cambodian Living Arts organization was established in 1998 with the support of John Burt and Alan Morgan. Initially the organization was called Cambodian Masters Performers Program (CMPP) which was centered in the town of Lowell, Massachusetts, United States and later renamed the Cambodian Living Arts organization in 2003 by Arn Chorn-Pond. He was born in 1966 and came from a family of professional Cambodian musicians and performers that lived in the province of Battambang, Cambodia. The first of many Cambodian music teachers enlisted was Khru(Teacher) Yuan Mek. The Cambodian Living Arts currently includes a systematic enterprise management with many branches. It also has a comprehensive network of music and performing art programs located in many provinces throughout Cambodia. The organization has established many partnerships with public and private organizations which have contributed to the organizations rapid development. The goal of the organization is the successful revitalization, conservation and transmission of Cambodian cultural arts by 2020 and erasure of the horrors of past experiences through the beauty of Cambodian culture.

3. The Cambodian Cultural Village Organization

The Cambodian Cultural Village Organization was established in 2001 and gave their first public performance to visitors on the 24 September 2003. The organization was officially inaugurated on 1 January 2004. The organization was established by Pung Kheav Se he was born in Phnom Penh in 1946. The Cambodian Cultural Village organization initiatives include the revitalization, conservation and development of Cambodian culture. Early development phases was mainly focused on infrastructure of the organization such as offices, theatres and stages with the goal of providing quality performances to tourists and the general public. The organization also focused development on applying technology and innovative methods to enhance performances. The organization's main focus was directed at tourism locations such as restaurants, spas and also provided electric car services. The Cambodian Cultural Village organization has developed a management process in which the administration is divided into divisions based on their role,

functions and responsibilities. The clear responsibilities of each division have contributed in providing good services, development and modernization of the organization. The vision of the Cambodian Cultural Village organization is to become a prominent center for cultural tourism and conservation of Cambodian indigenous culture and center of dissemination of music, performing arts and spectacle of ancient Cambodian culture. They also include programs to produce quality Cambodian musicians and artists.

4. The Phare Ponleu Selpak Organization

The Phare Ponleu Selpak Organization was founded in 1986 by a Group of nine Cambodian youths living in 2 refugee camps in Thailand. The organization was established by Khun Det and his friends. The initial goal of the organization was to generate income from music and performing arts to help disadvantaged youths and Cambodians affected by the Cambodian Civil War. The organization was administered by a small management team until the closing of the refugee camps in 1992. The founding members later relocated to Battambang Province and established a permanent base of operations for the organization in 1994. The relocation and development of the organization received help from Véronique Decrop who was a French Art teacher who assisted the organization in various management and musical activities and performances. The organization initially relied on income from farming during the rainy season and provided public performances when appropriate. The organization initially received support and resources from Non-Government Organizations (NGO's) up until 1996 in which time they started to provide music classes and the income of the group was sustainable through their performances. In 1998 the organization added performing arts, acrobatics and aerobics classes. Performing Arts drama was included in 2001 and a recording studio was completed in 2010. The organization has continued their cooperation and partnership with numerous national and international private organizations. The organization is currently undergoing restructuring of the group's administration and also development of their music curriculum and activities to keep up with the public's demand. The future prospect of the Phare Ponleu Selpak organization is in accordance with their vision that "Phare Ponleu Selpak believes in the power of arts which can be utilized successfully as a tool for human development and social change for the better good".

The comparisons of strategies used for developing music and performing art management The comparison of strategies for developing music and performing art management can be summarized as follows.

4.1 Man

It is found that all three organizations set their own recruitment system. The applicants will be recruited based on the skills they have got. However, Phare Ponleu Selpak seems to be the only organization that tends to open wider for those who lack opportunities to try and evaluate themselves before practicing real performance.

4.2 Money

Most organizations earn money by selling tickets, money awarded by audiences, donations from audiences and selling souvenirs. The money earned from these activities will be allocated for developing their organizations. The private Organization of Cambodian Living Arts and Phare Ponleu Selpak have been supported with financial budget by foreign NGO's donations. Moreover, the income is also allocated to provide welfare for teachers and scholarships for the students as their willpower to study and inherit as well as transfer cultural arts in traditional Cambodian music and performing arts. In addition, the Cambodian Cultural Village also allocates budgets for providing welfare in form of food and accommodation for their staff too.

4.3 Materials

Material or tool management is important in facilitating the operation process within the organization. The three organizations use music and performing arts as their tools in making money and raising income by performing shows. They use traditional Cambodian music and performing arts which are strongly identified to attract the tourists who are tourism culture lovers to see the shows. Sometimes, these shows are performed in foreign countries whenever there are opportunities. However, there are different shows, like contemporary music and performing arts, performed by the private organization of Cambodian Cultural Village and Phare Ponleu Selpak which the audiences can choose to attend according to their preferences. This is like an advantage for the students to choose to learn in the field they really prefer and apply the knowledge to make their own careers.

4.4 Management

In order to cover all aspects of the management, the researcher has divided the topic into 4 issues which are Planning, Organizing, commanding and controlling. The comparison can be summarized as follows.

4.5 Planning

All three organizations set clear plans and targets for operating their activities. They have their own working office as well as stability to be the place to collect traditional Cambodian cultural arts together. The office of the organization is used as a centre of administration. The Cambodian Living Arts is a bit different in management in that the organization has a project to expand their area of management and extend their activities to the other areas. This project is called “Community Arts” with the aim to rebuilding music and performing arts destroyed during the Khmer Rouge.

4.6 Organizing

The three organizations have clear infrastructure for management with an outstanding point as the organization identity. There is an assignment process based on the principle ‘Put the right man in the right job’. Each staff member will be assigned to work according to their skills in order to enhance their self-confidence in performing their responsibilities.

4.7 Commanding

Presently, the three organizations operate by setting members into a board of directors. The Cambodian Cultural Village operates its organization in form of a company. The commands will be issued by the highest level down to the lowest level. The organization holds the supervision and recommendations made by the leaders as guidelines in working. For management of performances, teachers will attend the meeting and summarize their situations and report the results as well as feedback they have given for better improvement. The leaders of organizations fostered inspiration by promoting the performers and encouraging pride and generating value for their staff to create the products and performances with national identity.

4.8 Controlling

All of the three organizations haven't set the standard criteria for performing shows. However, the shows will be evaluated by the audiences, interested tourists, the money donated, the satisfaction of the audiences and the supporters as evaluation criteria. For the standard criteria for performers, teachers are able to do self-evaluation.

Summary of the Research

All three private music and performing arts organizations were established after the Khmer Rouge era which lasted from 1975 to 1979. The goal of all three organizations was similar which include the revitalization and conservation of music and performing arts. The three private organizations provided a vocation for musicians and performers that were destroyed during the Khmer Rouge and also contributed to the economic development and tourism of Cambodia. The initial management strategy and techniques applied by the three private organizations were various. Each of them followed their own guidelines to manage their resources, funds and working processes. The organizations were further developed in which they collaborated with each other and also networked with other public and private groups inside and outside Cambodia. The organizations also worked alongside government agencies in the revitalization and conservation of music, performing arts and culture of Cambodia. The Cambodian Living Arts and Phare Ponleu Selpak received considerable support from NGO's in their establishment and continue to work closely with national and international NGO's.

Administrators in each of the organizations were the key factors in the operation of the private organizations in which they are the attraction and focus of every collaboration aspects of the organizations. Management strategy of 4Ms is essential in effective management processes, but if they are applied and adopted in half measures, then the organizations resources will be consumed in vain. This is consistent with Klangpraphan (2010) on the management guidelines of cultural villages to promote tourism in the Mukdahan Province, Thailand. His research concluded that the majority community members lack knowledge in understanding cultural tourism and the

value of their ways of life. There was also considerable lack of government support. In addition, the policy for promoting the cultural village to tourists also limited the success of the program. The lack of government support in cultural tourism is also consistent with Rueangcho (2001) on the research of the management of Ban Khok Kong Cultural Village in Kalasin Province, Thailand. There were minimal government support and policy in promoting tourism in the community. On the other hand, the cultural village thrived and succeeded in promoting local economic development and cultural tourism through effective management which focused on human resource management, creating knowledge and commercial benefit.

Conclusion

The development and change of management process in each of the three organizations is consistent with Tinnakorn Attapaiboon (2012). His study on the management of music and performing arts of Tai Lue ethnic groups in Yunnan found that the conservation and development of indigenous music and performing arts were modified from their original formats to promote tourism. The required changes were also promoted by state policy to develop the community's economy relying on tourism. The combination of indigenous music, western music and globalization were necessary in order for musical and performing arts groups to be competitive in the tourism market. Tai Lue folk music was scaled down but prominent cultural identities such as the peacock dance were preserved. The management of music and performing arts of the Tai Lue required changes in format from service to society into commercial entertainment for tourism was an important source of income for the community and supported the conservation of their indigenous culture.

The development of the three private organizations have also been contributed to by the inclusion of music and performing art curriculums and courses in public and private schools which have also created awareness and nurtured the love and understanding of indigenous Cambodian culture. Good management will reveal the contributions and shortcomings needed to be improved to enhance and develop vocational organizations for music and the performing arts. This is consistent with Sari Ta Tang Chawan

(1984) research on the management activities of independent record labels and artists. The results showed that the lack of proper management factors and process will only increase negative results such as not allocating or securing sufficient funds, not being able to fulfil marketing demands, lack of creativity and professionalism in activities and performances and management of the artists within their organization. This is also consistent with Lila loetsurakun (2010)) research on management development model for the Maw Lum folk singing group. The research results were derived from the synthesis and analysis of the management of several Maw Lum folk singing groups. The developed management model consists of 1) Profile of the group's manager. 2) Internal management factors. 3) External management factors. 4) Management processes and 5) Success factors which were divided into 3 guidelines or formats. The first is single proprietorship which is usually carried out by a single individual who is the owner or the manager of the group. The second is a partnership or group management. The third format is where the groups are managed through a network of individuals and groups that have similar goals and shared resources. According to the observation, the 3 formats of management were essential in the group's marketing. Additionally, it is a good example of how proper management of resources and planned processes can create efficiency within music and performing art organizations.

Suggestions and Recommendations

According the results of the study, there are some suggestions and recommendations for future studies and application in related fields as follows:

1. Local Government Organizations, Provincial Administrations and Municipal Sub districts in Thailand may adopt those findings as guidelines to develop and conserve cultural revitalization and conservation management within their community. Community leaders should be authorized and supported to manage the projects because they are directly related to the community's indigenous knowledge, and have more in-depth knowledge of the music and performing arts of the community. The community projects may include; establishing cultural villages, expanding cultures, sponsoring

cultural exhibitions and competitions, acknowledging and rewarding indigenous musicians and art performers, and promoting the establishment of cultural organizations or groups by local citizens. In addition, local government agencies should also increase support and funds for producing indigenous instruments, classical Thai instruments and also performance accessories such as costumes, stage materials and marketing.

2. Recommendation for the future research works. It is recommended by the author to study an innovative process which is aimed at re-inventing classical music instruments to replace those instruments lost from the Kingdom of Cambodia since the Khmer Rouge. A study of effective factors and ways of living of Cambodian musicians in the world of globalization are suggested to investigate how they continue their professional work and live their lives in modern society.

Future research topics should focus on comparison of music and management models of music and performing arts organizations in Southeast Asian nations.

Recommendation for management perspectives According to the data analysis and the results of the study, there is a guideline for effective management derived from the key concept of Music and Performing Arts Management Development in Cambodia are operational system for those administrators or stakeholders who are working with classical music to take into consideration. This suggested guideline is classified into seven stages as 7Ps model for development as follows.

Plan: planning for general management, preparing from 4M strategy.

Popularity: popularizing and enhancing love and awareness of classical Cambodian music.

Pros: prospering and carrying out the artists and performers' prominent style, creativity and identity with morality and responsibility.

Proud : fostering the proud of classical music which is a valuable heritage from the former generations for such a long time.

Positivity : enhancing positive attitudes toward classical music and the organizations since positive attitudes are an inspiration in achieving success and target goals.

Promote : The focus is on promoting the concept of public administration revitalization music and performing arts. To promote artists, musicians and actors to have a chance to work. Creating works that are known to society at local and national level.

Permit : permitting the new generations to create and take part in activities regarding the management and conservation of classical music in order to expand the knowledge and enhance creative idea in sustaining classical music within the society.

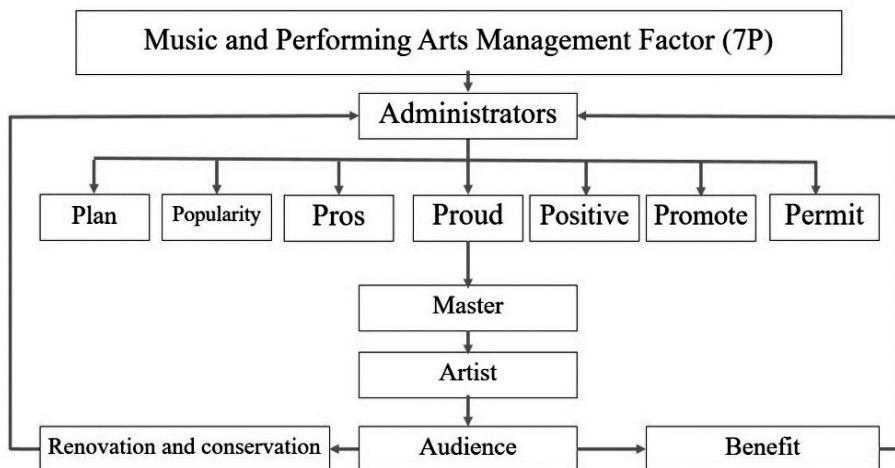


Diagram 1: 7Ps Model for Development

According to the diagram, the 7Ps Model is a model designed based on the information gained from the study and theories as well as the ideas gained from the literature review. The model helps assist and facilitate the organizations to perform their activities and business successfully. The model pays attention and focuses on the 'artists' as the key of performing arts because they are the important persons who create those cultural arts. The

model is designed into a structural procedure starting from “plan”. After having been planned, the process will be run following the other 7Ps Model including; popularity, pros, pride, positivity, peruse and permit. It can be seen that the model also highlights on the important of this traditional Cambodian culture. It tries to reinforce good understanding and love in traditional Cambodian culture among the people in the nature. For managing the organization, following this model, the traditional culture will be inherited effectively from generations to generations. In addition, to achieve the goal of each organization, it needs supports, unity and dignity from all members too.

References

Allen, P. (2011). *Artist Management for the Music Business* Amsterdam. Boston : Focal Press,

Attapaiboon, T. (2011). *Guidelines for Development and Management of Tai Lue Traditional music and Performing Arts of Yunnan, China*. Maha Sarakham : Mahasarakham University.

Bun Khlo, S. (2001). *Problems with Administration of Cambodia*. Burapha University. Chonburi: Indochina Studies Centre.

Chaiyota, D. (2003). *Society, cultures and traditions*. Bangkok : Odian Store.

_____. (2007). *A History of Cambodia*. 4th Edition, Westview Press.

Chawalittamrong, S. (2013). *Public Administrative Principle and Government System in Thailand*. Bangkok : Amarind Printing and Publishing.

Clamor, M. C. (2001). “*Non-Partisanship A Curriculum for NGOs*,” Developed By Pact on behalf of the Cambodian NGO Support Network. Cambodia : Phnom Penh.

Coedes, G. (1999). *Muang Phranakhon*, “*Angkor Wat and Angkor*” translated by Pranee Wongthep. Bangkok : Pikanes Printing Centre.

Glaser, B., and Strauss, A. (1967). *The Discovery of Grounded Theory*. Chicago : Aldine.

Jantawanit, Supang. *Data Analysis for Qualitative Research*. 2nd edition. Bangkok : Chulalongkorn University, 1999.

Klangpraphan, S. (2010). *A Study of Guidelines for Cultural Village Management for Tourism Promotion in Changwat Mukdahan (in Thai)*. Mahasarakham : Mahasarakham University.

Klinfung, T. (2004). *The Status of Music Learning and Teaching Administrative Management for Sa Lo So Sueng Local Music Band in Elementary Schools Located in Chae Hom District of Lampang Province (in Thai)*. Lampang : Rajabhat University Lampang.

Lilaloetsurakun, T. (2010). *Management development model for Maw Lum folk Group*. Mahasarakham : Mahasarakham University.

Na-Rom, K. (2011). *Music in Cambodia (in Khmer)*. Cambodia: Nakhonwat Printing.

Rueangcho, R. (2001). *Phu Tai Local Tourism. (In Thai)*. Mahasarakham : Mahasarakham University.

Sam-Ang, S. (1988). *The Pinpeat Ensemble: Its history, Music, and context*. Ph.D. Dissertation. Middle town, Connecticut : Wesleyan University.

Si Sa-an, W. (1992). Education Administration. Nontaburi : Sukhothai Thammathirat Open University.

Takahiro, H. (2012). *Cambodian Youth as Creative Force in Cultural Reconstruction of the Khmer Traditional Arts*. MASTERS Research Paper. The Hague : The Netherlands, Institute of Social Studies.

Ines, S. et al. (2012). *DONTREY the Music of Cambodia. Department of Media and Communication Royal University of Phnom Penh*. Phnom Penh : VS Vann Sophea Printing House.

Tangchawan, S. (1984). *Special event management study for artist management of independent record labels*. (pp. 451-453). Bangkok : Thammasat University.

Teerapaowpong, P. (2015). *Music and Performing Arts Management Private Organizations in the Royal Kingdom of Cambodia*. Dissertation. Ph.D.

of Music, Mahasarakham. Thailand : Mahasarakham University, 2015.

TharaPhak, R. (2012). *Ratcha-anachakKamphucha (in Thai)*. Bangkok : Sataporn Books.

Tumkrawin, P. (2003a). *Ra Bam Khmer*. (translated by Plumjit Raungdej). Buriruam : Winai.