

Tiffany's Theater: Sustainability and Literacy Preservation of the Commercial Performing Arts

Chitpon Pleansiri, Arkom Sangiamvibool*

Faculty of Fine-Applied Arts and Cultural Science, Mahasarakham University, Thailand

Corresponding author: Arkom Sangiamvibool, E-mail: akomsang@gmail.com

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ABSTRACT

This study explores the sustainability history and literacy preservation within the commercial performing arts, focusing on Tiffany's Theater in Pattaya. Utilizing qualitative research methods such as archival analysis, in-depth interviews, and historical documentation, the study traces the theater's evolution over its 48-year history. The findings reveal that Tiffany's Theater has sustained its success through strategic adaptation and continuous innovation, deeply rooted in the leadership eras of Sutham Phanthusak and Alisa (Phanthusak) Kunpalin. The theater's strategic location in Pattaya, a hub for the entertainment industry, has further contributed to its long-term sustainability. Tiffany's theater has maintained prominence in the commercial performing arts sector by integrating historical performance knowledge and audience engagement with modern marketing practices. This research underscores the importance of understanding the historical context and strategic decisions that have shaped the theater's enduring legacy.

Key words: Tiffany Theater, Commercial Performing Arts, Cabaret Show, Sustainability, Literacy Preservation

INTRODUCTION

The Southeast Asian performing arts industry, particularly theater, plays a pivotal role in Thailand's service and tourism sectors by weaving cultural identity, traditions, and Thai heritage into performances that attract tourists and generate significant revenue. Iconic tourist destinations like Phuket, Chiang Mai, and Pattaya, with Tiffany Theater in Pattaya standing out, have garnered global recognition for their unique offerings (Santagata, 2002). Over the past 50 years, Tiffany Theater, renowned for its transgender performers, has become a cornerstone of Thailand's entertainment and tourism industry.

Tiffany Theater's historical success can be attributed to its ability to seamlessly blend Thai cultural identity with innovative performance arts, appealing to both local and international audiences. Starting as a modest venue, it has evolved into a significant establishment capable of accommodating up to 1,000 spectators per show, consistently drawing large crowds, primarily international tourists. The theater's sustainability is deeply rooted in its strategic management, which has skillfully navigated the complexities of marketing, advertising, public relations, business management, and long-term planning (Richards, 2007).

This research focuses on understanding the historical factors that have enabled Tiffany Theater's long-term sustainability in the highly competitive global entertainment industry. It examines how the theater has successfully adapted to societal changes, maintained its cultural relevance,

and integrated modern business practices while preserving its unique identity (Schechner, 2017). The study delves into the leadership eras of Sutham Phanthusak and Alisa (Phanthusak) Kunpalin, exploring how their strategic decisions have shaped the theater's enduring legacy.

The practical significance of this research lies in offering historical insights that can inform the management of other commercial theaters and cultural enterprises. By analyzing Tiffany Theater's historical management processes, marketing strategies, and performance production, the research provides a roadmap for sustaining and growing similar businesses. These insights are invaluable for public and private stakeholders and academics in supporting the continued promotion of Thai cultural identity on the international stage while ensuring the financial sustainability of such enterprises.

OBJECTIVES AND RESEARCH QUESTIONS

This research aims to analyze the historical factors that have contributed to the long-term sustainability of Tiffany's Theater within the commercial performing arts industry. It also examines the importance of cultural literacy in both the production and reception of performances, exploring how Tiffany's Theater has preserved and promoted Thai cultural identity over the decades. Additionally, it highlights how sustainability management has evolved in response to changing societal and market conditions to ensure the theater's enduring prominence.

The research questions in this study are:

1. How have historical factors contributed to the long-term sustainability of Tiffany's Theater within the commercial performing arts industry,
2. What role has cultural literacy played in both the production and reception of its performances?
3. How has the sustainability management of Tiffany's Theater evolved in response to shifting societal and market conditions to maintain its prominence?

LITERATURE REVIEW

Pattaya City is located in Bang Lamung District, Chonburi Province. It was granted a special form of local administration under the Pattaya City Administrative Organization Act of 1978, which replaced the Na Kluea Sanitary District. The purpose of this change was to experiment with the "City Manager" system, or "Council-Manager" model, commonly used in municipal management in several cities in the United States at that time, and to implement it in Thailand (Schechner, 2017). This upgrade elevated Pattaya's status and led to the continuous development of urban policies (Anderson, 2006).

Geographically, Pattaya City is located in the eastern region of Thailand at a latitude of 13 degrees north and a longitude of 101 degrees east. It is situated within Bang Lamung District, covering the majority of Nong Prue Subdistrict, Na Kluea Subdistrict, and parts of Huai Yai Subdistrict and Nong Pla Lai Subdistrict in Chonburi Province. The total area is approximately 208.10 square kilometers, or 130,062.50 rai.

Pattaya City's terrain is characterized by hills with limited flat areas. The key flatlands and significant hills are often the locations of commercial and trade centers, while residential areas are situated just above Pattaya Beach. The flat areas are surrounded by low hills that do not exceed 100 meters above sea level (Bourdieu, 1984). From the north, the hills gradually slope down, with the highest peaks being Khao Noy, Khao Talo, and Khao Sathongtong, which rise to about 65 meters above sea level. These hills extend westward to Khao Pattaya, which borders the coastline and reaches a height of approximately 98 meters above sea level. This creates two flat areas between the base of the hills and the coastline, one to the north and one to the south. The northern flatland, mostly comprising the Na Kluea area, serves as the central hub of the local community.

Tiffany's Show Pattaya is a commercial theater that has consistently operated and gained international recognition for its world-class performances, attracting audiences from around the globe. The theater has become a key business asset in Thailand's tourism industry, particularly in Pattaya. Today, tourists visiting Thailand seek more than just natural beauty and cultural experiences; they are also drawn to unique performances that reflect Thailand's distinct cultural identity. Tiffany's Show Pattaya, known worldwide for its grandeur and beauty, is a major attraction for these visitors. The show features transgender performers, which has become a unique selling point and a significant business attraction (Fuller, 2004).

Tiffany's Show Pattaya is a pioneer in establishing a commercial theater for transgender performers, also known

as "ladyboys." With over 50 years of history, the theater has continued to thrive and remains a significant venue that embodies the lives and artistry of transgender women (McIntosh, 2004). The history of Tiffany's Show Pattaya can be divided into three key phases:

Phase 1: Establishment (1974 - 1980)

Founded by Vichai Lert-Rit-Ruangarn, the business began as a small gay bar located at the headland (now Bali Hai Cape, South Pattaya).

Phase 2: Theater Construction (1980 - 1998)

Under the management of Sutham Phanthusak, the theater moved to North Pattaya (its current location) and expanded into a large theater with 550 seats.

Phase 3: Transition into the New Century (1998 - Present)

Managed by Alisa Phanthusak, the theater underwent significant improvements in performances and expanded its seating capacity to 1,000 seats.

Since Pattaya was elevated to a special form of local administration in 1978, the city has continuously developed urban plans to align with the policies of the National Economic and Social Development Plan. As a result, Pattaya City has established a clear management policy with specific missions and visions for its development. In the announcement of the Pattaya City Office of Strategy and Budget in 2022, the vision for the city's management is that Pattaya will become "A central economic and tourism city with high standards, sustainability, and livability for everyone." This vision supports three key missions for development:

1. Develop a sustainable and livable city that encompasses economic, social, infrastructure, and environmental aspects.
2. Enhance Pattaya's capability to become a standard-setting economic and tourism city and a central hub in the region.
3. Develop human resources and improve the quality of life for residents through participation and fairness.

The implementation of these missions is guided by four objectives:

1. To create satisfaction in the standards and safety of the city to continuously attract economic benefits from tourists, visitors, and investors to Pattaya.
2. To ensure Pattaya's development is sustainable, balanced, and meets the needs of all sectors.
3. To prepare Pattaya in all dimensions to become a central city for the development of Thailand's Eastern region and a world-class destination for tourism and investment.
4. To develop the human resources in Pattaya into high-quality personnel who can contribute to sustainable development, enjoy a good quality of life, and achieve stable income and livelihoods, with benefits distributed fairly and equitably.

Additionally, the plan outlines the strategic framework for development through five strategies, with the following goals:

1. Ensure that residents, visitors, tourists, and investors experience convenience, confidence in safety, infrastructure, public utilities, and a high-quality environment in Pattaya.
2. Promote sustainable development in Pattaya through integrated, connected spatial development, with active participation in directing and monitoring development efforts by relevant local agencies, organizations, and institutions.
3. Position Pattaya as a regional hub and an internationally recognized economic and tourism city (Pattaya City Office of Strategy and Budget, 2022).

METHODOLOGY

The research employs qualitative methods designed to explore the sustainability history of Tiffany's Theater. It utilizes a participatory and observational approach, complemented by in-depth interviews, to gather rich, contextual data. The study integrates methodologies tailored explicitly to understanding the theater's historical development and long-term sustainability. This approach ensures that the research objectives are fully addressed and focused on the evolution of performance creation and business management. Data collection spans various periods, with a systematic analysis of documents, categorized and organized to uncover historical patterns and strategies. The research emphasizes developing content related to both the creative and managerial aspects of Tiffany's Show Pattaya, using interviews, observations, and in-depth exploration to understand how the theater has sustained its success over time. The research aligns with its objectives by analyzing historical data and providing insights into the factors contributing to the theater's enduring legacy.

RESULTS

Development and Growth Towards Sustainability of Tiffany's Show Pattaya from the Past to the Present

The beginning development of Tiffany's Show Pattaya was born from individuals, groups, and eras that have had various changes. Social and economic conditions, politics, and government all affect the development of the theater. The researcher found that there was a study of historical issues leading to the successful development of Tiffany's history, which can be divided into four eras as follows:

The tulip bar era: the beginning of the tiffany show group (1957 – 1973)

Mr. Wichai Lertrituangsin was the founder of Tiffany's Show Pattaya and started a gay bar business, one of the first in Bangkok, called "Tulip Bar," in the Silom area. The gay bar in this era, Mr. Wichai, intended to open as a gathering place for the alternative gender community at that time, a place to meet and socialize after finishing work duties,

and also a place for transgender women to show their true identity. The opening of this gay bar is considered an essential phenomenon of integration and the beginning of the wide recognition of the alternative gender community (Niwat Yotcharoen, 2019, interview). The Tulip Bar that Mr. Wichai Lertrituangsin opened operates a business that sells food and beverages (Gibson & Connell, 2005). At the same time, it gives transgender women an opportunity to express themselves by organizing a performance. The performance format imitating singers and actors is called "lip-synch" (Lantana Janchanuan, 2019, interview). The establishment of Tulip Bar is like a prototype and a form of performance. In the form of imitating singers and actors, it is considered a unique performance of transgender female actors that has been popular until it became a cabaret show in the early days of this type of show industry until it became a prototype for business development until today.

Tulip Bar was established because Mr. Wichai Lertrituangsin (Figure 1) wanted to create a space for gay people to meet, talk, exchange, and show their true identity. In that era, sexual deviation was not yet accepted by society and culture like Thai society, which was not open and accepting. Therefore, there were gatherings in secret areas, organized parties for specific groups, and performances for fun—the freedom to dress according to the needs of the visitors to the shop. In addition, at that time, Western music influenced Thai society. Therefore, they started to imitate singers and take on roles in that era to perform shows in Tulip Bar and developed accordingly (Niwat Yotcharoen, 2019, interview).

The results of the study found that the early days of the Tiffany Show group it was the beginning of a business that challenged the social disapproval of transgender women and gays at that time. The pioneering of this type of business is considered the beginning of the Lip-Synch performance format that has developed into a cabaret show, affecting the development of the current performance format, the creation of actors and audiences, including the gay community in this era (1957), other alternative genders who seek space



Figure 1. Mr. Wichai Lertrituangsin, founder of Tulip Bar
Source: <https://www.facebook.com/yongyuthpiamvatchara>, 2563

for identity and value, the creation of actors and creators of performances in this era, making it a significant basic prototype. When it appears, people are the creators and actors, the location is Tulip Bar on Silom Road, and the supporters are the customers of the shop as a community group who come to watch the show and gather.

The era of Tiffany's sharp head to the establishment of the tiffany show pattaya (1974-1979)

Due to the popularity of Tulip Bar in the Silom area in Bangkok as a place to support the alternative gender group, specific groups of tourists continuously come to watch the show, especially on Saturdays and Sundays. Mr. Wichai Lertrituangsin expanded the business by moving to a restaurant and beverage business in the Hua Laem area, now South Pattaya, Bali Hai Pier, a gay bar. He named this bar "Tiffany Bar," and tourists travel from Bangkok, the original tourists who used the service when the bar opened in Silom (Duxbury & Campbell, 2011). They came to visit the shop in the Hua Laem area. In moving the Tiffany Bar location to Hua Laem, South Pattaya, Mr. Wichai met and got to know Mr. Sutham Phanthusak, a foreign exchange and hotel business interested in the entertainment business and saw an opportunity. Therefore, he invested with Mr. Wichai. It was a significant turning point for the business.

A transgender actress took a step towards creating Tiffany Theater. The shop's name changed from Tulip Bar to Tiffany Bar. In the past, Mr. Wichai Lertrituangsin traveled to many countries and saw many shows. He became fond of cabaret shows and founded a jewelry store called "Tiffany & Co.," which means the beauty of diamonds. When he returned, he named it "Tiffany Bar." The performances at Tiffany Bar are no different from those at the original Tulip Bar, imitating popular international songs at that time. It is called "Lip-Synch." He imitated famous singers in the past, such as Marilyn Monroe, Barbara Stylist, and Donna Summer. In this era, there were three performers: Mr. Suphap Saengkachu, Mr. Pradiw Pansuk, and Ms. Chaowadee Towaikul. Therefore, the number of shows performed each day was small, about 2-5 sets per night (Niwat Yotcharoen, 2019, interview). During this era, the audience was still the customers who traveled from Bangkok. Significantly, during Friday - Sunday and holidays, the response of the customer group has been increasing continuously by word of mouth in the gay and alternative gender groups at that time. The form of the show has also been developed in order, resulting in more tourists traveling to see it, both by public bus and private cars, many of whom travel to see the show directly, making the show of Tiffany's Bar, Hua Laem popular and widely known in Pattaya. Since more people are coming to see the show, it has resulted in the expansion of the income connection and the venue's expansion.

The results of the study of changes in this era will find that Mr. Sutham Phanthusak (Figure 2) saw a business opportunity, the ability of this entertainment business to grow and provide opportunities for transgender women who have limitations in living in society and saw the career of the transgender group. Therefore, he invested with Mr. Wichai to



Figure 2. Mr. Sutham Phanthusak, founder of Tiffany's Show Pattaya

Source: Memorial book for the royal cremation ceremony of Sutham Phanthusak, 2016

expand the business and provide opportunities, careers, and areas for alternative genders (Transgender), which during the years 1957-1997 was still considered a closed area for Thai society and culture to accept society with sexual deviations, whether it was family or society around them. There was rejection, denial, discrimination, and oppression of such groups of people. However, on the other hand, Tiffany's Sharp Bar is an area that accepts such groups of people with understanding, honestly responding to their needs, including creating careers for transgender women, namely main actors, and people who work in bars, to have opportunities and see their value from their presence in society through strange and beautiful performances and gestures that were of interest to the audience (Chon & Singh, 1995). Moreover, Tiffany's Bar was like an area for alternative genders then, where they could release their identity in a safe area (Save Zone).

Pattaya Sai 2 theater era: the beginning of the commercial theater business (1980-1997)

The expansion of the entertainment business from the increasingly popular Tiffany's Bar led Mr. Sutham and Mr. Wichai to jointly invest in building a full-scale theater called Tiffany's Theater, located on Pattaya Sai 2 Road, Nongprue Subdistrict, Banglamung District, Chonburi Province. Tourists who visited called it "Pattaya Sai 2 Theater" at first. The starting point of the first commercial theater and the current location was Mr. Sutham Phanthusak and Mr. Wichai Lertrituangsin as partners in investing in building the theater and creating a cabaret show. There was a change in the content of the show and the elements of the show to allow both Thai and foreign audiences or tourists to watch. This is considered a fundamental matter, so it is necessary to have people with knowledge and expertise in theater to create these things. Pattaya Sai 2 Theater or Tiffany Theater has a capacity of 500 seats and can add seats to watch the show up to 800 seats. It has complete elements of the theater show, namely the stage, lights, and sound, with more actors. The show opens five rounds daily from 4:30 p.m. to 10:30 p.m.

and eight rounds daily on holidays from 1:00 p.m. to 1:00 a.m. The show format is still a singing style, imitating famous singers at that time, but the show's elements have been developed to be more complete according to the famous era (Bennett, 2001).

In the era of changing from Tiffany Bar to Pattaya Sai 2 or Tiffany Theater (Figure 3), there was an adjustment of the management system in terms of both the show business by Mr. Sutham Phanthusak and Mr. Wichai Lertrituangsin, which was the beginning of the management of the theater business. It is considered the first era in Thailand that is a private theater. Tourism, which is registered as a juristic person named "Tiffany Show Pattaya Theater Company Limited," has changed many elements of the theater, including:

1. Number of actors, increasing the number of actors, both female actors, transgender actors, and male actors (Figure 4). In each song, more than one actor will be used, and some songs will use only one actor. Performing throughout the 1 hour and 15 minutes.
2. The performance format still uses the singer's imitation singing, called "Lip Synch," and there is a variety of songs.
3. Costumes that emphasize bright colors, decorated with shiny materials such as artificial diamonds, artificial gems, sequins, beads that reflect light, feathers, and large headdresses instead of wearing wigs.
4. Composing and creating music that is appropriate for the performance.
5. Creating a stage for the show that is to understand and convey the meaning of the song and create a feeling while watching the performance more completely.



Figure 3. Stage of Pattaya Sai 2 Theater or Tiffany Theater
Source: Photo courtesy of Niwat Yotcharoen



Figure 4. Number of actors and their costumes
Source: Photo courtesy of Niwat Yotcharoen

The study found that changing the original location of Tiffany's Bar in Hua Laem, South Pattaya, to the current location, Tiffany's Theater on Pattaya 2nd Road, made the business successful and well-known to tourists. This can be seen from the number of shows that have developed the format and elements of the show in order. The highlight is the number of performers, the venue, and the show program, which are consistent with the number of tourists visiting Pattaya (Moeran & Alacovska, 2012). The number of tourists who responded and attended in large numbers has made Tiffany's Theater's reputation well-known domestically and internationally. This comes from the vision, determination and vision of business opportunities of Mr. Sutham Phanthusak, along with the creative acting ideas of Mr. Wichai Lertrituangsin, who has overcome obstacles and problems, shaping this business to be self-reliant and move forward in the mechanism of the tourism business system, including management and management that comes from the foundation of human sympathy, opportunity, kindness and patience, until it began to have a reputation and be able to conduct business steadily, leading to success as a foundation for Developed in the present (Jeremy, 2015).

The new era of tiffany's theater: towards internationalization (1998 to Present)

This new-era theater is led by Ms. Alisa Panthusak, the daughter of Mr. Sutham Panthusak, after becoming the full-time executive of Tiffany's Theater and renovating the theater from 500 seats to 1,000 seats, expanding the stage to be larger, including the performance elements, scenes, lighting, sound, costumes, as well as equipment and technology imported to be used in the performance to be more modern, beautiful and exciting. The theater's construction has been improved, and the performances are still being performed continuously without closing the theater for renovation. However, the renovation will be done after the performance, which is during the night, without stopping the performances until the theater renovation is complete.

Under the supervision of Alisa Panthusak (Figure 5), who is considered an important person who led the most prosperous era of Tiffany's Show Pattaya, which opened special and regular shows, namely, from 16:30, 18:00, 19:30, 21:00, and 22:30 (Alisa et al., 2020, interview).

The development of cabaret performances from the beginning to the present of Tiffany's Show Pattaya Company (Figure 6), which has been going on for more than 40 years, has occurred in parallel with the trend of accepting people with diverse sexualities. That is, people who have a homosexual orientation and still use the image of a man (gay) or people who have the desire to change their behavior and body to become female, choosing to use the image of a woman (kathoe or transgender), including the meaning of gender, which is alternative gender. In the early stages of cabaret performances in Thailand, the performers were male individuals with transgender behavior from male to female only to perform. The show is in the style of cabaret, which this group of people may call "Drag Queens," and is considered a particular type of transgender (Santagata, 2002).



Figure 5. Ms. Alisa Panthusak Kunpalin, Executive of Tiffany's Show Pattaya Co., Ltd.

Source: Photographed by Chitphol Pliansiri, 2024



Figure 6. Tiffany's Show Pattaya 2022

Source: Photographed by Chitphol Pliansiri, 2024

As for daily life, they still maintain the image of an average man or male, but most of them tend to have a homosexual orientation. Later, it was a period when society and culture began to open up and accept people whose characteristics did not match their birth gender. In addition, medical science began to develop to respond to male individuals being able to change their bodies. To look more like a woman gradually, the term “showgirl” began to be used to refer to a group of males who chose to maintain a female image (kathoeys, transgender), which is considered a permanent gender transition, showing female behavior both in the performance and in daily life. When comparing the characteristics of the two groups of performers, the permanent gender transition looks more like a real woman than the temporary gender transition. Therefore, transgender people have dominated the showgirl career alongside the evolution of the cabaret performance format up until the present (Gibson & Connell, 2005).

The results of the study in this era found that there were changes in the structure of business management and theaters, content, and performance formats that were improved and combined with modernity and internationalism to meet

the needs of the audience and create value, create career opportunities, and create acceptance in Thai society to the world level through competitions. There were changes in various aspects, including:

1. Changes in the management structure from the management model in 1980, Pattaya Theater, Sai 2, the starting point of the commercial theater, changed to the new management. The management of Ms. Alisa Panthusak Kunpalin, who has a background in finance and management from both domestic and international, has adjusted the management structure of the theater to a new look. Internal adjustment was found to be a problem due to the acceptance of the old employees towards Ms. Alisa, the new manager. The problem was gone, resulting in the management of Tiffany's Show Pattaya being able to adjust to the era of change, a new management style with Ms. Alisa as the manager in managing everything under the family business model.
2. The stage, using technology to create a realistic performance; the stage that is created to look magnificent; the lighting that uses technology to control the lighting; the music that is newly created to have a unique theater identity, the actors that have increased their potential by increasing their knowledge in science and skills related to the performance from experts in the performing arts to impress the audience and delight them in terms of aesthetics.
3. Ms. Alisa has an idea about gender equality, which she wants to create in the form of a transgender women's pageant called “Miss Tiffany's Universe” of Tiffany's Show Pattaya Theater and “Miss International Queen,” first held in 2004. It is an activity that promotes the image of Tiffany's Show Pattaya Theater until it is world-famous for supporting the creation of space and opportunities for alternative genders. The first Miss Tiffany's Universe winner was Ms. F-Thanaporn Wongprasert, Miss Tiffany's Universe in 1998, and the first Miss International Queen winner was Ms. Poy Treechada Petcharat, Miss International Queen in 2004.

Literacy Preservation of the Commercial Performing Arts at Tiffany's Theater

In commercial performing arts, literacy transcends conventional notions of reading and writing, encompassing the comprehension, interpretation, and creation of performance art. This literacy involves engaging with and critically appreciating the cultural, social, and economic narratives conveyed through the medium. For Tiffany's Theater, literacy encompasses an appreciation of the aesthetic dimensions of the performances and a deep understanding of the cultural messages, social commentary, and historical significance embedded within the productions (Bywater & Baldwin, 2001).

Tiffany's Theater attracts a diverse international audience, each individual bringing unique cultural backgrounds and perspectives. Literacy preservation in this context investigate how audiences interpret the performances, including their understanding of the symbolism, references to Thai culture, and the social issues the show addresses, such as

gender identity. Audience literacy also involves recognizing the historical development of the theater and its significant role in promoting diversity and inclusivity.

In recent years, Tiffany's Theater has increasingly integrated educational components into its performances to enhance cultural literacy. These efforts include providing contextual information through program notes, interactive sessions with performers, and multimedia presentations that enrich the audience's understanding of the performances' cultural and historical contexts. Such initiatives contribute to cultivating a more informed and engaged audience capable of fully appreciating the theater's artistic and cultural offerings.

For performers and creators at Tiffany's Theater, literacy involves a profound understanding of the various components of performance, including choreography, costume design, stagecraft, and the integration of traditional and contemporary artistic styles. Artistic literacy also encompasses the ability to innovate and adapt these elements to resonate with local and global audiences, thereby ensuring the continued relevance and appeal of the performances.

Performers at Tiffany's are often entrusted with embodying and conveying complex cultural narratives. This responsibility demands a high level of cultural literacy, encompassing knowledge of Thai traditions, the intricacies of representation, and the global influences that shape the performances. Literacy preservation in this domain explore how performers acquire and apply this knowledge in their craft, thereby enhancing the authenticity and impact of the performances.

Sustainability within the commercial performing arts at Tiffany's Theater is intricately linked to the economic literacy of its leadership and management. This literacy involves understanding market trends, audience preferences, and the financial dynamics essential to operating a large-scale theater. Literacy preservation in this context examine how the theater's management has navigated economic challenges, adapted to shifting market conditions, and leveraged global trends to sustain and grow the business.

Moreover, literacy in sustainable practices involves a comprehensive understanding of and commitment to implementing environmentally and socially responsible production methods. This may include using sustainable materials in costumes and sets, adopting energy-efficient technologies in lighting and sound, and implementing practices that minimize the theater's environmental footprint. Literacy preservation investigate how Tiffany's Theater integrates these practices into its business model, contributing to its sustainability.

Through these various dimensions of literacy, Tiffany's Theater sustains its commercial viability and contributes to the broader discourse on cultural and artistic literacy in the global performing arts landscape.

DISCUSSION

The exploration of Tiffany's Theater within the framework of sustainability and literacy in the commercial performing arts reveals a complex interplay between cultural preservation,

economic resilience, and audience engagement. As a cultural institution, Tiffany's Theater has sustained its operations through adept economic literacy and actively contributed to the promotion and understanding of diverse cultural narratives. The theater's strategic internationalization efforts and commitment to incorporating educational elements into performances have enhanced cultural literacy among its diverse audience. This has enabled Tiffany's Theater to remain relevant and resonant across different cultural contexts while fostering a deeper appreciation of the social and historical issues it addresses, such as gender identity.

Moreover, the sustainability of Tiffany's Theater is deeply rooted in its ability to innovate and adapt to global and local challenges. The integration of sustainable practices in production, alongside the management's acute awareness of market dynamics, underscores the theater's commitment to long-term viability. This holistic approach to literacy—encompassing artistic, cultural, and economic dimensions—has positioned Tiffany's Theater as a leading example of how commercial performing arts can thrive while maintaining cultural integrity and contributing to social discourse. The theater's success highlights the importance of literacy as a tool for understanding and interpreting performance art and as a crucial element in sustaining the commercial viability and cultural relevance of performing arts institutions in an increasingly globalized world.

CONCLUSION

Tiffany's Theater is a remarkable example of sustainability in the commercial performing arts, driven by a deep commitment to cultural literacy and innovative business practices. From its humble beginnings in the Tulip Bar era to its evolution into a globally recognized cultural institution, the theater has consistently demonstrated the ability to adapt to changing social, economic, and political landscapes. By integrating educational elements into its performances and fostering a profound understanding of cultural narratives among its performers and audiences, Tiffany's Theater has maintained its relevance and enhanced its role as a significant cultural ambassador for Thailand.

The theater's success is also rooted in its strategic approach to economic and environmental sustainability, which underscores the importance of literacy in all aspects of its operations. The management's ability to navigate economic challenges, embrace global trends, and implement sustainable practices has ensured the theater's long-term viability. As a result, Tiffany's Theater continues to set a benchmark for excellence in the commercial performing arts, offering a model for how cultural institutions can thrive by intertwining artistic literacy with sustainable business practices. This case study of Tiffany's Theater provides valuable insights into literacy's critical role in sustaining and advancing the commercial performing arts globally.

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