The Process of Knowledge Management on Dramatic Arts for High School Students: A Case Study on Instructional Website through a Blended Learning System
กระบวนการจัดการความรู้ด้านศิลปะการละครสำหรับนักเรียนมัธยมศึกษา: กรณีศึกษาเว็บไซต์เพื่อการสอน ผ่านระบบการเรียนรู้แบบผสมผสาน*

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Abstract

While dramatic arts in Thai universities has been developed as a department since 1970, dramatic arts in the high school level has not yet appeared in the curriculum as a compulsory subject, and there is no official textbook. Even though there have been many school plays around Bangkok, there are only a few schools with supportive policies regarding dramatic arts in the form of a drama club. Interviewing the drama club students from Vajiravudh College, Assumption College, Samsenwittayalai School, and Satriwithaya School, the researcher has found that they struggle withknowledge resources due to few accessible and reliable online websites and advisors with no dramatic arts background.

From an in-depth interview of drama club students and observation of their club hours, the knowledge of dramatic arts has been identified, codified and created specially for the high school students concerning their knowledge culture and background. The development of an instructional website through a blended learning system aims to be a student-friendly resource that serves the students' needs for school production enhancing their skills in various aspects. As a result, the synthesized knowledge has been presented in text and video form. While the evaluation has shown that the students enjoy learning by watching video rather than reading by themselves, the blended learning method plays a very important role in making sure that they

can understand what they need to know. However, the website should be continually active with the development of its design, language use of the text, and functions. Furthermore, the drama club network should be developed along with the website while creating the knowledge network through knowledge management.

Key Words: dramatic arts, drama club, high school, knowledge management, website

บทคัดย่อ

การศึกษาศิลปะการละครในระดับมหาวิทยาลัยในประเทศไทยมีการจัดการหลักสูตรอย่างเป็นระบบมาหลาย สิบปีในขณะที่ในระดับมัธยมศึกษาแม้หลายโรงเรียนจะมีการสอนละครแต่ไม่มีการจำแนกเป็นรายวิชาชัดเจนและไม่มี หลักสูตรที่เป็นมาตรฐานเดียวกันการศึกษาละครในโรงเรียนมัธยมมักอยู่ในรูปแบบของกิจกรรมเสริมหลักสูตรอาทิ ชมรมละครจากการศึกษาเบื้องต้นพบว่ากลุ่มนักเรียนในชมรมละครของโรงเรียนต่างๆต้องเผชิญกับปัญหาการค้นคว้า หาข้อมูลด้านศิลปะการละครโดยเฉพาะอย่างยิ่งจากสื่อออนไลน์เนื่องจากเว็บไซต์การละครส่วนมากเป็นภาษาอังกฤษ ยากต่อการนำมาใช้จริงและยังไม่มีเว็บไซต์การละครภาษาไทยที่มีการดำเนินการอย่างต่อเนื่อง

ผู้วิจัยได้ศึกษาการสร้างสรรค์ละครของนักเรียนกลุ่มตัวอย่างของงานวิจัยซึ่งประกอบด้วยนักเรียนจากโรงเรียน สามเสนวิทยาลัยโรงเรียนสาธิตปทุมวันโรงเรียนวชิราวุธวิทยาลัยและโรงเรียนสตรีวิทยาโดยใช้การสังเกตการณ์และ การสัมภาษณ์จากนั้นจึงทำการวิเคราะห์และสังเคราะห์ความรู้ศิลปะการละครเพื่อให้เหมาะสมกับนักเรียนในระดับ มัธยมศึกษาผ่านเว็บไซต์เพื่อการสอนผู้วิจัยได้ทำการทดลองการเผยแพร่ความรู้ดังกล่าวและพบว่านักเรียนที่เข้าใช้ เว็บไซต์นี้ได้รับความรู้พื้นฐานของศิลปะการละครตามที่ผู้วิจัยตั้งเป้าหมายไว้และมีนักเรียนจำนวนหนึ่งที่สามารถนำ ความรู้มาประยุกต์และพัฒนางานละครที่ตนสร้างสรรค์อยู่ได้ผู้วิจัยพบว่าองค์ความรู้ศิลปะการละครจำเป็นต้องมีการ พูดคุยถามตอบและชี้แนะโดยผู้เชี่ยวชาญอันจำเป็นต้องมีการพัฒนาการเรียนรู้แบบผสมผสานที่ประสานงานกับครูใน โรงเรียนต่างๆ อย่างไรก็ดี องค์ความรู้ที่นำเสนอทั้งในรูปแบบตัวอักษรและวนดิทัศน์บนเว็บไซต์จำเป็นต้องพัฒนา รวม ถึงการปรับปรุงเว็บไซต์ทั้งเรื่องของโครงสร้างและการใช้งานให้เป็นตามที่วางไว้ ทั้งนี้เพื่อพัฒนาให้เกิดพื้นที่ในการแลก เปลี่ยนความรู้ประสบการณ์ระหว่างผู้เข้าใช้เว็บไซต์ด้วยกันเกิดเป็นเครือข่ายของชมรมละครต่อไป

คำสำคัญ : ศิลปะการละคร ชมรมละคร การจัดการความรู้ เว็บไซต์ การเรียนรู้แบบผสมผสาน

Introduction

Regarding the dramatic arts in Thailand, Sodsai Pantoomkomol is the pioneer who established the department of Dramatic Arts in the Faculty of Arts, Chulalongkorn University in 1970. Developing the curriculum based on her educational background and experiences, she has set the fundamental knowledge of dramatic arts for Thai students. The dramatic arts has been continuingly developed in many universities. In contrast, the dramatic arts is not considered a compulsory subject at the high school level, and it is devalued under the Thai performing arts. Without the support of the Minister of Education, the dramatic arts textbook has hardly been published since 1981. Some

schools support their students in the form of drama clubs; nonetheless, it depends on the school policy whether it will be considered a club activity or a subject. Another problem is that someone who graduates with a degree in the Dramatic Arts department cannot be a drama teacher without a teaching license. A teacher or advisor of the drama club has to put more effort on him/herself for creating teaching material. There is a small number of dramatic arts books in Thai, and there are very few reliable online resources. Aside from the language barrier, some of these resources are not publicly accessible, and most of them require background knowledge in dramatic arts. Hence, the students face limitations on learning both inside and outside the classroom. Even though some students have a chance to ask for suggestions from their seniors, learn from guest speakers, and work on their productions with experts, there is a gap of knowledge that creates miscommunication during practice. This might be because the students do not have a strong background knowledge regarding what they need to know.

There have been no studies on the knowledge management on dramatic arts for high school students. However, *Introduction to Dramatic Arts* for the High School Level by Sodsai Pantoomkomol (1981) can be considered a very useful tool. However, studying knowledge management will allow the researcher to identify all the existing knowledge on dramatic arts that are meant for Thai high school students where

some might not be accessible by the teacher or the students themselves. In order to synthesize knowledge even by codification or creation, there should be study on the knowledge transfer and the knowledge culture of the drama clubs by an in-depth interview, the observation of their club hours and during their school productions.

Since the dramatic arts knowledge needs to be discussed and practiced, this knowledge cannot fully function through the instructional website alone. It requires the blended learning methods to make sure that the students can understand and be able to apply the knowledge in their production. With the development of an instructional website through a blended learning system, this synthesis should enhance students' dramatic skills along with their understanding toward dramatic arts. Filling in the gap in knowledge by demonstrating an instructional website through a blended learning system will help the students be able to answer their questions and have fundamental knowledge regarding the expectations that they can apply this knowledge to their production.

Objectives of study

1. To synthesize dramatic arts knowledge for Thai high school students in a drama club.

2. To develop an instructional website through a blended learning system.

Scopes

Emphasize on the knowledge management of dramatic arts through the

textbook, academic papers, video and other media that has been produced or used.

Emphasize the learning system in the drama clubs of Vajiravudh College, Assumption College, Samsenwittayalai School, and Satriwithaya School.

Emphasize the process of managing and producing the media to disseminate dramatic arts through the instructional website.

Major arguments

The knowledge of dramatic arts needs to be re-arranged, re-written, and re-told by those who understand dramatic arts for the suitable usage of high school students. With the development of an instructional website through a blended learning system, this synthesis enhances students' dramatic skills.

Significance

1. Understand the process of knowledge management on dramatic arts for high school students.

2. Demonstrate the instructional website through a blended learning system.

3. Make astudent-friendly resource of dramatic arts knowledge accessible online.

4. Propose the outline of knowledge management on Dramatic Arts to those who are interested in this field.

Literature review and theoretical principles

"Knowledge is a fluid mix of framed experience, values, contextual information, and expert insight that provides a framework for evaluating and incorporating new experiences and information" (Davenport and Prusak, 1998, p.5).The authors of *Working Knowledge,* Davenport and Prusak, define the term knowledge where scholars all agree that it is above data and information. As Girard (2006) concludes, computers cannot complete the transformation from information to knowledge, "The knowledge management will comprise both human and technological components". Knowledge management is the concept under which information is turned into actionable knowledge and made available effortlessly in a usable form to the person who can apply it (Angus, Patel& Harty, 1998). Knowledge management makes use of a mixture of techniques, strategies, and tools from storytelling, mentoring, learning from mistakes or practice (McGraw and Harrison-Briggs, 1989).

The Knowledge Management Cycle of Kimiz Dalkir (2011) has shown the transition from knowledge capture/creation to knowledge sharing and dissemination, where knowledge content is assessed. Therefore, it is contextualized under the drama club culture of learning in order to be understood and used. M. Max Evans, Kimoz Dalkir and Catalin Bidian (2014) has proposed the KM cycle in their paper *A Holistic View*

of the Knowledge Life Cycle: The Knowledge Management Cycle (KMC) Model with more stages adding up on storage, learn and improve phases, they aim to add the value of the creation with more flexibility on feedback and reuse in different phase.The Knowledge Management Process Model of Timo Kucza (2001) has shown the formal descriptive processes while Tasapong Klaewthanong (2013) has pointed out the weak points of the KM model that has been applied in many Thai organizations. Since then, none of them has been used to manage the knowledge of dramatic arts. The knowledge management process will be integrated and applied for the most practical use of the high school students.

The case study on *Knowledge Management on Dramatic Arts for High School Student* will be on an Instructional website through the blended learning system. With the rapid growth on online learning due to the technology capacities, the education's persistent challenge on student's gap, economic, and the belief in its power for the better learning experience, "online learning" as the name of "web-base learning", "cyber learning" or "e-learning" (Means, Bakia & Murphy, 2014) offers an open educational resources. To deliver the dramatic art knowledge that has been managed in all senses, the website is a very important tool along with the blended learning system. Blended learning as William Horton (2006) has defined is a mixture of different media, instructional strategies, and design approaches to accomplish any difficult educational purpose. The training

methods designed for blended learning system of Wilson and Smilanich (2005) are Classroom Training, Instructor-Led e-learning, Self-Study e-Learning, Job Aids, Coaching, On-the-job training.

This research also used the theories from dramatic arts for managing the knowledge for high school students. They are the theory on the elements of the play, plot structure, play interpretation, action analysis, and character analysis.

Research methodology

The research methodology is based on qualitative methods, from observation to field experiment, which will include descriptive material, in-depth interviews, documents and field notes in the appendix. Because there have been no studies on knowledge management in dramatic arts for high school in Thailand, the researcher has to gather dramatic arts knowledge from libraries and the Internet in Thai and English. Observing dramatic arts classes in the Faculty of Arts, Chulalongkorn University will help the researcher understand not only the behavior of the students with various background knowledge, but also the comprehension of the students toward the lessons, which can later be compared to students in the high school level. To be able to synthesize dramatic arts knowledge for Thai high school students, interviewing and working closely with experts will make the process easier. More importantly, there is field research observing the learning system in the drama clubs of Vajiravudh

College, Assumption College, Samsenwittayalai School, and Satriwithaya School together with in-depth interviews of the students of the clubs, the advisors, and the guest speakers. The data
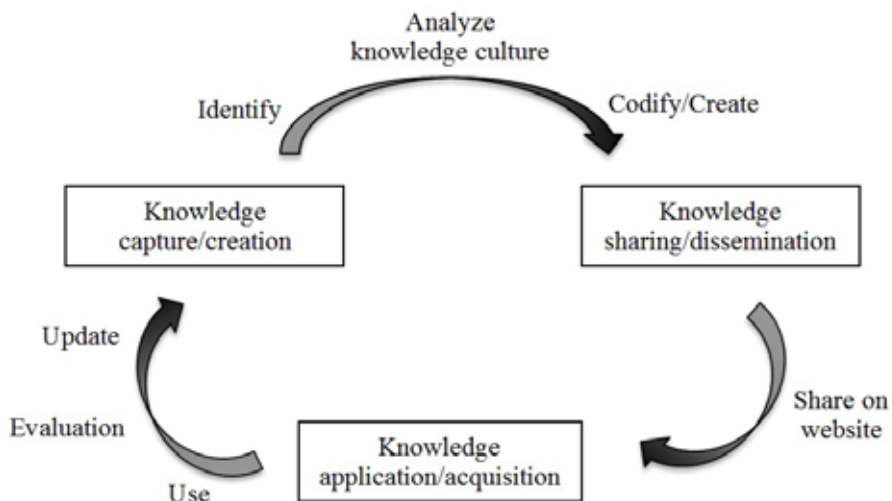

Figure 1: The process of knowledge management on dramatic arts for high school students

collection and data analysis gathered from these approaches will be the material for the knowledge management processes for dramatic arts.

The Process of Knowledge Management on Dramatic Arts for High School Students

After studying the KM process models of many scholars, these are the processes that have been applied to this research.There arethree phases; First: Knowledge capture/creation with three steps of identifying, analyzing knowledge culture, and codifying/creating, Second: Knowledge sharing through the website, Third: Knowledge application/acquisition with the three steps of use (blended method), evaluation and update.

For **the knowledge capture/creation** of dramatic arts knowledge for Thai high school students for those who are the members of the drama club, the existing knowledge is needed to *identify* before codification or creation can occur. This is because there might be asituation of "Information Anxiety", a term by Richard Wurman (1989). It has been described as the weak point between data and knowledge where information doesn't tell the receivers what they want/need to know. The five components of Information Anxiety are 1) not understanding

information; 2) feeling overwhelmed by the amount of information to be understood; 3) not knowing if certain information exists; 4) not knowing where to find information; and 5) knowing exactly where to find the information, but not having the key to access it (Wurman, 1989).

There are very few textbooks on this subject in the Thai language. To be precise, *Introduction to dramatic arts for high school level* by Sodsai Pantoomkomol (1981) and *Play Analysis* byNopamat Veohong (1981) are the two textbooks written specifically for high school students. Even though they were published thirty-five years ago, Sodsai's text has become a teaching material for teachers. On the other hand, Nopamat's text has not been widely mentioned due to the repetition on some chapters of Sodsai's text and the requirement of background knowledge. Another text as a teacher's reference is *Introduction to Dramatic Arts (2013)* by the Department of Dramatic Arts, Chulalongkorn University. It can be assumed the knowledge management of dramatic arts has started with this book,which codified and combined Sodsai's and Nopamat's previous text with new written chapters by professionals. Since then, *Introduction to Dramatic Arts (2013)* has beenfor freshmen, not high school students.

However, when searching online, there are very few websites providing knowledge, which is not meant mainly for high school students. www.kad-performingarts.com, http://www.dramalessons.net, http://kaew98.blogspot.com are the websites on dramatic knowledge. Even though it isnot active presently, it can be found through search engines, yet it requires some fundamental knowledge to read the articles. However, this very first stage of the KM process has proved that the existing dramatic arts text and website in English has been managed by someone with a background in dramatic arts. Moreover, only 1981's and 2013's *Introduction to Dramatic Arts*are recognized and applied by their advisorsas the dramatic arts knowledge that has been managed by the authors. Still, it can be said that there is information anxiety happening to dramatic arts students in each drama club.

Applied from Kucza's model, *the analysis of the knowledge culture* of that particular context can help the researcher determine what is suitable for the high school students through interviewing, and observing. The four schools under this study are Vajiravudh College, Assumption College, Samsenwittayalai School, and Satriwithaya School.

Drama Club	Vajiravudh	AC Drama Club	Samsenwittayalai	Satriwithaya
Members	20	25	30	15
Mathayom	1-5	4-6	2-6	1-4
Teachers	Miss Sirinya Jorratet	Miss Sasaithon Nuonjan	Miss Mayuree Wongthongkum	Naing Mya Mon (resign in 2015)
	Thai teacher	Thai performing Arts teacher	Thai/drama teacher	Drama teacher
Reference	Based on Thai literature analysis	Introduction to Dramatic Arts (1981)	Introduction to Dramatic Arts (2013)	Drama Text for Satriwithaya School English Program (2015-2016)
Knowledge	Hiring the expert in teaching, mainly directing the annual school play	Cooperate with the Naked Masks Network in term of workshop and production along with senior's support	Basic knowledge will be presented in PowerPoint, and allowthe students to explore themselves while doing a production with advisor and senior's advice	Based on the textbook, learn from senior
Play	King Vajiravudh's Literary Work and the classical play of Shakespeare	Student-written-plays, classical play	Student-written-plays, classical play	Still in debate
Production	Annual school play And small plays	Annual school play and youth festival	Annual school play And small plays	Small plays
Crew	Actors and back stages	Director, playwright, actors, costume designer	Director, playwright, actors, stage manager, designers, etc.	actors
Problems from students' view	Want to explore other areas other than acting	Want to see what the professional theatre is	No job description which puts all the weighs at the director	Repeated exercise No source of knowledge
Comments from teachers' view	If the budget is adequate, the students should see other people's production	There should be the textbook for drama students.	The student needs inspiration of what to tell.	The understanding between the teacher, parents, and the students are not connected.

Table 1: The knowledge management in Vajiravudh College, Assumption College,
Samsenwittayalai School, and Satriwithaya School

Even though each drama club has its own objectives, the principal, the teacher, the students and parents involved with drama clubs all want to see and experience the performance as it is the solid result of the drama club process. They give the students a space to exercise while developing their drama, language, and social skills along with other benefits from being part of the production; the knowledge that has been provided is not enough. It needs to be enjoyable for the high school students. Other than learning by doing, the knowledge is verbally transferred from the teachers, advisors, alumni, seniors, experts, or among students themselves. There is no center of knowledge where teachers, students or those who work with them can join and share both explicit and tacit knowledge. Social media like Facebook is used for club updates rather than a knowledge space. It is not connected to other school's clubs or theatre troupes. There is no news or activities updates on Dramatic Arts or other schools' plays. This means that not only the knowledge, but also the data and information are all hard to find. In terms of explicit knowledge, these students are not aware of terms and theory. It is understandable that there is no serious examination or grading system. Lecturing on serious matters might be too difficult for them, but they need to know what they need to know not only what they want to know. The students then should see the significant role of these terms and theories on helping their production work properly. On know-how, the ability of learning for each student is different. It is due to the club management, the chance of exploring their areas of interest along with the experts' styles of working. The students from the four clubs are encouraged to be on stage as actors while only a few students will have a chance to be a director, a designer, etc. Hence, many areas of interest are not provided in any form.

Based on further interviews about the website, both the students and teachers are enthusiastic about the online resources. Althoughthey have experience trying to search for dramatic arts knowledge online, there are very few websites available; fewer than they expected. By offering the students the website where the knowledge is in Thai, they are simply excited. In terms of online usage, the students prefer short text, with video clips rather than pictures. Social media tools such as Facebook, Instagram, and Twitter are mentioned as communicative tools which they use every day, but they are not reliable enough to be academic references. Teachers make suggestions for a source of inspiration and education advice for students. However, in the next process of knowledge management, there will be an analysis on the dramatic arts knowledge that should be provided to the high school students.

Being part of the club and performing on the stage are ways to make the students themselves and others proud. Some might want to have fun with friends. Some want to be a star. Some seek for their skills planning on

the university level. Providing the fundamental knowledge will be beneficial to all.

Knowledge Capture/Creation, the first stage of Dalkir's KM cycle, is where Dalkir divided the steps into tacit knowledge capture and explicit knowledge codification, the research has clarified the stage into three phases; identify, analyze knowledge culture and codify/create. Unarguably, tacit knowledge, referred to as know-how (Brown & Duguid, 1998), is regarded as the most valuable source of knowledge, and the most likely to lead to breakthroughs in the organization (Wellman 2009). Since then, some tacit knowledgehas been transferred to explicit knowledge in book form as listed in the process of *identify*. *Codifying* the explicit knowledge is then the phase of choosing and re-organizing the existing knowledge.

What the students need to know		What the students want to know
KNOW-WHAT -What dramatic arts is -What the components of dramatic arts are -What elements of the play are -What the play production consists of -the theatre space in Bangkok -news and activities	KNOW-HOW -how to watch a play -how to be a good production crew -how to criticize aplay	KNOW-HOW -how to do the acting exercise -how to make a play -how to use the body

Table 2: the comparison of what the students need to know and what they want to know

To synthesize the dramatic arts knowledge forthe high school students, it is important to give them *what they need to know* rather than *what they want to know*. But the two objectives can be met at the right time. From the first two phases of identifying the existing knowledge and analyzing knowledge culture, the table above has shown the list of what should be provided to the students. It is obvious that what the students want to know is know-how while they need the fundamental knowledge of know-what since they all have little background indramatic arts. However, there is the existing knowledge that is meant for the high school students, whereas some topics need to be updated, added, or created.

With the concern of "information anxiety" and "information overload", the researcher has divided the knowledge that will be provided to the students into Drama101 and Drama102.Drama101: The audience, what is performed, performance. Drama102: The plot structure, play interpretation, acting, criticism.

Knowledge sharing of dramatic arts is done through the instructional website called www.deklakorn.com.There are five main sections

on the homepage as shownin the picture below, which are SHOULD KNOW – text and video based knowledge, SHOULD THINK – academic papers, previews, and reviews, SHOULD ASK – open section in an online blackboard replied to by the experts, SHOULD WATCH - the updates of what is performing; and SHOULD GO - the list of the theatre and space for performing arts with contacts.

While the students can pull the information they are looking for, there is some knowledge pushes encouraging them to read this or do that before moving on the next window. This website is the medium of sharing and disseminating dramatic arts knowledge to the members of the high school drama clubs. According to Dalkir (2011), it is also important to choose the optimum mix of technologies and dissemination channels, as various communication media have their own strengths and weaknesses. Here the clip is uploaded on YouTube. In addition, there is the use of social networks on Facebook for communicating, and Instagram for news and activities updates.
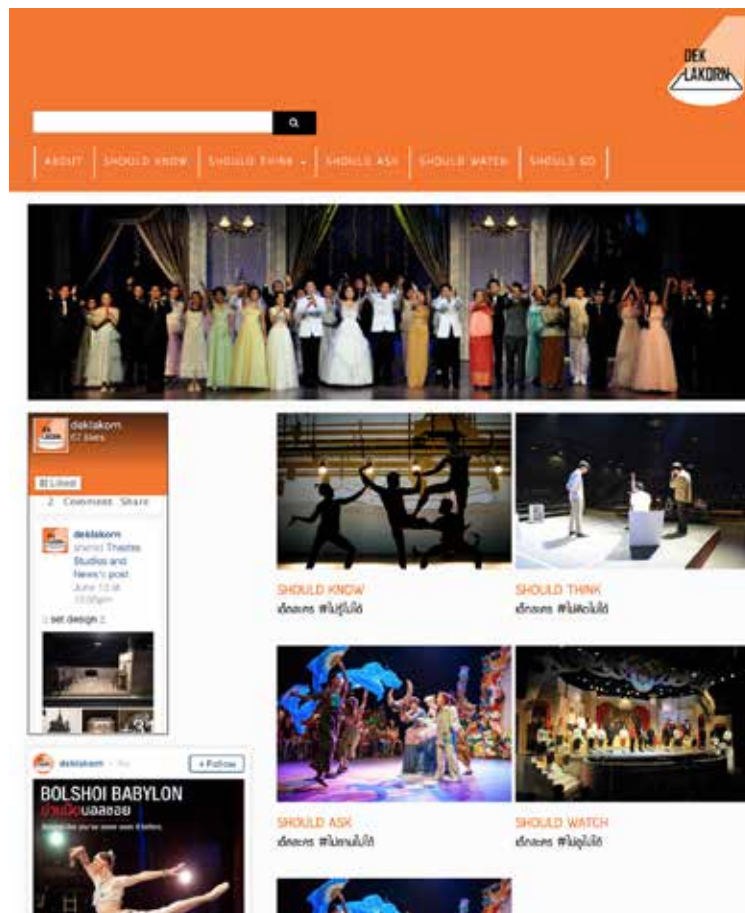

Figure 2: Deklakorn's homepage

At this stage of managing dramatic arts, **knowledge application**, the knowledge has been captured, codified, and made available for the students to transfer to tacit knowledge *Internalization* by not only accessing, but also in putting the content for real world decisions or problems. To cultivate tacit and explicit knowledge, Dalkir (2011) said that it is the combination of documentation and conversation for the understanding in this context (p.186). In this study, a blended learning system is applied to the learning. Following the six steps of Wilson and Samilanich (2005) on how to implement a blended learning program, there are six techniques that have been designed; Self-studying e-Learning, Instructor-led e-Learning, Job Aids, Coaching, Classroom training, and On-the-job training. Under the last phase of the KM cycle, there is knowledge assessment and evaluation of all the choices such as the content, the website and the blended learning methods.

Evaluation and preliminary results

The knowledge of dramatic arts has been captured, created, codified, shared and applied by the students of the four drama clubs. Launching the pilot trial of the website in April 2016, the evolution has happened in the four schools with principal data collection methods which have included:content analysis of website (text, video, and other forms of knowledge)**,** in-depth interviews of the students before and after using the website along with blended learning system**,** in-depth interviews of the teachers and guest speaker, in-depth interviews of the clip hosts.

Knowledge: It has been provided to the high school students in the form of text and video with pictures. This is considered to be the knowledge use as it is "a good measure of how well valuable content has been preserved and managed in organizational memory management systems" (Dalkir, 2011). In this case, the knowledge reuse can come fromtwo sources. *Introduction to Dramatic Arts* (1981) has been republished in a short version as Drama101 (text). And the video of Drama101 can be considered as the knowledge reuse accessible anywhere, anytime by the high school students. Since then, the video has successfully delivered the knowledge through three factors; the hosts, the TV techniques and style, and the content. However, there are some concerns about misleading information from the inserted interviews and texts which should be developed.

Comparing the text and video, video has become the character of www.deklakorn.com that the students feel related to. They prefer learning from the video to reading texts because it is more entertaining and understandable. The Drama101 text of know-what isnot presented as friendly as it is supposed to be. It could lead to the failure to capture know-how in Drama102. But by watching the video of Drama101, the students can move on to Drama102.

Figure 3: DEKLAKORN: Drama101 1/3 on YouTube.com

The students do not enjoy going to other sections. SHOULD WATCH and SHOULD GO sections have failed to encourage the students to go and watch the play. While SHOULD THINK and SHOULD ASK cannot work as designed.

Website: As the study's significance, www.deklakorn.com has been demonstrated and made the source of dramatic arts knowledge accessible online receiving strong feedback from the teachers and students as an online resource. Yet, it can be said that this website is not presented in a student-friendly style because of its design, language use, and the mashup functions in each section. For example, the design is more international than local since it is based on the English dramatic arts website. The students consider Sodsai's language old-fashioned; therefore, it might be better if the text is rewritten. This website needs to develop its functions to work as designed for further evaluation while trying to connect with the high school students.

Blended Learning System: Despite the unfinished website as the design, the blended learning system has helped the researcher connect to the high school students. This study is not just about E-learning since dramatic arts needs to be discussed and practiced. Following the six steps of Wilson and Samilanich on how to implement a blended learning program, there are six techniques that have been designed; Self-studying e-Learning, Instructor-led e-Learning, Job Aids, Coaching, Classroom training, and On-the-job training.

Instructor-led e-learning on the website does not take place as stated earlier. *On-the-job training* during the production does not happen as well because some clubs have already worked with the hired people and might cause an overlapping problem. *Job-Aids* is the written resource on the website where the students can visit online, yet they still want to know only what they want to know. One of the students frankly shared the situation that even Grade 12 students who need to prepare for the university admission are lazy to read at home, so do not count on any of them to self-study. They will search and read only when they want to find. *Classroom training* only happened with Satriwithaya students on the weekend with groups of participants. It included group discussion, games and exercises. As it is the only club without a fixed schedule of teaching, the researcher and the students can manage the time without the school intervention. These students have willingly joined the section, thus they can absorb the knowledge quickly and can adapt it to the other sections. *Coaching* happens after the students of each club have watched the

drama101 video clip and have read the text to make sure that they can apply this knowledge in real life. At this point, most of the students are able to push *know-what* to *know-how* and adapt to their school production, especially on the management. Because none of them really know the structure of the production crewmembers, the students divide the work as they want. In Drama101, there is a production chart along with each position's job descriptions.The leaders of the four clubs are all thankful forthis knowledge, which will help them work productively.

Conclusion and recommendations

The process of knowledge management ofdramatic arts allows the researcher to synthesize both tacit and explicit knowledge that the high school students should know for abetter outcome. It can be said that the dramatic arts knowledge on the website requires to work with the blended learning methods. By letting the high school students visit the website as the dramatic arts library, it can easily cause errors of acquisition and application. It is because dramatic arts is not asubject that Thai people, from students to teachers, parents, or people in general, are familiar with. The experts should be there to deliver or transfer their tacit skills into explicit forms. The website has completed the KM processes in knowledge sharing and knowledge application whereas it is a free-access knowledge repository. To reach a better performance of www.deklakorn.com, there are three sections to develop; the dramatic arts knowledge in both text and video form, the website on its design and functions, and the blended learning plan. For further study, there should be an observation during the process of making the school play, an in-depth interview after their performance, and the teacher's opinions toward the before - after accessing of this knowledge.

The students individually learn from this material at different levels, which depends mainly on their experience. Although there are no long-term applications and acquisition of the students toward the website and the blended learning systems, this study has outlined knowledge management on dramatic arts and the analysis of high school drama clubs. Assessments should take place again once the website is fully functional. This study, however, will keep developing dramatic arts knowledge for high school students presented online via www. deklakorn.com through the blended learning system.

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